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SACRED MUSIC

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SPRING 2009
VOLUME 136 No. 1





SACRED MUSIC

Spring 2009

Volume 136, Number 1

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

Editor: William Mahrt
Managing Editor: Jeffrey Tucker
Editor-at-Large: Kurt Poterack
Editorial Assistant: Jane Errera
Typesetting: Judy Thommesen
Membership and Circulation: 12421 New Point Drive, Harbour Cove, Richmond, VA 23233

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Membership in the Church Music Association of America includes a subscription to the quarterly journal *Sacred Music*. Membership is \$36.00 annually. Parish membership \$160 for six copies of each issue. Single copies are \$8.00. Send requests and changes of address to *Sacred Music*, 12421 New Point Drive, Harbour Cove, Richmond, VA 23233. Make checks payable to the Church Music Association of America. Online membership: www.musicasacra.com. *Sacred Music* archives for the years 1975 to the present are available online as [www.musicasacra.com /archives](http://www.musicasacra.com/archives).

LC Control Number: sf 86092056
Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

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ISSN: 0036-2255

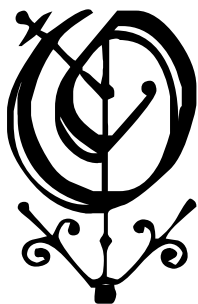
Periodicals postage paid at Montgomery, Alabama.

SACRED MUSIC is published quarterly for \$36.00 per year by the Church Music Association of America
12421 New Point Drive, Harbour Cove, Richmond, VA 23233.
Periodicals postage paid at Richmond, VA and at additional mailing offices. USPS number 474-960.
Postmaster: Send address changes to SACRED MUSIC, 12421 New Point Drive, Harbour Cove, Richmond, VA 23233.

EDITORIAL

Saying and Singing

by William Mahrt



One of the more positive aspects of the American Bishops' recent document *Sing to the Lord* is its endorsement of the priest's singing of his parts of the liturgy:

No other single factor affects the liturgy as much as the attitude, style, and bearing of the priest celebrant.

The importance of the priest's participation in the liturgy, especially by singing, cannot be overemphasized.

The documents of the post-conciliar renewal repeatedly commend the ideal of a sung liturgy with sung dialogues between priest and people.¹

When the priest sings his parts, the whole sung liturgy is integrated by this singing. Principal parts are introduced by dialogues between priest and people, which then form the point of departure for the continuing musical progress of the liturgy. When the priest sings his parts and the congregation sings their responses, their part is integral to the Mass, and when they go on to sing whole parts of the ordinary and to hear the choir sing parts of the proper, these parts, too, become as integral parts of the sacred action. Then, too, the subtle differences in style between the parts of the Gregorian Mass are effectively heard as a natural part of the sacred proceedings. Without the integration created by the priest's singing, the sung parts of choir and congregation seem more incidental.

But why should we have this fully sung liturgy? What is the most appropriate medium by which to address God in a formal liturgy? After the council, with the introduction of the vernacular and the stance of the priest at the altar facing the people, priests were often tempted to strike up a colloquial, conversational tone in an effort to engage the people, but this informal character tended to militate against the sacred and transcendent aspects of the liturgy, with the effect that too often the proceedings appeared to be merely a dialogue between priest and people, with little direct address to God. Moreover, the secular character of some of the music reinforced that horizontal dimension.

The singing element of the liturgy takes it out of the frame of the everyday; its elevated tone of voice aids in lifting the heart and the attention upward, where we envision God to dwell. The

One of the more positive aspects of Sing to the Lord is its endorsement of the priest's singing of his parts of the liturgy.

William Mahrt is editor of *Sacred Music* and president of the CMAA. mahrt@stanford.edu

¹*Sing to the Lord*, ¶18, 19, note 33.

beautifully formulated prayers, lessons, and chants are a worthy means of addressing God, who is Beauty himself. The naturally rhythmic character of singing unites the voices of the congregation, joining them to an act of transcendent beauty, drawing them upward in the singing of it. For the moment they are taken out of the everyday, temporarily set aside for the most important thing they can do, the worship of God, and this is the essence of the sacred. What a joy for a congregation, to be incorporated into a worthy and beautiful act of worship! The singing celebrant is thus the keystone of such a beautiful liturgy.

This manner of celebrating a completely sung Mass was integral to the tradition. The normative form of the Mass was the high Mass, in which everything to be said aloud was sung. It must be acknowledged that before electronic amplification, singing was the way to project the priest's voice through a live church; it was a practical necessity. But it must also be acknowledged that this is only a part of the picture—the elements of beauty, transcendence, and the sacred are essential aspects of that same singing. In the 1940s Marshall McLuhan said that the microphone would be the death of the Latin Mass, a very astute and prophetic observation.

The Second Vatican Council reiterated the principle of a completely sung Mass:

A liturgical service takes on a nobler aspect when the rites are celebrated with singing, the sacred ministers take their parts in them, and the faithful actively participate.²

And *Musicam sacram* spelled it out:

The distinction between the solemn, the high, and the low Mass . . . remains in force, according to tradition and current law. But for pastoral reasons degrees of solemnity for the sung Mass are proposed here in order that it will become easier, in accord with each congregation's capability to make the celebration of the Mass more solemn through the use of singing.³

It specified three degrees of the progressive employment of music, (1) the fundamental priest's parts—the dialogues, the collects, and the preface—plus the Sanctus and the Lord's Prayer; (2) the ordinary and the intercessions; and (3) the propers and the lessons.

Because these degrees of progressive employment of music are presented in the context of the introductory statement that the high Mass is to be retained, they must be viewed as a means to that end, a way to introduce the elements of a high Mass gradually, and not as a permanent status quo.

However, on the basis of this statement from *Musicam sacram*, *Sing to the Lord* has proposed a theory of progressive solemnity that turns out to be more a theory of selective solemnity—on certain more solemn days, more parts of the Mass might be sung. The result is a “middle Mass,” in which the mixture of sung and spoken parts is the medium of the liturgy, and in which the effect of the fully sung Mass is eviscerated.

*In the 1940s Marshall McLuhan
said that the microphone would be
the death of the Latin Mass.*

²Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum concilium*, ¶113.

³Sacred Congregation of Rites, Instruction on Music in the Liturgy, *Musicam sacram*, ¶28.

Let me be clear about my view: The introduction of a high Mass in most parishes could be quite a slow process. The priest may begin by singing the collects and perhaps the preface and the doxology to the Eucharistic Prayer; the people may sing the Sanctus and the Lord's Prayer; and the choir may sing the communion antiphon, while the rest of the Mass continues with what music has been customary. Only when this is well-received and practiced should further elements be added, perhaps after several weeks or even months. This does not preclude incorporating more sung elements on the solemn feasts, for example singing the gospel on Easter Sunday. But it does not support ultimately varying these elements to express the degrees of solemnity inherent in the liturgical year. The goal of these degrees of incorporation of music is the regular, completely sung Mass, not the differentiation of the seasons.

The liturgy is a unique event in our lives and it should be conducted in a unique manner.

The traditional musical means of differentiating the seasons are inherent in the completely sung Mass—the omission of the use of the organ during the penitential season, the singing of the tract in place of the alleluia during Lent and the singing of two alleluias during the Easter season, the employment of more elaborate settings of the Ordinary of the Mass on the more solemn days and less elaborate ones on less solemn days, all of this in the context of a completely sung Mass.

Why was this form of the sung mass not carried out throughout the church? It must be acknowledged that in a few places the tradition continued from before the council, but these were clearly exceptional. There was an overwhelming spirit of change following the council, that with a fashion for an informal, conversational attitude of the priest at the altar, encouraged by a quick change to the vernacular and by turning the altar around, that simply left behind what was perceived as only the old way. This was aided and abetted by a developing negativity toward tradition, something that has not completely subsided.

It was also aided by an old mentality from before the council, that the text was the only thing that constituted the liturgy. This mentality had grown since the Council of Trent, perhaps rooted in the invention and growth of printing that so standardized the visual aspect of the texts. When new feasts were introduced, the texts were prescribed and the music left up to the initiative of individual musicians, for example, the sequence *Stabat mater* for the feast of the Seven Sorrows of the Blessed Virgin, made universal in 1727; the text is found universally in liturgical books after that, but each locality prescribed its own melody for that text. This was, of course, not a disaster, but I mention it as a symptom of the loss of the sense that the music itself, and not just the text, is integral to the liturgy.

Recent popes have argued against this disregard for tradition in general: Pope John Paul II spoke strongly upon the need to read the texts of the council in the light of tradition, and Pope Benedict XVI has epitomized this attitude by coining the term “hermeneutic of continuity.” Thus it is that we stand at the point of beginning to recover the sense of the sung liturgy, to cultivate genuinely beautiful singing of Gregorian chant by our congregations, and to recover a sense that since the liturgy is a unique event in our lives, it should be conducted in a unique manner, that is in a truly sacred manner.

Singing the Lessons

The singing of the lessons is a case in point. When the gradual and alleluia are sung in Gregorian chant in Latin, or when they are sung in an English adaptation to one or another chant-like medium and the lessons are sung, the continuity of the Liturgy of the Word is apparent, with the singing of the gospel coming as the culmination of a series of increasingly important elements. When the lessons are read, however, the point of the gradual and alleluia are not as apparent, and the culmination in the gospel fizzles, I am sorry to say.

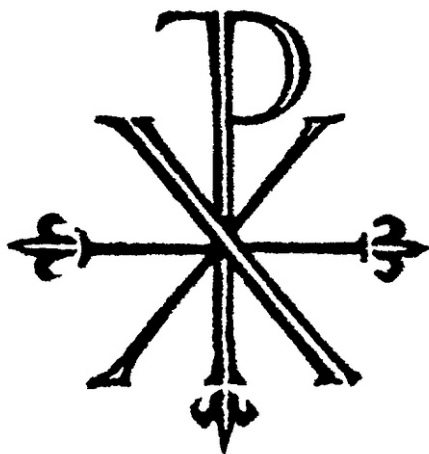
Moreover, when the lessons are sung, they are presented as sacred texts; the singing protects them from the idiosyncrasies of the individual reader, and actually makes them easier to perceive.

But it also enhances their importance as sacred texts. The use of the proper tones distinguishes each type of lesson, prophecy, epistle, and gospel. More and more, the lessons are being sung in liturgies, and so the article in this issue on the singing of the lessons is opportune instruction on the proper way to sing these lessons. It is quite feasible to use the Latin tones, since they are quite simple; the epistle presents certain difficulties, but those can be effectively solved.

When the lessons are sung, they are presented as sacred texts; the singing protects them from the idiosyncrasies of the individual reader.

New Chant Studies

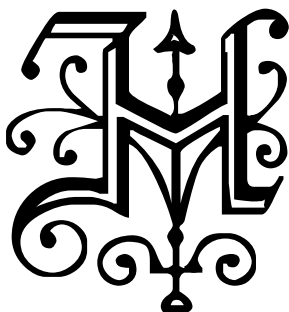
The article in the present issue presents a non-standard version of the communion *Tu puer*, for the feast of St. John the Baptist. We publish it as continuing results of research on chant; we neither endorse nor reject this version, but present it as an example of what is being done by scholars today. Compare it with the version of the Vatican edition, sing it, study it, make a judgment about it. We would be interested in your views of it. ♪



ARTICLES

History, Reform, and Continuity in the Hymns of the Roman Breviary

by Eric M. Andersen



Hymnody is a beloved expression of popular Christian faith and devotion, yet aside from the Gloria and a few proper hymns used on specific feasts, there is no hymnody in the Mass.¹ While it is admissible for four hymns to be sung during the course of the Mass (a practice originating in the modern era with Pope Pius XII), hymns are not proper to the Mass. In the typical U.S. parish, however, they are commonly substituted for proper antiphonal chants and psalms. Hymns are proper, however, and integral, not to the Mass, but to the Divine Office. This distinction suggests that the Mass is not meant to be the only liturgy in which Catholics participate. *Sacrosanctum Concilium*, echoing Pius XII in *Mediator Dei*, assigned to pastors the task of celebrating Vespers in all parish churches on Sundays and solemn feasts.² In addition, the council encouraged the laity “to recite the divine office, either with the priests, or among themselves, or even individually.”³ With this fuller liturgical life in mind, hymnody takes its place as an integral part of Catholic life, not in the Mass, but in the Divine Office. It is integral in that hymnody has developed, and sometimes even shaped, the theology for each hour of the day being prayed.

Historically, the hymn has been employed as a means of catechesis and theological formation. Traditionally, in the Divine Office, hymnody has served as man’s response to the Word of God. More recently, the hymn has come to be seen as a means of setting the tone or giving color to a liturgical hour. A brief look at the history of hymnody will show how integral it is to the praying of the hours. This history will survey the development of such hymnody based upon the hymns in the current edition of the *Liber Hymnarius* (1998), the official liturgical book in Latin for the Roman Rite *Liturgia Horarum* (2000), the second typical edition of the Liturgy of the

Eric M. Andersen is in priestly formation at Mount Angel Seminary in Oregon. eric.andersen@mtangel.edu

¹ In the forma ordinaria, or Missal of Paul VI, the following hymns are proper to the Mass:

- *Benedictus es* is a hymn that may be sung immediately after the first reading, in place of the gradual on the Solemnity of the Most Holy Trinity.
- *Gloria, laus et honor* is sung during the procession before entering the church on Palm Sunday.
- *O Redemptor* is an antiphonal hymn sung at the offertory in the Chrism Mass during Holy Week.
- *Crux fidelis* (*Pange lingua*—the earlier one by Venantius Fortunatus; not the Corpus Christi hymn by St. Thomas Aquinas) is a hymn sung during the Adoration of the Holy Cross on Good Friday.
- At the first Mass of a newly ordained priest, the *Veni Creator* may be sung before the introit of the Mass begins and the *Te Deum* may be sung after the *Ite Missa Est*.
- During the Corpus Christi procession, *Pange lingua gloriosi*; *Sacris sollemniis*; *Verbum Supernum*; *Iesu nostra redemptio*; *Aeterne rex altissime*; and *Te Deum* are prescribed; *Pange lingua gloriosi* is also sung at the procession to the altar of repose after the Evening Mass on Holy Thursday.

² Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, tr. Joseph Rodgers, (Northport, NY: Costello, 1998), ¶100.

³ *Sacrosanctum Concilium*, ¶100.

Hours. In this era of liturgical renewal, according to Benedict XVI's hermeneutic of continuity, the use of Latin hymns, either in plainchant or polyphony, in vernacular celebrations of the office is far more likely to be a consideration for parishes that answer this call. Understanding the hymns, their authors, and their history will hopefully inspire a new generation of Catholics not only zealously to guard this treasury of Catholic music but also to foster continued organic development of this art form.

Patristic Era

The history of Latin hymnody in the Divine Office "is intimately connected and interwoven with Christianity itself."⁴ This hymnody has a surprisingly long and continuous genealogy reaching back to the Patristic era and continuing to the present day. It begins at least by the fourth century with St. Ambrose, Bishop of Milan (340–397). Nevertheless, mention should first be made of St. Hilary. Though St. Hilary of Poitiers (310–366) may rank as the first hymn writer in Western Christianity, his hymns were "intricate and obscure and so ill-suited to public singing,"⁵ that it is most probable none of his hymns have ever been sung in the Divine Office. He may be credited, however, with introducing hymns to the West. He was a strong opponent of Arianism, earning for himself "the title of *Malleus Arianorum*, the Hammer of the Arians"⁶ and for this position he was exiled by the emperor Constantius to Phrygia in Asia Minor for three years where he was introduced to Greek Christian hymnody. When he returned to Gaul, he brought this tradition back with him and began composing his *Liber Hymnorum*. These hymns "were 'lost' almost as soon as they were written."⁷

*The history of Latin hymnody in the
Divine Office "is intimately connected
and interwoven with Christianity itself."*

St. Hilary said that the Gauls were not very clever in singing hymns, presumably in comparison with the East where he had heard hymns sung. But the Gauls might have retorted that their bishop was not very clever at writing hymns which they could sing.⁸

Adrian Fortescue commented that "As far as St. Hilary is concerned we must count the attempt to introduce Christian lyric poetry in the West as a failure."⁹ Tradition attributes the hymn *Lucis largitor*, sung at Lauds of Monday during weeks II and IV, to St. Hilary. The story goes that "while in exile he sent his daughter two hymns, one for the morning, *Lucis Largitor Splendide*, and one for evening, which does not seem to have reached our times."¹⁰ It is not certain that St. Hilary was the composer of this hymn. The *Liber Hymnarius* ascribes it to an anonymous composer.

⁴ John Julian, ed., *A Dictionary of Hymnology*, 2 vols. (London: J. Murray, 1907; reprint, New York: Dover, 1957), p. 640.

⁵ Joseph Connelly, *Hymns of the Roman Liturgy* (Westminster, Md., Newman Press, 1957; reprint, Elmhurst, Penn.: Priestly Fraternity of St. Peter, 2006), p. xv.

⁶ Pierre Batiffol, *History of the Roman Breviary*, tr. Atwell M.Y. Baylay (New York: Longmans, 1912), p. xix.

⁷ Connelly, *Hymns*, xv.

⁸ Connelly, *Hymns*, xv–xvi.

⁹ Adrian Fortescue, *Pange Lingua* (London: Burns, 1916), p. xxi.

¹⁰ Daniel Joseph Donahoe, *Early Christian Hymns* (New York: Grafton, 1908), p. 3.

St. Ambrose was a defender of Christian orthodoxy against Arianism, and it was in defense of Christ's divinity that he composed hymns for the people to sing.

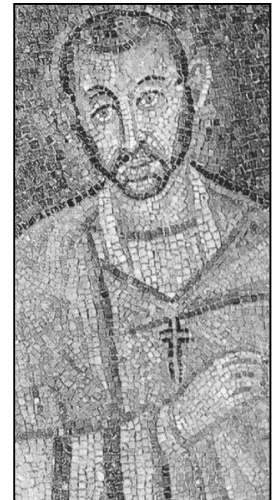
St. Ambrose of Milan was much more in tune with composing verse that appealed to the people and was easy to sing. He also borrowed from the East, introducing both metrical hymns and antiphonal singing to the West.

Before his time psalms in the West had been sung by one cantor, as a solo, the people adding only the last neumes of each verse, or repeating the same verse between those of the cantor, much as we still sing the invitatorium at Matins. At Antioch they had another way, two choirs singing alternate verses.¹¹

Like St. Hilary, St. Ambrose was a defender of Christian orthodoxy against Arianism, and it was in defense of Christ's divinity that he composed hymns for the people to sing. He was likely responding to the threat of Arianism using the very same method that Arius used. It is said that "Arius composed to new melodies 'songs for sailors,' and 'songs for travelers,' which 'insinuated his pernicious teachings into simple hearts through the charm of their music.'"¹² By this time such compositions, known as "*psalmi idiotici* or 'private psalms,' had been banished from Catholic liturgical use" in the West.¹³ In his *Confessions*, St. Augustine tells the story of the people of Milan seeking refuge in the cathedral with their bishop Ambrose against the persecutions of the Arian Empress Justina: "It was then that the practice began of singing hymns and psalms in the manner of the Eastern Churches, so that the people should not grow faint and tired in this time of their sorrow."¹⁴ Thus was reborn the use of hymnody in the Western Church.

There are twelve hymns from St. Ambrose in the current *Liturgia Horarum*. Four of these hymns are attributed to Ambrose with doubt, while the other eight are more certain. One reason for this uncertainty is the success of Ambrose's compositions. He wrote in the most simple of meters: the iambic dimeter, which was easy to sing and to memorize for the common person. Because of the popularity of his hymns, "many imitators arose who copied the style and stanzaic form which Ambrose had popularized. All such hymns came to be called *Ambrosiani* and the meter in which they were written, the Ambrosian meter."¹⁵ The success of Ambrose is evidenced in the *Rule of St. Benedict* (sixth century), in which Benedict refers to hymns as *Ambrosiani*.

A contemporary of Ambrose, who is remembered for the *Te Deum*, is Nicetas de Remesianus (335–415). He was the Bishop of Remesiana, Serbia in whose province "Greek and Latin were in daily use, and Nicetas seems to have had Greek models in mind when he wrote the *Te*



St. Ambrose, mosaic in the Basilica of Sant' Ambrogio, Milan

¹¹ Fortescue, *Pange Lingua*, xxii.

¹² Batiffol, *Roman Breviary*, 8.

¹³ Batiffol, *Roman Breviary*, 8.

¹⁴ Augustine of Hippo, *The Confessions of St. Augustine*, tr. Rex Warner (New York: Penguin, 1963), IX: 7.

¹⁵ Matthew Britt, O.S.B., *The Hymns of the Breviary and Missal*, rev. ed. (New York: Benziger, 1952), p. xx.

Deum.¹⁶ Authorship of this hymn has been uncertain and, prior to the 1912 breviary reform of Pius X, “this hymn was printed under the words ‘Hymnus SS. Ambrosii et Augustini.’ . . . Formerly, it was piously believed to have been composed and sung by these saints on the evening of Augustine’s baptism.”¹⁷ There are two hymns attributed to Nicetas in the *Liturgia Horarum*. The *Liber Hymnarius* cites his authorship of *Ad cenam Agni* as certain but the *Te Deum* with doubt.

Another contemporary of Ambrose was the Spaniard Aurelius Prudentius Clemens known as Prudentius (348–413). It may be said that Prudentius was a greater poet and artist than his contemporaries. He wrote collections of poems including the *Cathemerinon*, the *Apotheosis*, the *Psychomachia*, and the *Peristephanon*. In these works, he outdid his contemporary Ambrose by using a variety of meters, subject matters, and rhetorical devices. He was educated to do so, having “studied rhetoric in his youth . . . and raised by Theodosius I to the highest rank and dignity of . . . prefect of the pretorium.”¹⁸ At the height of his career, at “the age of fifty-seven he retired from active life and devoted the remainder of his days to the service of God and to the writing of sacred poetry.”¹⁹ The sophistication of his work earned him the title: “Virgil and Horace of the Christians.”²⁰ Though his works were not specifically written to be sung liturgically, his poems have been sung in the Divine Office up to the present day. There are currently ten hymns in the *Liturgia Horarum* by Prudentius.

The Rule of St. Benedict is the first indication that hymnody should be normative as a response to the psalms being chanted.

In the fifth century, Caelius Sedulius began as a pagan teaching philosophy in his native Rome. He was converted to Christianity as an adult and it is uncertain whether he remained a layman or was ordained a priest.

His greatest work, the *Carmen Paschale*, was intended to replace to some extent the old classics and their mythology. For this purpose he gathered together the miraculous events of the Bible and presented them with much allegory and symbolism.²¹

In addition to the five books which make up the *Carmen Paschale*, two of his hymns survive and both are sung in the office, one at Lauds during Christmas time (*A solis ortus*) and one at Vespers on the Solemnity of the Epiphany (*Hostis Herodes*).

During the Patristic era, hymnody was not officially included in the praying of the Divine Office in the West. The Rule of St. Benedict is the first indication that hymnody should be normative as a response to the psalms being chanted. Benedict also reveals that, a full century and more after the death of St. Ambrose, hymns are no longer considered to be *psalmi idiotici* but have come to be dignified as *Ambrosiani*. From this Benedictine tradition, St. Gregory the Great (540–604) emerged in the sixth century.

¹⁶ Connelly, *Hymns*, 13.

¹⁷ E.J. Quigley, *The Divine Office: A Study of the Roman Breviary* (St. Louis: Herder, 1920), p. 165.

¹⁸ Donahoe, *Early Christian Hymns*, 55.

¹⁹ Britt, *Hymns*, 395.

²⁰ Connelly, *Hymns*, 23.

²¹ Connelly, *Hymns*, 57.

Gregory redacted and codified the ancient musical traditions that had been practiced up to his time.

According to mediaeval legend, it was while considering the fascination exercised by profane music, that Gregory was led to inquire whether he could not, like David, consecrate music to the service of God. One night he had a vision in which the church appeared to him in the form of a muse, writing her songs and gathering her children under the folds of her mantle. Upon this mantle was written the whole art of music, with all the forms of its tones, notes, neumes, and various measures and symphonies. He prayed to God to give him the power of recollecting all he saw. After he awoke a dove appeared and dictated to him the musical compositions with which he has enriched the church.²²

It is pretty well acknowledged today that Gregory redacted and codified the ancient musical traditions that had been practiced up to his time. He certainly had a great interest in music. All nine hymns ascribed to him are sung in the current office. Six of them are sung consecutively from Sunday through Friday at Vespers during weeks I and III. These six hymns focus on each of the six days of creation in Genesis chapter one. At the end of each day, God looked back on his work and said that it was good. Similarly at the end of each day, as the church gathers for Vespers, St. Gregory reminds Christians to do the same, asking God to purify and sanctify each one's works. It is possible that Gregory as pope, influenced by his monastic formation, introduced the singing of hymns into the choral office at Rome, though there is no historical evidence of their acceptance in the Roman Office until the twelfth century.



Gregory and his Dove, Corpus Christi College, Cambridge

Venantius Fortunatus (530–600) “has been called ‘the last of the Roman poets.’”²³ His fame can be credited to the intercession of St. Martin of Tours. It is said that he lived a “colourful life”²⁴ in his youth. At some point he came down with a disease of the eyes after which he visited a church near his home in Ravenna. His eyelids were anointed with “oil from a lamp which burned before the altar of St. Martin” and he was “miraculously cured.”²⁵ From there, he visited the tomb of St. Martin in Tours where he met the semi-cloistered Queen Rhadegunda. He settled at her court in Poitiers and proceeded to write a biography of St. Martin in metered verse and other lives of the saints in prose. Alban Butler has criticized his work saying that “these lives ‘are barren of facts and filled with relations of miracles.’”²⁶ His most

²² Donahoe, *Early Christian Hymns*, 88–89.

²³ Connelly, *Hymns*, 81.

²⁴ Connelly, *Hymns*, 81.

²⁵ Britt, *Hymns*, 392.

²⁶ Quoted in Donahoe, *Early Christian Hymns*, 75.



Charlemagne (l) and Pippin the Hunchback (r). Tenth-century copy of a lost original circa 830.

famous hymn is the *Vexilla Regis* which was composed for the reception of a relic of the True Cross at Poitiers in 566. It is currently sung at Vespers during the days of Holy Week and on the Feast of the Exultation of the Holy Cross. Five of his hymns are included in the current Divine Office. *The Dictionary of Hymnology* remembers Fortunatus as representing “the last expiring effort of the Latin muse in Gaul, an effort to retain something of the ‘old classical culture amid the advancing tide of barbarism.’”²⁷

Carolingian Era

The next great era of church hymnody occurs during the Carolingian era and flows out from it. The *Psalterium Romanum*, as revised twice by St. Jerome in 383 and again in 392, had “been adopted at Tours in the sixth century, and propagated thence in Gaul, whence its name of *Psalterium Gallicanum*.”²⁸ In the same century, the Council of Tours in 567 “speaks of the ‘Ambrosian hymns received into the canon’ . . . and sung at Tours.”²⁹ In addition to hymns written by St. Ambrose, the council admitted that since “other hymns are sufficiently beautiful to deserve being sung, it is right to receive them, on

the sole condition that at the head of each hymn the name of its author should be set down.”³⁰ After this time, there was a proliferation of hymns written for the office, especially among those who had been enlisted into the Frankish courts of Pepin and Charlemagne, both consecutively striving to adopt the *Ordo* of St. Peter’s. Yet that *Ordo* had not yet admitted hymnody into the choral office in the city of Rome. There were a few exceptions. The *Te Deum*, for instance, was sung in Rome, but it was reserved “for the nocturns of the festivals of sainted popes only,”³¹ and then only if the nocturns were completed before dawn.

Hymns were a part of the religious culture of the Frankish kingdom.

At Rome so much importance was attached to beginning lauds as soon as ever the sun rose, that if it happened that at that moment the nocturns were not yet finished, they were to be cut short in order to begin lauds at once.³²

If Charlemagne was so concerned with unifying the worship of France with the worship of Rome, why is it that hymnody would be encouraged and sung in France when it was not yet admitted into the *Ordo* at St. Peter’s? Contrary to the popular notion that Alcuin of York abolished the national liturgy of France and replaced it with a Roman liturgy, Edmond Bishop called

²⁷ Quoted in Britt, *Hymns*, 392.

²⁸ Batiffol, *Roman Breviary*, 71.

²⁹ Batiffol, *Roman Breviary*, 138.

³⁰ Batiffol, *Roman Breviary*, 138–139.

³¹ Batiffol, *Roman Breviary*, 83.

³² Batiffol, *Roman Breviary*, 83.

Charlemagne's reform "a process of attraction and change—of an approximation to Roman fashion in Liturgy, to the Roman style in prayer and worship—that had been maturing in Frankish lands for nearly two centuries."³³ The French practice of singing a hymn after the chapter and responsory during Lauds and Vespers, for instance, was taken from the Rule of St. Benedict. It was a common monastic practice throughout Christendom and was not a violation of this liturgical reform. Rather, Cyrill Vogel asserts that the office in France experienced "osmosis, amalgamation, and hybridisation."³⁴ The motivation for the liturgical reform was to increase the level and practice of the faith among the whole church in the empire: clergy, religious, and laity alike. Hymns were a part of the religious culture of the Frankish kingdom. It would have been uncharacteristic of the emperor to abolish their use. It is said that in one French village, "the common

Hymnody came to be employed in the religious education of the people.

folk thought that their church was dedicated to a saint, of whose life nothing was known and whose name was Trinity. Elsewhere, the Trinity was believed to be Our Lord, Our Lady, and the patron saint of the locality."³⁵ Because Charles envisioned his reign along the lines of Augustine's *City of God*, he was greatly troubled at the poor level of religious education among his people and resolved to build up the palace school. To do so, he enlisted great scholars from all over Europe and Great Britain.

Those influential in the court and palace school of Charlemagne included St. Paulinus (730–802), "Patriarch of Aquileia, a city in Upper Italy . . . (who) had a profound knowledge of the sciences of jurisprudence and theology, and . . . was equally well versed in the Scriptures."³⁶ The Emperor gave him "the titles 'Master of Grammar,' and 'Very Venerable,' and . . . required his presence at all his great councils."³⁷ Hymnody came to be employed in the religious education of the people, much as it had originated with Ambrose. The subject matter of Paulinus's hymns centered around the Petrine ministry and the city of Rome, both of which were important focuses for the Carolingian dynasty. He has four hymns in the current office including two for the feast of Sts. Peter and Paul and one for the Chair of St. Peter.

Another notable hymn writer and courtier was Paul the Deacon (720–799) of Montecassino. Charlemagne recognized him as a great man of letters and he was "invited to aid him in establishing the great school of the Emperor's palace."³⁸ He remained only a few years and returned to Montecassino. He is known for writing a *History of the Lombards* and a *Commentary on the Rule of St. Benedict*. Of his four hymns included in the *Liber Hymnarius*, the three which comprise the office for the Nativity of St. John the Baptist are in fact one long hymn divided up into three parts. The hymn begins with a plea to the saint for "loosened tongues and throats," as Zachariah's voice was once loosened, "that they may sing the wonders of your life."³⁹

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³³ Quoted in Alcuin Reid, *The Organic Development of the Liturgy*, 2nd ed. (San Francisco: Ignatius Press, 2005), p. 25.

³⁴ Quoted in Reid, *Organic Development*, p. 27.

³⁵ E. M. Almedingen, *Charlemagne: A Study* (London: Bodley Head, 1968), p. 74.

³⁶ Britt, *Hymns*, 394.

³⁷ Donahoe, *Early Christian Hymns*, 119.

³⁸ Donahoe, *Early Christian Hymns*, 113.

³⁹ Connelly, *Hymns*, 200–201.

The hymn is said to have been written in gratitude for its author having been cured of a throat malady, and from early times St. John has been honoured as the patron of singers and invoked in case of throat ailments.⁴⁰

This hymn is a good example of music that was employed in the liturgy as a means of religious instruction for the common person. It recounts the events of the Baptist's annunciation, it teaches about intercessory prayer, and it reveals the saint as the forerunner of Christ and the fulfillment of Isaiah's prophecies. The hymn is also notable to students of music for the fact that Guido of Arezzo (990–1050) named the notes of the musical scale from syllables in the first stanza: Ut, re, mi, fa, sol, la, being the first syllables of the half-lines.⁴¹

*Ut queant laxis resonare fibris
Mira gestorum famuli tuorum,
Solve polluti labii reatum,
Sancte Joannes.*

Alcuin of York (730–804), a deacon and liturgist for the reforms of Charlemagne, and a teacher and master of the palace school at Aachen, is remembered for composing an extensive collection of poetry and letters, among which three hundred survive. He has two hymns currently included in the diurnal office for weeks II and IV *per annum*. In 796, Alcuin became abbot of St. Martin at Tours where he taught Rabanus Maurus (776–856), famous for writing *Veni, Creator*, which is currently sung at Vespers each day between the Ascension and Pentecost. Maurus has four hymns in the *Liber Hymnarius*: three from the *Liturgia Horarum* and an additional hymn for use in the *Proprium Monasticum* for the congregation of Solesmes.

*The twelfth century finally saw
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Rome.*

The tenth and eleventh centuries produced composers of hymns such as Notker "the Stammerer" of St. Gall; Sts. Odo and Odilo, Abbots of Cluny; St. Fulbert, bishop of Chartres; and St. Peter Damian (988–1072), hermit, cardinal-bishop of Ostia and Doctor of the Church. To Damian is attributed the observance of the daily Office of the Blessed Virgin Mary,⁴² which spread throughout Western Europe in the eleventh to the thirteenth centuries but failed to appear in the antiphonary of St. Peter's in Rome until the Pontificate of Innocent III (1198–1216).⁴³ Damian wrote eleven of the hymns included in the *Liber Hymnarius*, covering a wide variety of festal uses, including three to the Blessed Virgin. Of particular interest is the fact that he wrote two hymns used in the current office for the Feast of the Assumption, for which an entirely new office was composed and promulgated in 1951 after the dogma was proclaimed. Nevertheless, in the reformed post-Conciliar edition two hymns from Damian were restored to the feast.

Scholastic Era

The High Middle Ages might be said to mark the culmination of the building up of the choral office in the Western Church. The twelfth century finally saw the appearance of hymnody in the antiphonary of St. Peter's in Rome.

⁴⁰ Connelly, *Hymns*, 201.

⁴¹ Fortescue, *Pange Lingua*, xxvii.

⁴² Cf. Batiffol, *Roman Breviary*, 147–48.

⁴³ Cf. Batiffol, *Roman Breviary*, 149.

It is true the antiphony of St. Peter's, in the twelfth century, indicates the *Te lucis ante terminum* as being sung at compline, and also the *Nunc sancte nobis Spiritus* as belonging to terce. But, at all events as regards the latter, the rubric is decisive—"In choro hunc hymnum non dicimus, sed in aliis oratoriis decantamus" (In choir we do not sing this hymn, but in other oratories we sing it). This antiphony has no other mention of hymns.⁴⁴

The choral office hymns that finally appeared in the antiphony of St. Peter's were derived from the monastic hymnal as it had developed up until the eleventh century. Each hour had specific hymns assigned to it for the ferial office, the proper of the seasons and the proper of the saints. Hymns by St. Ambrose and in his style (*Ambrosiani*) formed "the kernel of the hymnal."⁴⁵ This kernel of the hymnal remains the basis for weeks I and III of the current ferial office and for the proper of the seasons. The proper of the saints has developed significantly over the millennia, as feasts have been introduced and have grown or receded in prominence. Hymns were often written for local celebrations of feast days. Many of these local offices came to be introduced into the Roman *Ordo* over time.

Hymns were often written for local celebrations of feast days

The Scholastic era in the church produced hymns by such notables as Adam of St. Victor, St. Bernard of Clairveaux, Peter Abelard, Jacobus De Benedetti, Thomas Aquinas, and Thomas of Celano. What characterizes this era, however, is the proliferation of sequences in addition to hymns written for the commons of saints and the composition of elaborate offices for particular feasts.

Two obscure figures in the history of hymnology are Marbodius (d. 1123) and Ordericus Vitalis (1075–1143). Together their hymns comprise the Common of Pastors for one and for several pastors. This is of interest because at this time in history the praying of the office, especially in the abbeys, had become overburdened with the daily Office of the Dead and the daily Office of the Blessed Virgin Mary, in addition to the praying of the normal seven hours of the day, and the night office. It became a practice for some to pray the commons, especially at Matins, in place of the ferial office because the commons contained only nine lessons while the ferial offices contained twelve.

Peter Abelard (1079–1142) has gone down in history for his "stormy life full of controversy."⁴⁶ He is remembered for his irregular marital situation with Heloise (who became a nun after they were secretly married), and for having written questionable theology condemned at the Council of Soissons and again by Pope Innocent II. He is also remembered for a complete collection of hymns he wrote for the choral office at the Convent of the Paraclete where Heloise was abbess. The Paraclete observed the Cistercian office and hymnal about which both Abelard and Heloise had criticisms. For one, the Cistercian hymnal used very few proper hymns for feasts. Abelard himself wrote to St. Bernard of Clairveaux criticizing the Cistercians for "singing one and the same hymn, *Aeterne rerum conditor*, on Christmas, on Easter, on Pentecost, and on all the

⁴⁴ Batiffol, *Roman Breviary*, 140.

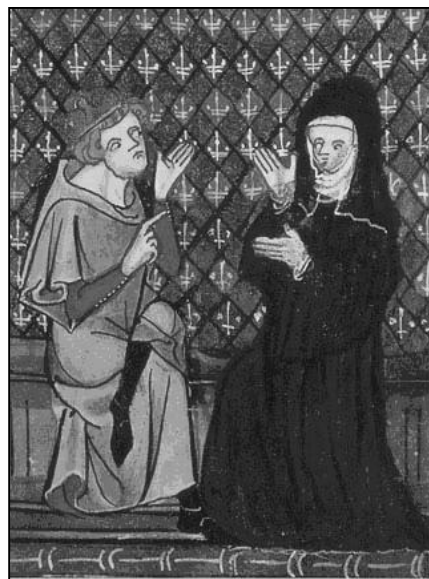
⁴⁵ Battiffol, *Roman Breviary*, 141.

⁴⁶ Keith Sidwell, *Reading Medieval Latin* (Cambridge: Cambridge University Press, 1995), p. 259.

other solemnities."⁴⁷ Abelard's point was that "if proper psalms, proper antiphons, proper responsories, and proper everything else are provided for particular celebrations with a proper character, why refuse to admit proper hymns?"⁴⁸ Heloise voiced two complaints. Her first complaint concerned the issue of authority and authenticity, in that "the authors of so many of the hymns in current use are unknown." Therefore, "What authority do such hymns have if one does not even know who the author is?"⁴⁹ In addition to this, she complained that "the unequal number of syllables is frequently so great, that the song-texts are hard put to receive the melody."⁵⁰ Her complaints may reflect more about the Cistercian hymn books and practice of singing the hymns themselves.

There are certainly many hymns in the *Liber Hymnarius* today with unknown authors. Their retention is based upon sound theology and ancient inclusion. There are far more hymns, however, for which the author is known, which would have been the case in Heloise's time. As concerns the metrical ease of singing the hymns, it is true that there exist many instances in which there are too many syllables in a line for the meter to be sung. The Roman practice has been to combine certain vowel sounds at the end of one word with the beginning vowel sound at the beginning of the next word, pronouncing them as one.⁵¹ This typical elision of vowels was not observed in Cistercian practice which would account for Heloise's complaint. Nevertheless, regardless of how one might respond to these critiques, Abelard responded by providing Heloise and her community with a complete set of proper office hymns in which there was little or no use of elision,⁵² and for which the authorship, and therefore the authority, belonged to him.

Though some have remarked that Abelard's "collection of 91 hymns . . . has never been highly praised by critics,"⁵³ others have been more praiseworthy. In fact, a recent CD recording of Abelard's hymns featured liner notes agreeing with "Heloise's admiration for Abelard's musical and poetic talent."⁵⁴ His Saturday Vespers hymn, *O quanta qualia* (not included in the current *Liturgia Horarum*), is praised for having a "vision of heaven (that) is ecstatic and (a) tune so well constructed that phrase succeeds phrase organically and seemingly inevitably."⁵⁵ The "nuns of



Abelard and Heloise depicted in a 14th century manuscript.

⁴⁷ Chrysogonus Waddell, *The Twelfth-Century Cistercian Hymnal*, Vol. I: *Introduction and Commentary*, Cistercian Liturgy Series, No. 1. (Trappist, Kentucky: Gethsemani Abbey, 1984), p. 66.

⁴⁸ Waddell, *Cistercian Hymnal*, 66.

⁴⁹ Waddell, *Cistercian Hymnal*, 67.

⁵⁰ Waddell, *Cistercian Hymnal*, 67.

⁵¹ Cf. Waddell, *Cistercian Hymnal*, 67.

⁵² Cf. Waddell, *Cistercian Hymnal*, 68.

⁵³ Ruth Ellis Messenger, *The Medieval Latin Hymn* (Washington, D.C.: Capital, 1953), p. 49.

⁵⁴ Chrysogonus Waddell and Mary Berry, "Peter Abelard, 1079–1142." CD Booklet: *12th-Century Chant: Abelard, Hymns and Sequences for Heloise*, Schola Gregoriana of Cambridge, Winchester Cathedral Choristers, Mary Berry, Dir., (Herald AV, 2004), p. 2.

⁵⁵ Waddell and Berry, "Abelard," 2.

The Paraclete sang them daily till after his death, and that of Heloise in A.D. 1164⁵⁶ One hymn from this collection, *Adorna Sion*, has been resurrected from practical obscurity and added to the current hymnal for Lauds on the Feast of the Presentation of Our Lord.

The thirteenth century gave birth to three famous sequences that have survived to this day: *Dies irae*, *Lauda Sion*, and *Stabat mater*. *Dies Irae* was inspired by the biblical book of Sophonias (Zephaniah) 1:15ff. Authorship of this powerful sequence has been ascribed to the Franciscan Thomas of Celano (1200–1255), an early biographer of St. Francis. It “seems to have been produced in the thirteenth century

The thirteenth century gave birth to three famous sequences that have survived to this day: Dies irae, Lauda Sion, and Stabat mater.

and by an Italian Franciscan.”⁵⁷ Franciscan authorship is attributed, “due partly to the simplicity and nobility of its language and partly to the personal note which is the mark of the Franciscan tradition.”⁵⁸ Thomas of Celano was counted among the first followers

of St. Francis and, upon the saint’s death “at the request of Pope Gregory IX, wrote his life . . . (and) also wrote two sequences in honor of the Saint.”⁵⁹ Joseph Connelly writes:

So it would seem that we must look among the Franciscans or those most in contact with their tradition for the writer of the *Dies irae*; and the only person so far suggested who would fulfil these requirements is Thomas of Celano⁶⁰

Traditionally, this sequence has been associated with All Souls Day. In the extraordinary form of the Requiem Mass, it is sung before the gospel. When composed, “Its first liturgical use, according to common opinion, was for the first Sunday of Advent . . . when the church is thinking also of our Lord’s coming as judge.”⁶¹ Following the Second Vatican Council, the *concilium* restored this hymn, in the *Liturgia Horarum*, closer to its original time in the liturgical year. The *Dies irae* is now meant to be sung and meditated upon during all ferial days of the Thirty-Fourth Week in Ordinary Time leading up to the First Sunday in Advent. To that end it is divided into three equal parts to be sung at Office of Readings, Lauds, and Vespers.⁶²

The *Lauda Sion* is a sequence written for the Mass of Corpus Christi and does not fall within the bounds of this study. St. Thomas Aquinas composed an entire office for this feast, “by order of Urban IV,”⁶³ which includes hymns for Matins, Lauds, and Vespers in addition to the *Lauda Sion* at Mass. His sequence and hymns have been dubbed a “poetical counterpart . . . to the prose exposition of dogma.”⁶⁴ Urban IV, who had once been an Archdeacon of Liège, knew of the revelations of Bl. Juliana of Mont Cornillon, a mystic from the same city. She is known to have

⁵⁶ Winfred Douglas, *Church Music in History and Practice: Studies in the Praise of God* (New York: Scribner’s, 1940), p. 193.

⁵⁷ Stephen A. Hurlbut, “Hortus Conclusus” (Washington, D.C.: Saint Albans Press, 1930–1934), Bk. IX, p. 8.

⁵⁸ Connelly, *Hymns*, 255.

⁵⁹ Britt, *Hymns*, 396.

⁶⁰ Connelly, *Hymns*, 255.

⁶¹ Connelly, *Hymns*, 255.

⁶² The vernacular version of the Liturgy of the Hours in the U.S. assigned this sequence to the Feast of All Souls, giving no special attention to the last week of the liturgical year.

⁶³ Britt, *Hymns*, 396.

⁶⁴ Messenger, *Medieval Latin Hymn*, 55.

“caused an office of the Blessed Sacrament to be composed by a young clerk of Liège, Brother John, whose innocency of life was great as his skill in letters was small, we are told in her life.”⁶⁵ Scholarly opinions differ regarding whether St. Thomas borrowed from this or other previous local offices when composing his. About the feast’s composition, there is a story, with no evidence to support it, “which first appeared in the late sixteenth century, that St. Thomas and St. Bonaventure composed offices for this feast, and that the latter tore his up on reading that of his competitor.”⁶⁶

The three hymns of the festal Office for Corpus Christi—*Pange lingua gloriosi* at First and Second Vespers; *Sacris sollemniis* (including *Panis angelicus*) at the Office of Readings; and *Verbum supernum prodiens* (including *O salutaris hostia*) at Lauds—continue to be sung in the current *Liturgia Horarum*.⁶⁷

Authorship of the *Stabat Mater* “has been ascribed to St. Gregory, St. Bernard, St. Bonaventure, John XXII, and Gregory XI.

But the real claim seems to lie between Innocent III, who died in 1216, and Jacapone, who died in 1306.”⁶⁸ Jacobus De Benedetti (ca. 1216–1306), sometimes referred to as Jacapone da Todi, was a lawyer, “a humourist and satirist, and was not particularly attached to the moral virtues,”⁶⁹ especially early in his life. His wife was apparently known for her virtue and upon her tragic death it was discovered that she wore “sackcloth next to her skin for penance.”⁷⁰ In his grief, he resolved to reform his life and, around 1278 “he entered the Franciscan Order, in which, out of humility, he chose to remain a simple lay brother till the end of his life.”⁷¹ He is reputed to have been a friend of Dante Alighieri and himself wrote pious religious poetry in his free time. In this he reflects a trend. The thirteenth century could be identified as the period in which “the Italian-born poets of the religious lyric come into their rightful heritage.”⁷² Many of the hymn writers of previous centuries were either French or English. In this era, “when the genius of Dante and Petrarch had established the fame of Italian letters, the Christian hymn found new spokesmen.”⁷³ Thomas of Celano, Thomas Aquinas, and Jacobus De Benedetti represented such new spokesmen and set a trend that has continued to the present day.

*When the genius of Dante and Petrarch
had established the fame of Italian letters,
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⁶⁵ Batiffol, *Roman Breviary*, 166–167, footnote 5.

⁶⁶ Connelly, *Hymns*, 116.

⁶⁷ The vernacular version for the U.S. assigned the *Pange lingua*—in both English and Latin versions—to First Vespers only; *Verbum supernum*—in English only, is assigned to the Office of Readings; *Sacris sollemniis* (*Panis angelicus*) was not included in the vernacular edition. At Lauds, a paraphrase in English of the *Adoro te devote* of St. Thomas is the assigned hymn. This hymn was not written for Corpus Christi. The hymns assigned to Second Vespers are not specific to the feast, but are those normally sung on Sundays per annum.

⁶⁸ Connelly, *Hymns*, 187.

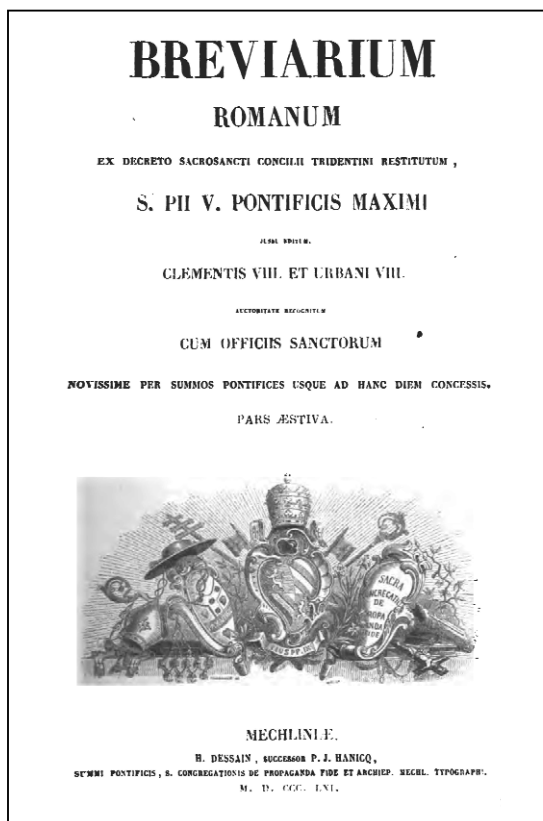
⁶⁹ Donahoe, *Early Christian Hymns*, 195.

⁷⁰ Donahoe, *Early Christian Hymns*, 195.

⁷¹ Britt, *Hymns*, 393.

⁷² Messenger, *Medieval Latin Hymn*, 51.

⁷³ Messenger, *Medieval Latin Hymn*, 51.



The thirteenth century also saw the advent of the *Roman Breviary*, a “portable (office-book) . . . not meant for the use of clerks when taking part in the office in choir, but when reciting it in private or on a journey.”⁷⁴ The breviary was set in order by Pope Innocent III at the Lateran Council of 1215. This portable office-book became popular with the mendicant orders who were ‘on-the-go,’ especially the Friars Minor, who corrected Innocent’s breviary for their own use, which in turn was approved by Pope Gregory IX in 1241 and adopted by the Roman Curia for its own use.⁷⁵ The breviary preserved the ancient Roman Office and further helped to codify its contents and widen its use. By this time, hymnody was an accepted and permanent element in the Roman Office.

Trent and the Classical-Humanist Era

The sixteenth century found many in the church restless to rewrite the Middle Ages in classical verse: the “bad Latin of the breviary disgusted the Ciceronian of the Renaissance.”⁷⁶ The first such development occurred under the reign of Leo X (1513–1521), a humanist pope,

who favored a new breviary and a new hymnal to replace what he considered to be the outmoded works of Ambrose, Aquinas, and Fortunatus. Leo commissioned Zacharia Ferreri, a bishop from the kingdom of Naples, to produce an entirely new breviary, “made much shorter and more convenient, and purged from all errors.”⁷⁷ Ferreri’s work commenced with a set of hymns composed for the liturgical year. This hymnal was approved by Clement VII and published for private use in 1525. The publication was accompanied by a letter in which “permission was given by Clement VII that any priest might read these hymns *in divinis*; by this is most likely meant the private recitation of the breviary.”⁷⁸ Ferreri has been blamed for “introducing pagan fables and pagan words,”⁷⁹ into Catholic hymnody. This is likely the reason the hymnal was not approved for use in public. His hymns have been called “correct, clever, and insipid.”⁸⁰ But if these hymns refer too much to Phoebus, Bacchus, Venus, Olympus, and Styx,⁸¹ it could still be said in his defense:

⁷⁴ Batiffol, *Roman Breviary*, 157.

⁷⁵ cf. Batiffol, *Roman Breviary*, 160–162.

⁷⁶ J. Wickam Legg, ed., *The Second Recension of the Quignon Breviary*, Vol II, Henry Bradshaw Society, Vol. XLII (London: Harrison, 1912), p. 7.

⁷⁷ Batiffol, *Roman Breviary*, 178.

⁷⁸ Legg, *Quignon Breviary*, 8.

⁷⁹ Legg, *Quignon Breviary*, 9.

⁸⁰ Batiffol, *Roman Breviary*, 180.

⁸¹ Cf. Batiffol, *Roman Breviary*, 180.

Ferreri's hymns are not to be laid aside as intolerable (because of) their paganism. They may be, it is true, painfully correct and devoid of any poetic fire or Christian unction, but they are in the main historical statements in verse of the biblical events that the Christian year commemorates.⁸²

Ferreri's project of revising the entire breviary was never completed. His "death and the prevailing political and ecclesiastical climate brought an end to his work."⁸³

The second attempt to "humanize" the Roman Office is the project known as the Quignon Breviary. This project was initiated under the same Clement VII. In 1529 he initiated two separate reforms of the breviary but with different criteria. He commissioned Francis Cardinal Quignonez, a Franciscan, in reforming the breviary "not to flatter the Ciceronianism of the clergy, but to enjoin on them an office against which they should have no ground for objection."⁸⁴ Quignon excised all the responsories and rearranged the psalter away from the ancient Roman distribution which had been codified by St. Jerome. When it was published in 1535 and promulgated by Pope Paul III in 1536, the "so-called 'breviary of busy people' was not well received."⁸⁵

The hymns were taken from the old breviary just as they stood, or a stanza or two was omitted. . . . (but) there were no hymns allotted to Lauds. . . . Quignon announces that he looks upon Lauds as part of Matins and thus it is superfluous to say another hymn at Lauds.⁸⁶

It is fair to say that it was ridiculed by the Sorbonne as being an exercise in vanity for the man who audaciously proposed it.⁸⁷ Though it was published and approved for use only privately, and not in public celebrations, it was, nevertheless, adopted into public choral use. Where this was done, it caused an uproar. This breviary reform has gone down in history as a failure, "finally corrected some five popes and thirty-two years later, in the light of the evident dissatisfaction of the faithful and at the prompting of scholars."⁸⁸ The Quignon breviary was first "repudiated" by Paul IV in 1558 and then "proscripted" by Saint Pius V in 1568.⁸⁹

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audaciously proposed it.*

Popes Paul IV and Pius V both saw in this episode the need for breviary reform and the importance that it conform to organic development. Gian Pietro Caraffa, who became Pope Paul IV had been a founding member of the Clerks Regular, better known as the "Theatines," a foundation whose charism was the reform of clerical life. In 1529, concurrently with commissioning

⁸² Legg, *Quignon Breviary*, 9.

⁸³ Reid, *Organic Development*, 35.

⁸⁴ Batiffol, *Roman Breviary*, 182.

⁸⁵ Reid, *Organic Development*, 36.

⁸⁶ Legg, *Quignon Breviary*, 53.

⁸⁷ Cf. Reid, *Organic Development*, 36–37.

⁸⁸ Reid, *Organic Development*, 38.

⁸⁹ Cf. Reid, *Organic Development*, 38.

The Theatine reform seemed to be a part of a greater clerical reform intended “to counteract the intellectual and moral decay common in the contemporary clergy.”

ever, and in a reasonable manner and not contrary to good morals and the Sacred Canons. . . . (This includes the following provisions:) to reform, correct and to change them in part or wholly . . . and to conduct your life according to them as (you have established them and reformed them) . . . after having presented them to Us, and after you have received apostolic approval and authority.⁹⁰

It is difficult to know exactly what Clement VII had in mind initiating two separate reforms in the same year. The Theatine reform seemed to be a part of a greater clerical reform intended “to counteract the intellectual and moral decay common in the contemporary clergy,”⁹¹ whereas the Quignonez reform seemed intended to cater to that very decay until the greater reform could be accomplished.

It is clear that there were different criteria for a breviary to be approved for public use. Caraffa, when elected as Paul IV, continued the reform with the following criteria that would guide all breviary reforms for the next four hundred years:

. . . such a reform ought to be a return, not to an ideal antiquity such as Quignonez dreamt of, but to the ancient tradition represented by the existing liturgy; that there was no need of change in the old breviary of the Roman Curia: all that was necessary was to purge that breviary from errors of history, from literary defects, and from the wearisome prolixities which discouraged the clergy from using it with devotion.⁹²

It was under such criteria that St. Pius V promulgated the *Breviarium Romanum* of 1568, an event which coincided with a definitive suppression of both the Quignon breviary and the hymnal of Ferreri. This new breviary was the traditional breviary of the Roman Curia, but cleaned up in regards to the rubrics and purged of accretions. It preserved the psalter of St. Jerome; the antiphons and responses of the Carolingian reform; and the hymnal, with the exception of the hymns for the feasts of the Transfiguration and the Holy Trinity, both of which were suppressed as *hymnos absonos*, or inharmonious hymns.⁹³ The new breviary was also lighter in regards to the *Sanctorale*, in favor of a restored focus on the office of the liturgical seasons. To this end, numerous feast days were either reduced in their level of observance or removed altogether. The Tridentine reform allowed for ancient uses to continue provided that they had been in use for a

Cardinal Quignonez, Pope Clement VII, in his papal bull, *Exponi nobis*, which approved the congregation of Clerks Regular and its constitution, also commissioned the new congregation . . .

to correct and edit . . . the Canonical Hours . . . licitly and decorously, how-

⁹⁰ Quoted in William V. Hudon, tr. and ed. *Theatine Spirituality: Selected Writings* (Mahwah, New Jersey: Paulist Press, 1996), p. 43.

⁹¹ Hudon, *Theatine Spirituality*, 21.

⁹² Batiffol, *Roman Breviary*, 194.

⁹³ Cf. Batiffol, *Roman Breviary*, 194.

minimum of two hundred years. This would be an important allowance for the future preservation of the hymnal.

If previous centuries could boast of having built up the *ordo* of the Divine Office, the succeeding ones would prove to endlessly tinker with it. No sooner would one pope remove a feast from the universal calendar than the next pope would restore it, even raising it in dignity from the status it had previously held. In 1588, Pope Sixtus V created the Congregation of Rites “charged with the mission of reforming and amending the liturgical books as need required.”⁹⁴ Clement VIII determined soon after this that need required another breviary reform. He concluded his reform in 1602 with the same criteria previously established by Paul IV. The commission for this reform had included Cardinals Robert Bellarmine and Silvio Antoniano, both of whom wrote new hymns for the revision.

St. Robert Bellarmine (1542–1621) wrote a hymn to St. Mary Magdalene, *Pater superni luminis*, retained up through the *Breviarium Romanum* of 1962, but not included in the current hymnal. The *Liber Hymnarius* has restored another hymn from Bellarmine, *Custodes hominum*, for Vespers on the feast of the Guardian Angels. This feast was added to the universal calendar as an optional feast by Pope Paul V in 1608.

Silvius Antoniano (1540–1603), had studied under St. Philip Neri and, as a humanist, “later became a professor of classical literature”⁹⁵ which surely influenced his hymn writing. Antoniano was a member of the commission for Clement VIII’s breviary reform. The commission introduced the Common of Holy Women into the breviary’s contents, for which he wrote the hymn *Fortem virili*. This hymn is included in the Common “for one holy woman” in the current hymnal.

The Hymnal Reform of Pope Urban VIII

One of the most significant events in the history of the hymnal is the reform of Pope Urban VIII (d. 1644), beginning in 1629. With few exceptions, this “reform would have left no other record than that of a typographical revision”⁹⁶ to the contents of the breviary, were it not for the fact that the pope had established a separate commission to focus exclusively on the “correction of the hymnal.”⁹⁷ The pope, of the Barberini family,

thought to give satisfaction to the taste of his time by correcting the prosody—if prosody it can be called—of the ecclesiastical hymns. In the same way the Barberini and many others restored the antique statues, attaching to them new limbs which are a greater disfigurement to them than all the mutilations inflicted on them by the rude hand of time!⁹⁸

His commission was composed of four Jesuit priests—Strada, Gallucci, Sarbiewski, and Petrucci—and also included the pope himself. The commission effected nine hundred fifty-two “corrections.”



*Caravaggio portrait of
Pope Urban VIII*

⁹⁴ Batiffol, *Roman Breviary*, 209.

⁹⁵ Britt, *Hymns*, 391.

⁹⁶ Batiffol, *Roman Breviary*, 221.

⁹⁷ Batiffol, *Roman Breviary*, 221.

⁹⁸ Batiffol, *Roman Breviary*, 221.

(Among) the ninety-eight hymns then in the breviary. Eighty-one hymns were corrected: 58 alterations were made in the hymns of the Psalter, 359 in the Proper of the Season, 283 in the Proper of the Saints, and 252 in the Common of the Saints.⁹⁹

A glaring example of the effect these “corrections” had on the medieval hymnody can be seen in the following hymn currently sung at Lauds in the Common of the Dedication of a Church. It was written in the eighth or ninth century:

<i>Angularis fundamentum</i>	Christ is made the sure foundation,
<i>Lapis Christus missus est,</i>	Christ the head and corner-stone,
<i>Qui parietum compage</i>	Who, the two walls underlying,
<i>In utroque nectitur,</i>	Bound in each, binds both in one:
<i>Quem Sion sancta suscepit,</i>	Holy Sion’s help for ever
<i>In quo credens permanet.</i>	And her confidence alone. ¹⁰⁰

Urban’s commission “corrected” this hymn and made of it the following:

<i>Alto ex Olympi vertice</i>	From the high summit of Olympus
<i>Summi Parentis Filius</i>	came the sovereign Father’s Son,
<i>Ceu monte desectus lapis</i>	like a stone cut from the mountain
<i>Terras in imas decidens,</i>	descending to the lowest plains,
<i>Domus supernae, et infimae</i>	and joined together either corner
<i>Utrumque junxit angulum.</i>	of the celestial and lower abodes. ¹⁰¹

This hymn and others like it remained in the *Breviarium Romanum* until the current reform. Urban VIII himself composed an entire volume of Latin verse entitled *Poemata*, published in Rome in 1631, the same year in which he promulgated the breviary revision in the bull *Divinam Psalmodyam*. The “corrected” hymnal, included in this new breviary, did not become obligatory until 1643 with the bull *Quum alias*. Interestingly enough, although this new hymnal became obligatory for the Latin Rite in 1643, “it has never been received by the Basilica of S. Peter. [Nor by the Benedictines, Cistercians, Dominicans, etc. . . .].”¹⁰² Of Urban’s original hymn compositions, two were included in the *Liturgia Horarum* which he wrote for the feast of St. Teresa of Avila: *Regis superni* sung at Lauds, and *Haec est dies* sung at Vespers.

From the time of Urban’s reform until the breviary reform of Pope St. Pius X in 1912, the only changes to the hymnal were additions and subtractions based upon new feasts in the sanctoral cycle, and the hymns that were written for their celebrations. A positive result in response to the new hymnal of Urban VIII was a renewed interest in composing metered verse in Latin for liturgical celebrations. One feast that was raised in rank in the seventeenth century was that of St. Joseph on March 19. This festal office was revised in 1671 with three new antiphons and three new hymns, and then completely revised again in 1714, except for the hymns that were carried forward. The three hymns in the current office for St. Joseph are those from the 1671 revision, yet there has been uncertainty as to when exactly they were written and by whom. Two sources from the late seventeenth and early eighteenth centuries ascribe this hymn to the Spanish Carmelite Juan de la Concepción.

⁹⁹ Britt, *Hymns*, xxiii.

¹⁰⁰ Douglas, *Church Music*, 196.

¹⁰¹ Douglas, *Church Music*, 197.

¹⁰² Batiffol, *Roman Breviary*, 223, footnote 1.

The history of devotion to St. Joseph seems to point in the seventeenth century to a Spaniard and to a Carmelite as the composer of these hymns, and Juan is the only person at present known who fits both conditions. A further pointer to his authorship is a similarity of style between these hymns and some that he certainly wrote in honour of St. Teresa.¹⁰³

In the current *Liber Hymnarius*, no mention is made of Concepción. Instead these three hymns are ascribed to Hieronymus Cardinal Casanate (1620–1700), famous for his library of books that he donated to the Dominican Order in Rome. He is buried in the Lateran Basilica.

In 1765, the feast of the Sacred Heart was inaugurated by Pope Clement XIII, at which time a Mass and office were composed. At that time, three hymns were written by Phillippus Bruni (d. 1771). All three hymns were retained when Pius XI elevated the feast in 1928 and ordered a new Mass and office to be prepared. In the Vatican II revision, only two of the hymns remain: *Auctor beate* sung at Vespers, and *Cor, arca* sung at the Office of Readings. The third hymn, *En ut superba crimum* can be found in the *Liber Usualis* 1962 for the extraordinary form of the office at Vespers. On a literary note, they have been praised for their “play of fancy and of imagination, their rhetorical finish, their condensed phraseology” and for abounding “in biblical allusions, every stanza recalling some type, or figure, or prophecy, or fulfilment.”¹⁰⁴ They have been criticized, regardless of their literary finesse, for being difficult to sing.

The 1858 apparitions of Our Lady to St. Bernadette in Lourdes occasioned a feast to be later proclaimed by Pope Leo XIII. The Holy Father himself likely wrote the three hymns composed for this feast, two of which are included in the *Liber Hymnarius* in the *Proprium Monasticum: Aurora soli praevia*, sung at Lauds for the feast, and *Omnis expertem maculae*, sung at Vespers. The source for the hymns is the *Breviarium Tarbiensi* of 1891. This was a local breviary used in the Diocese of Tarbes (later renamed the Diocese of Tarbes and Lourdes), located in the Hautes-Pyrénées in Southern France. The author of the hymns is anonymous, but “Dr. Hellinhaus in his *Die Kirchlichen Hymnen und Sequenzen* ascribes them without question to Pope Leo XIII.”¹⁰⁵ It is certain that Leo XIII (d. 1903) wrote three other hymns in the current office: *Dulce fit nobis* (Office of Readings—Feast of the Holy Family), *O lux beata caelitum* (I and II Vespers—Feast of the Holy Family), and *Te dicimus . . . mater Dei* (office of Readings—Feast of the Immaculate Conception).

Luigi Tripepi (1836–1906), who had been “appointed hymnographer of the Congregation of Rites by Pope Pius IX,”¹⁰⁶ was responsible for a team effort in composing hymns for the new office composed in 1880 for the feast of Sts. Cyril and Methodius. Neither of the two hymns—*Sedibus caeli* for Matins and Vespers, and *Lux o decora* for Lauds—are in the current hymnal, though they are still sung among those who pray the office according to the 1962 breviary. The *Liturgia Horarum* uses the hymns from the Common of Pastors for this feast.

In 1888, a nineteen-year-old Servite named Eugene M. Poletti (1869–1940) wrote two hymns for the office composed for the canonization of the Seven Holy Founders of the Servite Order. At a young age, he “was an accomplished Latinist and apparently a precocious poet.”¹⁰⁷ *Bella dum late*, sung at Matins, was long enough to be split into two parts. The second half of this hymn, *Sic patres vitam* was sung at Lauds. *Matris sub almae* was written and sung for Vespers. As with many local feasts or feasts specific to religious congregations, these two hymns were not included in the *Liber Hymnarius*.

¹⁰³ Connelly, *Hymns*, 183.

¹⁰⁴ Connelly, *Hymns*, 132.

¹⁰⁵ Britt, *Hymns*, 212.

¹⁰⁶ Britt, *Hymns*, 393.

¹⁰⁷ Britt, *Hymns*, 394–395.



Solesmes Abbey, France

The Breviary Reform of St. Pius X

It was the interest of St. Pius X in Gregorian chant and its restoration that led to the necessity of a concurrent breviary reform. He had in view a reform and publication of the chant in an official universal edition. With this intention, he turned to the Benedictine Abbey of Solesmes.

The Abbey of St. Pierre de Solesmes in France had been re-established in 1830 at a time when order was more-or-less restored in religious France. They sought, as a congregation, to restore religious life in the

abbey according to the ancient model. One of the ways they would do so was the use of Gregorian chant according to ancient manuscripts. To do so required quite a bit of research and restorative work especially since the manuscripts revealed many variations among the ancient modes and melodies. By this time, the chant had lost a sense of uniformity or definitive codification. The art of chant was in a state of disorder.

It is fortunate, looking back, that St. Pius V allowed for ancient uses of the office to continue, without requiring them to adopt the *Breviarium Romanum* of 1568. Because of this dispensation, Benedictine monasteries and other religious congregations had continued to observe their ancient *ordos*, reforming them as the curia reformed its books, but not conforming to the curial books. Thus, the hymnal reform of Urban VIII was never adopted by the abbeys. They had preserved and continued to sing the original compositions of Ambrose and Fortunatus. Nevertheless, these, too, needed codification and restoration after well over a millennia of continuous use.

The Abbey sought to restore religious life according to the ancient model and one way was the use of Gregorian chant according to ancient manuscripts.

The nineteenth century and the Romantic movement no longer spurned the medieval in favor of the classical. There was a new appreciation of the ancient colloquial language of the church.

Ecclesiastical Latin preserved traces of a music that was something like the original dialect of the church, an idiom that harked back, as we have seen, to Saint Gregory himself. This music was to be understood, then, not as an adornment—a musical layer added to the words of the liturgy—but as a sound that issued naturally from them. Chant was, finally, nothing more than highly expressive speaking. As an elocutionary act raised to a higher power, so to speak, it captured in its syllables a music that was the accent of religious devotion.¹⁰⁸

¹⁰⁸ Katherine Bergeron, *Decadent Enchantments: The Revival of Gregorian Chant at Solesmes* (Berkeley: University of California Press, 1998), p. 107.



their full original texts with notes identifying author names and variant manuscript information.

Solesmes published their first new *Graduales* in the late nineteenth century. Leo XIII allowed Solesmes to publish their work but did not grant official status to these liturgical books for use in the universal church. Another publisher was given the privilege of printing the official Vatican *editioni typicae*. It was not until Pius X was elected that Solesmes was granted the right to publish the *Graduale Romanum* on behalf of the church. In gaining such a privilege, however, they no longer owned their work. It became the property of the church, meaning that it was free for all who wished to use it. The church became the guardian of the chant.

The problem with making the Solesmes books official for the liturgy was that the chant books were the products of nearly a century of scholarship, codification, and restoration while the church's liturgical books were not. In order to publish an official universal edition of Gregorian

chant for use in all Catholic liturgies, it would necessitate a reform of the missal and breviary in order for all the books to be textually and musically uniform. The commission, attached to the Congregation of Rites, which was responsible for the first reform, barely had time to suggest the second when, "on December 21, 1911, the *Osservatore Romano* published, unexpectedly, the Bull *Divino afflatu*, promulgating

Solesmes published their first new Graduales in the late nineteenth century.

a reform of the breviary."¹⁰⁹ Not only would this reform restore the proper antiphons and responsories, but it also had in mind to reassert "the priority of the temporal cycle over the sanctoral, as well as removing the daily obligation to various supplementary offices,"¹¹⁰ such as the daily Office of the Blessed Virgin Mary and the daily Office of the Dead. The reason for reasserting the temporal cycle was an effort to restore the praying of the entire psalter each week. The sanctoral cycle and the votive offices that had become popular over the centuries had become a thing of habit for many clergy and religious as a means of shortening the burden of Matins. Leo XIII had even encouraged specific votive offices for each day of the week. The problem with such an *ordo* was that the same few psalms were recited day after day and there were some psalms that one would never pray.

Monsignor Petrus Piacenza (d. 1919), the Protonotary Apostolic of the Sacred Congregation of Rites was a member of the breviary commission. Among the reforms of the revision, a Common of Several Confessors was introduced, as well as a Common of Several Holy Women, "with a view, says Piacenza, to reducing the number of festivals without prejudice to the cultus of the

¹⁰⁹ Batiffol, *Roman Breviary*, 304.

¹¹⁰ Reid, *Organic Development*, 75.

saints.”¹¹¹ Another intention of this revision was to restore the hymns that had been butchered by Urban VIII. This intention had been previously stated, even if only implicitly, in Pius X’s motu proprio *Tra le Sollecitudini* which encouraged the continued restoration of Gregorian chant from the original manuscripts and the exclusion of anything profane from the composition of new musical texts to be used in liturgy. When the new *Breviarium Romanum* was promulgated in 1912, this reform of the hymnody had not yet been completed. Piacenza and others spoke of the reform as a continuing reality that was projected to take some time. The new breviary was the first phase. The hymnal of Urban VIII remained in place but the original texts of the breviary hymns were included in an appendix to the 1912 *Antiphonale Romanum* “According to the Ancient Use” (*Secundum Antiquum Usum*). These hymns were provided “*In gratiam eorum qui talibus Hymnis de jure vel ex consuetudine aut indulto uti possunt*”¹¹² (for the sake of those who are able to use such hymns by law or according to custom or by indult). The commission intended to reform the hymnal based upon the ongoing work of the Solesmes monks. Unfortunately, World War I and the death of Pius X brought the reform to a close.

*One intention of the revision was to
restore the hymns that had been
butchered by Urban VIII.*

Piacenza wrote hymns for the breviary reform of St. Pius X, of which two hymns were included in the Vatican II reform. For the Common of Several Holy Men, he wrote *Inclito Christi*, sung at Second Vespers; and *Sacrata nobis*, sung at Second Vespers for the Common of Several Pastors. In addition, Blagio Verghetti (d. 1945) wrote *Beata caeli*, sung at Lauds for the Common of Several Holy Men; and Francis-Xavier Reuss, C.S.S.R. (1847–1924) wrote *Nobilem Christi*, currently sung at Lauds in the Common for One Holy Woman. Reuss was the secretary to the Superior General of the Redemptorists and published a book named *Carmina Sacra S. Alphonsi*, in which he turned “the sacred songs of St. Alphonsus into classical Latin metres of the utmost skillfulness and variety.”¹¹³

Pope Pius XII is known for initiating many reforms of the liturgy in the 1940s and 50s. He commissioned the Jesuits at the Pontifical Biblical Institute to produce a new Latin translation of the Psalter. This new Psalter was introduced in 1945 as an option for public or private use, while the “venerable Vulgate text” was upheld as “a language organically wedded to Tradition.”¹¹⁴ In 1955, Pius XII issued an encyclical on sacred music, entitled *Musicae sacrae disciplina*. In it, he articulated principles on the nature of sacred music for the purpose of new compositions for public as well as popular worship. One of these principles defined sacred music as being holy: “It must be *holy*. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed.”¹¹⁵ This encyclical could be seen as a prelude to the reform of the hymnal.

In the meantime, new Gregorian hymns and offices continued to be composed for new feasts. Victorius Genovesi, S.J. (1887–1967) composed hymns for the feasts of Christ the King

¹¹¹ Batiffol, *Roman Breviary*, 315.

¹¹² *Antiphonale Sacrosanctae Romanae Ecclesiae Pro Diurnis Horis* (Rome: Typis Polyglottis Vaticanis, 1912), appendix, p. 1, footnote 1. The appendix is entitled “Hymni Officii Romani ad Laudes et Horas Diei Secundum Antiquum Usum.”

¹¹³ Matthew Russell, ed., “Notes on New Books: 12, *Carmina Sacra S. Alphonsi*,” *The Irish Monthly*, 25 (1897), 104.

¹¹⁴ Cf. Reid, *Organic Development*, 133.

¹¹⁵ Pius XII, *Musicae Sacrae Disciplina* (1955) in Vatican Library, tr., *Selected Documents of His Holiness, Pope Pius XII* (Washington, D.C.: National Catholic Welfare Conference, 1958), ¶42.

(1925), St. Francis Xavier Cabrini (1948), the Assumption of Mary (1950) and the Queenship of Mary (1954). In 1942, Pope Pius XII named Genovesi the official "Hymnographer to the Congregation of Sacred Rites."¹¹⁶ Early on, he began writing Latin poetry as a hobby and not only won international contests but he published several volumes of it in the 1940s and 50s. There are currently three hymns by Genovesi in the *Liber Hymnarius: Rerum supremo*, sung in the Office of Readings for the Queenship of Mary; *Solis, o Virgo*, sung at Lauds for the Assumption of Mary; and *Te saeculorum Principem*, sung at First and Second Vespers for the Feast of Christ the King. Originally, Genovesi composed three hymns for each of the choral offices of these feasts, officially promulgated by the Congregation of Sacred Rites. The new Mass and office written for the Feast of the Assumption in 1951 were inserted into the *Liber Usualis*. When the breviary was reformed after Vatican II, the *Liturgia Horarum* retained only one of his hymns for each of the feasts mentioned above, with the exception of the Feast of St. Francis Xavier Cabrini, for which none were retained.

The Feast of St. Joseph the Worker was introduced by Pope Pius XII on May 1, 1955. Pius XI had chosen St. Joseph "as a patron in the church's campaign against atheistic communism" in his 1937 encyclical *Divini Redemptoris*.¹¹⁷ Pius XII took the additional step of proclaiming a feast and chose May 1 "to counteract atheistic communism's celebration of May Day."¹¹⁸ Evaristus Anvers (d.1968) composed the office hymns for this feast, two of which were included in the *Liber Hymnarius*. *Te, pater Ioseph* is sung during the Office of Readings and *Aurora, solis nuntia* is sung at Lauds for the feast on May 1. The following verse from *Te, pater Ioseph*, communicates Catholic theology on the dignity of labor exemplified in the life of St. Joseph:

*Both Pius X and Pius XII enjoined
the church to regard sacred music as
that which would be sung during
public worship.*

*O faber, sanctum
speculum fabrorum,
quanta das plebi
documenta vitae,
ut labor sudans,
ut et officina
sanctificetur.*

O worker,
holy mirror of workers,
how great the examples of life
you give to common people,
so that toiling labor
and even the workshop
may be sanctified.

Modern Post-Conciliar Era

On December 4, 1963, the Second Vatican Council promulgated its first constitution on the sacred liturgy entitled *Sacrosanctum Concilium*. The council fathers set to work to implement a particular reform that had been of concern to both Pius X and Pius XII. Both popes had enjoined the church to regard sacred music as that which would be sung during public worship, or the official liturgies of the Latin Rite. Before the council, the principle of excluding anything profane

¹¹⁶ Britt, *Hymns*, 405.

¹¹⁷ Francis Lad Filas, "Devotion to St. Joseph," *New Catholic Encyclopedia*, 2nd ed. (Detroit: Gale, 2003), vol.7, p. 1040.

¹¹⁸ Filas, "St. Joseph," 1041.

from that music which is sacred had applied only to new music being composed. Now the council made that principle retroactive:

Hymns are to be restored to their original form, as far as may be desirable. They are to be purged of whatever smacks of mythology or accords ill with Christian piety. Also, as occasion may warrant, other selections are to be made from the treasury of hymns.¹¹⁹

Now the stage was finally set to restore the hymnal. Now the hymns would be definitively restored in their integrity for the whole church. For as much support as this restoration had gathered, from the time of Pius X, it became known that not everyone was happy with the restoration.

The stage was finally set to restore the hymnal.

For example, "some Latinists . . . regretted the loss, at least in the better-known hymns, of the stylistic form created by Urban VIII and the Latinists of the Renaissance, which they regarded as more agreeable and fluent than the sometimes rough verse of the original text."¹²⁰

It quickly followed that, on January 25, 1964, Pope Paul VI published *Sacram Liturgiam*, officially announcing the formation of a commission to reform the *Breviarium Romanum*. Among many groups that had formed in the commission, Group seven was assigned to study the hymns. Fr. Anselmo Lentini, a Benedictine from Montecassino and "an expert in Latin hymnology,"¹²¹ was the relator for the group. The hymns were restored to their integrity, according to more than a century of research and codification by the monks of Solesmes. The reality of the breviary reform quickly revealed that the interests of the *Consilium* did not lie merely in restoring and building up the treasury of the church's hymnody for the people of God. The focus turned to that of a complete restructuring and redefining of hymnody which even questioned its necessity, its role and its placement within the liturgical action itself.

Since (*Sacrosanctum Concilium*) ¶93 seemed to presume that hymns would remain as structural elements in the reformed office, group seven, whose responsibility it was to restore and enlarge the repertoire of hymns for the office, undertook its task from the first days of the reform, and by the time of the meeting of group nine (general structure of the Divine Office) from September 25 to 26, 1965, had produced a collection of 108 hymns for all the hours both *per annum* and for the special seasons of the liturgical cycle.¹²²

When the groups met to review the new hymnal, group nine challenged the obligatory use of hymns when prayed in private. They also questioned the placement of the hymn in the offices of Lauds and Vespers. The hymn had always had a place in these offices after the psalms and chapter, and before the versicle and response. The hymn was a response to the psalmody, "in an exchange or dialogue between God and man in which God speaks to his people . . . and his people reply to

¹¹⁹ *Sacrosanctum Concilium*, ¶93.

¹²⁰ Annibale Bugnini, *The Reform of the Liturgy 1948–1975*, tr. Matthew J. O'Connell (Collegeville: Liturgical Press, 1990), p. 550.

¹²¹ Stanislaus Campbell, *From Breviary to Liturgy of the Hours* (Collegeville: Pueblo, 1995), p. 50.

¹²² Campbell, *Breviary to Liturgy*, 177–178.

him in song and prayer."¹²³ If the hymns were retained in this position as a response to the psalms, then the choice of hymn for each hour would need to be controlled by each episcopal conference, ensuring correct doctrinal translations from the Latin hymns. Group nine decided to de-emphasize this aspect of hymnody as a response to the psalms. It was observed that in the minor hours of the day, the hymn commenced the celebration right after the *Deus in adiutorium meum intende*. Could not all the hours be made uniform in this same way? If so, the hymn could rather be employed to set the tone for the whole liturgy and there would be more freedom to choose from a greater selection of vernacular hymns for a communal celebration.

The *Consilium* thus decided to move the hymn to the beginning of both Lauds and Vespers in order "to give 'color' to the hours at their outset and to provide an effective way to begin them, especially when celebrated with the people."¹²⁴ Another change in the hymnody occurred in the Office of Readings. Since the office could retain its nocturnal character, but could now also be prayed at any hour of the day, the nocturnal hymns would be retained, while additional hymns would be provided that were more general and thus more appropriate to being sung at other times of the day.

Since the new breviary would have a four-week cycle of psalms, it was decided that the hymns would be on a two-week cycle. This would require twice as many hymns as the one-week cycle of the *Breviarium Romanum*. The vernacular editions would certainly include many hymns translated from the Latin, but episcopal conferences were granted the power to assemble their own hymnals according to the various languages and cultures. For the Latin edition, the treasury of hymns was much greater than that in the *Breviarium Romanum*. In all, the new Latin breviary would contain 291 hymns. Even so, the treasury of hymns was so vast that many good hymns would not be retained or included. Lentini reported:

It is sad to see that the very rich treasury of poetic songs, of which the church is rightly proud, has been left in obscurity, never displaying the wealth of its precious stones either to churchmen or the laity. The group has therefore diligently and patiently selected from the abundance of ancient hymns a good number that it thinks suited for giving glory to God and stirring our devotion.¹²⁵

In addition, Lentini composed at least forty-three new hymns in Latin for inclusion in the new *Liturgia Horarum*, all of which are in the *Liber Hymnarius*. It became clear while reforming the breviary that new compositions were desired. For instance, when Pope John XXII introduced the Feast of the Holy Trinity in 1334, no one composed new hymns for it. At least from the time of Pius V, existing Trinitarian hymns were borrowed from daily offices and assigned to this feast. Lentini composed three new metrical hymns for this Office: *Immensa et una, Trinitas* for First and Second Vespers; *Te Patrem summum* for the Office of Readings; and *Trinitas, summo* for Lauds. Lentini also composed proper hymns for the feasts of several Apostles for whom the old hymns "were based on historically doubtful hagiographical traditions."¹²⁶

¹²³ "General Instruction of the Liturgy of the Hours," in *The Liturgy of the Hours According to the Roman Rite*, vol. I (New York: Catholic Book Publishing Co., 1975), ¶13.

¹²⁴ Campbell, *Breviary to Liturgy*, 179.

¹²⁵ Quoted in Bugnini, *Reform*, 548.

¹²⁶ Bugnini, *Reform*, 550.

*The treasury of hymns was so vast
that many good hymns would not
be retained or included.*

it seemed appropriate to assign separate hymns to the apostles and evangelists and also to the “Gospel” saints, that is, the saints mentioned in the New Testament (Mary Magdalene, Martha, Barnabas), for some of whom there was no suitable place even in the Commons; it was also thought proper to make concessions to modern ecumenism (therefore a hymn for St. John Chrysostom); and sometimes a hymn was required to replace one that had been removed.¹²⁷

Finally, Lentini composed four new Latin hymns for the Office of the Dead. Prior to the *Liturgia Horarum*, hymns were not sung in this office. Lentini wrote that, in keeping with the recent reform, all the liturgies for the dead were to have a new character of hope for the Christian to enter into the eternal reign of God. In this new spirit, he had composed hymns for the *Officium Defunctorum* which carried a special note of confidence and joy.¹²⁸ These hymns are *Qui vivis ante saecula* for the Office of Readings; *Spes, Christe* for Lauds; a multi-versed hymn adaptable to each of the Little Hours including *Qui lacrimatus Lazarum* at Terce; *Qui petivisti sontibus* at Sext; *Qui, moriens, discipulo* at None; and finally *Immensae rex potentiae* at Vespers.

The history of the hymnody in the Divine Office thus ends on a note of hope. This history reveals a complex and rich genealogy stretching from St. Ambrose of Milan in the fourth century

all the way up to Fr. Anselmo Lentini of Montecassino at the close of the second Christian millennium. Not only do these hymns “bear witness to the liturgical tradition and Western culture, . . . they also provide cues or stimuli for the creation of something similar in the vernaculars.”¹²⁹

Studying and singing the ancient Latin hymns liturgically today should provide an impetus for continued organic development of sacred hymnody.

Studying and singing the ancient Latin hymns liturgically today, whether in the context of Latin or vernacular celebrations, should provide an impetus

for continued organic development of sacred hymnody. It has always been the case in Catholic liturgy that the church has zealously guarded the ancient while cultivating new developments. Even when Urban VIII’s commission rewrote eighty-one breviary hymns in 1632, the Vatican Basilica of St. Peter never adopted those changes but zealously guarded the original hymn texts (as did the Benedictines, Cistercians, Dominicans, etc.). Even today, while the restored texts of the *Liber Hymnarius* are the normative versions of the Latin texts, the variant textual versions, such as those of Urban VIII in the 1962 liturgical books, are licit when prayed in the extraordinary form of the office. Thus new and old are zealously guarded and preserved. Who are the composers of the future that will look to these hymns for inspiration? How will the principles of sacred music and the theology of hymnody influence the hymnologists of today and the future? One hopes these questions will inspire composers in these days of the liturgical renewal of Benedict XVI. ❧

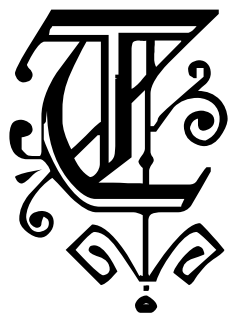
¹²⁷ Bugnini, *Reform*, 549.

¹²⁸ Cf. Anselmo Lentini, O.S.B., *Te Decet Hymnus: L’innario Della “Liturgia Horarum”* (Vatican City: Typis Polyglottis Vaticanis, 1984), p. 294.

¹²⁹ Bugnini, *Reform*, 547.

Sung Readings in the Ordinary Form of the Mass

by Adam Thome



The following are detailed instructions on how to sing readings during Mass in the ordinary form, in English, using given formulas from the *Liber Usualis*. This tutorial is also posted at Musicasacra.com/audio, where you can listen to the entire tutorial with sung examples.

We keep in mind the differences and particularities of the English language, yet keep a faithfulness to the original tones and melodic formulas.

We will use the readings for the Feast of the Immaculate Conception as our example. Before we begin, let us agree on some terminology:

Title tone—Title of the reading and its appropriate response in the case of the gospel

Flex—A literary pause used only in the prophecy tone

Metrum—A literary pause used only in the epistle

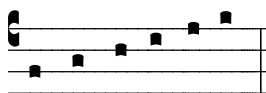
Full stop—End of sentence, employed in all readings

Interrogation—A question within a reading, often in quotations

Conclusion—The method we use to end the reading

Reciting tone—The tone we always begin with and gravitate toward

Literary accent—natural speaking accent of a syllable



fa-sol-la-si-do-re

These are the six pitches that will be used throughout.

Other terms will be used and explained in full as we proceed. We begin with the first reading.

THE PROPHECY TONE

Title Tone—The title tone is announced on a pitch that is chosen to be comfortably within our range, deriving from our natural speaking voice. Perhaps we would do well not to use the word chosen, but rather, a tone that is but a natural extension of our speaking voice. After all, it has been said that singing is but sustained talking.

We then assign *do* to be this reciting tone (see pitches above). This will be our gravitational tone in which we will always come back to after melodic ascents and descents.

The title of the first reading (also called the Old Testament, or the prophecy) is announced on this reciting tone. At the end of the title, we melodically descend by a fifth after the final word accent.

Metrum—The metrum in an epistle functions similarly to the flex of the prophecy. It is used where there is a sense of literary completion as at a comma or semicolon and may therefore be employed as necessary. Good sense will dictate its usage.⁴

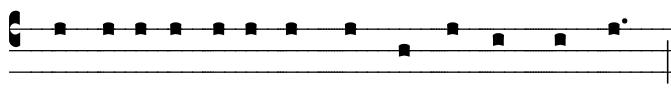
To employ the metrum, say, at a comma, we find the final two literary accents (bolded in the following example before the comma). The syllable directly before the first accent is sung on *la* (of course descending from *do*) and then our first accent is sung on *do*, descending then to *si*. This is the second to last accent: **do** to *si*. The final literary accent is then sung on **si** and then ending on *do*, reversing the melodic direction of the previous accent.

do...*la*- **do**-*si*-**si**-do.

do...*la*- **do**-*si*-**si**-do-do.

do...*la*- **do**-*si*-**si**-**si**-do.

do...*la*- **do**-*si*-**si**-**si**-do-do.



With e-ve-ry spi-ri-tual bles-sing in the **hea**-vens,

Interrogation—The interrogation formula is the same for all sung readings. See the above information in the prophecy portion of this manual.

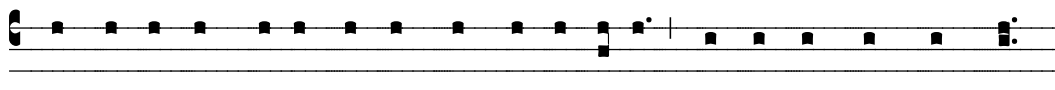
Quotation—Quotations are treated as any other sentence or phrase within the reading. If the quotation has a period we use a full stop. We can employ metrum and interrogations as needed. What needs to be remembered is that the phrase *before* the quotation is never flexed. For example, *Then God said*, would simply be done on the reciting tone without any melodic change. This applies as well to the prophecy and the gospel.

Final Formula—The final formula is composed of two parts, and is accomplished using the following method: First we identify the final two phrases. On the final literary accent of the second to last phrase of the reading, we use a podatus; a melodic ascent of *la* to *do* on that syllable, continuing on *do* if need be.

do...(la-do)-do

On the final literary accent of the final phrase we again use the podatus; melodically ascending formula on that syllable. This time we use *si* and *do*, continuing if need be on *do*.

si...(si-do)-do



So that we might e-xist for the praise of his **glo**-ry, we who first hoped in **Christ**.

If either of the accents are one syllable words, one may wish to lengthen each of the notes. Again, good artistic judgment and intelligibility should prevail over slavishly formulaic adherence.

⁴The difference is that flexes may be employed mid sentence and metrum may not. And since epistles were traditionally sung *recto tono*, one tone, the variance we are discussing honors its *recto tono* heritage and character.

Verbum Domini—In English, we then close the reading with “The Word of the Lord,” to which the people dialogically respond “Thanks be to God.” We melodically close descending a minor third from our reciting tone *do* to *la* on the word “Lord.” The congregation will echo back “Thanks be to God” starting on *do* and descending to *la* on “God.” This gives the epistle a melodic and aesthetic distinction from the prophecy tone. It would be advised in the beginning of a parish’s usage of sung readings to ensure that the congregation is taught this.



The word of the *Lord*. Thanks be to *God*.

Example: Sung Epistle

A reading from the Letter of Saint Paul **to** the **Ephesians**

Brothers and sisters:

Blessed be the God and Father of our Lord Jesus Christ,

Who has blessed us in Christ

With every spiritual bles-**sing in the heavens**, [metrum]

And he chose us in him, before the foundation of the world,

To be holy and without **blemish before** him. [full stop]

In love he destined us for adoption to himself through Jesus Christ,

In accord with *the favor of* his will, [metrum]

For the praise of the glory of his grace that he granted us **in** the beloved. [full stop]

In him we were also chosen, destined in accord with the purpose of the One who

accomplishes all things according to the *intention of* his will, [metrum]

So that we might exist for the praise of his **glo-ry**, [final formula part 1]

We who first hoped in **Christ**. [final formula part 2]

The word of the *Lord*.

Thanks be to *God*.

THE GOSPEL TONE

The gospel tone is the simplest of the three. Though there are actually three varying formulas, we will look only at the first and most common.

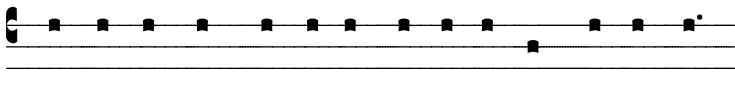
Title tone—We begin dialogically on our reciting tone (*reco tono*) with the words:

V. The Lord be with you. R. And also with you.—All on *do*.



The Lord be with you. And al-so with you.

A reading from the Holy Gospel according to Luke

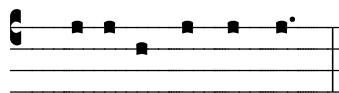


A read-ing from the Ho-ly Gos-pel ac-cor-ding to Luke.

Here we go to *la* on the fourth last syllable, **cor**. We return to *do* immediately to finish the title. This would apply regardless of the evangelist.

according to Luke (John, Mark); according to Matthew.

The people would the respond Glory to you, O Lord.

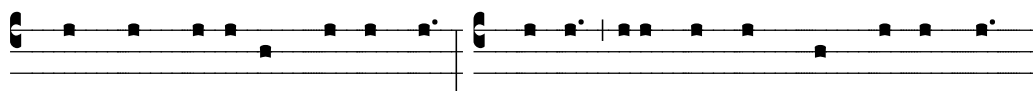


Glo-ry to you, O Lord.

Again, it is worth mentioning that a parish would do well to teach the sung responses thoroughly in the process of using sung readings.

Flex and Metrum—the gospel is unique in that it does not have a flex or a metrum. Where we would use such melodic formulas, we simply stop the tone in a literarily sensible place. No melodic inflexions are used.

Full Stop—The full stop, again, is employed at the end of a sentence or punctuation mark (except the interrogation, of course). To use a full stop one need only find the syllable fourth from the end and sing *la*, a minor third descent, instead of *do*. We return to *do*, our reciting tone, immediately to complete the sentence. A note worth mentioning: Using the fourth to last syllable might at times feel awkward and unnatural, but use of this formula adds greatly to the gospel tone's unique aesthetic quality. A rendering would be lacking were we to employ something of our own devices.

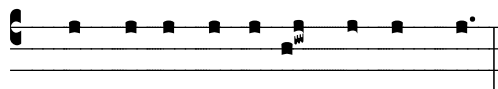


Most High will o-ver sha-dow you. Be-hold, I am the hand-maid of the Lord.

Interrogation—The interrogation formula is the same for all sung readings. See the above information in the Prophecy portion of this manual.

Quotation—Quotations are treated as any other sentence or phrase within the reading. If the quotation has a period we use a full stop.

Final Formula—The final formula has one nuance. We locate the second to last literary accent (bolded in the following example) and on that accent use the melodic formula *la-si-do*, lengthening *la* slightly before the ascent (*quilisma*). This is the only three-note nueme or formulaic note grouping used for sung readings. We then stay on *do*, using *do* even for the final accent of the gospel. It is worth noting that we may wish to lengthen also the second to last *do* in the example of a two-syllable word. Intelligibility and a feeling of natural speech should prevail.

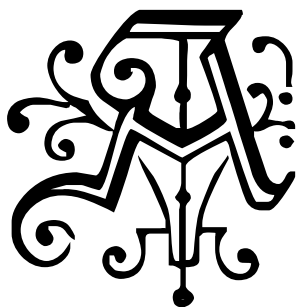


Then the an-gel de-**par**-ted from her.

REPERTORY

Prepare the Way: An Analysis of *Tu Puer*

by Edward R. Sywulka



Anyone familiar with Gregorian chant knows the repertoire is massive and can afford to reserve special chants for specific days the year. Of these “propers,” the most musically ornate tend to be used towards the beginning of the Mass, and the so-called “easier” antiphons find their place towards the end. It is providential if not intentional that the culmination of every Mass (the Eucharist) is accompanied by the relatively simpler sorts of antiphons. This allows more people to sing with less potential distraction, and possibly with greater purity of intention. The Church Music Association of America, in its publishing of *Communio*, acknowledges this group of chants as having some of the best potential for use by scholas and parishes who are just beginning to incorporate chant into their liturgies. Dr. William Mahrt has called the communion chants “a good place to begin,” reasoning that “the antiphon can be sung in alternation with psalm verses, allowing the desirable repetition (a few times) to familiarize both congregation and choir with the chant.”¹ One of these antiphons is the subject of this paper.

Tu puer is the proper communion antiphon for the Feast of St. John the Baptist, celebrated on June 24. The date only falls on a Sunday when chance occasions, as was the case in June 2007. This gave opportunity for a full High Mass to be celebrated. The words, the music, and their interplay provide for an exploration into some exceptional aspects of medieval creativity. A literal translation of the Latin text follows below, courtesy of Fr. Anthony Ruff, O.S.B. The Latin word order preserves that of the Vulgate (Luke 1:76), except for a minor omission of the “et” (which means “and”) at the beginning of the verse.

Tu,	puer,	propheta	Altissimi	vocaberis;	praeibis
You,	child,	prophet	of-the-Most-High	will-be-called;	you-will-go
enim	ante	faciem	Domini	parare	vias eius.
indeed	before	the-face	of-the-Lord	to-prepare	ways his.

The organization is strikingly chiasmic. Three main concepts appear, each having a divine and human element. “You” and “his [God’s],” self and other, the contingent and the Creator: this confrontation presents a most intense paradox and frames the entire verse. It is this relationship of God and man (or God and *child*, here) which the scripture means to illuminate. The chiasm will be addressed further below, but first a cursory sequential exposition of both tone and word is advisable, both to give attention to the flow of the text and to accustom the reader to an older form of musical notation.

I am grateful once again to Fr. Ruff for guiding me to a revised version of the melody from *Beiträge zur Gregorianik*.

Edward Ronald Sywulka is a church musician and graduate of Biola University in La Mirada, California. He currently studies composition and analysis with Dr. Ken Walicki. edward_sywulka@yahoo.com

¹William Mahrt, “Editorial: Pride of Place,” *Sacred Music*, 135, no. 3 (Fall 2004), 4.

Figure 1: Melody from *Beiträge zur Gregorianik*²

CO. I
T U, pu- er, pro-phé-ta Altíssi- mi vo-
 cá-be- ris: *præ- í- bis e- nim an- te fá- ci- em
 Dó- mi- ni pa- rá- re vi- as e- ius.

The most recent Vatican-approved editions of chants, such as the *Graduale Romanum* or *Graduale Triplex* (they differ only in annotation) present melodies that, over time, have been somewhat changed. For example, in the *Tu puer* antiphon, the *Graduale* gives D as the starting note, which is the final tone of Modes I and II. How much more expressive it is, however, to delay that defining tone until the first nine notes have passed, and start on a very weak degree (E) instead. In fact, compared to the melodic reconstruction, the *Graduale* eliminates all the Es until the very end. The four alterations are marked in the example below.

Figure 2: “*Tu puer*” from *Graduale Romanum*

II
T U, pu- er, *prophé-ta Altíssi- mi vo-
 cá-be- ris: præ- í- bis e- nim an- te fá- ci- em
 Dó- mi- ni pa- rá- re vi- as e- jus.

Let us turn again to the “corrected” version. The first three notes, which deceptively hint at some form of the deuterus mode, accompany a strong plosive “t,” all of which declare this “tu” (“you”) to be very mysterious and important. Until the second word is uttered, it is not clear to whom the “tu” applies. Is he a sinner, or a holy man, or a way of referring to all the faithful? He is a child, “puer.” Here the chosen pitches begin to clarify the mode, as the E and G of “tu” give way

²<http://www.gregor-und-taube.de/html/materialien.htm>

to the A and F of “puer.” The primary musical material for this chant has also been introduced in these first two words: the scandicus (E F G) and the porrectus (A G A), as well as the falling fourth (A E) and the temporary resting on F.

“Propheta Altissimi” (prophet of-the-Most-High) appears next to convey the same antithesis described above between the divine and human. Unlike the English language, Latin is free to change its grammatical order. In this instance, the verb, which reveals the relationship between these two contrasting elements, is delayed until the end of the phrase, thereby heightening the contrast. Musically, however, the mode begins to be established, as D, A, and F dominate. Closure arrives only in the final word of the clause, and the whole bar line attests to this. This word “vocaberis,” meaning “will-be-called,” not only clarifies the relationship of “you child” and “prophet of God,” but brings the music to rest on the final tone D.

As the next section begins, reference is drawn both to the beginning and end of the first section. This second section begins with the verb “praeibis,” and the previous section, as we have seen, concludes with its own verb (“vocaberis”). Musically, the first syllables of both sections are sung to weaker degrees of the mode. The scandicus E-F-G of “tu” is contracted to G for “prae-.” The tension is prolonged through “enim,” as G remains the central note. Though this period contains many As comparatively—out of eleven notes, four are A and five are G—all lead down to G.³ The ideas conveyed in the words are equally unstable: “you will go indeed.” The music does not abandon the motivic development of the first section, but the relationships of the notes are less obvious. There is an ambiguous array of possible motivic references from “praeibis” through “ante.” These options are here listed below the entire sequence of notes.

Figure 3: Possible note-groupings from “praeibis” through “ante”

	<u>G A G A Bb A G A G G D D F F F D</u>
1.	G A G
2.	A G A
3.	G A Bb
4.	A Bb A
5.	Bb A G
6.	A G A
7.	G A G
8.	G D
9.	F F F
10.	F D
11.	G A Bb
12.	G A G
13.	A G F

These options are not all equally valid. For instance, option 2, the A-G-A of the middle syllable of “prae-i-bis,” ought not to be sung as a porrectus, as explained in the footnote. In fact, the validity of options 2, 3, and 4 depend a great deal on the performance of the A quilisma. All, however, are related to the material presented in the first four syllables of the chant’s text.

³Using semiology to study the neumes, we see that the middle syllable of “prae-i-bis” contains a clivis (A G) with an episema. This further lengthens the emphasized G. The next A is a quilisma which speeds the A toward the higher Bb. The next A does indeed have a syllable all to itself (“-bis”), but the three Gs of “enim” quickly re-establish the primacy of G. As a general rule, the last note of the neume is emphasized, and for this small section of the text, A is not functioning as a dominant tone.

- Options 3 and 11 are related to the scandicus.
- Options 5 and 13 are each inversions of a scandicus, otherwise called a climacus.
- Options 2 and 6 are related to the porrectus.
- Options 1, 4, 7, and 12 are each inversions of a porrectus, otherwise called a torculus.
- Option 8 is a falling fourth.
- Option 9 is the tristropha on F.
- Finally, option 10 recalls the F-D clivis of the first syllable of “pro-phe-ta.”

This important passage will be discussed in more detail below. For now, it is enough to emphasize the prominence of G from “praeibis” through “enim” and to recognize the imprecise imitation of the material of the opening. Much is unsettled, and a resolution is desired for both the text and music. Thus the way is prepared for the coming of the grammatical and musical object of the phrase.

Beginning on the word “ante” (“before”), expectation is intensified as the completion of the thought “you (child, prophet) will go indeed” nears. Two of the strongest degrees (D and F) are employed for “ante,” and reference is made to the beginning in the tri-stropha on F (see the last syllable of “pu-er”). In coming to the words “faciem Domini,” “the face of the Lord,” a major focal point of the second section is reached. Here the porrectus, so prevalent in the first section, occurs four times in various transpositions. A connection is re-established musically with the first section simultaneously as the significance of the call to prophesy is understood.

Three very important words still remain in the antiphon, but both musically and textually at this point, the passage attains a modicum of closure. A porrectus “rounds off” the word “Domini” on the final tone D as the idea “you will go before the face of God” comes to some degree of completion. In this, a new dimension of connection between God and his child is realized. The child was first “called,” a passive state. Then he moves on his own initiative at the same time as he is brought by the first Mover “before the face of God,” both to behold the glory and to bear witness of the light.⁴ This is possible only if the One who calls John acts first and provides the means for a union; this is the indwelling of the Spirit of God. More than a messenger, the prophet—called and moved—participates in the righteous nature of God.⁵ Perhaps something akin to this idea was the impetus for the nearly symmetrical set of tones on “ante” (D-F-F-F-D) and the generally symmetrical⁶ sequence on “faciem Domini” (D-GFG-AGA-GFG-D).⁷ While being an elaboration on the nature of the porrectus, these palindromes serve as an image of reflection and imitation.

While it does not seem fitting to group the last three words (“parare vias eius”) into a third distinct section, they do stand together as a lengthy elaboration of the final D of “Domini.”⁸ They also elaborate the words they follow: “before the face of the Lord.” Musically, the approximately symmetrical sets continue. The porrectus, itself a palindrome, dominates the word “parare,” shaking this word intensely. The lowest notes of the entire chant occur here alone. This moment in the chant is unique for the combining of the porrectus and the repeated notes of the tristropha, but even more for the subtle word painting. One can never be certain of the level of conscious attention a composer pays to his work, but the groveling of the low Ds and Cs could be a musical

⁴Cf. the transferal of God’s glory to Moses in Exodus 33:15-23 and specifically 34:29.

⁵Luke 1:15.

⁶The symmetry is only approximate because the notes when sung will not be equally proportioned rhythmically, and the text is certainly not a palindrome.

⁷Six notes were condensed or omitted for the reduction.

⁸Twelve (nearly half) of the twenty-five total Ds in this chant occur in “parare vias eius.” See Figure 7 below.

imitation of the tedious repetitive nature of “preparing.” It is at this point in the text when the struggle and pain of the prophet is acknowledged. Specific work, arduous work, lies ahead for the man called by God. The final drop of a fourth on the last syllable of the word may even be an expression of the most difficult task: death. As the forerunner of the crucified Messiah, John the Baptist would rightly share in this.⁹ As for other cases of overtly literal musical imitation of text, this author does not find any in this chant. No musical halos accompany references to the Almighty; that is, they are not sung to a particular motive, nor sung particularly high. This period of musical history is not known for this sort of “word painting,” though, as we have seen, there is no lack of attention to the text.

The first three of the last four syllables of the chant (“**vi-as e-ius**”) momentarily raise the focal pitch to F. Closely related to the final tone D, the F in no way obstructs the prolongation of the final tone. Rather, a minor (not in the tonal sense) pitch change maintains the direction of the music while saving the final words from becoming excess sound with no individual identity. For these last words, “parare vias eius,” “to prepare his ways,” the most important musical development is seen in the palindromes. First, each word contains at least one exact or approximate palindrome.

parare: If the first and last notes matched each other, DD-DCD-DCD-DA would be a perfect palindrome. Remove the outside pitches, and those within remain symmetrical. DDCDDCDD. Each porrectus, DCD, is also its own palindrome.

vias: CDFFD and FFF and (apart from the G) FEF

eius: DED

In addition to these, the sequence from the last syllable of “vi-as” through “eius,” which is GFEDDD, is one note away from being a perfectly invertible palindrome. As in the case of the “parare” palindrome, the inconsistency lies with one of the outside notes.¹⁰

The notes of these last three syllables are important for another reason, as well. Though the options listed above in Fig. 2 included the climacus and the torculus, it is not until these final words that these inversions of the scandicus and porrectus are more clearly noticeable. The GFE of the last syllable of “vi-as” is confirmed a climacus by the early staffless notation: a virga followed by two descending puncta. The large S-shape above the DED of “eius” indicates a slowing torculus. These final notes recall the very beginning of the chant in clear inversion. The EFG-AGA of “tu pu-” has become the GFE-DED of “-as e-”, minus one F. Further, all the pitches of the last five syllables of the text, shown here,

D-A-C-D-F-F-D-C-F-F-F-G-F-E-F-D-E-D-D

can be traced to motives found in the first five syllables of the antiphon text. Let the following motives be labeled by number:

Figure 4: Motives in the first five syllables (“Tu puer prophe-”)

- i:** scandicus (EFG on “tu”)
- ii:** torculus (AGA on “pu-”)
- iii:** perfect fourth drop (AE on “pu-”)
- iv:** tri-stropha (FFF on “-er”)
- v:** clivis (FD on “pro-”)
- v(inv.):** pes (FA on “-phe-”). Inversion of motive v.

⁹Mark 6:27-29. See also Luke 14:27.

¹⁰One must wonder if the musicians at the time of the chant viewed the inconsistency of the outside notes as an obstacle to symmetry, or merely a special decoration.

Two main options exist, both very similar, which describe the relation of the end to the beginning.

Option one:

DA DF FD FFF GFE DED

iii v(inv.) v iv i(inv.) ii(inv.)

Option two

DA CDF FDC FFF GFE F(D) (D)ED

iii i* i(inv.)* iv i(inv.) v ii(inv.)

The asterisk (*) next to the letter describing the motive (e.g., i*) indicates an approximate correspondence, as CDF has a skip that the scandicus does not have above. The second option only drops the repetition of the last final D (on “-ius”), while the first interpretation sheds four “excess” notes. Option two’s ability to account for more of what is actually present qualifies it to be the superior interpretation. Something of a rondo effect¹¹ is seen in its motivic succession, as well: **iii i(inv.) iv i(inv.) v ii(inv.)**. The motives iii, iv, and v are offset by the inversion motives i and ii.

Above, we have suggested that the palindromes and inversions serve as a sort of icon of imitation and reflection to parallel the relationship between John the Baptist and God. With the specific reference to “preparation” here at the end of the antiphon, these musical techniques may now point to a different aspect of John. In the scripture, when his father Zacharias prophesied at John’s birth, he recalled the passage in Isaiah (40:3–5) that his son John would fulfill. It is the text for one of the most famous arias in Handel’s *Messiah*, and it describes the nature of the work of preparation.

A voice cries out: “In the wilderness prepare the way of the Lord, make straight in the desert a highway for our God. Every valley shall be lifted up, and every mountain and hill be made low; the uneven ground shall become level, and the rough places a plain. Then the glory of the Lord shall be revealed, and all people shall see it together, for the mouth of the Lord has spoken.”¹²

As we have seen, the melodic gesture for the word “parare” is very flat, and no other word in this antiphon is bestowed with such a line. DDDCDDCDDA. The porrectus (and the torculus, equally so) is an advantageous symbol for the leveling described in Isaiah. Essentially an elaboration of a single pitch, the porrectus maintains an equilibrium and is not pulled toward any other note. Yet within it, there is both rise (CD) and fall (DC). The highway is made straight (D) by the exaltation of the valleys (CD) and the lowering of the mountains (DC). The same may be said for any symmetrical figure; whatever rise or fall occurs, it will eventually be counteracted. Inversions, when compared with their originals, accomplish the same, vertically instead of horizontally. That is, for every note that ascends in the original, there is a note descending in the inversion, and vice versa.

Even the structure of the text (chiasm) participates in the preparation of leveling, which will now be examined. The inverted scandicus and porrectus at the end is some evidence of the composer’s recognition of the chiasmic structure of the text. These motives occur as “vias” (“his,” “God’s”) is sung, but they refer back to the very first words, “you child.” The clash between these two categories was discussed above, and it is possible the composer chose to acknowledge this tension by inverting the material.

¹¹Though the term “rondo” is not appropriately applied to an era this early in music history, it is the basic principle of the alternation of recurring and non-recurring musical elements (A B A C A . . .) to which we refer.

¹²Isaiah 40:3-5, New Revised Standard Version.

tu puer	⇒	eius
propheta Altissimi	⇒	faciem Domini [parare vias]
vocaberis	⇒	praeibis [enim ante]

As a kind of appendix, a more specific account of the motives is presented below. The opening two words “Tu, puer” contain three neumes but four motives—scandicus, porrectus, leap of a fourth, tri-stropha—from which the rest of the antiphon derives. As the scandicus outlines the interval of a third, and as the harmonic construction is tertian, the example below includes an account of the third relations.

Figure 5: Motives

KEY

sc.: scandicus
 po.: porrectus
 t.s.: tristropha
 4th: P4
 3rd: M3 or m3

Tu, pu - er, pro - phe - ta Al - tis - si - mi vo - ca - be - ris;

prae - i - bis e - nim an - te fa - ci - em Do - mi - ni

pa - ra - re vi - as e - ius.

*Each abbreviation is placed either directly above the first note of the set to which it refers, or in the middle of the set.

**Any abbreviation in parentheses means an inexact reference to the motive. E.g., (s.c.) could be used for an inverted scandicus; (*third*) refers to a general melodic span of a third.

***The interval of a second (M2 or m2) is missing in the KEY only because its identity is so closely tied to the porrectus neume, and another label would add more clutter than helpful information. This is also the reason that not every third is labeled, for every scandicus implies a third.

The chart below groups the motives into sets and illustrates the two fundamental patterns of these groups. The first two words contain all the material of the antiphon, while the first four words contain the basic organization of these motives. Due to their status, the first two rows are enlarged, underlined, and distinguished by typeface. The rows beneath them match the font of the row from which they derive.

Figure 6:

Tu puer:	sc.	po.	4th	t.s.	
<i>propheta Altissimi:</i>	3rd	(t.s.)	po.	sc.	4th
<i>voca-:</i>	3 rd		po.	sc.	4 th
-beris:	sc.	po.			
praeibis enim an-:	(sc.)	po.	4 th	t.s.	
<i>-te faciem Domini:</i>	3 rd	(t.s.)	po.		4 th
parare:		po.	4 th		
vias eius:	4 th	t.s.	(sc.)	(po.)	

The variation witnessed here is a tribute to the imagination of the medieval mind. Not one line is replicated, but there is a constant cross-referencing which both unifies the music and dignifies every individual neume. Here is another occasion to notice the attention to form and text. Beginning, middle, and end are given very similar motivic construction (“Tu puer,” “praeibis enim an-,” “vias eius”), and this confirms the two-fold division of the antiphon at the whole bar line. The chiasmic structure is also acknowledged. “Tu puer” corresponds to “vias eius”; “propheta Altissimi” to “faciem Domini”; “vocaberis” to “praeibis.”

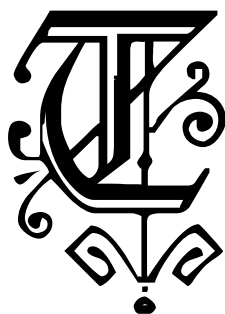
The fact that scholars are debating the melodic authenticity of particular chants in the *Graduale Romanum* need not worry those who are beginning to explore the repertoire. It is my hope that this small paper concerning the relation of the words and text will inspire closer readings into whichever editions of chant one may use. Even in these simpler of antiphons, one often finds the music, text, and liturgical function so perfectly united in purpose that one cannot help but desire to enter into that expression. Space to address more practical questions of performance is lacking here, but the heart of the chant is in its text, and chant is always sung best when it is sung with understanding. And there is no better place to start seeking this understanding than at the Lord’s Table, where the Word calls us to come and be with him. ☩



Let the People Sing: Gregorian Chant for Congregations

by Susan Treacy

*Efforts must especially be made to restore the use of the Gregorian chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as they were wont to do in ancient times.*¹



his exhortation from the 1903 motu proprio of Saint Pius X is well known to many people, yet from time to time one hears it said that the faithful are incapable of singing most of the ordinary chants of the Mass, or that even if they do sing, they are incapable of a performance that is worthy of the sublime art of Gregorian chant. Further, some have even said that Saint Pius X was ill-advised to recommend that the faithful be allowed to sing the ordinary chants because there is no proof that the congregation sang them in the early church or the medieval church. For now I shall postpone addressing these objections, but here I shall make a beginning at presenting some ordinary chants that most people can sing at Mass.

In parishes where Gregorian chant is sung by the faithful, perhaps the most commonly sung chants are Sanctus XVIII and Agnus XVIII. Add to these the equally simple Kyrie XVI, the Credo III, and Gloria VIII, and you have what is often called the *Missa Jubilate Deo*, because of their inclusion in the chant booklet *Jubilate Deo*, issued by Pope Paul VI in 1974. Gloria VIII also belongs to the so-called *Missa de Angelis*, probably the most popular chant ordinary of the last century. William Mahrt has quite rightly made the point that the Kyrie of this particular set of ordinary chants, with its somewhat melismatic melodies of later composition, has been loved and sung by people worldwide, thus indicating that somewhat ornate chants are not out of the realm of possibility for the typical parish.²

Mahrt has written eloquently about Kyrie XI (*Orbis factor*) and its suitability for congregational singing.³ No less suitable are the other chants of Mass XI, designated

to be sung on Sundays *per annum*.⁴ Gloria, Sanctus, and Agnus Dei XI, while not as nearly repetitive as Kyrie XI, do have certain characteristics that make them relatively easy to learn and remember, and that can establish these beautiful chants as a regular part of parish liturgies. All the chants of Mass XI are either mode one or two, which means that they share the same *finalis*—*re*—and that thus they have some of the same melodic characteristics and modal sound.

Ornate chants are not out of the realm of possibility for the typical parish.

Susan Treacy is professor of music at Ave Maria University. susan.treacy@avemaria.edu

¹Pius X, Motu Proprio, *Inter sollicitudines*, 3.

²William Mahrt, "Reflections on Kyrie Orbis factor," *Sacred Music*, 133, no. 1 (Spring 2006), 25.

³Mahrt, "Kyrie Orbis factor," 25.

⁴Such cyclical groupings of ordinary chants are not found in the oldest Gregorian chant manuscripts. The earliest that "Mass XI" is found as a cycle is in a fifteenth- or sixteenth-century manuscript. Willi Apel. *Gregorian Chant* (Bloomington, Ind.: Indiana University Press, 1958, 1990), p. 420.

II

G Ló-ri- a in excélsis De- o. Et in terra pax

homí-ni-bus bonæ vo-luntá- tis. Laudámus te. Be-ne-

dí- cimus te. Ado-rámus te. Glo-ri-fi-cámus te.

Grá-ti- as á-gimus ti-bi propter magnam gló-ri- am tu- am.

Dómi- ne De- us, Rex cæ- lé- stis, De- us Pa- ter omní- pot-

ens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri- ste,

Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui

tol- lis peccá- ta mun- di, mi- se- ré- re no- bis. Qui tol- lis

peccá- ta mun- di, sú- sci- pe depreca- ti- ó- nem nostram. Qui

se- des ad déx- te- ram Pa- tris, mi- se- ré- re no- bis. Quóni- am

tu so- lus sanctus. Tu so- lus Dómi- nus. Tu so- lus Altís-

simus, Je- su Chri- ste. Cum Sancto Spí- ri- tu, in gló-

ri- a De- i Pa- tris. A- men.

This mode-two chant does not use the entire plagal range of *la-la*, which surrounds its *re* final. In fact, its range is rather narrow. The lowest note of the chant is *do*—one note below the *finalis*—while the upper *la* is touched only once, at its close (“in gloria Dei Patris”). Otherwise, the highest note is *sol*, making the operable range of this chant a perfect fifth. David Hiley has classified this Gloria as a “recitation type,” a melody that “is dominated by a single recitation note with neighbouring tones, delivered in a highly inflected, elevated manner which raises them above the level of, say, the introit or communion psalmody heard elsewhere in the mass. Ends of verses are often marked by cadential flourishes.”⁵ Gloria XI is a “northern version” of a melody from southern Italy,⁶ and features—as do a number of Gloria chants—melodic formulas that are repeated and varied. The most striking such formula is the one that opens the chant and consists of an upward leap of a fourth (*re-sol*) followed by a stepwise descent to *mi*, a “flip” (*podatus*) up again to *sol*, a descent to *re*, an ascent to the recitation tone *fa*, and a final descent to *re*, the *finalis*. Seven different phrases either feature or begin with this same melodic formula. There are other turns of phrase, as well, that are used several times, for instance the cadential formula *re-do-mi-fa-mi-re-re*.⁷ So much melodic repetition makes it easy for a congregation to learn this chant.

II

S Anctus, * San-ctus, Sanctus Dó-mi-nus De- us

Sá-ba- oth. Ple- ni sunt cæ- li et ter- ra gló- ri- a

tu- a. Ho-sánna in ex- cël-sis. Be-ne-díctus qui

ve- nit in nó- mi-ne Dó-mi-ni. Ho-sánna

in ex- cël-sis.

Another mode-two chant, Sanctus XI encompasses the entire range (*la-la*) of the mode. Its striking incipit, with downward leap of *re* to *la* and a return to *re*, contains the sole appearance of the lowest note of the range. This twelfth-century⁸ chant typically features a melodic repetition of the “Hosanna in excelsis,” in this case with a fanfare-like leap of a fifth from the *finalis*, *re*, to the top note of the range, *la*, which also happens to be the dominant of mode one, the authentic version of the *re* mode. In fact this *re-la* or *la-re* interval (the pentachord of the mode) is prominent in this chant, another melodic characteristic that will facilitate mastering this Sanctus relatively easily. The climax of the chant comes at “in nomine Domini,” when the mode’s range is exceeded by a half-step as a neighboring tone on *teh* is introduced. In this Sanctus, the

⁵David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993), p. 157.

⁶Hiley, *Western Plainchant*, 158.

⁷See the discussion of the form of *Gloria XI*, with its repetitive elements in Apel, *Gregorian Chant*, 411.

⁸Hiley, *Western Plainchant*, 162.

“mysterious” sound of Mode II, with its initial leap down to the depths, is counterpoised by the “Hosanna” fanfare, which recalls the majesty of Christ’s entry into Jerusalem.

I

A - gnus De- i, * qui tol-lis pec-cá- ta mundi: mi-
se-ré- re no-bis. Agnus De- i, * qui tol- lis peccá-ta
mun-di: mi-se-ré- re no-bis. Agnus De- i, * qui tol-lis
pec-cá- ta mundi: do-na no-bis pa-cem.

As if to frame the Mass XI chants, Agnus Dei XI returns to Mode I, the authentic version of the *re* mode. The entire range of the mode, *re-re*, plus the *do* one note below, is used for this chant. This particular Agnus melody has the least amount of repetition of any of the Mass XI chants and also in comparison with many other Agnus Dei chants, whose melodies will have two, or all three, of the petitions repeated. Each petition is different, although the “refrain” (“miserere nobis” and “dona nobis pacem”) melodies bear a superficial resemblance to each other. Each successive petition has a higher melodic climax. In the first, *la*, the dominant of the mode, is the melodic highpoint, and the *re-la* pentachord is emphasized. In the second petition, the melodic highpoint arrives early, on the invocation “Agnus Dei,” where the neighboring tone *teh* rises a half-step above the *la* dominant; our petition to the Lamb of God is a little more pleading. After this initial invocation, however, the “qui tollis peccata mundi” humbly descends, and continues in a slightly lower range. “Mundi” cadences on *re* (the *finalis*), a step lower than the corresponding place in the first petition, which cadenced on *mi*. Finally, as if in urgent supplication, the third petition begins on *re* and sweeps up the octave to the chant’s overall climax at “tollis,” before descending again to the *finalis*. This beautiful and poignant melody, while not as repetitive as the other Mass XI chants, does have a certain intuitive design to it that should make it relatively easily learned and ultimately loved.

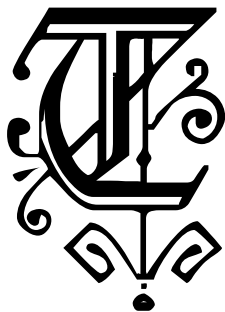
Mass XI, with its assignment to Sundays *per annum*, naturally can be sung at any Mass, but the Sundays after Epiphany and after Pentecost (extraordinary form; Ordinary Time in the ordinary form) are numerous enough to ensure that parishioners will have plenty of time to learn the chants and “own” them. Congregations could take first steps by singing only “eleison” of the Kyrie, by alternating phrases with the choir in the Gloria, by singing only “Hosanna in excelsis” in the Sanctus, or by singing only the “miserere nobis” and “dona nobis pacem” of the Agnus Dei. Each chant could be introduced one month at a time until the whole Mass (except for the Credo) is learned. Then the faithful will be participating in true liturgical actions, as William Mahrt has pointed out,⁹ and will be fulfilling the church’s mandate to sing the Mass, not just to sing during Mass.¹⁰ ❧

⁹Mahrt, “Kyrie Orbis factor,” 24.

¹⁰International Committee on English in the Liturgy, Documents on the Liturgy, 1963-1979: Conciliar, Papal, and Curial Texts (Collegeville: The Liturgical Press, 1982), p. 1299, R4.

From Elevation to Communion: Pierre de La Rue, *O salutaris hostia*

by William Mahrt



he communion time provides perhaps the greatest opportunity in the Mass to employ additional music. In most parishes, communicants are numerous, and providing music for the whole time may even be a challenge. The communion antiphon alternated with psalm verses is one good solution—it is expandable to suit the time, according to the number of verses and repetitions of the antiphon. The publication *Communio* by the Church Music Association of America provides those antiphons with their verses. There may also be time for some playing of the organ or a hymn sung by the congregation. If the choir is capable of it, however, a motet can be a very suitable conclusion to the communion time. It should be on a text appropriate

to the season, or on a generally appropriate liturgical text, such as, for instance, *Sicut cervus desiderat ad fontes aquarum*, or even better, on a traditional Eucharistic text.

We have from the Renaissance a number of such Eucharistic motets; one in particular, has been a favorite of the congregation for which my choir sings: Pierre de La Rue's *O salutaris hostia*. This motet is found within the Sanctus of La Rue's *Missa de Sancta Anna*, where it replaces the first Osanna. It is thus an "elevation" motet, a devotional piece meant to be sung at the elevations of the the host and the chalice. It must be remembered that until the Second Vatican Council, the Sanctus was sung during the silent recitation of the Canon of the Mass, and that the first Osanna is a likely place for the elevation to take place. Such elevation motets within Sanctus movements are also found in works of Josquin Des Prez, in a complete Mass (*Tu solus qui facis mirabilia* in the *Missa D'ung aultre amer*), and in two independent Sanctus movements (*Tu lumen, tu splendor Patris* in *Sanctus D'ung aultre amer* and *Honor et benedictio* in *Sanctus de passione*).

Joseph Jungmann cites examples from the thirteenth century and later of prayers of devotion provided to the laity for recitation at the elevation of the Blessed Sacrament, and also of later sung pieces for the elevation: By 1450, *O sacrum convivium* was sung in Strassburg after the Benedictus; in 1512, King Louis XII of France ordered *O salutaris hostia* to be sung at Notre Dame

Cathedral between the Sanctus and Benedictus; by 1521 *Ave verum corpus* and *Gaudete flores* were also sung at Paris.¹

The communion time provides perhaps the greatest opportunity in the Mass to employ additional music.

A particularly notable use of such motets is found in the unusual practice at Milan known as *motetti missales*—motets on

various sacred texts that replaced the proper liturgical texts; thus a motet designated "loco sanctus" would be sung while the priest recited the normative text of the Sanctus. These *motetti missales* included elevation motets, often designated "ad elevationem," and on such texts as *O salutaris hostia* and *Adoramus te, Christe*. They were in a very homophonic style, often marked with fermatas, sometimes concluding with a section in quick triple time. Stylistically this homophonic style has origins

William Mahrt is editor of *Sacred Music* and president of the CMAA. mahrt@stanford.edu

¹Josqph A. Jungmann, S.J., *The Mass of the Roman Rite: Its Origins and Development*, 2 vols, tr. Francis A. Brunner, C.S.S.R. (New York: Benziger, 1955), II, 214-17.

in the *lauda*, a devotional piece, sometimes in Italian, sung by lay brotherhoods called *laudesi*. The *laude* were very simple part songs in a consistently homophonic style.

Elevations survived into the nineteenth and twentieth centuries, witness Caesar Frank's Mass in A, Op. 12, which originally included an *O salutaris hostia* after the Benedictus; this was later replaced with the well-known *Panis angelicus*. Likewise, *Pie Jesu Domine* is found as an elevation in such Requiem Masses as those of Luigi Cherubini, Gabriel Fauré, and Maurice Duruflé. The Cistercian order maintained elevations in chant until the time of the Second Vatican Council: normally *O salutaris hostia*, but for Masses of the Blessed Virgin, *Ave verum Corpus*, and for Requiem Masses, *Pie Jesu Domine*, "Pie Jesu Domine, dona eis requiem," three times, with the addition of "sempiternam" the third time. The motu proprio of St. Pius X provided only one place for a motet in the solemn Mass—after the Benedictus—evidently an elevation motet.

Instrumental music was also used at the elevation; in Rome at St. Peter's silver trumpets were played in place of the Benedictus, and Masses explicitly written for St. Peter's are often lacking a Benedictus, because of this practice. In the Baroque, organ pieces were played at the elevation, often in a chromatic style to express the height of devotion. The elevation toccatas of Frescobaldi, for instance, are in a chromatic style quite distinct from that of his other toccatas.

La Rue's *O salutaris hostia* plays upon the *lauda* style: it begins in a nearly homophonic manner, but with a slightly decorative addition between soprano and alto at the repetition of "hostia." The second phrase is completely homophonic; but with the third phrase, "Bella premunt hostilia," the voices begin to develop some independence, passing around among them a brief pattern of a dotted whole note followed by a pair of quarter notes. The fourth phrase begins as if the homophony had been recovered, but in only a measure's time the voices begin to move independently, and on the words "fer auxilium" engage in four-part imitation, a stepwise descending pattern, which at the time-interval of a whole note makes parallel tenths and sixths leading directly to the final cadence. The juxtaposition of simple, direct homophony at the beginning of each phrase with varying degrees of emerging polyphony gives this piece an elegance and simplicity that suits the object of its devotion.

I would take a speed of about 60 per whole note, and maintain a very regular tempo, aside from the fermatas at the ends of phrases. This regular tempo is necessary, particularly in the quick ornamental flourish at m. 3 in the soprano and alto, and at the imitation in the last phrase. But also the strictly homophonic parts demand particular attention: they require a perfect simultaneous declamation. I ask singers to focus upon speaking the text exactly together as they sing the piece. Likewise in the homophonic sections, the accent of the text must play a role: in the phrase, "Quae caeli pandis ostium," the accented syllables should determine the rhythm of the phrase, rather than following a measure-based rhythm; La Rue makes this quite feasible by giving the accented syllables generally higher pitches. The final phrase is the *pièce de résistance* of this little work; out of a homophonic phrase-beginning emerges a system of imitation in descending half-notes, six entries in less than two measures, on C, F, and B-flat. The beauty of this passage rests in the stepwise descending half-notes, which move through dissonances—every other note is a passing note (off the beat, approached and left by step). Ordinarily passing notes might be sung a little more lightly than the surrounding consonant notes, but in such passages as this, I take the opposite approach—I ask the singers to lean into the passing notes slightly, making their connection to the preceding and following consonances direct and smooth. This enlivens the passage and clarifies its contrapuntal structure.

There is an interesting question of *musica ficta*. Renaissance performance practice requires unwritten accidentals to be supplied according to rules, one of which is that an augmented fourth or a diminished fifth, especially with the lowest sounding note, should be made perfect. This seems to be the case in m. 12, where the E-natural in the bass comes against a B-flat in the tenor. But if the E is flatted in the bass, then so must the E in the alto be flatted, and the resulting sonority has

O Salutaris Hostia

Pierre de La Rue
Occo Codex

O sa - lu - ta - ris Ho - sti - a, Ho - sti - a, Quæ cæ - li pan -
U - ni tri - no - que Do - mi - no Do - mi - no Sit sem - pi - ter -

O sa - lu - ta - ris Ho - sti - a, Ho - sti - a, Quæ cæ - li pan -
U - ni tri - no - que Do - mi - no Do - mi - no Sit sem - pi - ter -

O - - - sa - lu - ta - ris Ho - sti - a, Quæ cæ - li pan -
U - ni tri - no - que Do - mi - no Sit sem - pi - ter -

7
dis o - sti - um; Bel - la pre - munt ho - - - sti - li -
na glo - ri - a, Qui vi - tam si - ne ter - mi -

dis o - sti - um; Bel - la pre - munt ho - sti - - - li -
na glo - ri - a, Qui vi - tam si - ne ter - - - mi -

dis o - sti - um; Bel - la pre - munt ho - sti - li - a,
na glo - ri - a, Qui vi - tam si - ne ter - mi - no

dis o - sti - um; Bel - la pre - - - munt ho - - - sti - li -
na glo - ri - a, Qui vi - tam si - ne ter - mi -

13
a, no Da ro - - - bur, fer au - xi - - - li - um.
No - bis do - net in pa - - - tri - a.

a, no Da ro - - - bur, fer au - xi - - - li - um.
No - bis do - net in pa - - - tri - a.

Da ro - bur, fer au - xi - li - um.
No - bis do - net in pa - tri - a.

a, no Da ro - - - bur, fer au - xi - - - li - um.
No - bis do - net in pa - - - tri - a.

always seemed to me to be somewhat alien. The rules do allow such a diminished interval if it is resolved correctly, and that may be the case here. I have experimented with every possible way of avoiding this diminished fifth, and have found none that is satisfactory, and thus have retained the questionable interval; at this point I have become quite accustomed to it and have no objection to it.

The text is, of course, a standard text for Benediction. If the congregation sings *Tantum ergo*, then it is quite suitable for the choir to sing *O salutaris hostia*. This text is the fifth stanza of St. Thomas Aquinas's *Verbum supernum prodiens*, the hymn for Matins of Corpus Christi. La Rue's setting comprises the text of only one stanza. This lasts about a minute and a quarter. I have added the conventional second stanza, the doxology of the original hymn, which gives a piece lasting two and a half minutes.

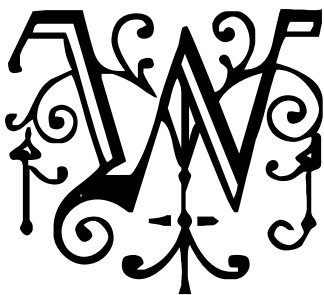
When this piece is sung well in tune and with a stable rhythm, it can have an extraordinary effect upon the listeners; it is not the effect of stunned surprise or exaltation, but rather of being turned to true devotion and adoration. ♪

COMMENTARY

Homily at the Chant Intensive

Posted by Father Cavanaugh Wallace

Delivered at the Founders Chapel, University of San Diego, January 9, 2009



What is the common link between the days after the Epiphany which began with the arrival of the magi bearing their gifts to the new-born Messiah in Bethlehem, the later event of Christ's healing of the leper we have read in today's gospel and the setting of this liturgy within the framework of a workshop on church music? How can we possibly bring all three of these elements together? The opening lines of the early nineteenth-century popular parish hymn might come to mind, "Praise, my soul, the King of heaven; To his feet thy tribute bring! Ransomed, healed, restored, forgiven, Who like me his praise should sing?"

Today's gospel sets our blessed Lord in the context of his healing ministry, one which demonstrates his power as God as well as announcing the kingdom of heaven, both of which point to his mission to restore order to creation, and to bring harmony out of chaos.

Where there is disorder in any relationship, be it with God, neighbor, or within oneself, its effect resonates a disturbance in mind, body, and soul. In this context sickness and disease are telltale signs that there is something out of sync in our world, out of tune, the reason we need a savior.

Contemplating this further, I imagine that the scene of the gospel showing our Blessed Lord cleansing the leper and healing the sick, although dramatic and exciting, was nevertheless quite noisy. Within this context of his healing ministry, demons would often scream and shout at our Lord as they were being cast out of the physically vulnerable and the weak of mind. Frenzied, excitable crowds would no doubt be caught up in the waves of emotions generated by such events. Christ stands in the middle of a battlefield.

The Divine Comedy describes in poetic fashion both the liturgy of heaven and of hell.

In the midst of all this noise, having brought healing to the leper, Our Lord asks for silence. But there is that human temptation to resist stillness, maybe the reason we are told in the gospel today that Jesus would withdraw to deserted places to pray—away from the clatter and clamor of daily life and living, to sacred rendezvous places where the sound of heaven could be gently heard.

In the classical work of the *Divine Comedy*, which describes in poetic fashion, both the liturgy of heaven and of hell, the Florentine poet, Dante, draws this point out by comparing hell as a place of constant noise with heaven as a place of silence and music.

In the *Inferno*, the "soundscape" of hell is characterized by disharmonious harshness and acoustic unpleasantness, screams and lamentations, wailing and the grinding of teeth. This perverted type of music is so terrible that it is overpowering and Dante must ultimately cover his

Father Cavanaugh Wallace was ordained a priest of the Diocese of San Diego in 1992, and is pastor of Saint Margaret Parish, Oceanside, California.

human ears, a far cry (literally) from the melodic harmonies which the poet describes resonating through the heavens.

We can only surmise what the music of heaven is like and the peace and the refreshment it must give. But on this side of the veil within the unfolding of the church's liturgy, Gregorian chant must come very close to the music of heaven. This is not a private opinion. The church has seen it wise to attach particular indulgences to the singing of Gregorian chant. Why? It is because such sacred music can and does do something to the soul.

The setting for this week's intensive workshop on this sacred form of music has been the University of San Diego. It was thought, at one time, that maybe it would become the Notre Dame of the West. However, I conclude with a poem by Charles Phillips, professor from 1924–1933 of the English Department of the one and only Notre Dame, renowned for giving generations of his students a love of Catholic faith, Catholic literature, and Catholic culture. Simply titled "Music," its words capture what I think we have tried to touch and gently press upon during this past week and in particular through the church's liturgy we are celebrating today.

*There is a hunger in my heart,
A longing in my soul, to hear
The voice of heaven, o'er the noise
Of earth that so assails mine ear:*

*For we are children of the skies,
Exiles and wanderers from home.
See how the stars like candles burn
In windows far from where we roam:*

*Like candles lit to show the way,
Dear kindly beacons, sure and bright!
But O the heavy journeying,
And O the silence of the night!*

*The vasty silences that lie
Between the going and the goal!
Will not God reach a friendly hand
To lift and lead my tired soul?*

*Will not God speak a friendly word
Above the tumult and the din
Of earthly things—one little word
Above the voice of care and sin?*

*He speaks. He answers quick my prayer.
He opens heaven's lattice wide;
He bids me bathe my brow in airs
Of heaven like a flowing tide!*

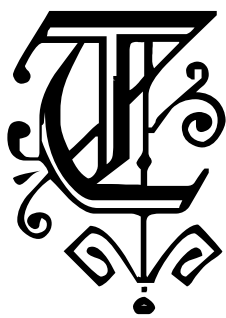
*He speaks. He gives unto my soul,
Unto my listening ear, its meed;
He breathes upon me with the breath
Of music—and my soul is freed*

*And I am lifted up and held
A little while, a child to see
The beauty of my Father's House
Which shall no more be shut from me. ❧*

Homily at the Polyphony Weekend

Fr. Ralph March, S.O.Cist.

Delivered at the Chapel of Christ the King Seminary, Irving, Texas, February 22, 2009



he culmination of the music worksop of the last three days is the Eucharistic Sacrifice which we are celebrating this afternoon.

It is a "Missa Cantata," almost a "solemn" Mass, where most of the texts are *sung* by the priest, by the choir, and by the congregation, as the Second Vatican Council *ordered* us to do.

Sacred music belongs to the celebration of the Eucharist. The singing of the choir is not an accessory to the liturgy, or just a beautification of worship, but rather, as Vatican II put it, "a necessary and integral part of the solemn liturgy."¹ Your singing, dear choir members, gives more solemnity to the prayerful offering of the community gathered here together. Granted,

such wonderful celebration is not possible in the daily parish. But it is the model and inspiration to all of us.

I suppose that you, dear singers, regard it as your task to offer to God the Best and the most Beautiful. In your own community you resist the penetration of the artistically cheap, the primitive, and the vulgar into sacred music. I hope, you do not sing today only for the sake of art, but for God's sake. Quality and beauty should characterize the music of our worship. To sell out sacred music to mere functionalism or cheap commercialism or to lower it to the level of teenage song-feasts would not make our liturgy more "open" but pitifully poorer.

Let's now reflect shortly upon a few parts of the ordinary that we all share prayerfully with our choir, the Kyrie, the Sanctus, and the Agnus Dei.

In the Kyrie we called to the Lord; "Have mercy on us!" If we really mean what we are singing, it should have some consequences: We should break with the sins of the past; we should free ourselves from compulsive egoism; we must honestly try to liberate ourselves from bad habits which are repugnant to God; and we shall set out upon a new life. Quite a program—but there is more. We must ready ourselves to make atonement and reparation for our sins.

But . . . with the vows of absolution, pronounced by the priest, God grants us true forgiveness! He does not simply cover up our sins, he takes our sins *away*. He *forgives* them. The guilty become innocent, not just free from punishment.

Dear friends in Christ: every time we sing or hear the Kyrie we should feel humility, contrition, and petition, but also joy and thanksgiving. "Flevi in hymnis and canticis tuis," says St. Augustine. "I have wept in your hymns and chants, O Mother Church."² The choir sang God's

The singing of the choir is not an accessory to the liturgy but "a necessary and integral part of the solemn liturgy."

Fr. Ralph March, O. Cist, teaches chant at the University of Dallas. Fr. March began his life as a young monk in Hungary. He served as the Cologne Cathedral Kappelmeister for two decades. He was editor of *Sacred Music* for many years.

¹Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium*, ¶112.

²*Confessions*, IX: 6.

love and mercy into our hearts today and they will do so in the future in their own parishes. The Lord will reward them for it and we thank them for it.

Now a few remarks about the Sanctus.

A great majority of post-conciliar liturgists insist that this angelic hymn belongs to the people, that it is an *acclamation*³ and it *must* be sung by the entire congregation. Why does then our choir sing it today? We follow the suggestion of our Holy Father, Pope Benedict:

If the congregation has a choir that can draw it into cosmic praise and into the open expanse of heaven and earth more powerfully than its own stammering, then the representative function of the choir is at this moment particularly appropriate. Through the choir a greater transparency to the praise of the angels and therefore a more profound, interior joining in with their singing are bestowed than a congregation's own acclamation and song would be capable of doing in many places.⁴

And, as we experience today, we have here a most capable choir! Pope Benedict continues in his article to talk more about the Sanctus, a very interesting remark:

The choral Sanctus has its justification even after the Second Vatican Council. But what about the Benedictus? The assertion that it may under no circumstances be separated from the Sanctus has been put so emphatically and with such apparent competence that only a few brave souls have been able to refuse to comply with it.

We are doing it today.

But this assertion cannot be justified—neither historically, nor theologically nor liturgically. Of course it makes good sense to sing them together when a composition specifies this connection, which is ancient and very well founded. What has to be rejected here is again only the exclusion of their separation.

The Sanctus and Benedictus each have their own starting point in Scripture so that at first each one developed separate from the other.

The Sanctus and Benedictus each have their own starting point in Scripture so that at first each one developed separate from the other. Whereas we find the Sanctus already in the first epistle of Clement (34:5–6) [ca. A.D. 75.!] . . .

and so definitely still in the apostolic age, we first encounter the Benedictus, as far as I can see, in the *Apostolic Constitutions*, that is, in the second half of the fourth century, and here as an acclamation before the distribution of Holy Communion. . . . We find it again in the sixth century in Gaul, where it is connected to the Sanctus, as also happened in the tradition of the East. Whereas the Sanctus devolved from Isaiah 6 and was then transferred from the earthly to the heavenly Jerusalem and so

³Amen, Et cum spiritu tuo, Alleluia are acclamations. Sanctus is *not*.

⁴Joseph Cardinal Ratzinger [Pope Benedict XVI], *A New Song for the Lord: Faith in Christ and Liturgy Today* (New York: Crossroad, 1997), p. 142.

became the song of the church, the Benedictus is based on a New Testament re-reading of Ps. 118:26. In the Old Testament text this verse is a blessing at the arrival of the festive procession in the temple; on Pam Sunday it received a new meaning. . . .⁵

“In the Presence of the Angels”

When the youths of Jerusalem shout this verse to Jesus, they are greeting him as the Messiah, as the king of the last days who enters the Holy City and the temple to seize possession of them. The Sanctus is ordered to the eternal glory of God; in contrast, the Benedictus refers to the advent of the incarnate of God in our midst. . . . For this reason the Benedictus is meaningful both as an approach to the consecration and as a greeting after the consecration to the Lord who has become present in the Euchaistic species. The great moment of his coming, the immensity of his real presence in the elements of the earth, definitely call for a response. The elevation, genuflection, and ringing of the bells and the incensation are such faltering attempts at a reply.⁶

Agnus Dei

The Eucharist is the sacrificial banquet of the Lord. At the Last Supper Jesus gave his apostles this commission: “Do this in memory of me.”⁷ We are familiar with these words from childhood on, but what do they really mean? We would not understand them correctly if we said that Jesus charged us with the duty of *repeatedly holding a fraternal meal in his memory*. A parish community which would see in the Eucharist a mere fraternal meal, would in fact be celebrating its own self, and robbing the Eucharist of its real meaning. But we would not have grasped the Lord’s Supper correctly *even if we were to say: We eat a fraternal meal, and then Jesus is among us*. He sits with us at table, as it were.

The Lord’s Supper in fact means *much more!* Jesus does not sit at the table with us in order to take part in our meal—rather he becomes for us the food of eternal life. He bestows *himself* on us in the form of the crucified Body and the shed Blood. At the Last Supper, Jesus announced and rendered present his coming death on the Cross. For in fact Jesus said of his Body, which he held in his hands in the form of bread, “This is my Body, which will be given up for you”; and over the chalice of sacrifice he said, “This is my Blood, which will be shed for you.” *All this we solemnly acknowledge when we sing the Agnus Dei: “Lamb of God, who take away the sins of the world, have mercy on us, grant us peace.”*

Conclusion

When Moses came down from the mountain where he had encountered God, his countenance shone with light. Our countenance should be equally radiant, when after our encounter with God we leave the church and go forth to our families, our daily duties, our public lives. It is not enough that we say or sing “Lord, Lord.” Our song to the glory of God is genuine only when it is verified in daily living. We cannot build our lives upon sand. We must build them upon firm ground. And this firm foundation is *God!* ☩

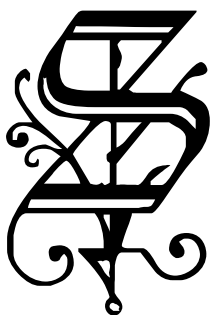
⁵Ratzinger, *A New Song*, 143-4.

⁶Ratzinger, *A New Song*, 144.

⁷I Cor. 11:24.

What to Do after the Intensive

by Arlene Oost-Zinner



Studying the chant for an entire week can be an alarming experience. After five straight days of classes from morning to night, your head is spinning. You arrive back home and find yourself having a hard time adjusting to civilian life—you feel a jet lag of sorts and a sense that you can no longer read modern notation. In fact, your world as a musician has been turned upside down. Nothing will ever be the same.

You might have attended because you are curious about the chant, and wonder at its prayerful sound. Or maybe you were already proficient in reading Gregorian notation but wanted to learn more about the Solesmes method and its rhythmic peculiarities. Most likely you attended so you could become a more effective director of chant in your parish.

You've been through a grueling but rewarding week. But the long days of counting and solfeging in class were only the beginning. Now you have to keep it up—which means systematic study on your own.

Understanding the Basics

The CMAA chant intensive teaches the the Solesmes method. Why? Because it works. It helps you teach your singers to sing together and make a beautiful sound. No one denies that there are other approaches to learning and singing chant. Scholarship in the discipline continues, and it will do you well as a musician and conductor of the chant to keep abreast of the latest.

*The Solesmes method helps you teach
your singers to sing together and
make a beautiful sound.*

But the lessons you learned at the Chant Intensive provide you with the essentials to get things going. Think of the Solesmes method as a framework—like the frame of a bicycle. The frame is designed and calibrated and pieced together for one reason—to allow the bicycle's two wheels to turn at the same time, and move forward.

Chant Master?

Your next rehearsal is only two days away, and you want to implement what you have learned with your schola.

You will be able to do this—bit by bit. Do not rush it. It will happen in time and on its own. The knowledge and skills you have acquired haven't gone anywhere. But they do need time to grow and develop. Like a newly baptized Catholic, you are filled with the spirit—at least that of Dom Mocquereau and the Solesmes method. The class was only the beginning.

Don't assume you will be able to recall, much less explain everything to your schola right away. Be prepared for a little backsliding from where you were when you closed your *Parish Book of Chant* on the last day of the intensive. It takes more than just a few days to internalize

Arlene Oost-Zinner is chant director of the St. Cecilia Schola Cantorum, Auburn, Alabama. aggami@gmail.com.

the treasures that have been revealed to you in class; and it takes weeks, months, if not years, to make them part of your own pedagogical repertoire.

Commit to two things every day:

1. Keep up on your solfege. Whether you are in the position to introduce a work of chant to your schola for this Sunday's Mass or not is irrelevant. Establish a habit. Take one of your textbooks—the *Gregorian Missal*, or the *Parish Book of Chant*, for example. Open it to any page and solfege through a chant or two. Even fifteen minutes per day will make a difference. Just make it part of your work day if you are a music director, or part of your lunch hour if you work elsewhere. Set this time aside for solfege alone. Do not take any calls. It is an investment in your own skills and in good liturgy.

2. Sing through the modes, all eight of them, at least once a day. Quiz yourself on their finals and dominants. Why not do this while driving to and from work? It is a lot safer than talking on your cell phone. It might look or sound strange to the police officer stopped to your left at the light, but it is unlikely that it will result in his giving you a traffic citation.

Preparing to Teach a Chant

Even though you think you are new to the chant, you are still more familiar with it than your singers are. You've been through boot camp and know the rules. They are looking to you to lead them. Do yourself and them a huge favor by preparing carefully marked copies of the chants you will be teaching during rehearsal. Very important: go through all of the steps of learning a chant yourself before even thinking of presenting it to your singers.

Incomplete checklist

1. Mark the ictus. Remember the rules?
 - a. Ictus already marked.
 - b. Long note
 - c. Beginning of a neume
 - d. Count back by two
 - e. Last syllable of a word
 - f. First syllable of a dactyl
2. Count through the chant. Remember, twos and threes.
3. Solfege your way through the chant. First speak the *do re mi's*, then sing them.
4. Never forget that music exists in time and time alone. Ignoring the rhythm is not a good idea.
5. Try to identify the mode without looking at the Roman numeral in front of it. Can you hear the final and dominant? On which note does the chant come to rest? Around which note does the melody circle?
6. Find a way to make note of the expressive neumes—the salicus, the episema, and the quilisma. Sing through the line, paying attention to the text as well and the rhythm of the Latin language—see what the music and these special neumes require in order to make a beautiful word or phrase. Take note of how the music illuminates the text, or vice versa.
7. Anticipate where your choir might need to breathe. You know your own singers. Put breath marks on the copies you hand out to your choir—but do so in a way that won't require your singers to compromise the rhythm of the musical line.

How Much Does My Schola Need to Know?

Assuming you've been keeping up with your studies and are feeling quite confident to present a chant to your schola, remember that you will need to take your singers through a number of steps so they can sing with understanding, and beautifully. One reality is, of course, that you don't have time to make each choir rehearsal a mini chant intensive. But here are some things your schola would best know:

1. The names of the neumes and how to sing them. Give them a handout to put in their folders, or post a chart in your choir room. You have to have a common vocabulary.

2. The eight modes. People need to be familiar with them. Don't worry too much if your singers can't identify their ranges, dominants, and finals right away. In fact, most of them will never be able to. What is important at first is that they have some sense of what the scale sounds like. Have them sing a scale up and down before starting work on a particular chant.

3. They do not need to know how to place the ictus right now. Your prepared copies will have everything they need to sing correctly. But they do need to know how to count the twos and threes. In time, the curious in the group will start asking more specific questions about the ictus and how it all works. This will be a great day for you, and a wonderful learning opportunity for everyone present.

4. They need to know that they must sing as a group. Make sure they understand that there is one tempo for the group. You have to see to it that the tempo is clearly established and felt by everyone in the room. They will sing and breathe together.



Chant Intensive 2009 held in San Diego

In Time

You will be able to omit some of the steps in the process as your singers become more familiar with singing chant. And sometimes you will not have enough rehearsal time to go through each of the chants in the detail you would like. That's reality.

But if there is a problem, it is never a mistake to go back and repeat one or two of the most elementary steps—think of it as a time for a musical confession and reconciliation. Tempos will be set straight, and other things that might not have been completely understood will emerge and work themselves out.

If you come to a trouble spot in a chant, take a break from singing the entire line or phrase. Deconstruct a phrase by pronouncing the Latin, or counting or solfeging—whatever is necessary. Then try again from the beginning of the line. If you get it right the phrase will take on a life of its own. It will sound mysterious and wonderful, but remember that rehearsing it is no mystery. It is just music, after all.

What About Chironomy?

No need to concern your schola with chironomy right now. That is your job. If they understand the basics, they will respond to your direction and produce the sound you need. Look at your choir. Make sure the gestures you use are comfortable for you. Everyone has a different style. The best place to practice your chironomy? In front of a mirror.

Prayer a Thousand Times Over

If you are disciplined in your approach to your own studies and your rehearsals, your schola, even in its very beginnings, will have confidence in their director—you. They expect you to know what you are doing. Likewise, you have the right to expect them to learn the basics. And the more they own what they do, the more beautiful the music they will produce.

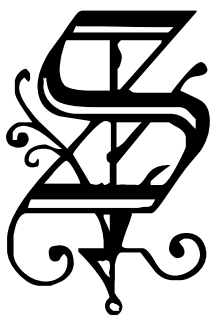
They may be some who are not interested in learning more than just the basics. But having worked through a chant hymn, a few propers, or an entire setting of the ordinary, the majority will seek to make the chant their own. Their efforts are making a contribution to the prayer life of the church.

It's a little like the difference between buying bread at the grocery store, an upscale bakery, or actually learning to bake it yourself. Anyone who has ever been successful in baking yeast bread knows well the rewards of the struggle. The bread is fresh and wonderful, and turns out a little differently every time. Best of all, you can make another loaf, or another thousand loaves, if you want to. ☺

If you are disciplined in your approach to your own studies and your rehearsals, your schola, even in its very beginnings, will have confidence in their director—you.

The Glory of Chant

by David Thomas



ince early youth I have been moved by the intrinsic beauty of Gregorian Chant. My first exposure to chant came when I attended the funerals of our close neighbors. This young Montana boy, raised in the American Baptist (Northern) tradition, sensed that there was expressed in chant that nature of God we describe as mystical—something connected to a much larger world of time and space—something we can sense and know but not completely define nor possess. That connection between chant and mysticism has never left me.

Now, a few years later, I know that my youthful sense about chant was well-founded. Perhaps by being raised to be respectful of my elders, my respect for chant was only strengthened by the many composers who through time have spoken of this music as the source and basis of their music and of music in the Western world. But the core of my love for chant has been sustained by the actual singing of it and realizing that to sing chant is to pray from somewhere deep in one's innermost soul.

For me chant is the essence of fluidity in sound not unlike the primal oceans which our God created and out of which our human form grew in his likeness. Perhaps we have never left far behind that flowing and ebbing milieu which gave us birth. It seems strange to me, a boy raised to see the majesty of God in the seemingly fixed, firm majesty of the mountains, to also sense the living nature of God as something that swirls over, around, under us. It is this rhythmic, plastic flow and ebb that is the very nature of the moving and tugging which shape our sounds as we bring order to our

Gregorian chant cannot be divorced from the language out of which it grew.

melody. In this moving sense we participate in a special way with our God in bringing order out of the void or chaos of our inner ear.

Gregorian chant cannot be divorced from the language out of which it grew. If our use of music in worship is to connect a living people to a living God, the music used also must be alive. We must immediately face the question whether chant is part of our historic inheritance (only) or if that inheritance is alive and well and living in our parishes.

Music with Latin text has been used in English language services for generations. However, it can remain a practice separated from its origin. If a knowledgeable respect is not accorded the language, then the music risks being a performance piece and we are open to the charge, often justly, that the choir is only concertizing. This disconnect becomes even greater (perhaps fatally) when the liturgical action on the altar is of a lesser quality than the music.

It can only be the grace of God that has allowed chant to survive the many insults and attempts to bury it alive that we have seen in the last forty years. Contrary to what has often been taught, Vatican II never did away with chant or the use of Latin. Rather, the documents of that Council specifically state that Gregorian chant is to be accorded *principem locum*.

David Thomas is Organist and Choirmaster at Holy Cross Church in Fairfield, Connecticut. davidthomas88@hotmail.com

The chant scholar William Mahrt points out that this is accurately translated as “first place” rather than the weak “pride of place” found in the English translation of the documents. Pastors are told in the documents to see that their congregations can sing simple chant settings of the Mass and participate in Latin. Pastors are requested to see especially that their congregations can say the Creed and Lord’s Prayer in Latin so that whenever the Universal Church comes together, it can recite its belief and pray in common.

In 1990 I was sent to an International Congress of Choirmasters in Rome. At the audience with John Paul II one could sense the spiritual charge in the air as the pope rose to give his blessing. He opened his arms and began the Gregorian “Pater noster . . .” There was a moment of

*Those of us who teach and produce
Gregorian chant can rejoice that new
times are opening upon us.*

stunned disbelief among the fifty-two American leaders of church music standing around me there in the audience hall of the Vatican. Did they honestly come to Rome thinking that the pope would lead prayers in English just because they were there?

Benedict XVI has encouraged the use of the older form of the Latin Mass by allowing priests who wish to say the Mass to do so without constraints imposed by their bishop. Pastors are allowed to schedule the Latin Mass for public worship. Such worship necessitates Latin settings of the ordinary (Kyrie, Gloria, Credo, Sanctus and Benedictus, and Agnus Dei) in either chant or polyphony and the chant propers for that particular Mass. Such Masses are now being sung and said within the Diocese of Bridgeport.

My late pastor, the Reverend Kevin Fitzpatrick, firmly believed that the Latin Mass stated the faith of the church in a clear and precise manner—unmistakable in its meaning. At his request, his funeral Mass was a Solemn High Requiem Mass at Saint John the Evangelist Church in Stamford (the parish of his youth).

This marked a major change from the past forty years. During this time since Vatican II, a whole new thought developed concerning the funeral Mass. Within the ordinary form of the Mass, the emphasis became more of a “celebration of the life of _____(name).” Emphasis was placed on the Resurrection—“We are resurrection people.” Although the rubrics in the Novus Ordo have always allowed for the use of white, violet, or black vestments in the funeral Mass, an overwhelming number of pastors insisted that only white be used in keeping with the new emphasis. The vast majority of the church no longer understood the funeral Mass to be an offering to God on behalf of the soul of the deceased with prayers for God’s mercy in judging the soul of the departed which the Latin Requiem text emphasized.

At Father Fitzpatrick’s funeral, the choir, under the direction of chapter member Scott Turkington, chanted the propers and sang the Requiem setting by Victoria—a music which shows forth the glory of a heaven hoped for clothed in humble petition before the throne of God. It was striking to hear how perfectly all the music expressed the particular moment within the Mass and how perfectly timed Victoria and the propers were for the action transpiring at the altar.

Those of us who have worked to teach and produce Gregorian chant through what could be described as rather difficult years can rejoice that new times are opening upon us. Two of our chapter members are doing extraordinarily fine work with chant and Latin polyphony in their churches. Their work affords us all the opportunity to hear this special music in its true home—the Roman liturgy.

Those in my lifetime who have loved chant because they hear in it the perfect union of spirit and beauty toward which we are called to strive, can now rejoice that there is hope of exiting the barren desert through which our generation has been forced to walk. New and younger feet will plant in a more promising land that hope we carried and did not lose. ❧

Three Paths to Sacred Music

by Jeffrey Tucker



In conversations over the years with people who have caught the sacred music bug, I've noticed certain patterns over how they initially came to fall in love with Gregorian chant and polyphony, the music codified as proper to the Roman Rite.

There are patterns that emerge in one's life experiences that correspond in an interesting way to church teaching on the marks of sacred music itself, and I seriously doubt that these patterns are a coincidence. You might recognize yourself in these patterns.

I'll start with my own story because I know it best. My own background in religious music was in a Baptist church that spared no expense in putting together over-the-top production numbers. We had a well-paid music minister, a choir of fifty voices, and we frequently hired full-scale orchestras to play on Christmas and Easter. These productions came complete with t-shirts and advertising blitzes. We sang Handel and Mendelssohn, and our ideal was driven by visions of brass choirs on balconies and hundreds of voices singing praises. The more the better was our motto.

Then one day in my early twenties I stumbled into a Catholic Mass in which a single priest who was in his eighties chanted the Mass from the altar. There were no instruments. His voice was weak and old. His pitch was uncertain. There was no choir, no pomp, no advertising, no t-shirts, and the people who attended—mostly poor people—mostly just knelt and prayed as the simple notes were chanted by the celebrant.

What struck me was the overwhelming humility of the entire exercise, and how it achieved something that could not be bought or achieved through purely human efforts. It buried the ego completely. It was holy. That was the key. It actually arrived at the place that sacred music was striving for, and did it without any accouterments or pomps. The sound of it touched me to the very depths of my heart and I came to understand the place of music in the faith in a completely different way.

I came to understand the place of music in the faith in a completely different way.

I returned for many weeks with a tape recorder and recorded this priest singing the Mass, and listened all weekdays, morning and night, striving to understand how it was that something so simple and so humble could be so powerful, so real, so authentic, so salvific.

Moving on to a second case, I have a friend who grew up in the Midwest in a medium-sized town in which the 1970s ethos of tie-dye-and-sandals Catholicism took hold. The preferred form of art was that phony folk music of Peter, Paul, and Mary, a time in which no music was considered true and human unless it was accompanied by guitar. Organs were considered "high church" and therefore inappropriate for a "people's church."

This ethos brought us "earthen vessels" since gold was seen as a rich man's metal, and it gave rise to felt banners and homemade signs all over the walls of the church. Nothing was too casual. Jeans, t-shirts, torn shorts, unkempt hair—these were the preferred garb. The music was

amateurish and awful, to be sure, but this was seen as something to be preferred. The experts had to be tossed from the seats of power in order for the true voice of the people to emerge.

But then my friend discovered something else. He heard some Renaissance polyphony with its incomparable beauty, its glorious drift upwards toward the heavens. This music wasn't about the "people" and their grungy ways. It was about the majesty of God! Yes! This is what is missing in this whole tie-dye ethos: an awareness that the end of liturgy is not ourselves but the throne of God. In this case, the approach has to change completely away from ourselves and our needs to the real task at hand. In this case, earthen vessels are not suitable when gold is available. In this case, felt banners are not appropriate when glorious art is in the corner. And in this case, the music too must reflect the purpose.

My friend gradually explored the whole genre of sacred music, moving back in time from Palestrina to Josquin to medieval organum to chant and back to the very origins of Christian song in the Psalter. It was all directed to that single end of giving glory to God. It was all marked by that form that constitutes that Christian idea of beauty: orderliness, harmoniousness, excellence. Music that is true art.

A third case is of a person who grew up in a multilingual household at a time when multiculturalism was an idea propounded in liturgical catechesis. But the odd thing about the practice of multiculturalism is that it tended to divide people into segments. We had some forms of

Felt banners are not appropriate when glorious art is in the corner.

art and music for Hispanics, some for Anglo-Americans, some for various ethnic groups from here and yon, and a small sampling designed to reflect the needs and desires of immigrants to the United States.

It was a smorgasbord of identity sampling that tended to pigeonhole people into some group or class and keep them there, and it sent the message that it would be a violation of personal integrity to seek to transcend this identity. The marks were typically found in the rhythm used for music, since this is the clearest expression of national and ethnic attachment.

It is true that liturgy should have a universal voice, this person realized, but this tendency toward group segmentation was not making progress toward this idea. Actually it was doing the opposite, emphasizing differences rather than finding unity in Christ. And there was another problem. All of this music was time bound: it was from the 1960s, or 70s, or 80s, tending toward the evocation of a particular time and place here on earth.

Then chant came along and revealed something that this person had long been seeking but couldn't find. This was music in Latin, a language not used in the vernacular by any single group, so that it meant a special language of liturgy for all groups equally. The rhythm is not of a single national origin but rather came from a period in Christian history in which the worshippers sought a form of music that was directed towards a goal higher than itself. And even after all these centuries, even after a millennium and a half, the music still sounded fresh and brilliant. The music not only transcended nation and identity but also time itself. The same cannot be said of other forms.

So here we have it, what St. Pius X identified as the three marks of sacred music: holiness, beauty, and universality. In each case mentioned above, the person (including me here) came to appreciate the other marks beside that which attracted their initial interest and drew them into a deep attachment to sacred music. But I do find it interesting that people tend to "get the bug" based on some aspect of music that has long been taught as the identifying mark of sacred music.

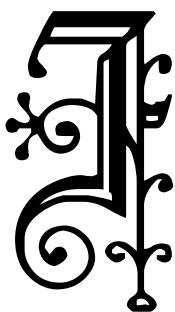
Maybe readers can reflect on these stories and see how it is that they were personally drawn to the chant and sacred music generally as the ideal expression of the highest liturgical aims. ☩

REVIEW

A Turning Point in Music for Mass

by Jeffrey Tucker

Inclina Domine: A Treasury of Gregorian Chant, Volume II. Cantores in Ecclesia, directed by Dean Applegate. Portland: Oregon Catholic Press, 2009.



I had eagerly waited the release of the chant CD *Inclina Domine* from the Oregon Catholic Press for nearly a year. It is sung by some of the finest singers in the country. And it is not what you might expect from OCP. It is the entire Mass sung in Latin, not the old Mass but the 1970 Missal. As much as I've come to love the group that sings on this recording, Cantores in Ecclesia, even I was startled at how magnificent it is.

It took about a week for the significance to fully dawn on me. When really serious revolutions are in process, sometimes one doesn't entirely notice them. This CD might in fact be a sign that we've turned the corner. It could portend some wonderful changes in our future.

I don't need to rehearse for anyone the background of the OCP. Founded nearly a century ago, once called the Catholic Truth Society, in the post-conciliar period it has been a leader in the commercialization of music for Catholic liturgy, and I mean that in two senses.

OCP forged the model that marketed music for parishes in the same way other products are marketed to us everyday: not by appeal to ecclesiastical authority or doctrine but by the pure art of selling stuff that the proprietor thinks we might like and want to buy. They figured out how to appeal to and teach the regular guitarist, pianist, and cantor who were selecting music for the Mass each week. They learned the language and the approach, speaking not from on high but directly to people's regular experiences.

The advent of this approach came with the massive confusion over what music was supposed to match the new Mass; OCP beat everyone in capturing that market. And the products they have sold have also generally (and famously) fit within the category of what might be called commercial too. There is much to say about this—and I'm hardly alone in believing this to be a problem—but this is not the time or place.

Right now I would like to draw attention to the utility, meaning, and significance of this new CD, which would be a major event no matter who the publisher is.

For most people who listen, it will be the first time they have ever heard the modern Roman Rite sung in its normative form. The new missal has been around nearly forty years and yet because of vernacular permissions, culture upheavals, too many "choices" within the structure

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of the Mass, and other factors, it is hardly ever heard in the way that accords with the teaching of the Second Vatican Council. For this reason alone, this recording serves an extremely important purpose. It shows us what might have been and what might yet be.

You can try this at home. Put it on with Catholics around. Someone will say, oh yes, that's the Mass from the old days. You can just respond, no, this is the reformed Mass from 1970 sung in its universal form. You might see a look of shock. Listening to this will help focus arguments and hone intellectual clarity on precisely what it is that you are for and against, and what precisely it is we are speaking of when we talk of the *Novus Ordo Missae*.

This is the *Novus Ordo Missae*. No matter what else you hear in your parish, no matter what else OCP is selling, no matter what else your director of music says, this is the music of the *Novus Ordo Missae*. When I was listening to this, I asked another parishioner what section of the Mass we were hearing. She didn't have a clue, but she found it very beautiful. Well, it was the prayer of the faithful—which is probably the most dreaded part of the Mass aside from the sign of peace. Well, in the normative form in which Cantores sings it, it is wonderful. Another sign that this is the new Mass is the tutti singing on the *Pater Noster*.

This is one of the most inspired performances of chant I've heard: convincing, confident, and full of conviction.

In all, this is one of the most inspired performances of chant I've heard: convincing, confident, and full of conviction. It is an unusual lineup: a fully sung Latin Mass in the ordinary form for the Twenty-First Sunday of the Year, using the propers that employ a theme of harvest, as well as Mass XI for the ordinary chants. The voicing uses trebles (boys, girls, women) and low voices, both alternating and together. The idea here was to get away from holiday chant CDs and CDs of chant hymns, and focus instead on the core of the repertoire that makes up the music of the Mass in the Roman Rite.

What strikes you immediately is the interesting absence of caution. It is as if an ethos is alive among the singers: we are here to really sing this music and everyone must pull his or her weight. There are no followers or leaders; only singers. I noted this when I spent a few days with Cantores last year during the Byrd Festival. The singers love what they do and can't wait to do it. Nothing is brittle. Nothing is reticent. Nothing is fearful. The music leaves the page completely and takes flight as if it were never written down.

The sound and feeling of the chant has a fiery quality that gives it a notable forward motion, through melismas and held notes. The sound never lags, never pulls back. Every phrase is linked to the next. The pauses and rhythmic approaches are unified as if every singer is thinking about the music in precisely the way every other singer is.

The results go beyond most recordings of chant you hear. These are neither monks nor novices. They are experienced professionals who have sung every week for many years. The results strike me as completely persuasive at every step. You might say that the approach is eccentric in some way, a distinct "Portland chant" that beautifully reveals the capacity of this music for endless reinvention.

Second, this is an important CD for priests who aspire to sing the Mass. There are training seminars in the extraordinary form going on around the country, and I'm involved in helping to organize one in Connecticut (see MusicaSacra.com). But even if you have no interest in the extraordinary form, you can still sing the Mass in your own parish right now in Latin. This recording provides all the dialogues, readings, and priest's parts, expertly sung. Any priest can use it as a tutorial. Indeed it is one of the best there is.

Third, it is massively significant that OCP itself is responsible for the production and distribution of this CD. The liner notes alone provide an important tutorial in truth. They are beautifully written.

Now, you might say: Oh, it doesn't matter at all. This is only OCP serving a niche market. These capitalists will do anything for a buck, even good things. So what that chant is now part of the Catholic jukebox that includes reggae, rock, calypso, and jingles of all sorts?

Well, here is the thing that I think even the promoters of pop sounds have to recognize. With Gregorian chant, we cannot be speaking of just one form among many choices. Chant is the ideal. Chant is the standard, normatively and historically. There is no getting around this fact. It is stated plainly in the documents. Moreover, most all Catholics know this in their hearts. It's like a multiple choice exam. There are many options but only one answer that is correct every time.

This is one reason I believe that chant has been suppressed in many circles; indeed that there was a war on chant in the 1960s and 1970s is a well-documented truth that no one need deny. Let the chant out and it tends to spread. It defines, clarifies, and draws people. We begin to measure other forms of music against this ideal. In other words, it changes everything. It is not likely to remain just one part of an overall diversity. It will ascend.

I do think there is a mystical role that Cantores in Ecclesia plays in this great historical drama. Dean Applegate is a man of quiet temperament and sweet demeanor but they mask a dogged determination and fearlessness in doing what he knows to be right. He has learned through the years never to compromise in pushing for the ideal. He will leave a parish before he will give up one note from the *Graduale Romanum*. His approach is so fierce that even his friends have sometimes winced; but in the end, look what he has done!

He came to Portland, Oregon, many years ago with the idea of transplanting the English liturgical choral tradition via Mary Berry in the United States. He succeeded. So we can see how the tradition was transmitted: Solesmes to London to Portland.



In the same town, the center of the contemporary-pop church music movement was developing. These two very powerful forces with two opposing views of music at Mass grew up alongside each other. But it would be a miracle if the OCP could remain untouched by Dean's work, which is world-famous.

The first steps toward cooperation occurred last year with a recording that quickly became the best-selling CD in the entire catalog. That is a beautiful recording but it is only chant hymns. This, however, is the Mass. The Mass!

Take note of this seemingly inauspicious release. We might look back someday and see it as a turning point in the history of American Catholic music. ☩

NEWS

Secretary

Rosemary Reninger has resigned as secretary of the Church Music Association of America. The Board has named Janet Gorbitz as interim secretary to serve until the Colloquium in June, at which a general election will take place.

We thank Rosemary for her many years of faithful service and wish her all success in her new work. We thank Janet as well for undertaking new duties midstream. Welcome aboard! You can reach her at jgorbitz@gmail.com

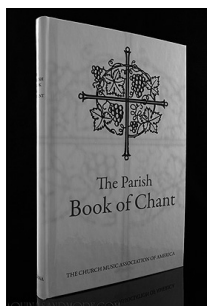
Winter Chant Intensive

The first full week in January 2009 found fifty chant lovers converging on the University of San Diego for the first Winter Chant Intensive. Starting on the afternoon of January 5 and continuing through January 9, it was a grueling yet exhilarating time filled with neumes, modes, solfege, chironomy, Solesmes rhythms, and masses of chant. Scott Turkington never tired and the class kept up with him, drawn by his enthusiasm and expertise. Catered lunches in the garden courtyard gave ample opportunity for networking and exchanging survival tactics for existing and would-be schola directors. The San Diego contingent rapidly established plans to build on their time together.



Arlene Oost-Zinner kept everything rolling smoothly. The beautiful Founder's Chapel with its Spanish Renaissance altarpiece was the setting for the concluding Mass of the Friday after Epiphany with Mass IV. Fr. Cavanaugh Wallace celebrated *ad Deum* with four servers and an M.C., reminding us in his homily that chant is part of that music God gives us as a foretaste of heaven. (See his homily above.) The Winter Chant Intensive was close to heaven indeed!

Holy See Praises *Parish Book of Chant*



The Pontificia Commissio Ecclesiae Dei has written a letter to the Church Music Association that praises its publications for the advances they make in church music.

"We wish to acknowledge receipt of the material which you kindly sent: *Psallite Sapienter*, *The Parish Book of Chant*, and the Fall 2008 number of *Sacred Music*. These are high quality publications and we are particularly pleased to note that *The Parish Book of Chant* may serve both forms of the Roman Rite admirably. This, as you point out, is a very strong point in favor of this attractively presented collection of chants useful for choir and congregation. Indeed, Gregorian chant is the common heritage of all Catholics of the Roman Rite as is effectively indicated by *Sacrosanctum Concilium*, ¶116.

"We are sure that *Psallite Sapienter* will also be a helpful tool for choir directors and organists who must provide appropriate music for the extraordinary form of the Roman Rite."

In addition, we know of at least one instance when the same commission has answered questions concerning music in the extraordinary form by referencing the work *Psallite Sapienter*.

Dallas Polyphony Weekend

The annual Polyphony Weekend met this year on February 20–22 at the University of Dallas in Irving, Texas. A group of about forty singers learned the *Missa Il me suffit* by Orlando de Lasso, his motets, *Ne reminiscaris*, *O salutaris hostia a5*, *Iustorum animae*, and the Gregorian chants for the Sunday. The Mass on Sunday afternoon was celebrated by Fr. Ralph March, S.O.Cist., at the Chapel of Christ the King Seminary of the Dallas diocese. (Fr. March's homily appears above.)

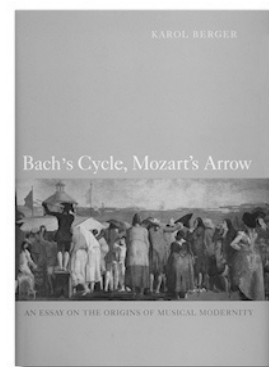
Lasso's Mass is based upon a French chanson, which is in a very simple folk-like style. It thus is a good test case for the contention of some that in the Renaissance, secular music was sung in church. Lasso's composition thoroughly transforms Sermisy's simple chanson through inventive contrapuntal devices, even *cantus firmus*, so that the finished piece is an unmistakably sacred work.



Forum for Christian Musical Scholarship

A fledgling group of scholars, stemming from the American Musicological Society, but now a separate organization devoted to the integration of musical scholarship and Christian faith, conducted their annual meeting February 27–28 at Notre Dame University. Papers were given, divided quite equally between Catholic and Protestant topics, ranging from Gregorian chant and Renaissance Mass, to Schubert Mass, Salieri's funeral, and contemporary Polish sacred music; from Lutheran hymns, Bach cantatas and passions, to a Mendelssohn Psalm, Black Gospel Music, a rock opera, and the religious psychology of church organists.

A special session was devoted to topics relating to Karol Berger's book *Bach's Circle and Mozart's Arrow*, a book about the shift in the conceptions of time underlying the music of Bach and Mozart. While the papers were a bit disparate and did not address directly Berger's thesis, he managed to give informative, illuminating, even wise responses to each one. A plenary lecture was given by Peter Jeffrey, who will leave a prestigious chair at Princeton to take a position at Notre Dame in the Fall. His topic was "When is Music Christian?" He managed to address a wide variety of musical and religious points of view, locating the nub of Christianity in each of them, illustrating the lecture with clips of religious music from across the world. This group is coming of age and shows promise for the future.



Society for Catholic Liturgy

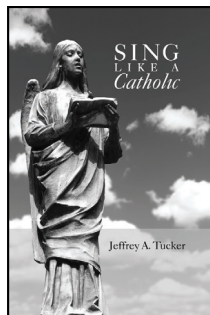
Founded in 1995, the Society for Catholic Liturgy is an association of scholars, teachers, pastors, architects, musicians and other professionals interested in the scholarly study and practical renewal of the liturgy. Their annual meeting was held at the Omaha Cathedral, January 29–February 1, on the subject *Missale Romanum*. Papers were presented on the history, analysis, interpretation, and pastoral application of the principal book for Mass. A keynote address was given by Msgr. Bruce Harbert, Executive Director of the International Commission on English in the Liturgy, on the topic "Opening the Roman Missal." He showed a copy of the new *Missale Romanum* 2002, and asked "Is it a missal? Is it Roman?" His nuanced answer was "Not quite." Since it does not contain the lessons for Mass, among other things, it is not a missal in the historic sense of a book that contains the texts for everything done, but rather more

like a sacramentary. Since the Latin collects have been expanded to include many from non-Roman sources, its texts are not as Roman as had been the case with the traditional missal.

Two Masses were celebrated, both in Latin, both *ad orientem*, both sung in Gregorian chant with incidental polyphonic motets; one was in the extraordinary Form, celebrated by the Priestly Fraternity of St. Peter at their own church, the other was in the Ordinary Form at the cathedral. Both were paradigms of both music and ceremonial. There was an exhibition of the architectural work of Thomas Gordon Smith of Notre Dame, and a visit to Our Lady of Guadalupe Seminary of the Priestly Fraternity of St. Peter, for which Smith was the architect. A building with a neo-classical touch, it is finely designed, very beautiful and functional; its church was just under construction, and it was possible to see some of the building techniques in process.

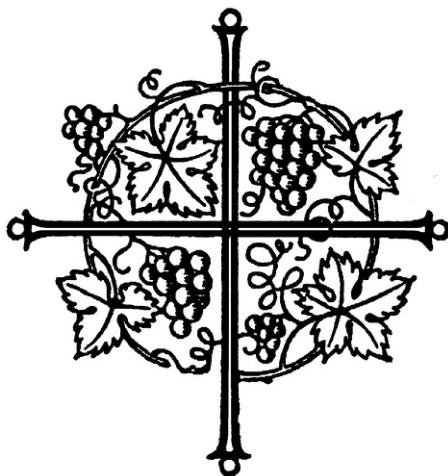
While this organization is principally for professionals, its membership has been expanded to include associate members, so that such meetings are open to all interested.

Sing Like a Catholic



Managing editor Jeffrey Tucker is the author of *Sing Like A Catholic* (Richmond, Va.: Church Music Association of America, 2009), a book making the case for sacred music in light of the contemporary reality. It is the first major update on the topic since Thomas Day's *Why Catholics Can Sing*, published in 1990. Tucker argues that Catholics can and should sing providing they have the right tools and ideals in mind.

It is published in the hope of raising scholarship money for the annual Sacred Music Colloquium. All proceeds are donated to that cause. The week of its publication, it became the #1 seller on Amazon in the category of religious books on music. It is available through Amazon, along with a growing number of titles from the CMAA. ☩



LAST WORD

English, Music, and the Liturgy

by Kurt Poterack



In 1963, the bishops present at the Second Vatican Council made the historic decision to allow the possibility of parts of the Mass of the Roman Rite to be in the vernacular. This was no small decision and was not treated as such initially. According to reports, about one hundred bishops took the floor to speak on this issue before voting and the compromise worked out at the time, according to the *relator*, was interesting—those who wanted the Mass to be entirely in Latin could have this; those who wanted the option of *some* of the parts (“those pertaining to the people”) to be in the vernacular could have what they wanted.

Thus, the most radical situation that was intended for Roman Rite Catholics at the time was that *some* parts of the Mass could (as an option) be in the vernacular—while the priest’s parts would stay in Latin. I have heard multiple confirmations of bishops and others coming back from Rome during the Christmas break after that particular session of the council and telling of the historic vote, but adding, “of course, the Canon of the Mass, will always be in Latin.”

Within five years that all changed and Catholics of my generation were brought up with the story that “Vatican II abolished the Latin Mass.”

Now, at least part of a new generation is being brought up with the newly freed-up Tridentine version of the Roman Rite without the vernacular option. While those of my generation were grateful for even a little bit of Latin at times, in this post-*Summorum Pontificum* era there are those of a newer generation (at least some) who cannot understand why anyone would want any vernacular in the Mass at all.

Let us look at both sides.

First, it is an anthropological fact that all religions tend to have a sacral language. A formal version of an ordinary human language ends up being fixed in place and—because it resists change—ends up representing the timeless things of God. Latin, Old Church Slavonic, Hindi, Classical Arabic, etc. are all examples of this. Usually a sacral, cultic music grows up around this particular language with its vocabulary, accentuation pattern, and cursus. The two are, thus, not that easy to separate.

In 1963, the bishops present at the Second Vatican Council made the historic decision to allow the possibility of parts of the Mass of the Roman Rite to be in the vernacular.

This is an important point.

At the time of Vatican II, however, it was felt that even in the Western world many had grown away from traditional Latin culture, but also—and here is the key—Western civilization itself had gotten so far from its Christian roots that one could no longer assume even a basic familiarity with Christian doctrine. Thus, the texts of the Mass might, in the vernacular, serve as a catechetical tool—particularly when unchurched people and lapsed Catholics would come for such things as weddings or funerals.

This is an important point as well.

What is the answer? In my opinion, both are important but with the sacral language (Latin) being given the primacy in sung worship, at least as a model. Firstly, Latin is important because it is the historic sacral language of the Latin Church and so much of its treasury of worship and music is bound up with that language. When I have had the opportunity to compare the traditional Latin sung worship of the church with even the best of, say, high-church Anglicanism, there is no question as to which is better. One has developed organically and consistently over one thousand years, the other has not—as beautiful as it can be at times.

Latin is important because it is the historic sacral language of the Latin Church and so much of its treasury of worship and music is bound up with that language.

When you have such a treasure, why on earth would you want to throw it out? But I am an aesthete who is keenly sensitive to such things and knows his church's musical tradition well. Many people are not.

This primacy of Latin music should be practiced as often as possible in cathedrals, monasteries, seminaries, major churches, etc. It should be held up and taught as the ideal toward which to aspire. However, in a number of cases—perhaps many now—it may not actually be reached for pastoral reasons.

So, I say to you who wish to develop English chant: Look toward the true model, know it, love it, and emulate it as much as possible. You work out the details. (I am glad I do not have to do so!) Good luck and Godspeed! ♪

