

# Sacred Music

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*Editorial*

# The Beauty of Liturgical Music

*The relational manner by which we encounter the beauty of music has the capacity to draw us into an encounter with the mystery of the liturgy.*

by William Mahrt



Beauty and education in beauty is the subject of a most interesting presentation in this issue by Sebastian Morello, a lecture he gave to a CMAA workshop in 2021. While he mentions music, he does not make application of his discussion to it, so I propose to address certain aspects of liturgical music in this context.

Morello discusses some very important principles concerning the arts and the beauty which they embody. He relies on the work of his mentor, Roger Scruton, whose wide-ranging thought is well known. First of all, art, and particularly music, is not justified by its use—what purposes it can serve—but by its intrinsic beauty, which is its principal purpose. Present conceptions of music, particularly popular music, see it as a means of pleasure—the fulfillment of appetites—but it must be seen as leading us to higher purposes. This is crucial for liturgical music, since so often the choice of music for the liturgy is justified as entertainment, or at best, edification; but these pale when its real purpose in the liturgy is to elevate our attention to our highest activity, divine

worship. It must draw the worshipper into contemplation of the action of Christ in the liturgy, so to be drawn into being a participant in that sacrifice. In this way a utilitarian rationale of the beauty of liturgical music is entirely alien.

Morello's main point concerns a view of beauty he draws from Roger Scruton—that it is social. Scruton develops Martin Buber's notion of I–Thou relationship. What constitutes a person is “relational”; we are persons as we relate to other persons, as we enjoy the perspective of the other. This kind of relationship pertains to our approach to works of beauty as we approach persons. We do not appreciate beauty principally by intellectual analysis, but by confronting a work of beauty in the concrete, just as we approach others as persons, so that we have a kind of I–Thou relationship with a work of art. Ultimately, there is the realization of God as a person, and the highest I–Thou relation is with Him.

This is crucial in our consideration of the liturgy and its music. Our understanding of the liturgy is not only by analysis or rationalization, but by an encounter with

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the concrete reality of the liturgy. This is a reason the post-conciliar reform of the liturgy may not have been as effective as it should have been. “Say the black and do the red,” is a common slogan under which a somewhat rationalized celebration of the liturgy is understood. But it does not touch upon the essence of the liturgy. Our central orientation to the liturgy is the encounter with the mystery being celebrated, not just the words or actions, and our response to it. And the central mystery is the Eucharist. As Fr. Pasley cites below from Pope Pius XII,

The sacred liturgy is . . . the public worship which our Redeemer as Head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through Him to the heavenly Father.

This is the mystery, the sacrifice of Christ, personally present in his body and blood, soul and divinity. All the reasonable things of the liturgical rite lead to this mystery. For us it is the most ultimate I–Thou relation: the identification with Christ as the other, as the Thou with whom we are intimately related.

How does music lead to the mystery? First of all, it does so by making the liturgy beautiful. This removes the proceeding from being utilitarian, from serving less important purposes. It removes it from the context of the every-day, making it sacred, set aside for its unique purpose. The proper beauty of the liturgy elevates it to a level in which its primary meaning is made unambiguous.

Second, it makes the character and purpose of each of the parts of the liturgy

evident. The Propers of the Mass delineate and distinguish processions from meditations, prophecies from gospels, collects from prefaces, and so forth.

Third, polyphonic music adds something unique to a liturgy celebrated in

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chant. Its beauty is, for some, more tangible, but what it adds is a sense of cosmic order. The coordination of the contrapuntal parts of a motet suggests the order and purpose with which the Creator endowed all of creation, and while with the chant the worshiper is oriented to the liturgical action and joins to it, polyphony—whether the pervasive ordering of a polyphonic mass or the momentary recall of eternal order of the motet—evokes a cosmic order that aids in ordering the worshiper’s own interior order.

We are still the heirs of some of the classical aesthetics of music, in that the experience of hearing music evokes a sense of cosmic order. The Renaissance thought of this order as the motion of the planets in harmonious order, and of the order of the visible universe as a harmonious working of air, fire, earth, and water. Our view of the observable universe has been widely expanded; we see an ever-expanding universe, both on the astronomical level, with new, ever-more-distant galaxies being observed, and on the atomic level, with ever-smaller atomic particles being identified. In all of this there is an order that points to the Creator. Furthermore, the experience of that order provides a

model for the internal ordering of our souls, that is, the observance of a cosmic order gives an experience of the order which the Creator wills for all of creation.

It is crucial that, just as Morello points out, art is embodied: we approach it not by analysis, as a series of propositions, but as a face-to-face encounter like our encounter with another person, an integral experience of a transcendent reality. The proper music is an embodiment of the meaning and action of the liturgy; it will help us to regain the sense of beauty and sacredness in the liturgy, to approach the mystery of the liturgy. ❖

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## Articles

# Beauty and Education

*The beautiful is embodied in art, and a beautiful artwork is a sort of face in which a person encounters the splendor of reality. Humane education initiates a person into a life full of meaning which rises above utility and contractual relations by introducing the person into a relationship with beautiful works of art.*

by Sebastian Morello

*This talk was originally given as part of the CMAA's Fall 2021 Virtual Sacred Music Workshop.*

**I**n this talk, I plan to present the case that by “education” we ought *not* to mean, primarily, the training of human beings for the completion of specific tasks. That is, we ought *not* to mean, primarily, the imparting of technical knowledge. Rather, I hold that education is chiefly the induction of human beings into a cultural inheritance for the purpose of their flourishing as *persons*. Presupposed by such a view is the notion that we can distinguish between the perspective that sees us as only human beings—members of a species—and the perspective that sees us as human *persons*—unique, irreplace-

able, moral agents overseeing the project of our own flourishing in the context of communal membership. In turn, the task before me is to present a case for what “persons” are, and why beauty, or aesthetic appreciation, might be a central feature to the emerging of persons in the actuation of human potential (otherwise known as education) and why our age might present certain dangers that could lead to the eclipsing of persons. To this end I will be heavily drawing on the philosophical anthropology of my mentor, the late Roger Scruton, who, besides being a philosopher was an accomplished musician, composer, and musical commentator.

So, my talk today will be in three parts: first, I will present the background of the question of beauty and education; second, I will present the conception of the human

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person which I consider to be presupposed by the *kind* of education in which the arts have a central place; third, why this conception of the human person is not only necessary for approaching the question of beauty properly, but why beauty, and its embodiment in art, may be essential for the actuating of the human person (which I deem to be the purpose of education).

### **I: Some Background**

In order to consider the role of beauty, or aesthetic formation, within education, it is necessary to understand that within the competing conceptions of education and the purposes of education, there are two predominant conceptions, namely humane education (education in the humanities) and technical education. These two conceptions were once brothers, and not competitors. One was nobler, but they still needed each other. At that time they were known as the liberal arts and the servile arts. By liberal arts, or humane education, I do not simply mean the original quadrivium and trivium of the medieval academy, but also languages (especially Latin and Greek), history, literature, philosophy, theology and, of course, the arts.

Time constraints prevent me from exploring the transformation of our conception of the world that has raised the servile arts above all other disciplines in the academy. I would have to go through the rise of nominalism in the medieval period, the reception of this anti-metaphysical current in the materialism of Francis Bacon, the anthropology of Thomas Hobbes, and the politics and religious sociology of John Locke—these were the architects of a worldview that gave rise to the ideology of liberalism, which in turn gave rise to the

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dominance of technical education over those arts ordered towards human flourishing and self-mastery. Suffice to say that, in the history of ideas, we English have not always been very helpful. It is noteworthy that both liberal arts education and the ideology of liberalism claim the name of liberty, and both claim to liberate their followers. And yet liberal arts education and the ideology of liberalism do not sit well together, advancing conceptions of freedom and self-realization that are in tension with each other, and may even be in fundamental opposition.

Patrick Deneen, in his celebrated work *Why Liberalism Failed*, presents the problem of the corruption of the liberal arts under a politically liberal settlement in the following way:

Before the advent of liberalism, culture was the most pervasive human technology and the fundamental locus of education. It was the comprehensive shaping

of the person which took part in, and would in turn pass on, the deepest commitments of a civilization. . . . Liberalism . . . undermines education by replacing a definition of liberty as an education in self-government with liberty as autonomy and the absence of constraint. Ultimately it destroys liberal education, since it begins with the assumption that we are born free, rather than that we must learn to become free . . . The classical understanding of liberal arts as aimed at educating free human beings is displaced by emphasis upon the arts of the private person. An education fitting for a *res publica* is replaced with an education suited for a *res idiotica*—in the Greek, a “private” and isolated person.<sup>1</sup>

According to Deneen, then, the emergence of the ethico-political worldview known as liberalism marked a fundamental rupture in our civilization, prior to which the enjoyment of a shared culture—albeit with local differences and distinctions—was the enjoyment of a “technology” (adopted from the Aristotelian term *techne*, namely a principle for the transformation of nature, in this case human nature), induction of young people into which was the purpose of education. This transformative process largely operated under a widespread guild system, within which student was formed by master so as to be liberated into the fullness of his humanity. This system was indirectly, then directly, called into question by the various social-contractarian theories of the seventeenth and eighteenth centuries, which shared at least one thing in common: they

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<sup>1</sup>Patrick Deneen, *Why Liberalism Failed* (London: Yale University Press, 2019), pp. 110–112.

all understood humans to have been brought into being in a state of freedom, holding that it was precisely social induction that fettered them. The liberal arts, then, became hijacked by ideological motivations that reframed them as emancipatory disciplines that do not liberate us *for* social participation, but *from* the oppressive domestic and social authorities that have sought to shackle us from the moment we were brought forth naked and free and delivered to the breast of our first tyrant.

However much sympathy you might have for the conception of education that now dominates, downstream from the success of liberalism over the past three centuries, I wish to suggest that those devoted to

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the world of music are necessarily invested in the classical conception of education, and ought to be quick to rally to its defense. As education is increasingly justified by its *use*, its *applicability*—what you can do with it, rather than what it can do with you—

so too music whose purpose ought *not* to be sought beyond the music itself, might disappear. Already, music is increasingly understood not as a source of meaning, but as a tool for bringing about the appetitive and bodily impulses so celebrated in our age. The pornographic music videos that accompany pop and rap songs theatrically express the instrumental purpose of the noise that is blaring out. For this reason, melody has been subordinated to harmony, harmony has been subordinated to rhythm, and now the mere repetition of a synthetic beat to near-unintelligible cursing and grunting passes for music solely due to the impulses it raises in the listener. This trajectory could see the end of music as we understand the artistic category, and at its source will be the problem of self-government.

The problem of self-government, or self-mastery, has always been linked to the problem of our unruly appetites. It is certainly odd that our appetitive impulses seem to bring into subjection our higher faculties like imagination and memory, and they in turn seem to bring into subjection even higher faculties, like our ability to reason or make an act of will. It is as if we were, in the very constitution of our being, upside down.

The question is, however: why should this matter to us? After all, if following my appetites gives me pleasure, and I like pleasure, why is it a problem? Well, in one sense, the whole of modernity has been an experiment to see whether pleasure, especially appetitive pleasure, offers a pathway to the personal flourishing we all seek. The jury is in. It does not offer such a pathway, because people have higher values than those associated with pleasure, and the pursuit of more

immediate pleasures often gets in the way of procuring those higher values, and in turn much time is spent by people in the pursuit of overcoming all sorts of habits and addictions, despite the pleasures they bring, precisely in order to reach a state of self-government—that is, to be free to flourish.

But what are those higher values? In short, higher values are associated with other persons. We want family, friendship, community. One of the most common complaints among those living in our overcrowded cities is that of loneliness or isolation. We are *hardwired*, so to speak, to be in relationship with one another, and we are deeply unhappy if we try to live otherwise.

## II: Personhood

My point here is that personal fulfilment and flourishing—*eudaimonia* for the Aristotelians—is correlative with the meaning found in what Martin Buber called the “I–You encounter.” That is, my sense of self, of being a *person*, rather than just another organism of the kind with which I dwell, arises out of relationships with others whom I recognize as other selves. It is the notion that *personhood*, as a concept and as an experience, raises us out of the purely scientific worldview in which we are mere instances of a species category, which is conveyed so powerfully in Roger Scruton’s philosophical anthropology. In the following excerpt he presents the primacy of interpersonal relatedness for such a conceptual shift:

“Person” does not denote a functional kind, since there is no specifiable set of purposes which guides and limits the employment of this concept. Nor does it denote a natural kind, even though all earthly persons are, as a matter of fact,

members of the natural kind “human being.” The person enters our *Lebenswelt* as the *target of interpersonal responses*.<sup>2</sup>

Here, Scruton presents the case that “person” evades our normative categories about the world. “Person” belongs neither to the pragmatic nor to the scientific account of the human being. As Scruton puts it, personhood moves us out of such accounts into the *Lebenswelt* (literally “Life-world”), that sphere in which we apprehend the world in such a way as to incorporate *meaning* over facts or utility. Scruton posits that a meaningful life, or a life full of meaning, is one that arises out of the human experience of “interpersonal responses.”

One can observe this role of interpersonal reciprocity as Scruton’s chief consideration—as that which provides a foundational account of personhood—in the following quotation:

The I–You relation is both distinctive of persons and also constitutive of them. It is by addressing each other as “you” that we bind ourselves in the web of interpersonal relations, and it is by virtue of our place in the web that we are persons. Personhood is a relational condition, and I am a person insofar as I can enter into personal relations with others like me.<sup>3</sup>

This quotation brings to the foreground the mystery denoted by the term “person.” “Person” does not refer to the soul, the animating principle of living beings. Nor does

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<sup>2</sup>Roger Scruton, *Sexual Desire: A Philosophical Investigation* (London: Phoenix, 1994), p. 55.

<sup>3</sup>Roger Scruton, *The Face of God* (London: Continuum, 2012), p. 35.

“person” refer to the human *being*, at least not as a member of the category *homo sapiens*, that is, an object in the world belonging to a particular species-kind. “Person” denotes a *relation*, or a condition of relating to the other as another “I.”

For Scruton, the object in the world that provides the pathway out of the world of objects and into the world of subjects—to encounter the person—is the human face. This is explained powerfully in the following extract:

We do not make a distinction, in our ordinary encounters, between a person and his face. When I confront another person face to face I am not confronting a physical part of him, as I am when, for example, I look at his shoulder or his knee. I am confronting *him*, the individual center of consciousness, the free being who reveals himself in the face of another like me. There are deceiving faces, but not deceiving elbows or knees. When I read a face I am in some way acquainting myself with the way things seem to another person . . . To put it in another way: the face is the subject, revealing itself in the world of objects.<sup>4</sup>

As Scruton elucidates here, the face, unlike any other part of the body, discloses the person—not so much *behind* the face, but emanated *in* the face—inviting one into shared relatedness with the person encountered. Furthermore, it is the face that not only presents the person, but invites one to share the perspective of the person revealed in the face.

Scruton remarks that “there is, in human affairs, a primordial temptation,

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<sup>4</sup>*Ibid.*, 80.

which is the temptation to treat persons as things, and the embodied soul as a body.”<sup>5</sup> Indeed, he suggests that this “temptation to look on others as objects is what we mean or ought to mean by original sin.”<sup>6</sup> One way to put this is that we are ever tempted to see from a third-personal perspective—as a “he” or a “she”—what can only be known second-personally; or, put differently still, we are ever predisposed to reduce to an abstract category what can only be known concretely and existentially.

The states of mind necessary for our social life, and that on which our social life depends—the “world of human covenants and institutions,” to use one of Scruton’s phrases—presuppose complex interpersonal relatedness. We cannot have a complete *conceptualization* of social participation precisely because that would reduce to an abstract analysis what can only be understood experientially. When we try to understand our social life in a removed way, as if we were examining the behavior of a hive or herd, proposing hypotheses about what accounts for intentional states of individuals, we reduce the person to an organism. By so doing, the distinction between human being and human person vanishes. As a consequence of such a third-personal analysis, we reduce the content of morality to the establishing of contractual arrangements. The overall effect of this approach is that we fail to account for our experience of interpersonal relatedness altogether.

Scruton presents this problem of reducing morality to contractual arrangements, and he holds that such a view cannot be

avoided if the primacy of I–You relatedness, and our capacity to adopt each other’s perspectives, is exchanged for a third-personal analysis of our condition:

We cannot live in full personal communication with our kind if we treat all our relations as contractual. People are not for sale: to address the other as you rather than as he or she is automatically to see him or her as an individual for whom no substitutes exist. In the relations that really matter, others do not stand before me as members of an equivalence class. I endow them, in my feelings, with a kind of individuality that cannot be represented in the language of science, but which demands the use of concepts that would not feature in the commonsense scheme of things: concepts like those of the sacrificial and the sacramental.<sup>7</sup>

Scruton asserts here that our relationships, at least the ones that really matter to us, which fill our lives with meaning and a sense of purpose, are not understood as contractual arrangements. Why is this? Because *I* address the other as “You,” and by so doing I declare to him that he is not seen as a mere instantiation of a natural kind, an object of scientific enquiry, but a unique individual relating to me, who cannot be substituted for another. Such interpersonal relatedness immediately elevates the human being into the realm of personhood, which eludes any scientific analysis. In short, *I* am a person because *you* are a person, and the interpersonal relatedness that we can share is what establishes the

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<sup>5</sup>Roger Scruton, *The Soul of the World* (Oxford: Princeton University Press, 2014), p. 130.

<sup>6</sup>*Ibid.*, 131.

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<sup>7</sup>*Ibid.*, 93.

personhood I experience both in myself and in you.<sup>8</sup> The moral life, then, depends on this interpersonal relatedness. It is precisely because our capacity to adopt and enter into each other's perspectives undergirds the moral life, and therefore our whole political life, that it is the fundamental key to understanding a truly humane education, that is, an education in the humanities. But before considering humane education in the light of the anthropology presented so far, I want to draw your attention to a point in the passage I just read: Scruton asserts here that the underlying truth that enables us to account for the human community, namely

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<sup>8</sup>This is not to deny the presence of personhood in those who are incapable of such interpersonal relatedness. The human being is a unit comprising a multiplicity of capacities, perhaps the "highest," so to speak, of which is the capacity for shared perspective in I-You relatedness. This second-person perspective, according to Scruton, being the relation by which personhood *emerges*. Higher capacities, however, are realized by the development of lower capacities. In turn, if a being has a defect in a lower capacity which prevents the actuation of a higher capacity, it does not by that defect *lose* the higher capacity. Rather, the being merely lacks the lower order capacity it needs for the higher capacity to be realized. For example, when the lower capacity necessary for hearing is lost, a little technology can solve the problem, as the ultimate capacity to hear was always present. No advances in technology, however, will realize in a dog the capacity for abstract conceptual deliberation, for no such capacity exists in the dog at all. In turn, just because the capacity for second-person perspective is not actuated in this or that human being, because, for example, the human being in question is a baby, or is impeded by some mental disability, that does not mean that the human being does not possess this capacity. Therefore, such a human being cannot be morally treated as equivalent to an animal of another species. For a more comprehensive presentation of this argument, see J. P. Moreland and Stan Wallace, "Aquinas versus Locke and Descartes on the Human Person and End-of-life Ethics" in *International Philosophical Quarterly*, 35, no. 3 (issue no. 139, September 1995).

that of our capacity to enjoy the perspectives of others, can only be properly understood with the employment of religious language, using terms such as "sacrificial" and "sacramental."

For the humane, or liberal arts, conception of education, "not all our obligations are freely undertaken, and created by choice."<sup>9</sup> We are faced with obligations on account of the very civilization in which we live, and we must be inducted into a way of life that will enable us to fulfill those obligations. Scruton notes that if all duties are understood to be binding only inasmuch as they are established by individual liberty, such foundational components for civilization as "vows of marriage, obligations towards parents and children, sacred ties to home and country" cannot be maintained and will inevitably erode.<sup>10</sup> Such things, he argues, must be bound up with the "eternal," if they are to perform their manifest function of securing society against the forces of selfish desire.<sup>11</sup> For this reason, he states that one of "the social effects of secularization" is that "the world of obligations has been steadily remade as a world of contracts, and therefore of obligations that are rescindable, finite, and dependent upon individual choice."<sup>12</sup> It is plausible that a society founded on ephemeral and revocable contracts, rather than on binding covenants which call us to account for our very selves, is not one that can survive.

Following the assumptions typical of rationalism, the liberal worldview sees

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<sup>9</sup>Scruton, *The Soul of the World*, 94.

<sup>10</sup>Ibid., 94.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

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all obligations—including those towards the family and the nation—as contractual agreements contingent upon human volition. All duties, pieties, and sacrosanct obligations, which are understood by the humanely educated person to be prior to his sense of self, are dissolved by liberalism into free and ephemeral choices, choices to use and choices to be used. In other words, the liberal worldview, in being essentially contractarian, is essentially third-personal. What arises out of the liberal proposal is a vision of society not composed of a great and mysterious *complexus* of interpersonal relations, subject-to-subject, but something much more like a machine, each of whose cogs could be substituted for another of the same kind, whence arises the primacy of technical education.

For Scruton, a sense of accountability, responsibility, and the virtues necessary for social life, as well as the education that puts “us in charge of our passions,” are unavailable outside a “tightly woven social context.”<sup>13</sup> This insistence on the human need for a closely united community, which is so central to the liberal arts vision of *education for the polis*, is undergirded by the concept of the human person I have sought to present. It is plausible that the human person is becoming increasingly eclipsed in our modern worldview because, as Scruton notes, we “have taken the concept out of context, seeking to define it in abstract terms.”<sup>14</sup> But such an abstraction is not a person at all—not a subject—but an object submitted to impersonal analysis.

If indeed this anthropology, or some variant of it, is what is at the heart of the humane worldview, then the whole contractarian approach to educational, moral and political questions is founded on an anthropological assumption which the liberal artist necessarily rejects. The notion that there can be an existent individual person subsisting in the first-person standpoint prior to any kind of human sociability is irreconcilable with the position that the self emerges out of the *complexus* of interpersonal relations. Whereas liberalism typically holds that society is a product of the individuals who have opted into it, the liberal artist holds the opposite to be true: the first-person standpoint emerges out of the second-personal relatedness achieved through social participation, for which training is

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<sup>13</sup>See Roger Scruton, *On Human Nature* (Princeton, N.J.: Princeton University Press, 2017), pp. 110–12.

<sup>14</sup>*Ibid.*, 110.

needed, and not primarily technical training but the formation of personality. Scruton argues to the root of the matter:

The moral truth that our obligations are derived from the I–You relation is founded on a metaphysical truth, which is that the self is a social product. It is only because we enter into free relations with others that we can know ourselves in the first-person.<sup>15</sup>

The moral life of the human person, then, emerges concurrently with the emergence of the human person, a process generated by social participation, an essential component of which is didactic induction.

In sum, the fundamental point here is that the word “you” denotes a “summons” into relation with *me*. In order to be the instigator of such a summons, I must be in possession of the first-person standpoint—I must be a subject—but this standpoint has itself emerged out of my I–You relations within the community by which I am engaged in a collaborative project of material and moral betterment. This is what is at the heart of the “I–You encounter,” which calls the other into one’s perspective on the world in an effort of mutual understanding and with the hope of enjoying a shared project.<sup>16</sup> I insists on the realism of this position, and this is why I emphasized Scruton’s point about how the visible and concrete object of the face discloses the person. As Scruton puts it: there is no “cryptic entity to which I refer as ‘I’ and which is hidden from your perspective.”<sup>17</sup> Rather, he asserts,

<sup>15</sup>Ibid., 52.

<sup>16</sup>Ibid., 55.

<sup>17</sup>Ibid.

“I am this thing that you too observe and which can be understood in two ways—as an organism and as a person.”<sup>18</sup>

### III: Beauty

Is beauty, or formation in aesthetic judgment, really an essential aspect of the kind of induction required for the actuation of the person in society? Surely, in any case, considerations of beauty chiefly lend themselves to third-personal analyses? At least, such a third-personal approach seemed to have been suggested by Aquinas and was highly developed by his twentieth-century disciples, Jacques Maritain and Etienne Gilson. This Thomistic account held that beauty had an *essential* relationship with the transcendental attributes of *being*—goodness, unity, and truth. Aquinas explained this by stating that there are three components which, when seized by the human intelligence, enable us to judge the presence of beauty:

Beauty includes three conditions, “integrity” or “perfection,” since those things which are impaired are by the very fact ugly; due “proportion” or “harmony;” and lastly, “brightness” or “clarity.”<sup>19</sup>

The three “conditions” which Aquinas mentions were understood by his modern interpreters to be the transcendental attributes of *being*—goodness, unity, and truth—as grasped through the prism of aesthetics:

1. Integrity (*Integritas*): This is what conveys the reality of the thing. This is the radiance of the form, and it

<sup>18</sup>Ibid.

<sup>19</sup>St. Thomas Aquinas, *Summa Theologica*, I, 39, 8.

communicates that the individuated object conforms well to its universal nature: *this particular dog exemplifies dogness*. Something is beautiful because it is *good*, i.e., it has integrity: it is the sort of thing it is supposed to be.

2. Proportion (*Consonantia*): By this condition we grasp the order and unity of the object. *This dog has a disproportionate body in relation to its legs and therefore is ugly, or at best comical, but not beautiful*. On the other hand, *this dog is well proportioned, and therefore is judged a well-structured creature and pleasing to look upon*.
3. Clarity (*Claritas*): By this condition the object's intelligibility is grasped. The object is beautiful because it reveals its *truth*. Perhaps it's better to leave dogs alone for this one—consider Bernini's sculpture, *Ecstasy of Saint Teresa*, we can clearly see exactly what the object is seeking to convey. The object is deemed beautiful because the truth of it is easily grasped.

Traditionally understood, the transcendental attributes are not considered *actually* distinct, but distinct only in aspect. These three conditions of beauty, therefore, are deemed to be convertible with one another precisely because they are the transcendental attributes of being understood through the prism of the beautiful, with which they are also deemed to be convertible. This of course logically entails that ugliness is not some-*thing*, but a privation of being. Ugliness, or disharmony, is, then, the principle

of evil as understood through the aesthetic category. In turn, whatever *is* is beautiful, and in the hierarchy of being that spans both creation and Creator, whatever most *is* is uttermost Beauty. Hence, we have Augustine of Hippo exclaiming: "Late have I loved you, O Beauty ever ancient, ever new!"

That is all very well, but what does this tell us about the role of beauty in education? *How* do people come to make educated aesthetic judgements? They certainly do not do it by analyzing an artistic achievement according to the abstract criteria presented by the neo-Thomists. Rather, they attend to the unique sculpture, poem, painting, musical composition, etc. that confronts them and calls them to attend to it.

When arguing for the objective value of a work of art, one finds oneself avoiding syllogistic reasoning or theories that would appeal to a strict rationalist who only sympathizes with what is logical, quantifiable, or measurable. Rather, reasons are offered as invitations to see the work of art in *this* way or in *that* way, or to keep such and such in mind when considering the work. This is not to diminish the objective value of a given work of art, but to indicate that part of the knowability of that objective value is found in *perspectival thinking*—a part of making objective aesthetic judgements is found in our ability to adopt the perspective of another, or *share* perspectives *with* another. In other words, the knowability of the value of an aesthetic achievement must be sought, in part, in the I-You encounter. Indeed, a cultivated capacity for perspectival thinking is what Edmund Burke, at the beginning of his *Philosophical Enquiry into the Sublime and the Beautiful*, presents as a vital component in the education

of “Taste,” that essential sensitivity at the heart of eighteenth-century aesthetic formation. Scruton, in fact, goes so far as to argue that our ability to make aesthetic judgments about given objects in the world greatly relies on our capacity for extending the experience of the I–You encounter to our encounter with impersonal objects:

Aesthetic values are intrinsic values, and when I find beauty in some object, it is because I am seeing it as an end in itself and not only as a means. And its intrinsic meaning for me lies in its way of coming before my perception, so as to challenge me in the here and now. That way of encountering objects in the world is importantly like my way of seeing persons, when they stand before me face-to-face and I recognize that I am accountable to them and they to me. In the aesthetic experience we have something like a face-to-face encounter with the world itself, and with the things that it contains.<sup>20</sup>

Scruton here presents the likeness between aesthetic encounters and interpersonal encounters; both evade the utility-standpoint. The aesthetic calls a person to account, and also introduces the possibility of condemning him for failing to correspond his affectivity to the object encountered. For example, one who looks with indifference upon Michelangelo’s *David*, or is unmoved by the mystic chants of Hildegard von Bingen, can be said to have failed regarding the proper intentionality of his feelings. Likewise, someone who exclusively or predominantly sees others from the standpoint of

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<sup>20</sup>Scruton, *The Soul of the World*, 174.

use, and not as other subjects who call him to account, has failed to see them for what they are, and may have largely failed to become a person in actuality himself.

Of course, another feature of art in particular, which indicates its connaturality with interpersonal relatedness, is its embodied character, something which Iain McGilchrist in his magisterial work, *The Master and the Emissary*, highlights in his discussion on the Enlightenment:

Art is by its nature implicit and ambiguous. It is also embodied: it produces embodied creations which speak to us through the senses, even if their medium is language, and which have effects on us physically as embodied beings in the lived world. The Enlightenment is concerned primarily with the intellect, with all that “transcends” (from the Enlightenment point of view) the limitations of the contingent and the physical, the incarnate and unique.<sup>21</sup>

To transpose McGilchrist’s point into the idiom of this talk, art—as opposed to the abstract category of “beauty”—simply does not lend itself to third-personal analysis. Art is beauty embodied, and calls one to attention and to account, in the same way as another person does, and we know *that* because, as persons, we can extend I–You relatedness to the work of art in question.

Humane education entails the theme of I–You relatedness, that is, our capacity to adopt the perspectives of others, and by

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<sup>21</sup>Iain McGilchrist, *The Master and His Emissary: The Divided Brain and the Making of the Western World* (London: Yale University Press, 2019), p. 340.

extension our capacity to adopt the vision of our whole civilization, so as to be formed into actuated persons able to participate in society. If this observation is conjoined with Scruton's view that there is a connaturality between aesthetic judgements and interpersonal relatedness, perhaps it ought not to surprise us that those critical of Enlightenment and the rise of liberalism—from Burke and Hegel to Scruton and McGilchrist—have routinely concerned themselves with aesthetic enquiry and the appreciation of art.

At the heart of the *Lebenswelt*—the world of meaning—is the mystery of the person and the web of interpersonal relations that constitutes, and is constituted by, persons. As noted, for Scruton, a central part of the project of developing a humane mind—a worldview formed by the humanities, or liberal arts—is one of extending the I-You relation “from persons to things.” In one excerpt, he takes the art of the romantic movement as his example:

In the Romantic landscape the beautiful replaces the sacred as the source of meaning. God once promised a home, and urged us to consecrate it in his name. But the path to that home became overgrown, and the promise unbelievable. The romantics were making another path: the path of “aesthetic education.” Beauty, for them, was a promise—the promise of community, even if only an imagined community that has yet to find a place on earth. They replaced the sacred with the beautiful, without noticing that this is what they had done. And we should find nothing strange in this, once we recognize that both conceptions arise from a single metaphysical source,

which is the I-You relation, extended from person to things.<sup>22</sup>

Considering romanticism, Scruton suggests that the figures pioneering this movement were attempting to recreate the world as a place of settlement, after the world had been reframed as a cold, mechanical, and abstract thing by the more rationalistic architects of the Enlightenment. He proposes that the effort by the Romantics to beautify the world in art is comparable to the religious project to sanctify the world, and he infers that both the desire to beautify and the desire to sanctify arise out of the prioritizing of I-You relatedness.

This comparison of beauty and sanctity is further developed by Scruton. He holds that the Western artistic tradition has largely been developed through an expansion of the notion of *consecration*. The act of consecrating, he argues, has its origin in the purported discovery of God as a person, with whom the desired relationship—both for Him and for us—is that of I-You relatedness. As Scruton puts it, “God is a person, and he reveals himself as persons do, through a dialogue involving those three critical words, ‘I,’ ‘you,’ and ‘why?’”<sup>23</sup> The discovery of God as a person unveils the I-You relationship by which God shares in human endeavors, that is, by which He *consecrates* the human world to which He is present as a person. For Scruton, this creator-creature interpersonal relatedness has its imprint on all Western artistic achievements. He further explains in the following excerpt:

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<sup>22</sup>Scruton, *The Face of God*, 136.

<sup>23</sup>*Ibid.*, 23.

Consecration is something we do—presenting a thing for divine endorsement. It is the theme of all those rites of passage whereby communities renew themselves. And it is the beginning of any building that is to be permanent—any building in which settlement is the goal. The secret of the classical tradition is that it takes the act of consecration and generalizes it. The upright posture of the column, in which the building stands before me, I to You, is endowed with a face, by the division into sections, and by the elaboration of mouldings and transitions. Our ability to endow buildings with faces is like our ability to see character in a theatrical mask. By facing a building, we conjure a face in it, and by silently addressing it we allow the building to address us in its turn. This “facing” of a building stands to the defacing by a bill-board as real devotion stands to idolatry.<sup>24</sup>

Here, Scruton notes that consecration marks both the presenting of something for divine endorsement and the divine work of making that thing sacred. In other words, consecration is a project of enjoying and prolonging shared attention between Divine Person and human person. This relationship envelopes the promise of permanence by the one who holds all in being. In Scruton’s view, this I–You relationship between creator and creature is successively stamped on every true instance of the Western aesthetic tradition. In turn, when we see an ugly building, or a beautiful building defaced, we see in this something comparable to religious devotion directed at an idol. If indeed the personal—even facial—character of classical buildings

is downstream from the I–You relationship with God that is at the heart of Western religious culture, then ugly buildings are an indirect defacing of God. For Scruton, there is a real comparison here: idolatry is a true evil, worthy of all the condemnations it receives in Holy Writ, because it is the defacing of the God who has been unveiled as a Person.<sup>25</sup> Since the observations about architecture are only illustrative of a point about the whole Western aesthetic tradition, the key point can be made in relation to any artistic medium.

Before I conclude, I want to quickly anticipate a possible objection to the philosophical anthropology that I have advanced, developed out of Scruton’s thought. The position may be criticized for its circularity: persons are defined by being subjects-in-relation, but only persons can be subjects-in-relation, therefore *person* is part of the definition of the person. This circularity, however, is insufficient to call such reasoning fallacious since all definitions must be traced back to some basic concrete experience, which is precisely the object of the personalism of I–You relatedness, denoting a contextualized concept, or experience, rather than an abstraction. Circularity cannot be avoided when engaging with that which is most fundamental and foundational in accounting for the human person. This position only seems circular if it is believed that causes cannot be causes of one another, and there is no reason why this should be the case; indeed, it is argued by John F. Wippel that when addressing what is most foundational or fundamental (in the contingent rather than uncreated order),

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<sup>24</sup>Ibid., 145.

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<sup>25</sup>According to Aquinas, there is no greater evil *per se* than idolatry. See *Summa Theologica*, II-II, 94, 3.

one is always engaging with correlative causation.<sup>26</sup>

To conclude, I have argued that if we really care about beauty and its instantiation in art, including—perhaps above all—music, we must think seriously about the threats to humane education that exist. Such education, however, presupposes a conception—

*We undergo education  
so as to be actuated in  
our humanity, engaging  
with each other as persons  
bound by covenants,  
many of which are prior  
to our personal actuation,  
and account for such  
actuation.*

and a lived experience—of the human person that itself may be under threat. For humane education is *education for the polis*, that place of human gathering in which “he” or “she” become “You.” For this reason, whilst it sits uncomfortably with me as someone who prefers rural life, it is nonetheless obvious to me why the eschaton is distinctly urban, with heaven being revealed to us as a city. We undergo education so as to be actuated in our

<sup>26</sup>See John F. Wippel, *The Metaphysical Thought of Thomas Aquinas* (Washington D.C.: The Catholic University of America Press, 2000), pp. 129–30.

humanity, engaging with each other as *persons* bound by covenants, many of which are prior to our personal actuation, and account for such actuation.

The reduction of reality to mere utility, a reductionism that has largely placed us in what Martin Buber called an It-World, has had two undesirable effects for the Western artistic tradition. First, art has increasingly been subordinated to propagandistic purposes, which means that hordes of overpaid fakes can exhibit their garbage because it “challenges convention” or “draws attention to the marginalization of” this or that identity group, but without having achieved anything in the aesthetic domain. Second, art has been subordinated to the cravings of appetitive impulses and, like the “feelies” and “scent organs” of Huxley’s *Brave New World*, is having the effect of infantilizing us further—literally reversing the effects of education in our civilization, and who knows where that will end.

I have argued that beauty, and its embodiment in particular artistic achievements, is something we come to appreciate in the context of enjoying interpersonal relatedness, a relatedness for which, and by which, we are educated into truly actuated persons. And it is paramount that we are educated in aesthetic appreciation because it is this that can, and should, raise us into the *Lebenswelt*, above the world of utility whose predominance is eclipsing the person. In the *Lebenswelt*, human beings are persons, and even enjoy shared relatedness with non-human persons, which may be why art marks a singular achievement in perpetuating the presence of the divine Person in the profane sphere. ♦

# Sacred Signs and Religious Formation: An Application of the Teachings of Romano Guardini

*An education in which a child is immersed in sacred music, art, literature, and symbols opens up the mysteries of the sacred liturgy in a manner that is deeper than any indoctrination can hope to achieve.*

by Fr. Samuel Weber, O.S.B.

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## Bringing the Sacred Signs to Life

**I**n the introduction to his little book *Sacred Signs*, Romano Guardini is concerned that we—and here he means all Christians, but especially children who are making their first steps in the faith—should come to a full and fruitful understanding of “those visible signs which believers have received and made their own and use to express the ‘invisible grace.’”<sup>1</sup>

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<sup>1</sup>Romano Guardini, *Sacred Signs* (St. Louis, Mo.: Pio Decimo Press, 1956). See also *The Spirit of the Liturgy* (New York: Crossroads, 1998). Heinz R. Kuehn has selected and edited *The Essential Guardini: An Anthology of the Writings of Romano Guardini* (Chicago: Liturgical Training Publica-

For this to happen, liturgical education is necessary. How is this education to take place? While recognizing the importance of “liturgical scholarship,” at this point at least, Guardini opts for what he calls “liturgical education.” He states the goal of this education: “We need to be shown how, or by some means incited, to see and feel and make the sacred signs ourselves.”<sup>2</sup>

He then proceeds to outline a method whereby this education might effectively

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tions, 1997) and included a helpful selected bibliography of the writings of Guardini published in English translation. See pp. 178–81. Among the many works inspired by Guardini, consult Balthasar Fischer, *Signs, Words and Gestures* (New York: Pueblo Publishing Company, 1973); Robert Le Gall, *Symbols of Catholicism* (New York: St. Martin’s Press, 1996); Maurice Dilasser, *The Symbols of the Church* (Collegeville, Minn.: The Liturgical Press, 1999).

<sup>2</sup>Ibid., 10.

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take place. His plan has four important points:

1. *Start with the basics.* Begin with the “elements out of which the higher liturgical forms have been constructed”: the human person, and then the objects, movements, and awarenesses of time and space that pervade everyday life.

2. *Enable personal experience.* Once the students begin responding to their experience, it is time for the sacred signs to be “fanned into life.” Teachers do this by helping students have a “fresh and vital experience of their own” in regard to the sacred signs. One way of doing this might be to have the students take responsibility for ringing the angelus bell at the parish church for a week. Such responsibility would involve interrupting their daily routine, familiarizing themselves with the protocol for bell ringing, actually pulling the rope, etc.

3. *Persevere.* Keep at it. Experience the signs over a period of time. In fact, a lifetime! Awareness deepens through doing. Repetition is key—repetition connected with the natural rhythms of daily life.

4. *Understand.* In time, the students arrive at “a deeper understanding” of “the meaning and justification” of sacred signs.

Guardini’s approach stresses:

1. *The goodness of creation.* According to the divine plan, all creation is capable of bringing us to God. As Guardini put it, some aspect of God is written into all we are and see.<sup>3</sup>

2. *The priority of participation over indoctrination.* He insists: “the approach to the liturgy is not by being told about it but by

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<sup>3</sup>Ibid., 78.

taking part in it.”<sup>4</sup>

Guardini is consistent in his application of this second principle, for he prefers “a mother who herself had been trained in the liturgy” and “a competent teacher who shares the lives of his pupils” to his own attempts through writing to explain the sacred signs. Regarding the mother, he states:

She could teach her child the right way to make the sign of the cross, make him see what it is in himself the lighted candle stands for, show him in his little human person how to stand and carry himself in his Father’s house, and never at any point with the least touch of aestheticism, simply as something the child sees, something he does, and not as an idea to hang gestures on.<sup>5</sup>

He then comments on the teacher:

Another competent person would be a teacher who shares the lives of his pupils. He could make them capable of experiencing and celebrating Sunday as the day it is, and feast days and the seasons of the church year. He could make them realize the meaning of doors or bells, or the interior arrangement of the church, or outdoor processions.<sup>6</sup>

The goal of this interaction is that “These two, mother and teacher, could bring the sacred signs to life.”<sup>7</sup>

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<sup>4</sup>Ibid., 12.

<sup>5</sup>Ibid., 11.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

Happily for Guardini, when this is the case, his little book will no longer be needed. “When teachers such as these, out of their own experience, give instruction in the sacred signs, this little book may vanish into oblivion.”<sup>8</sup>

### **Guardini’s Principles at Work**

From 1953 to 1961, I had the privileged of participating in the application of Guardini’s approach in a real-life situation. At the age of six, my parents enrolled me in our parish school, St. Columba, where I was to spend the next eight years of my primary education.

Our parish was located in a blue-collar, ethnic neighborhood of Chicago, Illinois, USA. The parish was old, but the school was new. The parishioners were deeply committed to their Catholic faith, and the sacrifices of time and money they made to build this school demonstrated how deep their faith was. For the most part, they were manual laborers, and many of them worked in the steel mills. The work was very hard and took its toll. Many of the men died young; there were many widows. The parish had a strong ethnic mix: mostly Polish and Irish, but Slovak, Slovene, and others. They valued Catholic education and the Catholic culture that it was meant to produce and sustain. They wanted this for their children. It was their first priority.

The parish school had just been opened two years previous to my coming. The pastor, Msgr. Thomas J. Kelly, was strongly dedicated to what was then called the “liturgical movement.” He wanted the children in his school to experience an educational process that would do all the things a Catholic school

should do in terms of elementary education. But there was to be an added touch. The process would be pervaded by the study and practice of all the richest elements of Catholic culture: sacred music, art, literature. The framework for all this was to be the systematic study of the scriptures and the sacred liturgy. The end product: prayerful men and women of faith. The atmosphere: prayer, work, and lots of good fun.

### **Teachers Such as These . . .**

In order to bring this about, it was necessary to have teachers. Eight Benedictine Sisters from Saint Mary’s Priory in Nauvoo, Illinois, came to live in our parish. They stayed with us from the end of August until the middle of June. They then returned to their priory. Their roots were in the great Benedictine tradition of the Abbey of Saint Walburga, Eichstett, Bavaria.

I remember so well the first day of school. Classes began at 9:00 a.m. As the bell rang, Sister Jane, our principal, entered our first-grade classroom. She was carrying a box containing enough red paperback books for each of us students. Up and down the rows she went, personally placing into each of our little hands one of the red books. No explanations were given. Though we could not as yet read, we held our little books. She directed us to stand at our desks. We did. Then she asked us to repeat after her: “O God, come to my assistance.” She helped us with our sign of the cross. And so, for the first time, I prayed the Divine Office.

Each school day began with Terce in each classroom. We usually went home for lunch, but before leaving school we all gathered together in church for Sext. Many of the mothers who had come to pick up their children were there, too. If his pastoral

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<sup>8</sup>Ibid., 12.

duties allowed, Msgr. Kelly would attend and lead the Office in the sanctuary. At the end of the school day we prayed None in our classrooms before heading home.

No explanation was given. Hardly any direction or instruction. We just did what the older kids did, and we caught on. Soon the little red books fell apart. They were cheap. But it did not matter. For most of the week, the same Gradual Psalms occurred at the day hours in the monastic breviary. We soon had them memorized. The sisters took care of the proper parts for seasons and feasts, and they kept us on target on Mondays, when the cursus was finishing up Psalm 118.

### **Doing is Basic**

I soon discovered that there was to be more to our prayer life than these little red books. Every Tuesday morning before school we all attended a *Missa Recitata* with English hymns. The entire congregation answered all the responses with vigor. Every Friday there was a sung High Mass. The ordinary was sung by the entire congregation: school children, parents who were present, parishioners. It was a privilege for the older children to sing the propers.

We were carefully trained from first grade on to sing the chant. The training took place in this way. On Monday morning when we came to school Sister Germain, our first-grade teacher, had written at the top of the blackboard that went around two sides of the classroom the chant to be learned that week. For a few minutes each morning she took us through the melody and words, carefully explaining the meaning of the sacred text. She gave us some background information about the words: where they fitted into the Mass or the feast,

and how they could lead us to prayer. On Friday afternoon, we cleaned out our desks, tidied up the classroom, and erased and cleaned the blackboards. The chant was erased from sight, but not from our hearts. We had memorized it. All during the week, without even being conscious of it, we were seeing it every time we lifted up our heads from our desks. Slowly, slowly, melody and words were making their way into our consciousness.

After we had learned to read well, we were given a new book to use at Mass, *Chants of the Church*. This beautifully bound slim volume contained the Kyriale, as well as processional, seasonal, and occasional chants. Beneath the Gregorian notation and Latin text was an interlinear translation in English printed in small red letters. We always knew what we were singing. After the Second Vatican Council, when there was much talk about “understanding” and “full participation” in the liturgy, and how these had been prevented by the use of Latin, I was a bit stymied! “Understanding” and “full participation” were all I had ever known.

The many sacred signs about which Guardini so eloquently wrote were carefully and systematically handed on to us over the course of our grammar school education, first by the doing of them, and later by brief explanations, always from the heart, as Guardini would have wanted. Years later when I first read Guardini’s work for myself, I smiled. None of this was new to me. It had all been richly interwoven into my childhood education.

Through all of my eight years at St. Columba, we studied the scriptures and the liturgy. By the time we were in eighth grade, we could sing many of the chants of the ordinary and had begun to sing the

provers as well. The ceremonies, especially for Christmas and Holy Week, were carefully practiced by those of us who served at the altar. The meaning of the rites, the sacred symbols and the texts of the missal and breviary were carefully explained and reflected upon in the classroom. The rhythms of the school day were always connected to the seasons and feasts of the liturgical year. Classroom decorations took their cue in the same way.

Slowly and carefully the meaning of the sacred signs and actions were opened for us. They became part of us. We could “see and feel and make them ourselves.”<sup>9</sup>

### **The Great Easter Vigil**

In our eighth-grade year it was time to put the finishing touches on our education. Sr. Julianne, then principal and eighth grade teacher, announced the first week of school that this our last year would be devoted to the study of the Acts of the Apostles. We were soon to enter into the adult world as adult Christians. Acts was to be our blueprint for Christian living and witness.

Furthermore, all of our religion classes were to be centered on a careful study of the Easter Vigil. In fact, all the principles of Christian living that we were to study would find their beginning and end in this “night of all nights.”<sup>10</sup>

And so she began. She picked up the chalk and went over to the blackboard. She asked us to imagine ourselves living in the pre-historic, Mediterranean world,

the world before time began, the world of our spiritual origins. High at the top of the board in large letters she wrote CHAOS, and then continued, constructing this chart:

CHAOS  
DARKNESS, LIGHT  
WATER, FIRE, FLINT  
WHEAT, GRAPES, OLIVES  
BREAD, WINE, OIL  
BED, BOARD, HEARTH

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FAMILY  
“PIETAS” = FAMILY LOVE  
ORDER

Then she presented her explanation. The Great Easter Vigil will begin in chaos and darkness. We will all be scrambling around in the dark to get where we’re supposed to be. In ritual fashion, we will be making a journey from CHAOS to ORDER. This is what this night is like. This is what our lives are like.

In the beginning of the Book of Genesis, which will be the first of the twelve lessons we will read as the Easter Vigil continues, we will also start with the primeval chaos and darkness. We will hear the voice of God: Let there be LIGHT! As we hear these words, we remember: darkness is never the final word. The movement is from DARKNESS to LIGHT.

The story will continue. WATER will cover the entire earth. Beneath the surface of the water, volcanos will begin erupting and spuing forth FIRE and lava. This lava will sizzle above the waters and, wherever it flows, dry land will begin to emerge: rich, volcanic soil, and hard, stoney FLINT.

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<sup>9</sup>Ibid., 10.

<sup>10</sup>See “The Easter Vigil: Hallowing Memory,” in *Liturgical Spirituality* (Valley Forge, Pa.: Trinity Press International, 1997), pp. 71–104 for a similar approach by a Lutheran writer.

The emergence of dry land rich in volcanic soil will make it possible for wheat, grapes and olives to begin to grow. These in turn will make possible the gifts of bread, wine and oil.

And what is all this leading to? The greatest gift of God's creating: man. In marriage, man and woman will come together around BED, BOARD, and HEARTH. And this will make possible the gift of FAMILY.

Family is held together by PIETAS. And "pietas" is best translated as "family love." The final result is ORDER. Now, all is in accord with God's plan.

In this same way we celebrate the Easter Vigil. We start in darkness. The priest strikes flint against flint to produce the spark that kindles the paschal fire. From this fire is lit the paschal candle, the light that scatters the darkness. As we follow the light of Christ into the dark space of the church, it begins to fill with the light of many candles. The candidates for baptism pass through the waters, are baptized, and then anointed with oil, the sacred chrism. Soon, they will move to the altar to receive the holy gifts: bread and wine become for us the Body and Blood of Christ. "The newest of the lambs" have been added to the family of God, the church. Once again, God's plan for order has been realized.

### **The Challenge: Living the Sacred Signs**

Sister Julianne continued. There is a challenge in all of this, however. All these sacred signs are gifts from God. But they must be used according to God's plan. Consider the grape that becomes wine. When we celebrate a family meal and enjoy drinking God's gift of wine "that gladdens the heart," we move from chaos to order. (She

drew an arrow from top to bottom). Drinking too much wine, driving drunk, causing an automobile accident that results in the death of two teenagers—chaos. (She drew an arrow from bottom to top.) The sacred sign has been abused; it has not been used according to God's plan. Order has degenerated into chaos.

She then pointed to "bed, board, hearth," and continued her explanation. When husband and wife persevere in family love, even through hard and confusing times: chaos to order. Adultery: order to chaos. Great human suffering results from the abuse of God's gifts, from abusing the sacred signs.

Great blessings come to those who persevere day by day in living the sacred signs. Daily perseverance requires "pietas," family love. This in turn involves sacrifice on the part of all family members. Wheat, grapes and olives must be totally changed: ground, pressed, transformed. Only then can there be bread, wine, and oil.

Consider how we address our Lord when we sing the hymn "Adoro te devote." We sing the words "Pie pellicane, Iesu Domine." We may translate this: "O Lord Jesus, O loving pelican." The mother pelican is said to be "in her piety" when, unable to find food for her young, she returns to her nest and feeds her chicks with her own flesh and blood. When we accept the challenge of the sacred signs, we must be prepared to give of ourselves fully, to be used up, to be changed into something new. This is what "dying to self" and "taking up the Cross" to follow Jesus is all about. And so her explanation ended.

But this was not the end. For the remainder of the school year, our classes frequently made reference to this chart.

Gradually each word was opened and explored in depth. OIL: heat, light, medicine; baptism, confirmation, holy orders. BED, BOARD, HEARTH: the need for human intimacy, the sacrament of Holy Matrimony, the blessing of children, the joy of meals shared, family nights when everybody is home together. There were many things to be said regarding right belief, right practice, the life of prayer. It was a full and busy year.

No matter what topic came under discussion, we returned to the words, signs and ritual actions of the Easter Vigil. In understanding these, we came to understand the fullness of Catholic truth. We were well prepared to enter the adult Catholic world.

### **The Challenge Before Us Today**

These past decades have been difficult years for sacred signs.<sup>11</sup> The family has become fragmented. The “McDonalds culture,” and an inordinate dependence on television, the internet and a myriad of other technological distractions, has assailed “bed, board, and hearth.” “Latch-key” children, having spent their early years in child-care situations, now come home from school in the afternoons to an empty house. Due to the requirements of the work place (not “family friendly,” to say the least), families are

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<sup>11</sup>Fr. George Rutler has referred to these decades as “the most tragic self-mutilation of Catholic culture since the Arian crisis of the fourth century.” This comment is given on the back cover of James Hitchcock, *Rediscovery of the Sacred: Reforming the Reformed Liturgy* (San Francisco: Ignatius Press, 1995). See also George Weigel, *The Truth of Catholicism: Ten Controversies Explored* (New York: Harper Collins, 2001) and Edward Farley, *Deep Symbols: Their Postmodern Effacement and Reclamation* (Valley Forge, Pa.: Trinity Press International, 1996.)

on the move, separated from roots, and, most tragically, grandparents. Grandparents are so important for passing on the sacred signs, indeed the whole content of the faith.<sup>12</sup> Their absence from the lives of so many of our children today is having a devastating effect on how our young people do and do not interiorize the truths of the faith. “Pietas”—family love—and sacrifice for the sake of another outside oneself are foreign concepts in a “family” system where teenagers are flooded with material objects so that their parents will feel less guilty for being absent, for neglecting their reli-

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<sup>12</sup>It is helpful to recall this passage from *The Dignity of Older People and Their Mission in the Church and in the World*, Pontifical Council for the Laity:

By word and prayer, and also by the renunciations and sufferings that advanced age brings with it, older people have always been eloquent witnesses and apostles of the faith in Christian communities and in families—sometimes in conditions of persecution, as was the case, for example, under the atheist totalitarian regimes of the Communist bloc in the 20<sup>th</sup> century. Who has not heard of the Russian “babushkas,” who kept alive the faith during the long decades when any expression of religious faith was equivalent to a criminal activity, and who transmitted it to their grandchildren? It was thanks to their courage and steadfastness that faith was not completely extinguished in the former Communist countries and that a basis now exists—albeit a precarious one—for the new evangelization to build on.

Vatican translation made available by the Daughters of St. Paul (Boston: Pauline Books & Media, 1999), p. 40.

gious formation, for abandoning them to a culture devoid of religious feeling.<sup>13</sup> The effects of divorce, abortion and contraception on every aspect of the family are well known. When the teaching of *Humanae vitae* and *Familiaris consortio* are welcomed and applied, family life moves steadily from chaos to order. Regrettably, when these teachings are not welcomed, all falls back into chaos—a chaos of deep pain and bitter confusion.

But there is hope. The program of religious formation put forth by Romano Guardini nearly a century ago is being discovered anew in our day. All over the United States, the home-school movement is aggressively putting into practice the principles described in this paper, living the liturgy in both the domestic and parish church.<sup>14</sup> On the parish level, perpetual adoration of the Blessed Sacrament, sustained entirely by parishioners, is rapidly spreading from diocese to diocese. Along with this practice inevitably follows a devotion to the liturgy—both Mass and the Hours—works of charity, social out-reach, and, not least of all, bearing public witness to the value of human life—of all “signs,” the most sacred.

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<sup>13</sup>Contrast these “life-style choices” with the teaching given in *Familiaris consortio*, especially ¶46, “The Charter of Family Life.” *The Role of the Christian Family in the Modern World* (Boston: Pauline Books & Media, 1981), pp. 71–73.

<sup>14</sup>The Catholic “home-school” movement has begun spontaneously all over the United States. It is characterized by a firm commitment to recovering the Catholic culture in its fullness, loyalty to the magisterium, and family prayer. It is my privilege to offer Mass in Latin once a week for a dozen of these families, and to teach a Latin class for the children, who are also taking a course in Gregorian chant this school year.

In the parish where I assist on weekends, the courageous, young pastor is replacing the “spaceship” church he inherited from another era with a splendid Romanesque basilica. The sanctuary is so arranged that Mass can be offered *ad orientem* as well as *ad populum*, and the whole arrangement is suitable for the Tridentine Mass, which will be offered once a month, according to the wishes of the bishop.<sup>15</sup> And, finally, he is planning to build a school and seeking to bring to the parish a community of sisters to give the children of the parish an education imbued with the Catholic culture, a school where the sacred signs will be taught by “taking part in them.” And so the story continues. Chaos to order! Oh, the blessedness of order!

### **Strawberry Tea and Words of Wisdom**

On the feasts of the great Irish saints—Patrick, Bridget, Brendan, Columba—my Irish grandmother used to serve “strawberry tea” in the afternoons for her grandchildren. This was the same grandma who would light the blessed candle whenever there was a storm, and sprinkle each room with holy water as lightning was flashing and thunder crashing. These occasional afternoon gatherings gave her the opportunity to teach us little ones the old gaelic prayers, and tell us the stories of our Irish Catholic ancestors who, in “the terrible times,” hid the “Mass stone” so the “the Holy Sacrifice, the dear Mass” could be celebrated. She had a lot of things

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<sup>15</sup>Very Rev. Steve Brovey, V.F., is the pastor of Prince of Peace Church, Taylors, S.C. The parish is in the diocese of Charleston, S.C., and the ordinary, Bishop Robert J. Baker, has supported a “wide and generous” application of the permission to celebrate Mass according to the missal of 1962 throughout his diocese.

to say to us on those afternoons. Of all the things she told us, there was one thing in particular she really wanted us to remember. She repeated it often. It was this—“There are only two things worth doing in life: to know the truth and to be in love.”

Sacred signs, filled with the fullness of our Catholic faith: *to know the truth*. Sacred signs, lived with “pietas” and treasured in the heart: *to be in love*.

In April of 1964, Monsignor Guardini wrote an open letter that occasioned much comment. It was written to Johannes Wagner in connection with the Third German Liturgical Conference. This letter was entitled *Der Kultakt und die Gegenwärtige Aufgabe der Liturgischen Bildung (The Cult Act and the Present Task of Liturgical Education)*. Toward the end of the letter, Guardini posed this question: “Would it not be better to admit that man in this industrial and scientific age, with its new sociological structure, is no longer capable of a liturgical act?”<sup>16</sup>

Some interpreters reacted to this question by saying that “Guardini had, by 1964, grown a bit cranky and reactionary and had begun to turn away from the optimism of his youth.”<sup>17</sup> I would propose, however, that, far from being a cranky old man, Guardini was being consistent. Ever the realist,

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<sup>16</sup>As reported in Robert Barron, “The Liturgical Act and the Church of the 21<sup>st</sup> Century: An Address Given to the Society of Catholic Liturgy,” Mundelein, Ill., Sept. 21, 2002, p. 1.

<sup>17</sup>Barron, p. 2. Barron remarks further: “One can find a similar interpretive key used to explain the supposed anomalies in the later writings of Ratzinger, de Lubac, Balthasar, Congar and others.”

he was reminding us, as he had done in all his writings, that we have to make choices about how we will respond to the times in which we live. Shall industry, science, and sociological structures have the final word? Shall they shape us, or shall we shape them?

The historical report given in this paper provides an example of teaching the young to arrange their lives according to the patterns of religious living that Guardini spent his whole life furthering. At the heart of *Sacred Signs* is the belief that every “cult act” is centered on the creator. All worship is, in the first place, an act of justice in which the creature renders to the creator that which is due him. Therefore the “cult act” is the obligation of creatures of all times and all places. The human task is to make this act worthily, in accord with the Divine Will, and as we make it, to remember always that it is not we who shape the liturgy—it is the liturgy that shapes us. This process of being shaped is the work of a lifetime. In the words of the poet Guardini loved:

In every new situation  
we must start all over again  
like children,  
cultivate a passionate interest  
in things and events,  
and begin by taking delight in externals,  
until we have the good fortune  
to grasp the substance.<sup>18</sup> ❖

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<sup>18</sup>Johann Wolfgang von Goethe, *Wilhelm Meisters Wanderjahre* (1829), I, 3.

# Lesson on Breathing for Singing

*The essential act of breathing is explored in this, the first in a series of articles on vocal technique and pedagogy.*

by MeeAe Cecilia Nam

**T**he human voice is an irreplaceable instrument. To keep our voice in a healthy form for its pleasing function and longevity, we need to establish beneficial vocal techniques as a daily routine. As the voice is an invisible instrument housed in the throat, it is impossible to have direct control over it. However, there are other processes involved in making a vocal sound that we can coordinate to train vocal skills; 1) respiration (breath management), 2) phonation (no direct control over the vocal folds vibration but can develop skills to recognize healthy vocal sound), 3) resonance (enhancing tone quality), and 4) articulation (vocal diction). Among these processes, we will now focus on breath management skills.

All singers and teachers of singing agree that proper breath support is essential to developing vocal skills. They often use the terms “support,” “deep breathing,” and “breath control” in voice lessons and musical rehearsals. However, these terms can mean different things to individual singers. Without a correct understanding of the breathing system, one can develop undesirable habits that lead to vocal issues. Therefore, let us briefly visit the body’s respiratory

system and learn how to measure the adequacy of the manners of inhalation and exhalation.

The respiratory muscles can largely be divided into two groups: inspiratory (inhaling) and expiratory (exhaling) muscles. They work in a cycle of: breathing in—suspending the air (almost unnoticeable)—breathing out. Which muscles are involved in inhalation and exhalation? What are the correct sensations singers should experience when breathing in and out?

Two major sets of muscles involved in inhalation are the diaphragm and external intercostal (outer set of rib muscles).

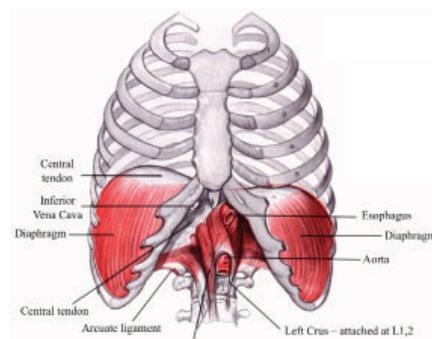


Figure 1: Diaphragm

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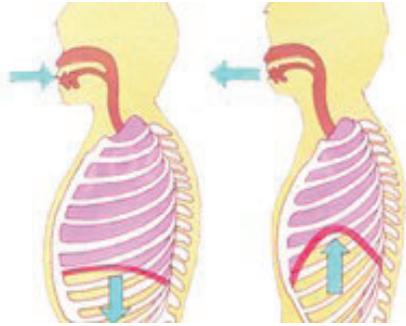


Figure 2: The diaphragm during inhalation and exhalation.

The diaphragm is the second-largest muscle in the body, dividing the thorax from the abdomen. When the diaphragm contracts, it moves down and out to enlarge the floor of the chest cavity to pull air into the lungs. The descent of the diaphragm is greater for singing than for speaking. On the contrary, the diaphragm ascends to its resting position during exhalation. It is important to note that the diaphragm is an involuntary muscle, and singers can't feel or have direct control over it. Therefore, the diaphragm has to be acted upon by other muscles. During exhalation, the ascent of the diaphragm will be assisted by other surrounding muscles. See the pictures above.

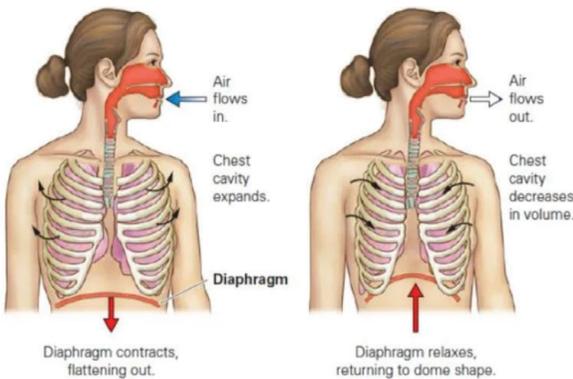


Figure 3: The rib muscles during inhalation and exhalation.

There are two rib muscles, one involved in inhalation and the other in exhalation. As the picture above shows, the external intercostal muscles (the outer set of rib muscles) pull ribs upward and outward to expand the ribcage when air flows in. The expansion of the ribcage is also possible through the descent of the diaphragm.

During exhalation, the sets of belly muscles and internal intercostal (the inner layer of rib cage muscles) will assist the diaphragm in ascending to its resting position and pulling the ribcage down.

### Feeling the Actions of the Respiratory Muscles

Place your hands slightly above the belt-line (lower ribcage) with the thumbs on the back and the other four fingers on the front ribcage. Inhale slowly in four counts and exhale on hissing (sss...) for about 10 seconds or as long as you can comfortably do. If you tend to have tension on the tongue and jaw, I recommend using a drinking straw. Breathe in and out through a straw.

Check the following sensations when inhaling:

- The lower ribcage expands front to back, side to side, and slightly upward in northwest and northeast directions
- The middle of the back widens
- The diaphragm descends automatically
- Allow the bottom of the spine to drop and the top of the back gently to rise, stretching the whole spine downwards and upwards simultaneously<sup>1</sup>

<sup>1</sup>Alexander Massey, "Aligning and Awareness," Oxford Singing Lessons <<https://www.oxfordsinginglessons.co.uk/aligning-and-awareness/>>.

It should be noted that taking air in correctly is of primary importance for singers as it allows the throat to stay relaxed and open, stabilizing the larynx (the voice box) in a low and comfortable position.

Focusing only on the abdominal cavity protruding will not allow the chest cavity to expand, resulting in shallow breathing. As mentioned above, we can't have direct control over the diaphragm. Therefore, focusing on expanding the lower ribcage may improve your chances of achieving proper deep breaths.

Check the following sensations when exhaling:

- The body resistance—the rib cage resists shrinking to retain air but gradually shrinks
- The belly button is gradually pulled toward the spine when much air escapes
- At the end of exhalation, the body will immediately replenish the lungs
- The more air escapes from the lungs, the more dramatic are the actions required from inspiratory muscles

## Two Types of Exhalation

**A breath of exhaustion** is similar to when you blow on birthday cake candles; air escapes in a second or two. We want to avoid this action while singing.

**A filtered breath** is similar to exhaling through hissing (sss . . .). Hissing allows an elongated period of exhalation, similar to types of action that singers hope to experience for singing; skillfully delay the expelling of the air. When phonating, the breath is filtered at the vocal folds; the air pressure built up below the vocal folds will cause them to vibrate. Therefore, it would be safe to say that the manners of breathing influence vocal skills.

We frequently hear that breath support is essential to learning singing. The technical definition of breath support is keeping the inspiratory muscles active (retaining air) while resisting the actions of expiratory muscles during singing. The theory is that to sustain a given note, air should be expelled slowly by maintaining the inhaling gesture of the ribcage for as long as possible. This skill is known as *Appoggio* or *Lutte vocale* (Vocal struggle). *Lutte vocale* was introduced by Francesco Lamperti, a famous nineteenth-century teacher of singing.

### Exercise 1

Let us go back to the hissing, introduced earlier. Practice it for four to five times to get familiar with the actions of the respiratory muscles. You can also do this exercise while sitting on a chair, placing your elbows on your knees. With this position, you can easily feel the actions of the respiratory muscles.

### Exercise 2



Figure 4: Exercise 2.

Start Exercise 2 first with hissing while imagining singing the five-tone scale, and then sing on “u-i.” When singing, retain the body sensation from hissing and observe how your voice responds. There should be no sense of grabbing or holding in the throat. You can also use lip trills instead of hissing. You may also choose other vowels that work best for your voice.

### Exercise 3

Sing a song of your choice following three steps: 1) Imagine singing the melody

while hissing; 2) sing the melody on lip bubbles or through a drinking straw; and 3) sing the melody on a vowel until you feel comfortable to sing with words.

There are **common incorrect manners of breathing management** as follows. See if you can recognize any of these faulty symptoms.

#### *Under-support or over-support*

How much effort do we make to stay in the inhalation tendencies while singing? Here, we must question vocal efficiency. The theory is that we cannot sing well on too much loose air (under-support), and we cannot sing on a tight body that does not allow enough breath to flow.<sup>2</sup>

#### *Over-inhalation (packing too much)*

When singers force a large inhalation, the body becomes stiff and locked in an attempt to support tone. The locked body creates chain effects; quickly pulled down back ribcage, pushing down and out on the lower abdominal wall. Breath release is not possible under this condition. When the breath flow is unavailable, the tongue-root gets locked, and the jaw moves forward against its natural fall (slightly down and back). All these chain effects leave the singer nothing but catastrophe and fear. Breathing in should not make singers feel labored but rather feel recovered. Singers must seek a way of finding the tall, suspended ribcage and the healthily-lengthened spine.<sup>3</sup>

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<sup>2</sup>David L. Jones, *A Modern Guide to Old World Singing: Concepts of the Swedish-Italian and Italian Singing Schools* (David L., Jones, 2017).

<sup>3</sup>Ibid.

#### *Over-support during singing*

Over-support has two tendencies; 1) pushing the ribcage out too hard or pushing out/holding the belly tightly to delay the ascent of the diaphragm; 2) Attempting to use all the air to sing a phrase, thinking that the more air, the better the sound gets. Case 1) is common among trained singers, over-achievers. Measurement of the thoracic expansion during inhalation and how long the ribcage can stay out during singing should not be overly controlled and uniformized. The degree of action varies depending on a sung phrase's duration, range, and dynamics. Indeed, if the voice performs well, one does not need to call attention to the breathing muscle actions.

Do we need to exhale all the air for singing every phrase and pull air into the lungs to its maximum possible expansion? Then, should we expect the same amount of physical effort every time we inhale? The answer is no. It is surprising to know how little air is needed to sing a reasonably long phrase. I believe that the manner of inhalation and how efficiently you expel is far more important than focusing on the amount of air we take in. Therefore, avoid packing the lungs each time you inhale or trying to retain air too critically.

In general, many believe that breath is more used to sustain a high note than a low one. It may be so for untrained singers. However, in trained singers, air flow doesn't seem to show a single dependence on frequency or loudness. It may be that the airflow is the same for both a high and low frequency.<sup>4</sup> What matters is the efficiency of coordinating the breath with maintaining good vocal

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<sup>4</sup>Patti Peterson, "Vocal Pedagogy," course syllabus, University of Colorado at Boulder.

sound, following the law of nature. Experiment with various methods with subtlety, questioning if you are doing too much or too little. It takes a long time to gain good breath management, but by learning the breathing muscles and their functions with patience, you will slowly increase awareness of proper management.

## General Rules

- Lamperti: “Usually, when a singer thinks he/she has a big breath, he/she merely has tight muscles.”
- Breathing in and singing out should not feel like opposing actions.
- “Proper breath management is the simultaneous, balanced engagement of muscles of respiration to provide a stream of air of sufficient volume and pressure for the varying requirements of singing.”<sup>5</sup>
- When your voice sounds vibrant and free of constriction, that may be a sign that you have good breathing skills.
- For me, learning vocal techniques must start with understanding what should be involved or uninvolved and avoiding unnecessary movement. It is crucial to avoid the raised shoulder, which is most common among untrained singers and children. Generally, keeping the sternum high and shoulders relaxed makes the epigastrium (upper abdomen) stable, and a balance is achieved between muscles of inspiration and expiration.<sup>6</sup>
- Know your style of processing new concept and ideas: question if you are a

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<sup>5</sup>Jan E. Douglas and Joan Patenaude-Yarnell, “Teaching Breathing,” *Journal of Singing*, 61, no. 5 (2005), 487.

<sup>6</sup>Peterson, “Vocal Pedagogy.”

hyper- or hypo-functional learner? Neither overdoing nor underdoing is helpful as it can counteract what you aimed initially. Instead, do slowly and gently with subtlety to test each step.

## Other Exercises to Engage Breathing Muscles for Singing

- For under-supported singers: pant gently to engage the body.
- Siren: start on your low note, gliding up to a high note and back to your first low note.
- Motorcycle exercise on lip bubbles on low-high-low. Repeat the cycle two to three times in one breath.
- Sing the “happy birthday” song through a drinking straw for easy vocal stretch.

## Solutions for Breath Support Problems

- For out-of-breath issues: slowly raise the arms to shoulder height while singing a musical phrase to avoid the rib cage collapsing.
- Belly flattening too fast: place a resistance band around the middle torso to build the strength of the rib muscles.
- To avoid an overly-tight and locked body: disengage your body and focus on airflow.

## Other Solutions for Breath Management

Singers often blame breath support for unsatisfied vocal production and work too hard on overcorrecting the issues. It is wise to find the causes elsewhere and approach them from another perspective.

### *Mind posture*

Listen to your inner talk; if your mind posture is focused on fear or doubt (what

if), the body tends to lock the system for singing. So say “farewell” to “fear mode” and switch your mind to other modes.

#### *Trust mode*

Use your faith in singing. We practice our faith in glory and joy. Words must be sung with the same faith. Spiritual energy allows us to focus on our intentions, whether for technical improvements or musical expression. Your mind posture is presented on your face and body and carried through your voice. Confidence is associated with an open sternum and relaxed shoulders that is required for good breathing. Fear and insecurity are associated with the opposite body posture of the well-aligned body. Remember that the functions of respiration are efficient only when the body is well-aligned. Let your faith and confidence navigate your singing path.

#### *Obedience mode*

Obeys the music as a reliable musician; sing the right note, the correct consonant and vowel precisely on time. Obeying the music is of primary importance to all musicians and can often be the simplest solution for many vocal issues.

It is challenging for singers to grasp the relationship between breath support and sound production. Since the voice is an invisible instrument, learning vocal skills is challenging. We easily listen to our inner voice and manufacture sound to please our ears. However, what sounds good to yourself is not necessarily the most pleasing sound to the audience. It is even more tricky in a choral setting where singers can't (should not) hear themselves and end up pushing and holding their breath. We must learn to navigate the voice through sensation instead of listening critically. With trust in your instrument, focusing on obey-

ing the music is a far more efficient way of promoting healthy singing than overcorrecting voice.

#### *Ensemble mode*

Focus on making a good ensemble. Instead of being listening-centric, become ensemble-making-centric. Even when you sing solo, you will mostly sing with an instrument. Thus, the music must be performed as an ensemble. In choral singing, all voices unite as one voice and one spirit as they also share the same words of faith.

#### *Story-telling mode*

Singing is both a physical and mental sport. Very often, vocalists pay attention only to vocal quality. The words we sing have special meanings and thus generate certain emotions, and we need to express the specific messages meaningfully. To me, singing is the most rewarding, joyful, and the highest quality form of expression.

### **Additional Resources**

McCarther, Sean. “A Review of the Breathing Mechanism for Singing Part II: Methods of Breathing” <<https://www.rider.edu/sites/default/files/files/vthc-a-review-of-the-breathing-mechanism-for-singing-part2.pdf>>.

Koefler, Leo. *The Art of Breathing as the Basis of Tone-Production*. Edgar S. Werner & Company, 1897, reprinted 1971 by Health Research.

Emmons, Shirlee. “Breath management” <[http://www.sci.brooklyn.cuny.edu/~jones/Shirlee/breath\\_management.html](http://www.sci.brooklyn.cuny.edu/~jones/Shirlee/breath_management.html)>.

Massey, Alexander. “The Perils of Warming Up” <<https://www.oxfordsinginglessons.co.uk/the-perils-of-warming-up/>>. ❖

# Reflections on the Encyclical *Mediator Dei* by Pope Pius XII

*This important document from 1947 is a master class in liturgical spirituality and the liturgy's relationship to scholarship.*

by Father Robert C. Pasley

*This talk was originally given at the 2021 Virtual Colloquium. It is the first of a four-part series.*



*Mediator Dei* is the great encyclical on the sacred liturgy by Pope Pius XII. It was issued on November 20, 1947, and it is one of the longest encyclicals in the history of the church. When printed out *Mediator Dei* is forty-four, 8.5 by 11-inch pages—a very hefty read. *Mediator Dei* represents a true and great liturgical summary, wherein Pope Pius XII addresses all aspects related to the worship of the church.<sup>1</sup>

In what follows, I won't be giving a thorough theological exposition of the document. Instead I will highlight excerpts and comment on them.

The document can be divided into four sections.

- I. The nature, origins, and development of the sacred liturgy (¶¶1–69)
- II. Eucharistic worship (¶¶70–141)
- III. The Divine Office and the liturgical year (¶¶142–183)
- IV. Pastoral directives (¶¶184–211)

## **Part I – The Nature, Origins, and Development of the Sacred Liturgy**

The sacred liturgy is rooted in the duty of individuals as well as societies to publicly honor God. The way that God wants to be honored is given to us by God. Christ performed it here on earth and it extends for all eternity.

Pius XII speaks eloquently in this document, so please allow me to quote at length from the encyclical, starting with the introduction through paragraph three.

1. Mediator between God and men and High Priest who has gone before us into heaven, Jesus the Son of God quite clearly had one aim in view when He undertook the mission of mercy which was to endow mankind with the rich

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<sup>1</sup>Pope Pius XII, Encyclical, *Mediator Dei* (November 20, 1947) <[https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf\\_p-xii\\_enc\\_20111947\\_mediator-dei.html](https://www.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_20111947_mediator-dei.html)>.

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blessings of supernatural grace. Sin had disturbed the right relationship between man and his Creator; the Son of God would restore it. The children of Adam were wretched heirs to the infection of original sin; He would bring them back to their heavenly Father, the primal source and final destiny of all things. For this reason He was not content, while He dwelt with us on earth, merely to give notice that redemption had begun, and to proclaim the long-awaited Kingdom of God, but gave Himself besides in prayer and sacrifice to the task of saving souls, even to the point of offering Himself, as He hung from the cross, a Victim unspotted unto God, to purify our conscience of dead works, to serve the living God. Thus happily were all men summoned back from the byways leading them down to ruin and disaster, to be set squarely once again upon the path that leads to God. Thanks to the shedding of the blood of the Immaculate Lamb, now each might set about the personal task of achieving his own sanctification, so rendering to God the glory due to Him.

Our Lord established a priesthood to continue this sacrifice and prayer,

2. But what is more, the divine Redeemer has so willed it that the priestly life begun with the supplication and sacrifice of His mortal body should continue without intermission down the ages in His Mystical Body which is the Church. That is why He established a visible priesthood to offer everywhere the clean oblation which would enable men from East to West, freed from the shackles

of sin, to offer God that unconstrained and voluntary homage which their conscience dictates.

Next Pope Pius XII gives us the three ways the church prolongs the priestly mission of Jesus Christ, by means of the sacred liturgy.

She does this in the first place at the altar, where constantly the sacrifice of the cross is represented and with a single difference in the manner of its offering, renewed.

She does it next by means of the sacraments, those special channels through which men are made partakers in the supernatural life.

She does it, finally, by offering to God, all Good and Great, the daily tribute of her prayer of praise, [the Divine Office]. "What a spectacle for heaven and earth," observes Our predecessor of happy memory, Pius XI, "is not the Church at prayer! For centuries without interruption, from midnight to midnight, the divine psalmody of the inspired canticles is repeated on earth; there is no hour of the day that is not hallowed by its special liturgy; there is no state of human life that has not its part in the thanksgiving, praise, supplication and reparation of this common prayer of the Mystical Body of Christ which is His Church!"

With all of this in mind the pope gives us his famous definition of sacred liturgy from ¶20.

The sacred liturgy is, consequently, the public worship which our Redeemer as Head of the Church renders to the Father, as well as the worship which the community of the faithful renders to its Founder, and through Him to the heavenly Father. It is, in short, the worship rendered by the Mystical Body of Christ in the entirety of its Head and members.

The sacred liturgy then is the very central worship of the church uniting Christ and his body in its entirety. These three aspects are the very core of who we are and what Christ wants of his church.

### **Exterior and Interior**

Pope Pius goes on to make the statement that “worship rendered by the church to God must be, in its entirety, interior as well as exterior.”

It is exterior:

1. Because man is made up of body and soul.
2. Because we recognize God visibly, and are drawn to him to love of things unseen.
3. Because every impulse of the human heart, besides, expresses itself naturally through the senses.
4. Because worship of God is not merely for individuals, but of the whole community of mankind, it must be social.
  - We also stand in, to honor and worship God, for those who don’t.
5. Because exterior worship “reveals and emphasizes the unity of the mystical body.”
  - It feeds new fuel to the mystical body’s zeal.

– It fortifies the energy of the mystical body and intensifies its actions day by day.<sup>2</sup>

To quote from ¶23:

for although the ceremonies themselves can claim no perfection or sanctity in their own right, they are, nevertheless, the outward acts of religion, designed to rouse the heart, like signals of a sort, to veneration of the sacred realities, and to raise the mind to meditation on the supernatural. They serve to foster piety, to kindle the flame of charity, to increase our faith and deepen our devotion. They provide instruction for simple folk, decoration for divine worship, and continuity of religious practice. They make it possible to tell genuine Christians from their false or heretical counterparts.

BUT—the chief element of divine worship must be interior. It seems that this order has been flipped in our present time and exterior has more importance for many than the interior.

24. For we must always live in Christ and give ourselves to Him completely, so that in Him, with Him and through Him the heavenly Father may be duly glorified. The sacred liturgy requires, however, that both of these elements be intimately linked with each another. This recommendation the liturgy itself is careful to repeat, as often as it prescribes an exterior act of worship. Thus we are urged, when there is question of fasting, for example, “to give interior effect to our outward observance.” Otherwise

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<sup>2</sup>Ibid., ¶23.

religion clearly amounts to mere formalism, without meaning and without content. You recall, Venerable Brethren, how the divine Master expels from the sacred temple, as unworthily to worship there, people who pretend to honor God with nothing but neat and well-turned phrases, like actors in a theater, and think themselves perfectly capable of working out their eternal salvation without plucking their inveterate vices from their hearts. It is, therefore, the keen desire of the Church that all of the faithful kneel at the feet of the Redeemer to tell Him how much they venerate and love Him. She wants them present in crowds—like the children whose joyous cries accompanied His entry into Jerusalem—to sing their hymns and chant their song of praise and thanksgiving to Him who is King of Kings and Source of every blessing. She would have them move their lips in prayer, sometimes in petition, sometimes in joy and gratitude, and in this way experience His merciful aid and power like the apostles at the lakeside of Tiberias, or abandon themselves totally, like Peter on Mount Tabor, to mystic union with the eternal God in contemplation.

If all we do is perform the external actions of the sacred liturgy and our spiritual lives and our moral lives do not conform to God and his law, then what we do is a mere “formalism,” a going through the motions, which Our Lord steadfastly condemns as hypocrisy. Otherwise, religion is an external action that is clearly without meaning and content.

25. It is an error, consequently, and a mistake to think of the sacred liturgy

as merely the outward or visible part of divine worship or as an ornamental ceremonial. No less erroneous is the notion that it consists solely in a list of laws and prescriptions according to which the ecclesiastical hierarchy orders the sacred rites to be performed.

It is wrong to say that the liturgy is just a collection of non-important ceremonies and rubrics, made up by human beings in the hierarchy, and are arbitrary.

26. It should be clear to all, then, that God cannot be honored worthily unless the mind and heart turn to Him in quest of the perfect life, and that the worship rendered to God by the Church in union with her divine Head is the most efficacious means of achieving sanctity.

Pope Pius XII ends this section by stating clearly the church’s teaching on the validity and fruitfulness of the sacraments.

The efficacy or validity comes from the fact that the Holy Eucharist and the sacraments are offered correctly by doing what the church commands and intends (*ex opere operato*) The work having been worked—the objective rites. But “its effectiveness,” or the grace it produces “is due rather to the action of the church (*ex opera operantis Ecclesiae*),” the good dispositions with which a sacrament is received in the church, the subjective dispositions by which a person participates in the action. “Inasmuch” as individuals in the church are holy and act “always in closest union with the Head, who is Christ.”<sup>3</sup>

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<sup>3</sup>Ibid., ¶27.

## Devotions

This section then leads to a discussion on personal piety and devotions.

A movement was developing in the church to encourage people to pray the Mass, and not just pray during Mass. The creation and use of the hand missal for the laity was part of this movement. There was, however, another development taking place that would regard all other religious exercises, not directly connected to the sacred liturgy and performed outside public worship, as superfluous and that they should be omitted.

According to the pope these ideas are “false, insidious and quite pernicious.”<sup>4</sup>

In ¶32 he says:

If the private and interior devotion of individuals were to neglect the august sacrifice of the altar and the sacraments, and to withdraw them from the stream of vital energy that flows from Head to members, it would indeed be sterile, and deserve to be condemned. But when devotional exercises, and pious practices in general, not strictly connected with the sacred liturgy, confine themselves to merely human acts, with the express purpose of directing these latter to the Father in heaven, of rousing people to repentance and holy fear of God, of weaning them from the seductions of the world and its vice, and leading them back to the difficult path of perfection, then certainly such practices are not only highly praiseworthy but absolutely indispensable, because they expose the dangers threatening the spiritual life; because they promote the acquisition of virtue;

and because they increase the fervor and generosity with which we are bound to dedicate all that we are and all that we have to the service of Jesus Christ.

He continues:

33. [These devotions] must serve as increasingly effective incentives to action: urging men to produce good fruit, to perform their individual duties faithfully, to give themselves eagerly to the regular practice of their religion and the energetic exercise of virtue. “You are Christ’s, and Christ is God’s.” Let everything, therefore, have its proper place and arrangement; let everything be “theocentric,” so to speak. Let everything be directed to the glory of God through the life and power which flow from the divine Head into our hearts.

And he addresses clearly the conflict, insisted upon by some, between the liturgy and devotions. “Harmony and equilibrium” must “prevail among the members of the Mystical Body of Jesus Christ.” Participation in the liturgy—praying the rites—is not opposed to devotion. Devotions foster the spiritual life which then flows into the sacred liturgy.<sup>5</sup>

## The Absolute Necessity of the Ministerial Priesthood

The pope then goes on to discuss the absolute necessity of the priesthood and distinguishes between the priesthood of the ordained and the priesthood of the laity.

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<sup>4</sup>Ibid., ¶30.

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<sup>5</sup>Ibid., ¶34.

40. Only to the apostles and thenceforth to those on whom their successors have imposed hands, is granted the power of the priesthood, in virtue of which they represent the person of Jesus Christ before their people, acting at the same time as representatives of their people before God.

The priest has a power given to him at ordination that sets him apart for service to God and the people. He is ontologically changed. He is different after ordination. He receives an indelible character. He represents the person of Jesus Christ to the people.

The priesthood does not emanate from the Christian community. It is not a delegation from the people. A priest does not receive his power or authority from the people.

Prior to acting as the representative of the community before the throne of God, the priest is the divine ambassador of the Redeemer. He is God's vice-regent in the midst of his flock precisely because Jesus is head of that body of which Christians are the members. The power entrusted to him . . . is entirely supernatural. It comes from God.<sup>6</sup>

The priesthood is essential for the church and the celebration of the sacraments.

### **Tampering with the Liturgy**

Pope Pius XII then goes on to decry the fact that some priests and people were beginning to change and experiment with the sacred liturgy.

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<sup>6</sup>Ibid., ¶40.

In ¶45 he says that:

The sacred liturgy is intimately bound up with doctrinal propositions which the Church proposes to be perfectly true and certain, and must as a consequence conform to the decrees respecting Catholic faith issued by the supreme teaching authority of the Church with a view to safeguarding the integrity of the religion revealed by God.

If there is change it must be carefully regulated by the church.

He goes on to say,

59. The Church is without question a living organism, and as an organism, in respect of the sacred liturgy also, she grows, matures, develops, adapts and accommodates herself to temporal needs and circumstances, provided only that the integrity of her doctrine be safeguarded. This notwithstanding, the temerity and daring of those who introduce novel liturgical practices, or call for the revival of obsolete rites out of harmony with prevailing laws and rubrics, deserve severe reproof. It has pained Us grievously to note, Venerable Brethren, that such innovations are actually being introduced, not merely in minor details but in matters of major importance as well. We instance, in point of fact, those who make use of the vernacular in the celebration of the august eucharistic sacrifice; those who transfer certain feast-days—which have been appointed and established after mature deliberation—to other dates; those, finally, who delete from the prayerbooks approved for public use

the sacred texts of the Old Testament, deeming them little suited and inopportune for modern times.

60. The use of the Latin language, customary in a considerable portion of the Church, is a manifest and beautiful sign of unity, as well as an effective antidote for any corruption of doctrinal truth. In spite of this, the use of the mother tongue in connection with several of the rites may be of much advantage to the people. But the Apostolic See alone is empowered to grant this permission. It is forbidden, therefore, to take any action whatever of this nature without having requested and obtained such consent, since the sacred liturgy, as We have said, is entirely subject to the discretion and approval of the Holy See.

61. The same reasoning holds in the case of some persons who are bent on the restoration of all the ancient rites and ceremonies indiscriminately. The liturgy of the early ages is most certainly worthy of all veneration. But ancient usage must not be esteemed more suitable and proper, either in its own right or in its significance for later times and new situations, on the simple ground that it carries the savor and aroma of antiquity. The more recent liturgical rites likewise deserve reverence and respect. They, too, owe their inspiration to the Holy Spirit, who assists the Church in every age even to the consummation of the world. They are equally the resources used by the majestic Spouse of Jesus Christ to promote and procure the sanctity of man.

62. Assuredly it is a wise and most laudable thing to return in spirit and affection to the sources of the sacred liturgy. For research in this field of study, by tracing it back to its origins, contributes valuable assistance towards a more thorough and careful investigation of the significance of feast-days, and of the meaning of the texts and sacred ceremonies employed on their occasion. But it is neither wise nor laudable to reduce everything to antiquity by every possible device. Thus, to cite some instances, one would be straying from the straight path were he to wish the altar restored to its primitive tableform; were he to want black excluded as a color for the liturgical vestments; were he to forbid the use of sacred images and statues in Churches; were he to order the crucifix so designed that the divine Redeemer's body shows no trace of His cruel sufferings; and lastly were he to disdain and reject polyphonic music or singing in parts, even where it conforms to regulations issued by the Holy See.

63. Clearly no sincere Catholic can refuse to accept the formulation of Christian doctrine more recently elaborated and proclaimed as dogmas by the Church, under the inspiration and guidance of the Holy Spirit with abundant fruit for souls, because it pleases him to hark back to the old formulas. No more can any Catholic in his right senses repudiate existing legislation of the Church to revert to prescriptions based on the earliest sources of canon law. Just as obviously unwise and mistaken is the zeal of one who in matters liturgical would go back to the rites and usage of antiquity, discarding the

new patterns introduced by disposition of divine Providence to meet the changes of circumstances and situation.

64. This way of acting bids fair to revive the exaggerated and senseless antiquarianism to which the illegal Council of Pistoia gave rise. It likewise attempts to reinstate a series of errors which were responsible for the calling of that meeting as well as for those resulting from it, with grievous harm to souls, and which the Church, the ever watchful guardian of the “deposit of faith” committed to her charge by her divine Founder, had every right and reason to condemn. For perverse designs and ventures of this sort tend to paralyze and weaken that process of sanctification by which the sacred liturgy directs the sons of adoption to their Heavenly Father of their souls’ salvation.

These were very serious warnings that were not only not heeded, but embraced with abandon from the highest levels. The results today are clear for all to see.

### **Summary of Section I**

1. The sacred liturgy is the highest work of worship and honor to God, given to us by God.
2. It must be exterior and interior.
3. Devotion does not replace liturgical worship but should be used to lead us to a deeper participation in it.
4. Our words and actions in worship must be unified with our good moral lives, acts of charity, and a holy life.
5. The priesthood of the ordained is absolutely essential to the church and necessary for the sacraments.
6. Experimentation and fiddling with the sacred liturgy is very harmful and can lead to disastrous results. ❖

## Repertory

# A Chant-Based Polyphonic Setting of the *Improperia*

*While reasons for replacing the masterful chant Improperia are few, a work by Senfl is beautiful and fitting.*

by Charles Weaver



The Roman liturgy for Holy Week has many features that stand out against the predictability and regularity of the liturgical year. From the point of view of plainchant, the most special of these features is surely the music for the Adoration of the Cross on Good Friday. In the modern books, several chants are prescribed for this ceremony, beginning with a series of chants known as the *Improperia* or reproaches, which are formally unique within the plainchant repertoire. Although the reproaches are often sung together without a break, there are actually two distinct pieces of music within the series, and these two chants have a separate history. The first chant, a series of verses—“Popule meus,” “Quia eduxi te,” and “Quid ultra debui facere”—followed by a bilingual refrain “Hagios o Theos, Sanctus Deus,” is older and is often found alone in early chant sources.

In this article, I will focus only on this first chant.<sup>1</sup>

What is so unusual about this chant? First, it is sung in an elaborate antiphonal form, with two choirs, each of which has a pair of cantors; this level of complexity is unparalleled in the Roman Rite. The verses, paraphrasing various parts of the Old Testament, are sung in the voice of Christ on the Cross, contrasting the generosity of God with the ingratitude of the faithful. Singing the words of Christ, especially words not drawn directly from sacred scripture, is unusual within the Roman Rite. The refrain, also unusual in its alternation of Greek and Latin, presents a version of the Trisagion, representing an early borrowing from a Byzantine tradition. For more on the early history of these unique chants, examined from

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<sup>1</sup>*Liber Usualis*, pp. 737–39. *Graduale Romanum* (1974), pp. 176–178.

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to anchor this melody. From a modern tonal sensibility, we might hear these almost as a series of half cadences to G as the dominant of C. It is only in the last phrase, which ascends twice to c, that G asserts itself as the final of the mode, establishing the chant as belonging clearly to the eighth mode. To recap, in each verse-plus-refrain, we see a long arc of upward modulation, with C, E, and G all acting as candidates for a modal final within the various sections. This modulation almost mirrors the solemn procession of the faithful that this music accompanies and likely accounts for a lack of modal assignment in the modern books.

### Simple Polyphonic Settings

When such a beautiful chant comes only once a year, it seems a pity to sing any other setting of this text. Still, a director or a choir may have good reasons to present a variety of musical textures over the course of the Mass. Several composers set the reproaches in the sixteenth century. A perennial favorite is the version by Tomás Luis de Victoria, from his *Officium Hebdomadae Sanctae* (1585). Victoria's setting is in homophonic style, and while it benefits from two choirs in performance, in order to assign the Greek and Latin alternation to different groups, it can be sung by a single choir in four parts. Victoria sets only the first part of the first verse, "Popule meus," and the Trisagion refrain, so the rest of the text must be sung to the chant melody. The arrangement of clefs strongly suggests a downward transposition, and if it is sung down a fourth, each section ends with a C-major chord, allowing for an easy transition to and from the chant interpolations. Many editions of Victoria's setting are available

online. Some directors may prefer to find a higher key, since the chant sits comfortably with E-flat as Do.

In the same period, Giovanni Pierluigi da Palestrina wrote a longer setting in *falsobordone*, in which alternating choirs sing all the music (including the verses) in a simple, homophonic style. To sing this setting complete, a full complement of eight parts is required. Palestrina's version remained popular enough in Rome to be included in Charles Burney's publication of the Vatican Holy Week music in the eighteenth century. Both these settings have a noble simplicity, although they lack the chant's subtle modal construction as discussed above.

### The Setting by Ludwig Senfl

It was for this reason that I was pleased to come across the lesser-known setting by Ludwig Senfl, and I am presenting a new edition of this work here, since it is not readily available online. Senfl's version relies on the chant melody throughout. Especially at beginnings of sections, all the voices sing bits of the chant melody, but the chant is also sung throughout in *cantus firmus* style. In the refrains, a fifth voice is added, and the *cantus firmus* appears in canon between two voices.

Senfl sets all the text of the first chant, but his version of the chant melody is closer to those in the *Graduale Pataviense* and the *Agenda Numburgensis*, both of which may be consulted online.<sup>5</sup> These sources do not include the second part of the reproaches (the "Ego" verses); instead, the first part of the reproaches is followed immediately by the "Ecce lignum Crucis." In addition

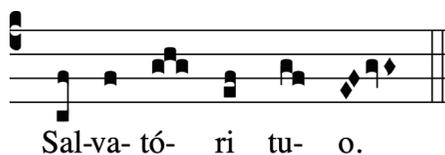
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<sup>5</sup> *Graduale Pataviense* folios 70v–71v. *Agenda Numburgensis* folios 70v–73r.

to this liturgical rearrangement, there are a few other melodic and textual differences in the chant. First, there are the usual intervallic variants common to German chant sources (favoring c over b as an upper neighbor of a). Second, the order of the text is slightly different, as the Trisagion is sung all the way through in Greek and then in Latin, rather than in alternation by invocation as in the modern books. Senfl follows this arrangement of the text.

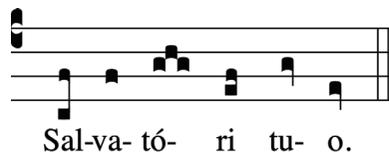
While he follows the chant melody closely, Senfl departs from the notes of the melody at the ends of the verses. While it is impossible to establish his motivations for such a departure, I will argue he did this to improve the modal design of the cycle as a whole. At the recurring cadence “Salvatori tuo,” discussed above, the chant ends by rising to G, and this is true in both the contemporaneous chant sources. Example 5 gives the version of this cadence in the *Graduale Pataviense*, which varies slightly from that of the modern books (compare Figure 3).

Figure 5: *Graduale Pataviense*, f. 70v.



If we follow Senfl’s tenor as our source for the chant melody, we arrive at the hypothetical version shown in Figure 6, which follows the *Graduale Pataviense* version exactly until the final cadence.

Figure 6: *Hypothetical cadence*.



This form, ending with a falling third, means that the tenor is prevented from participating in a contrapuntal cadence. To understand what I mean, I need to clarify what I mean by “cadence.” In sixteenth-century theory, a cadence is an arrival at an octave (the interval of perfection and hence of repose) between two voices approached (in most cases) by a major sixth. This progression is often accompanied by a syncopated cadential gesture in the upper voice. Since Senfl’s chant-based tenor moves down by third at its end, it cannot form part of a cadence in this sense. This gives Senfl a great deal of flexibility in composing the ending of each section, since the final note of the tenor may or may not coincide with a cadence, and if it does coincide, the important cadential functions will occur between two other voices. Since this ending is set three times (once at the end of each verse) and followed each time by the refrain, it will be instructive to look at the way Senfl varies the setting of this passage, to get a sense of his contrapuntal ingenuity.

In the examples that follow, I have starred the notes of the *cantus firmus* and marked the principal cadences with arrows. In the first verse (Figure 7), the chant is sung only in the tenor. The final note arrives in m. 72, at which point the discantus and contratenor form a cadence on c. This is a weak cadence, since it is somewhat undercut by the motion of the bass to A; in modern terms, we could analyze this as a deceptive cadence moving V–vi in C major,

and this is not an entirely anachronistic way of hearing this progression. What follows the tenor arrival is a typical oscillation between A and E harmonies (what Joachim Burmeister calls a supplement to the cadence), ending on E. In other words, this section clearly ends in the fourth mode. Some directors may prefer to add a G-sharp to the discantus in the last sonority, providing a major triad for the ending.<sup>6</sup>

In the second verse (Figure 8), the chant melody is anticipated exactly (but not with strictly the same rhythm) in the discantus, an octave above. The arrival of the last tenor note corresponds to a bass motion G–C. In modern terms, this is a more typical cadential progression, but in Zarlino this is merely an alternative cadence form, where a leap in the lower voice G–C substitutes for the more usual progression D–C. The music then settles on a final A-minor sonority. Interestingly, Senfl makes it essentially impossible to add a C-sharp to the last bar, which would provide a more typical and final-sounding major chord, as discussed in the first verse. Here, the leap from G to C in the contratenor (mm. 65–66) ensures a C-natural in the final bars.

In the third verse (Figure 9), the chant melody is set in canon at the lower fifth between the contratenor and tenor, at the time interval of one breve (one measure of the edition). The arrival of the last pitch in the tenor does not correspond with a cadence at all but is part of what modern ears would hear as a falling-thirds pro-

gression. The two non-canonic voices (discantus and bassus) are engaged in imitation at the lower twelfth from m. 68, although the time interval of the imitation fluctuates over the course of the passage. This corresponds with the last cadence in the section, the tenor and discantus approach to an octave G in m. 68. The finality of this cadence is undercut by the simultaneous bass motion D–E, in a fashion similar to the weak cadence of the first verse.

In this long setting, which amounts to a cycle of motets, we see that each verse approaches the ending differently, even with an identical *cantus firmus*, and each verse ends on a different sonority. If we consider the modal construction of the cycle, we see that this corresponds to the modal ambiguity of the chant. The verses (ending on E and A triads) can be clearly categorized as the *deuterus* mode (corresponding to modes 3 and 4 of plainchant), while the Trisagion refrain ends with G harmonies, meaning the *tetrardus* mode (corresponding to modes 7 and 8 of plainchant). It seems that Senfl even alters his *cantus firmus* in order to achieve this variety, as the tenor would end on g if he followed the chant melody exactly, limiting the possibility of modal variety.

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<sup>6</sup>While there is some evidence for this practice in the sixteenth century, I have generally provided in the edition only the accidental inflections that would have been generally agreed upon by sixteenth-century writers. I have bracketed this final G-sharp to represent its optional nature.

Figure 7: Verse 1, ending.

62

Discantus

Contratenor

Tenor

Bass

sal - - va - to - - - ri to -

sal - - va - to - - - ri

sal - - va - - to - - - ri tu - - - -

67

o, tu - - - - o, tu - -

tu - - - - o, tu - - - -

ri - - - - tu - - - - o.

o, tu - - - - o, tu - - - -

73

o, tu - - o.

- o, tu - - - - o, tu - - - - o.

tu - - - - o, tu - - - - o.



Figure 9: Verse 2, ending.

62

Discantus  
sal - va - to - ri tu -

Contratenor  
Sal - va - to - ri tu -

Tenor  
Sal - va - to - ri tu -

Bass  
Sal - va - to - ri tu -

67

ri tu - o, tu - o, tu - o, tu - o.

ri tu - o.

ri tu - o.

o, tu - o, tu - o, tu - o.

73

tu - o.

- o.

- o.

## Editorial Method and Practical Considerations

The music assumes the usual sixteenth-century ensemble of four parts: soprano (here called discantus), alto (here called contratenor), tenor, and bass. The contratenor divides in the Trisagion sections, so at least five singers are required to sing all the music. These ranges should not be confused with their modern cognates, since the alto is best sung by a high, non-falsetto, male voice. While music in this style may be transposed upward for a modern mixed ensemble, the results are often poor, since the other three lines tend to become uncomfortably high in order to accommodate the singing of the alto by female singers. I have reproduced the original note values, so the pulse should be felt either on the semibreve (whole note), or even on the breve (double whole note) in a faster tempo. This requires the conductor and the singers to consider the whole note as a single beat, which is unusual in modern music, but is an easy adjustment as long as the tempo is sufficiently fast. While I hesitate to give specific tempo directions, which must depend on the size and ability of the choir, the space in which they sing, and the mood of the occasion, a

whole note of 64–68 beats per minute seems like a good starting point.

In this piece, Senfl marks no accidental or non-diatonic pitches. I have added (above the staff) all the accidentals (sharp notes) required by the rules of sixteenth-century style and counterpoint. On the one occasion mentioned above, I have added bracketed accidentals that sound good but are not mandated by sixteenth-century theorists. The brackets above the staff mark the original ligatures. These serve the purpose of guiding the underlay of the text, since it is traditional not to change syllables within a ligature, but they do not necessarily have any other meaning in terms of phrasing or grouping.

One advantage of the sectional nature of this piece is that the various parts can be excerpted or sung in alternation with the chant setting. For instance, a performance of the entire cycle where the Trisagion refrain is sung to plainchant can be executed by only four singers. Certainly any of the verses may be sung alone as part of another plan. I hope that choir directors will find this edition of this beautiful and deeply chant-based music to be helpful. ❖

# De Passione Christi

LUDWIG SENFL (ca. 1490–1543)

Discantus

Contratenor

Tenor

Bass

Po - pu - - le

Po - - - pu - - - le

Po - - - pu - - - le

This system contains the first four staves of the musical score. The Discantus staff (top) features a series of quarter notes. The Contratenor staff (second) begins with a melodic line for the words 'Po - pu - - le'. The Tenor staff (third) has a similar melodic line for 'Po - - - pu - - - le'. The Bass staff (bottom) provides a harmonic accompaniment for 'Po - - - pu - - - le'. The lyrics are written below the respective staves.

7

- le

me - - us, quid fe - -

me - - - - - us, quid fe - - -

me - - us, quid fe - ci

me - - - - us, quid fe - -

This system contains staves 5 through 8. The lyrics continue across the staves: '- le', 'me - - us, quid fe - -', 'me - - - - - us, quid fe - - -', 'me - - us, quid fe - ci', and 'me - - - - us, quid fe - -'. The musical notation includes various note values and rests, with some notes beamed together.

13

- ci ti - - - bi, ti - - -

- ci, quid fe - ci tu - - -

ti - - - bi,

- ci, quid fe - ci ti - -

This system contains staves 9 through 12. The lyrics continue: '- ci ti - - - bi, ti - - -', '- ci, quid fe - ci tu - - -', 'ti - - - bi,', and '- ci, quid fe - ci ti - -'. The musical notation includes various note values and rests, with some notes beamed together.



36

con - tri - sta - - vi te? Re - spon - de

con - tri - sta - - - vi te? Re - spon -

- - vi te?

con - tri - sta - - - - - vi te? Re - - -

42

mi - hi. Qui - - - - a

- de mi - - hi. Qui - - - - a

Re - spon - de mi - - - hi. Qui - - a e - - du - xi te

- spon - de mi - hi. Qui - - - - a e - - du - xi te,

48

e - - du - xi te de - - - - ter - - - - -

e - - du - xi te de ter - - - - ra, ter - - - - ra

- - - - de - - - - - ra

- - - - e - du - xi te de - - - - ter - - - -



72

-o, tu - - - - - o, tu - - o.

- - - - o, tu - - - - o, tu - - - - o.

-o.

-o, tu - - o, tu - - - - - o.

Discantus

Contratenor Primus

Contratenor secundus

Tenor

Bass

A - - - gy - - -

A - - gy - - - os o The - -

A - - gy - - - os o The - os,

7

- os o The - - os,

- os, a - - - - - gy - os o The - - - - os,

A - - - gy - - -

A - - gy - - os,

a - - gy - os,

14

a - - - - gy - os, a - - - - gy - os, a - - - -  
a - - - - - gy - os, a - - gy - os o  
- os  
o The - - - - os,  
a - - - - gy - os, a - gy - os,

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The music is in a major key with a key signature of one sharp (F#). The tempo is marked with a common time signature (C). The lyrics are: 'a - - - - gy - os, a - - - - gy - os, a - - - -', 'a - - - - - gy - os, a - - gy - os o', '- os', 'o The - - - - os,', 'a - - - - gy - os, a - gy - os,'.

19

gy - os o The - os, a - - - - - gy -  
The - - - - - os, a - - - - -  
o The - - - - - os,  
A - - - -  
o The - - - - - os,

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The lyrics are: 'gy - os o The - os, a - - - - - gy -', 'The - - - - - os, a - - - - -', 'o The - - - - - os,', 'A - - - -', 'o The - - - - - os,'.

24

- os, a - - - - - gy - os  
- - - - - gy - - - - os, a - - - - - gy - -  
a - - - - - gy - - - - os  
- gy - - - - os Is -  
a - gy - os, a - - - - - gy - os, a - - - - - gy - os

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a piano accompaniment line. The fourth staff is a piano accompaniment line. The fifth staff is a piano accompaniment line. The lyrics are: '- os, a - - - - - gy - os', '- - - - - gy - - - - os, a - - - - - gy - -', 'a - - - - - gy - - - - os', '- gy - - - - os Is -', 'a - gy - os, a - - - - - gy - os, a - - - - - gy - os'.

30

Is - - chy - - - - ros, Is - - - - chy - - os  
 Is - - - - chy - - - - ros, a - - - - Is - - - - chy - - - - ros, -  
 - chy - - - - ros, Is - - - - chy - - - - ros, -

36

- - - - - ros, a - - - - gy - os, - - - - gy - os, a - - - - gy - os - - - - a - - - - gy - os - - - - a - - - - gy - os - - - - a - - - - gy - os, a -

42

a - - - - gy - os A - - - - tha - - - - A - - - - A - - - - A - - - - tha - na - - - - gy - os A - - - - tha - - - -

47

- - - - - na - - tos, e -  
na - tos, A - - tha - na - tos,  
- - tha - - na - - tos  
- - - - - na - - - - - tos, A - - - - - tha - -

52

- - - - - le - y - son, e - le - - - - y -  
A - - tha - na - tos, e - - - - - ley -  
e - - e - - - - - y - - - - - son - - - - -  
- - - - - na - - - - - tos, e - - - - -

57

- son y - - - - - mas, y - - - - - mas, y -  
- - - - - son y - - - - - mas, y -  
- le - - - - - y - - - - - son - - - - - y - - - - -  
- ley - - - - - son - - - - - y - - - - - mas, y -

63

- mas, y - mas, y - mas, y - mas, y - mas.

68

- mas, y - mas. mas. mas. mas.

Discantus  
San - ctus

Contratenor Primus  
San - ctus, san - ctus

Contratenor secundus  
San - ctus

Tenor  
San - ctus

Bass  
San - ctus,



21

for - - - - -  
- - - - - ctus for - - - - -  
for -  
san - - - - - ctus  
san - - - - - ctus for - - - - -

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics 'for - - - - -'. The second staff is another vocal line with lyrics '- - - - - ctus for - - - - -'. The third staff is a piano accompaniment line with lyrics 'for -'. The fourth staff is a piano accompaniment line with lyrics 'san - - - - - ctus'. The fifth staff is a bass line with lyrics 'san - - - - - ctus for - - - - -'. The music is in a common time signature and features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests.

26

- - - - - tis, for - - - - - tis,  
- - - - - tis, for - - - - - tis, for - - - - - tis,  
- - - - - tis,  
for - - - - - tis,  
- - - - - tis, for - - - - -

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics '- - - - - tis, for - - - - - tis,'. The second staff is another vocal line with lyrics '- - - - - tis, for - - - - - tis, for - - - - - tis,'. The third staff is a piano accompaniment line with lyrics '- - - - - tis,'. The fourth staff is a piano accompaniment line with lyrics 'for - - - - - tis,'. The fifth staff is a bass line with lyrics '- - - - - tis, for - - - - -'. The music continues with similar rhythmic patterns and includes some longer note values.

31

san -  
for - - - - - tis, san - - - - - ctus, san -  
san - - - - - ctus  
san -

Detailed description: This system contains five staves of music. The top staff is a piano accompaniment line with lyrics 'san -'. The second staff is a vocal line with lyrics 'for - - - - - tis, san - - - - - ctus, san -'. The third staff is another vocal line with lyrics 'san - - - - - ctus'. The fourth staff is a piano accompaniment line with lyrics 'san -'. The fifth staff is a bass line with lyrics '- - - - - tis, san - - - - -'. The system concludes with a final cadence.



52

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

Discantus: Qui - - - a, qui - - - a e -  
 Contratenor: Qui - - - a e - du - xi  
 Tenor: Qui - - - a e -  
 Bass: Qui - - - a e -

6

- du - - - xi te. per de - ser - - - te per de - ser - tum, per de - ser - - - du - xi - te per - - - du - xi te per de - ser - - -



26

-dra - gin - - - - - ta an - - - - nos, et man - na ci -  
 -nos, an - - - - nos, et man - na ci - ba - - - -  
 an - - - - nos, et man - na  
 -nos, an - - nos, an - nos, et man - na ci - ba - - -

31

-ba - - - - - vi te, et in - tro - - - - du - - - -  
 - - - - - vi te, et in - tro - du - - - - xi - te, et  
 ci - ba - - - - vi te, et in - - tro - - - - - - - -  
 - - - - - vi te,

37

- - - - - xi te in ter - ram sa - tis, in ter - ram  
 in - - tro - du - - - - xi te, in ter - ram sa - tis, in ter - ram  
 - du - - - - xi te in ter - ram sa - tis, in ter - ram sa - tis,  
 et in - - tro - - - - - - - - - du - - - - xi te

42

sa - tis, in ter - ram sa - tis op - - - ti - mam, pa - ra - sti,  
 sa - tis, in ter - ram sa - tis op - - - ti - mam, pa - ra - sti,  
 in ter - ram sa - tis, op - - - ti - mam, pa - ra - sti,  
 in ter - ram sa - tis op - - - ti - mam pa - ra - sti, pa -

48

- ra - sti cru - - - cem sal - - - va -  
 pa - ra - sti cru - - - cem sal - - - va -  
 pa - ra - sti cru - - - cem  
 - ra - sti cru - - - cem sal - - - va -

54

- to - - - ri tu - - -  
 - to - - - ri, sal - va - to - ri tu - - -  
 sal - - - va - - to - - -  
 - to - - - ri tu - - -

59

- o, tu - - - - o, tu - - - - -

63

Sequitur Agyos

o, tu - - - o. tu - - - - o.  
 tu - - - - o.  
 o.  
 tu - - - - o.

Discantus

Contratenor

Quid ul - tra de - - bu - - i fa - ce -

Tenor

Quid ul - tra de - - bu - - i fa -

Bass

8

-re ti - bi et non fe - - ci? E -

- ce - re ti - bi et non fe - - ci? E - - -

16

- - - go qui - dem plan - - ta - vi te vi - ne - - am

- go qui - - dem plan - - ta - vi te vi -

24

me - am spe - ti - o - - - - sis - - - -

- ne - am me - am spe - ti - o - - - - sis - - - - si - -

30

Et tu fa - - cta es mi - hi  
 - si - mam, et tu fa - cta es mi - - - hi ni - -  
 - - - mam, et tu fa - - cta  
 Et tu fa - - cta es mi - hi ni - - - - mis

36

ni - - mis a - ma - ra, a - ma - - ra, a - ce - to  
 - mis, ni - - - mis, ni - - mis a - ma - ra, a -  
 es mi - hi ni - - mis a - ma - ra,  
 - a - ma - - - - - - - - ra, a - ce - - to nam - que

43

nam - que, a - ce - to nam - que si - tim me - am, si - tim  
 - ce - to nam - que si - tim me -  
 a - ce - to nam - que si - tim me - am  
 si - tim me - am po - ta -

49

me - am, po - ta - - - - - sti, et lan -  
- am po - ta - - - - sti, et  
po - ta - - - - sti, et lan -  
- - - - - sti, et lan - - - - ce - -

55

- - - - - ce - a per - fo - ra - - - - - sti la -  
lan - - - - ce - - a per - fo - - - - ra - - sti la - - -  
- - ce - - a per - fo - - - - ra - sti la - - - - tus  
- - - - - a per - fo - ra - - - - - sti la -

61

- - - - - tus sal - - va - to - - - - -  
- tus Sal - - - - - va - - - - - to - - - - -  
Sal - - - - - va - - - - -  
- - - - - tus Sal - - va - to - - - - - ri

66

ri tu - o, tu -

ri tu -

to - ri tu - o, tu - o, tu -

71

Sequitur Agnos

-o, tu - o, tu - o.

o.

tu - o, tu - o.

## Commentary

### *What Kind of Planner Are You?*

*Liturgical and rehearsal planning go a long way in building up an excellent music program.*

by Mary Jane Ballou



The world is awash in planning assistance: specialized journals to help you plan like a monk, like an artist, like an IT whiz, monthly planners, weekly planners, daily planners, white board planners, apps for your phone, books on planning better and achieving your goals. However, the real planner is the individual doing the planning and if you are a choir director, that person is you. Therefore, from this point on when I use the word “planner,” I mean a human being.

#### **Program Planning**

In planning for church music, I have identified three main species of planners. The first is the “flying by the seat of his/her pants” or “spontaneous” planner. The second is the seasonal planner. The third is the liturgical year planner. Since the extraordinary form involves a dedicated repertoire of chants, this article is directed primarily to the directors of ordinary-form choirs.

The spontaneous planner prepares for each Sunday on the day of the rehearsal, preferably after 3 p.m. Accompanists and

section leaders hear about the music selections no earlier than two hours prior to rehearsal. The selection criteria are simple: look for any words in the upcoming readings that appear more than once, think of two hymns you know that use that word. Bingo! In a pinch, go to the booklet published by your hymnal distributor and pick any hymns you recognize. Christmas and Easter can be handled with chestnuts. The most exciting part of the weekly rehearsals will be the responsorial psalm because very little new music ever appears.

While the foregoing is an exaggeration, the week-by-week planner does exist. Barring a demand by the pastor for a list covering several weeks, there is little incentive to change. Accompanists and singers who don't care for this “rotation in a rut” will find other jobs and other churches.

Most directors are seasonal planners: Advent to Christmas, Lent, Holy Week to Pentecost, and the long green season that completes the cycle and is punctuated by Assumption. However, it is essential to remember that while you are working

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through one season, you must be planning one or two seasons ahead. Otherwise, Lent will sneak up on you very quickly after Christmastide. Think of the fashion industry. While the summer models are in production, the designers are finishing up winter and drafting the next spring.

The first year of planning is the most exhausting because you don't know the choir's existing repertoire of hymns and (I hope) motets. There will be much wailing and gnashing of teeth at the introduction of new hymns, outraged cries of "we always sing \_\_\_\_\_ on Advent I," and other forms of overt and covert resistance. At the same time, this is the moment to set up a system that will carry you forward through the years. Make a list! You can set up a spreadsheet, write notes in a blank journal, find an online program that will help you out. Google around and see what meets your needs and suits your style.

If you start keeping track of your programming from the beginning, you will have a reference for those moments when you draw a blank on what works well with the Nineteenth Sunday in Ordinary Time, Year C. Even if your choir only has ten members, this is worth the trouble. You should also keep a list of hymns, anthems, and motets that were unsuccessful with the pastor, with the choir, or with you. It can be your own personal "black list."

There are various planning guides published by GIA and OCP. They are available at no charge to parishes using their hymnals or music issues. Obviously, they only list works in their own publications and favor contemporary works produced by their "stables" of composers. Be cautious in your choices if you hope to move the choir to more traditional music. The advantage is the hymn numbers are right there.

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of your programming  
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draw a blank.*

CanticaNOVA ([canticanova.com](http://canticanova.com)) bills itself as providing "Traditional Music for the Contemporary Church." I cannot praise this publisher and its website highly enough. Its weekly music recommendations include both chant and hymns, anthems, and organ works. These recommendations are identified in a wide number of hymnals. The liturgical planning for each week includes simple pointing of the celebrant's orations. There are some audio and PDF samples for anthems. Provision is also made for the extraordinary form with page references for the *Liber Usualis* and the *Gregorian Missal*, as well as PDFs for the chants drawn from Corpus Christi Watershed. There are other features as well, including readable articles. Best of all, this is provided FREE.

In short, there is no shortage of resources for planning the music on a seasonal basis. Those who are equal to planning the future full liturgical year during the summer deserve all our admiration and my guess is that they have several years of directing under their belts and good records of their own upon which to rely.

## Rehearsal Planning

With the hymns and motets planned out, it's time to go from the "macro" planning to the "micro" planning of the upcoming rehearsal. What's the problem? Just start at the top with the introit and/or entrance hymn and work to the end. Maybe—maybe not. What if the choir hits a snag on the responsorial psalm? What if that uses up so much time that you only touch on the communion motet and learn that the basses have completely forgotten what they learned last week—especially if you see the singers looking at their watches and then at each other? You have run out of time, and you dare not violate the cardinal rule of ending rehearsals promptly.

This is the point of planning the rehearsal in advance from warmups to this week's music to music for upcoming feasts and Sundays that will take multiple rehearsals. Ashley Danyew ([ashleydanyew.com](http://ashleydanyew.com)), a music educator and director, has a free downloadable template you can use to map your rehearsal. Use hers or take it as a model to develop one that fits your program. If you stick to this, even when you don't want to, it will keep you moving forward through material you need to cover. Setting a timer on your watch for the half-way point in rehearsal lets you check up on progress. Of course, there will be times when things just do not go according to the rehearsal you planned but having a plan in front of you can ensure that nothing critical to the coming Sunday is omitted. If your rehearsals having been running tight on time or you anticipate the absence of critical singers, have a backup plan. An offertory motet can be replaced by the choir singing a hymn or singing an appropriate simple chant with the organ filling in any time

gap. You can do likewise at Communion time. In the volunteer church choir, people get sick, go on vacation, have out-of-town visitors, or simply do not show up. It could be that the motet that you thought would

*Plan your seasons, keep  
a record of what is sung,  
and plan your rehearsals.  
You will be well on your  
way to tidy rehearsals,  
fine singing at Mass,  
and a happy choir.*

be ready this week truly needs more practice so that the choir is not simply from note to note and hoping for the best. If you prepared for possible changes, you could move more confidently through rehearsals.

Plan your seasons, keep a record of what is sung, and plan your rehearsals. You will be well on your way to tidy rehearsals, fine singing at Mass, and a happy choir. ❖

# Counting One's Blessings

*Gratitude is key for resilience in the faith.*

by Kurt Poterack



realize that many people have been upset since the papal motu proprio restricting use of the extraordinary form, *Traditionis Custodes*, was issued last July. An added, and even more severe blow, were the dubia responses issued by the Congregation for Divine Worship last December which some have dubbed the “Christmas Massacre.” It seemed to add petty insult to injury. However, we had stupendously good news when another papal motu proprio was released in February saying that none of this applied to the traditionalist order, the Fraternity of St. Peter. Although this was not expressly mentioned, it seems that this would apply to other approved traditionalist orders. They are free to use the missal, ritual, pontifical, and breviary.

Now, I am not exclusively a “traditionalist,” and I know that this latest piece of good news does not solve everything; however I want to use this as a starting point. Often life presents challenges to us, sometimes severe challenges. These challenges can help to stiffen our resolve and get us to think about what is important. Certainly, the worship of God should be very important, and the use and promotion of the church’s tradition of truly sacred music

is important as well. So, let me count my blessings:

1) I am very grateful that I was a part of the editorial team that produced the *Adoremus Hymnal* back in the 1990’s.

2) I am even grateful for the fine, competitor hymnals which have been produced since, like the *St. Michael’s Hymnal*, *The Vatican II Hymnal*, and the *St. Jean de Brébeuf Hymnal*. (Also, other books such as Adam Bartlett’s *Simple English Propers* and Fr. Samuel Weber’s *The Proper of the Mass*.)

3) I am grateful that, also in the 1990s, I was able to sing in a Gregorian schola that had its own ordinary form Latin Mass generously offered by a priest of the diocese for a group of home-schooling families. He only recently passed away. God rest his soul.

4) I am grateful for such priests as Monsignor Richard Schuler and Fr. Robert Skeris, as well as such laymen as Dr. Theodore Marier and Paul Salamunovich, who “handed the torch” of sacred music to me. They underwent far worse upheavals in the 1960s than I ever experienced. Great men, all of them.

5) I am grateful that I was hired as chapel music director at Christendom College where I have served for over twenty years and been able to pass the torch to

*Kurt Poterack is choirmaster at Christendom College and editor-at-large of Sacred Music.*

many other younger devotees of sacred music.

6) I am grateful for such organizations as the New Liturgical Movement, Sacra Liturgia, and the Church Music Association of America, and their conventions and publications which have instructed, enlightened, and inspired me and many others.

7) Finally, I am grateful that Pope Francis has clarified things and that the Fraternity of St. Peter seems to have been given a green light to continue their good work.

Things looked much bleaker, liturgically, back in the 1970s and 80s. For example, I remember the first “Tridentine” Mass which I attended in 1985 at the age of 22. I was the youngest adult in the church. Everyone else was middle-aged or older. I think that, though these people were grateful for the opportunity to attend this Mass, many of them probably thought that it was more of a momentary reprieve. How much longer would

these Catholic traditions continue? Where, indeed, were their very own children? But God would provide. Fast-forward to a little over thirty years later. I remember seeing

on-line in 2018 a full congregation for the extraordinary-form Pontifical Mass at the Shrine of the Immaculate Conception, over fifty percent of the people were in their twenties and thirties. (A few years earlier I had also seen on-line a picture of a congregation attending a liberal NPM convention Mass at the same basilica. Although full, the basilica was a sea of grey-haired heads!)

The prayers of those poor people who suffered in the 1960s, those beneficiaries of *Quattuor abhinc annos* in the 1980s whom I observed, were answered in us—in you and me. Of course, we have much work to do, but always count your blessings; it gives a much healthier perspective. God will provide. ❖

*We have much work  
to do, but always  
count your blessings;  
it gives a much  
healthier perspective.  
God will provide.*

# Support the CMAA Annual Fund



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

*The annual fund allows the CMAA to meet the organization’s day-to-day challenges and strengthens its financial foundation.*

## **Donations are needed for these Annual Fund Projects and Programs:**

- Online publication of a comprehensive free library** of educational materials for choir directors and others including numerous books on chant as well as the many CMAA publications. **We have received a large donation of *Cæcilia* and *Catholic Choirmaster* issues ready for scanning and upload. Donate to support this effort.**
- Publication and distribution of new publications**, such as the *Parish Book of Motets* (coming soon).
- Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. The CMAA commissioned three new motets for the *Parish Book of Motets* project.
- Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships and lower student/seminarian rates to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students.



*Please send your tax-deductible\* gift to the CMAA Annual fund today.  
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*With your help, we will be able to strengthen our services and enhance our support of the profession in the new millennium.*

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OF AMERICA

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- I would like to underwrite a Special Event, such as the 2023 Colloquium.
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## CHURCH MUSIC ASSOCIATION OF AMERICA

The Church Music Association of America (CMAA) is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony and other forms of sacred music, including new composition, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by competent ecclesiastical authority.

The CMAA is a non-profit educational organization, 501(c)(3). Contributions, for which we are very grateful, are tax-deductible to the full extent of the law. Your financial assistance helps teach and promote the cause of authentic sacred music in Catholic liturgy through workshops, publications, and other forms of support.

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

Who should join? Active musicians, certainly, but also anyone who favors sacred music as part of a genuine liturgical renewal in the Catholic Church.

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