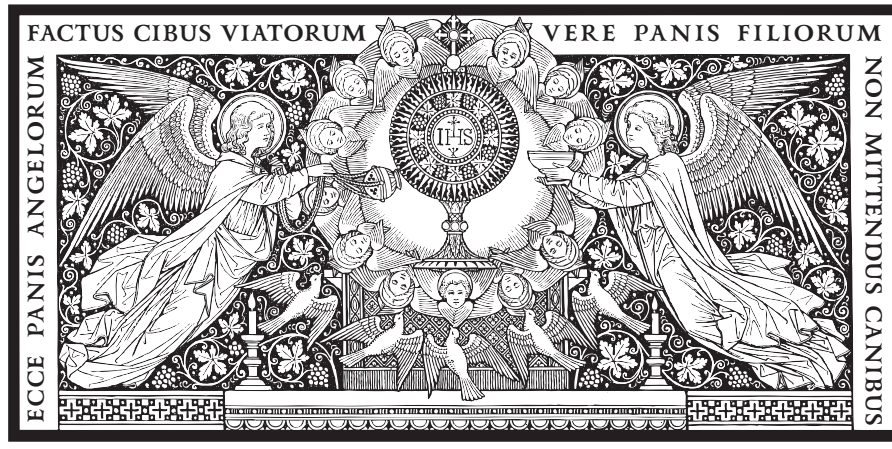
Sacred Music

Summer 2023 | Volume 150, Number 2



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Editoral

Tradition and the Future

The musical treasury of the church stands on the shoulders of giants and is handed down through the devoted service of our colleagues and students today.

by Jennifer Donelson-Nowicka

Sacred Music is in its one hundred and fiftieth volume. This is surely no small feat! Indeed, it is the longest continuously-published periodical on music in North America, having emerged as the fused successor journal of *The Catholic Choirmaster* and *The Cæcilia*, beginning in 1965.

The treasury of sacred music is indeed rich, and many are the words to be written in praise of it.

But more than words, such an accomplishment as one hundred and fifty volumes of a journal is surely one that stands on the shoulders of giants—people of great faith, immense musical talent, enormous commitment to the craft, and eloquence in elucidating the masterpieces in the Church's repertory. One can't help but be grateful for the fortitude, erudition, and gifts of those that came before us. And this gratitude should compel us to think likewise of our network of colleagues now, and of those who will come after us.

This gratitude for the lives and work of others is intimately linked to the gratitude that wells up in one's heart for the church's rich treasury of sacred music and the gift of the sacred liturgy. This treasury is a tradition, handed down, not just through the medium of paper—manuscripts, the editions which populate one's library shelves, publications in one's mailbox, etc. While these artifacts are important, there is a necessary and beautiful force for the handing on of this tradition: the work and lives of our colleagues, mentors, predecessors, and students. This is a tradition transmitted person to person, through the bonds of charity and collegiality that should, and do, mark a happy professional life in sacred music.

Sharing as sacred music does the purpose of the sacred liturgy[1] we can see a model for a collegial life in sacred music:

[1]"Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful." Pope Pius X, Motu Proprio, *Tra le sollecitudini* (1903), ¶3 <http://www.adoremus.org/MotuProprio.html>.

Jennifer Donelson-Nowicka holds the William P. Mahrt Chair in Sacred Music at St. Patrick's Seminary in Menlo Park, California, where she also directs the Catholic Institute of Sacred Music.

> For I received from the Lord what I also handed on to you, that the Lord Jesus, on the night he was handed over, took bread, and, after he had given thanks, broke it and said, "This is my body that is for you. Do this in remembrance of me."[2]

A commitment to Christ and his commands, the frequent and devout reception of the sacraments of the church, the ministry of the church in its hierarchical persons, structure, and functions, the deposit of faith in the scriptures and magisterium—these are how a handing on of the church's tradition is made possible. The human element here is always visible. God brings about our salvation through the hands of others—the priests who administer the sacraments, the preachers who share with us the gospel, the bishops who safeguard the church's teachings and exercise custodianship of the sacred liturgy, the family and friends that accompany us throughout our lives.

The church's treasury of sacred music is a tradition which shares this person-to-person character of all the traditions of the Catholic faith. Sometimes this takes the form of a journal article. Other times it's a rehearsal or a class with a great teacher. Many times it's a good meal, a phone conversation, or a thread of text messages over which ideas and support are shared. It is especially gathering together to sing the liturgy. A shared faith and the work of grace are essential for human interactions to bear real fruit.

We would do well to ponder what honoring the past, working together in the present, and building for the future do for the hearts of those laboring in this corner of the Lord's vineyard. Indeed, it is good to remember that we never do this work alone, never only for our own good, and never without reference to the labors of others.

The CMAA, an organization full of devoted and hard-working colleagues, works to foster this handing on of the musical tradition firstly through its celebration of the sung sacred liturgy. Our colloquia and conferences feature a lively presentation by outstanding faculty of the sacred music repertory to attendees who sing this music in the worship of God. Those who have studied at our events know that the model liturgies celebrated at them are carried back home in the hearts and memories of participants to their parishes where the tradition is likewise handed on, inspiring their good musical choices and plotting forward a sure path forward for their singers. *Sacred Music* follows suit, presenting writing from esteemed colleagues which illuminates and inspires. Surely regular readers will think especially of the numerous articles and editorials of Msgr. Richard Schuler, Msgr. Robert Skeris, and Dr. William Mahrt (who has been our editor since 2006). Dr. Mahrt indefatigably presents incisive prose which becomes required reading in sacred music classrooms across the English-speaking world. Too, our website has been a major force for the dissemination of the church's sacred repertory, especially chant, housing as it does tens of thousands of pages of chant books and teaching materials. We have contributed to this body of repertoire and knowledge by commissioning projects and publications which have become and remain touchstones for practitioners in the field.

With all this in mind, the CMAA is happy to announce a number of important

[2] 1 Corinthians 11:23–24.

new initiatives, all designed to contribute to the handing on of our rich musical tradition, and all made possible through the hard work and support of members like you.

The CMAA is proud to co-sponsor a conference in November entitled "The Musical Shape of the Liturgy: Celebrating the Life and Work of William P. Mahrt." Held at St. Patrick's Seminary in Menlo Park, California between November 7 and 9, the conference will feature keynote lectures by Dr. Mahrt, Dr. Joseph Dyer, Dr. Kerry McCarthy, and Sr. Maria Kiely, O.S.B. Nearly forty presenters from around the country, including a number of Dr. Mahrt's former students, will give papers and lecture recitals. A lovely banquet will provide a fitting toast to the life and work of Dr. Mahrt. And, of course, the sung liturgy will anchor the event, with solemn Lauds, Mass, and Vespers celebrated each day. All are invited to attend, and registration can be found at the Catholic Institute of Sacred Music's website: http://catholicinstituteofsacredmusic.org.

Participants who can come early for a morning and afternoon of rehearsals on Tuesday, November 9, will be welcome to join Dr. Mahrt's St. Ann Choir in learning music for the Vespers and Lauds services throughout the conference, along with the Wednesday Mass. The music will be rehearsed directed by David Hughes, Horst Buchholz, Jennifer Donelson-Nowicka and, of course, Dr. Mahrt.

The CMAA has also undertaken a major website overhaul. Our new website, http://churchmusicassociation.org/, showcases our amazing resources in an elegant and easy-to-navigate format with beautiful photos and graphics, as well as the addition of even more resources for members and the public. Our amazing resource page for the newly-published *Parish Book of Motets* will soon be joined by a resource page for our *Parish Book of Chant*, presenting recordings of each chant by Viri Galilei (under the direction of David Hughes), texts and translations of the chants, and links which can be sent to choir members to aid them in their practice. This work on the website has been a labor of love by Nathan Knutson, Richard Chonak, Madeline McCoy, and Janet Gorbitz, each of whom has invested dozens of hours of work.

The website also has a new member portal and it is available at http://connect.churchmusicassociation.org/. Through this portal, members can easily view their account status, renew their memberships, view upcoming events, join regional groups for networking and events, and have access to recordings from past events. Most excitingly for us here at the journal is the availability of a digital copy of the most recent issues of *Sacred Music*! We are thrilled about this development, and hope that readers will likewise enjoy this access, even as the print journals continue to arrive in physical mailboxes.

The CMAA looks forward to continuing to offer you the fruits of the labors of our beloved colleagues, and we are so happy that you continue to immerse yourself in the church's musical tradition as a member of an organization which values you and your work in the vineyard of the Lord. ❖

Articles

Bach and the Language of Chant

More than musical quotations, Bach's use of chant lines carries and builds on meanings borne by the chant in both Catholic and Lutheran liturgical contexts.

by Markus Rathey

A visitor in Johann Sebastian Bach's study in Leipzig would have found a significant number of sacred works by Catholic composers: masses by Palestrina, which Bach performed on numerous occasions; a Magnificat by the Italian baroque composer Antonio Caldara; and even Giovanni Battista Pergolesi's *Stabat Mater*.[1] While denominational boundaries were important in eighteenth-century Leipzig, these boundaries were rather porous for a composer who was eager to learn from the best and who expanded his musical vocabulary throughout his life.

Bach's keen interest in the music of Palestrina and others did not have only a didactic function. The liturgy in Bach's Lutheran church in Leipzig still included numerous Latin elements, which facilitated the inclusion of works by Catholic composers. The Lutheran Reformation had not abandoned Latin as a central liturgical language[2] and conservative congregations such as St. Thomas in Leipzig retained numerous Latin texts until well into the eighteenth century. The Sunday morning service began with a Latin motet, and on high feast days the Kyrie and Gloria were performed in their original languages, and so was the Magnificat. The biblical readings (in German) were not read but chanted based on cantillation models, and the Leipzig hymnal still included Latin versions of the Te Deum, the Magnificat, and other liturgical chants.

[1]For an overview of Bach's musical library, see Kirsten Beißwenger, "Other Composers," in *The Routledge Research companion to Johann Sebastian Bach*, ed. Robin A. Leaver (Abingdon: Routledge, 2017), pp. 237–64.

[2]See Carl Bear, "Why Luther Changed His Mind about Music: Martin Luther's Theology of Music in Light of His Liturgical Reforms," in *Luther im Kontext. Reformbestrebungen und Musik in der ersten Hälfte des 16. Jahrhunderts*, ed. Michael Klaper (Hildesheim: Olms, 2016), pp. 15–38.

Markus Rathey is the Robert S. Tangeman Professor of Music History at Yale University. He has published several books on Bach and his music, including Bach's Major Vocal Works *(London, 2016).*

In my essay on Bach's *St. Matthew Passion*,[3] I demonstrated that some of the theological concepts in the Passion were deeply rooted in medieval mysticism and that we can trace a direct line from Bernard of Clairvaux to seventeenth-century Lutheranism and to Johann Sebastian Bach. In this essay I will focus on musical and liturgical aspects that connect Bach to a longer tradition shared between Lutherans and Catholics. I will particularly discuss works that are influenced by chant, either through chant melodies or through performance conventions that can be traced back to medieval models.

Chant

Chant melodies (or melodies based on chant) are ubiquitous in Bach's works, and several scholars have traced the impact of chant on Bach's *œuvre*.[4] It will suffice here to present just a few general examples to illuminate how Bach incorporates chant into his works before turning our attention to some of Bach's larger works.

Several hymn melodies set by Bach were derived from chant. Most famous is the Advent hymn *Nun komm der Heiden Heiland*, which Luther had based on the Ambrosian hymn *Veni redemptor gentium*. The Dorian melody, even with the rhythmic changes made by Luther, retains the majestic flow of its ancient model. Bach set the melody many times, in organ chorales as well as in several cantatas.[5] In the opening movement of his frequently performed Advent cantata *Nun komm der Heiden Heiland* (BWV 61), Bach presents the lines of the chorale melody monophonically, embedded in a dense orchestral overture. We hear the opening line repeatedly, as if chanted by a small choir.

Bach also quoted sections of chant melodies in his larger liturgical works. The Credo of his *Mass in B Minor* prominently opens with a setting of the liturgical melody that was still used in Leipzig, and the penultimate movement, "Confiteor," also cites a line from the same liturgical chant. The chant fragments are clearly audible and are a reminder that these melodies were still familiar to Bach's congregation at this time.

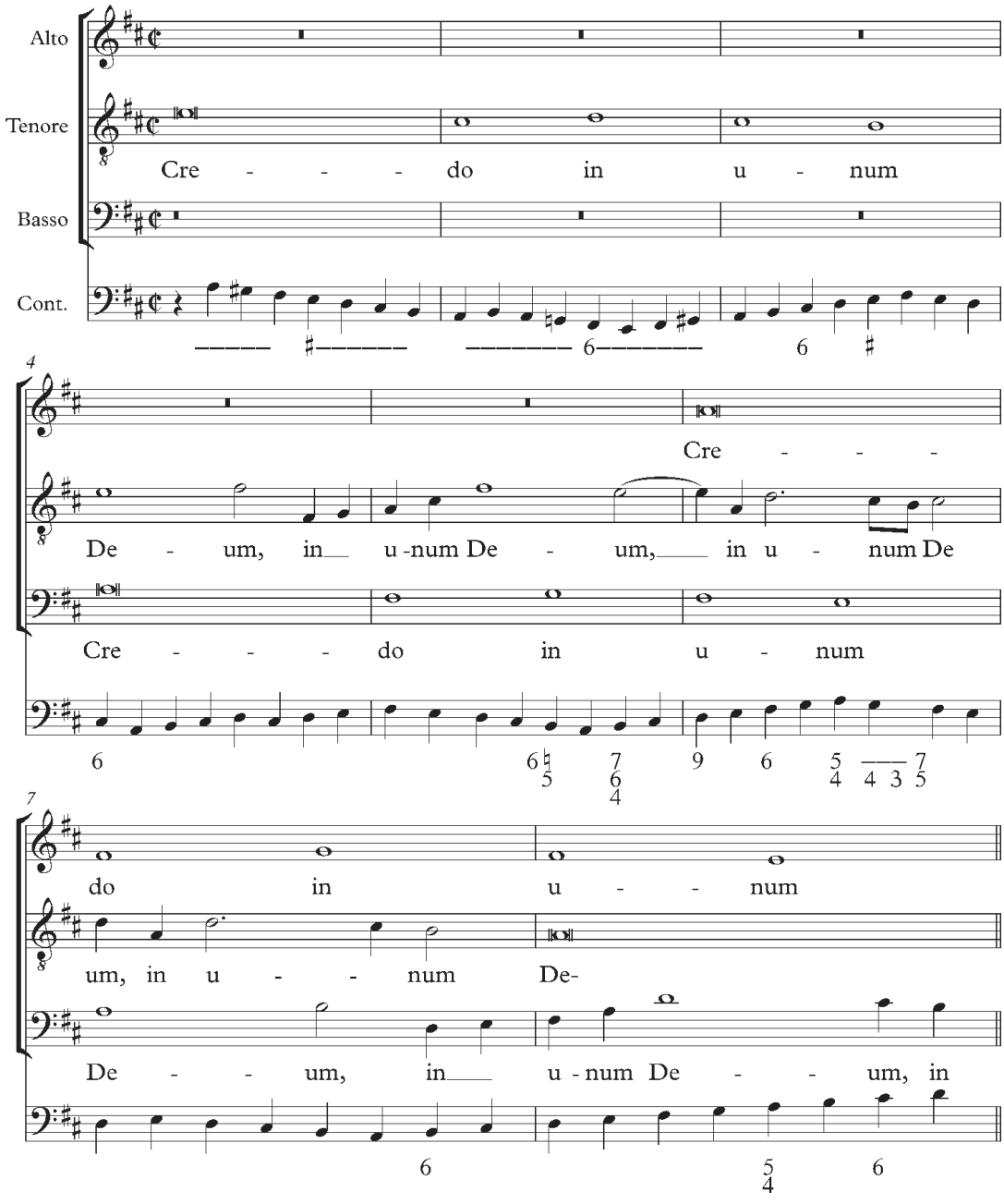
Several hymn melodies set by Bach were derived from chant. Most famous is the Advent hymn Nun komm der Heiden Heiland.

[3]Markus Rathey, "Johann Sebastian Bach's *St. Matthew Passion* and the Catholic Tradition," *Sacred Music*, 146, no. 1 (Spring 2019), 50–59.

[4]Robin A. Leaver, "Liturgical Chant Forms in Bach's Compositions for Lutheran Worship: A Preliminary Survey," in *Die Quellen Johann Sebastian Bachs: Bachs Musik im Gottesdienst*, ed. Renate Steiger (Heidelberg: Manutius, 1998), pp. 417–28.

[5]For Bach's reinterpretation of Luther's hymn, see Markus Rathey, "Re-Interpreting Luther: Lutheran Chorales in Bach's Chorale Cantatas and Organ Works," *CrossAccent: Journal of the Association of Lutheran Church Musicians*, 24, no. 2 (Summer 2016), 5–17.

Figure 1. J. S. Bach, Credo from Mass in B Minor, *BWV 232, mm. 1–8.*



The two chant quotations in the *Mass in B Minor* also make a theological statement. The two movements both refer to the personal perspective of faith: *credo* ("I believe") and *confiteor* ("I confess"). The confession of faith and the belief in the efficacy of baptism (which follows the "confiteor") is not only rooted in an older musical tradition, but it holds theological significance by consciously borrowing the musical voice of the past to confess and to express this faith.

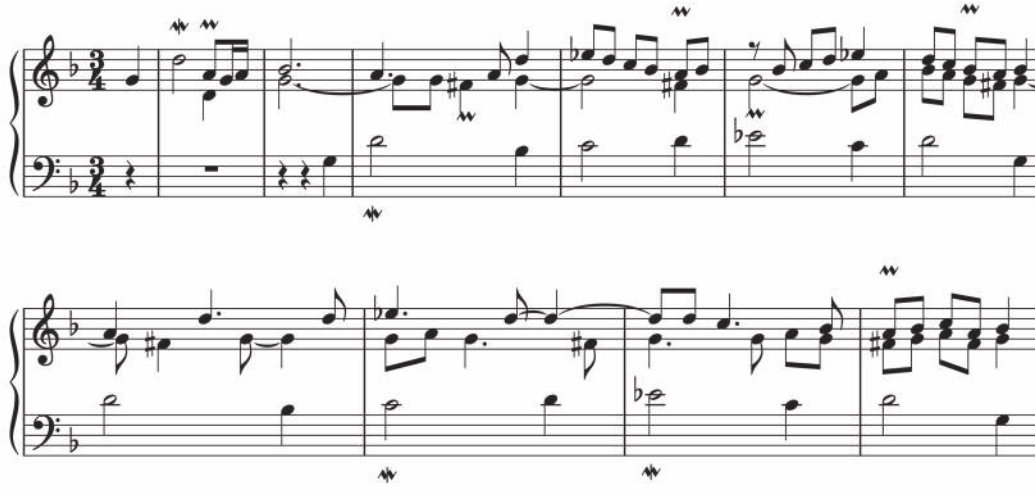
Another form of chant quotation is what I would call an "indirect" quote. Bach occasionally borrowed musical material from

other composers, a practice that was common in the Baroque. In some cases, this material was again based on chant. Bach studied the works by French keyboard composers Nicolas de Grigny (1673–1703), François Couperin (1668–1733), and André Raison (ca. 1640–1719), some of which, like Grigny's *Livre d'orgue*, were written for the Catholic liturgy and extensively cited chant melodies. The same applies to the *Fiori musicali* by Italian organ composer Girolamo Frescobaldi (1583–1643). The collection consists of a series of organ masses, and Bach made a handwritten copy of the whole book, which allowed him to study Frescobaldi's compositional techniques in more depth.[6]

An organ mass by Raison provided the foundation, quite literally, for one of Bach's most magnificent organ works, his *Passacaglia in C Minor*, BWV 582. The recurring ostinato theme is borrowed from the Christe of Raison's mass. The beginning of both themes is almost identical; however, Bach then continues his theme differently (see Figures 2a and 2b).

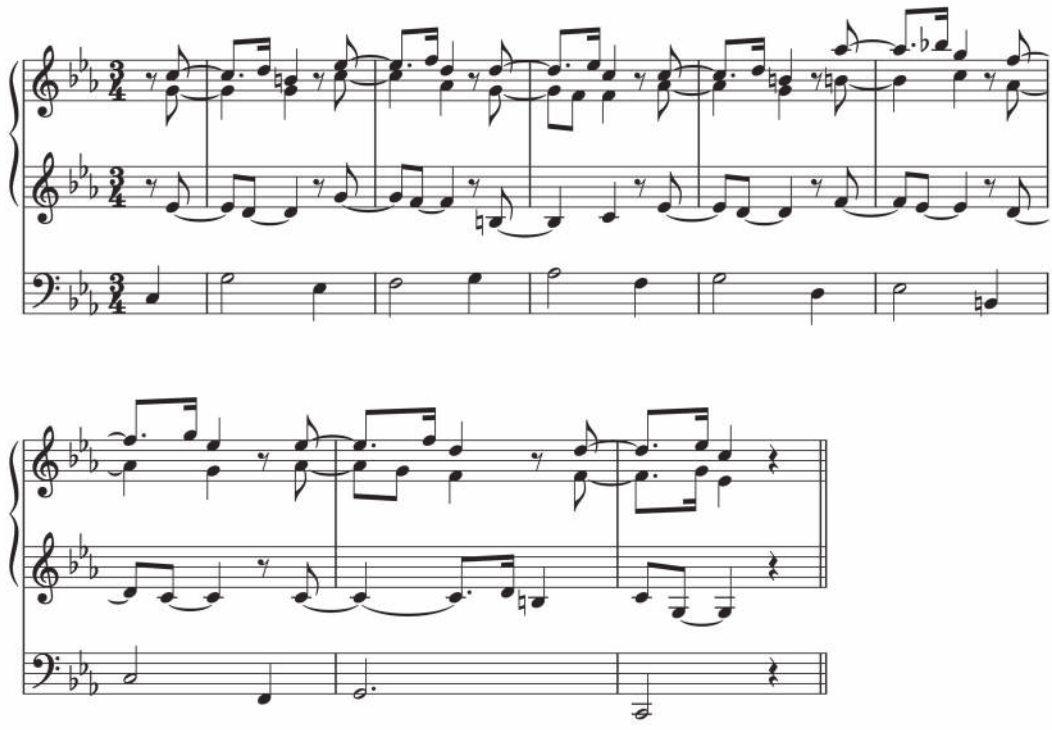
[6]See Beißwenger, "Other Composers," 249.

Figure 2a. André Raison, Christe from Messe du deuziesme ton, *mm. 1–10.*



Bach occasionally borrowed musical material from other composers, a practice that was common in the Baroque. In some cases, this material was based on chant.

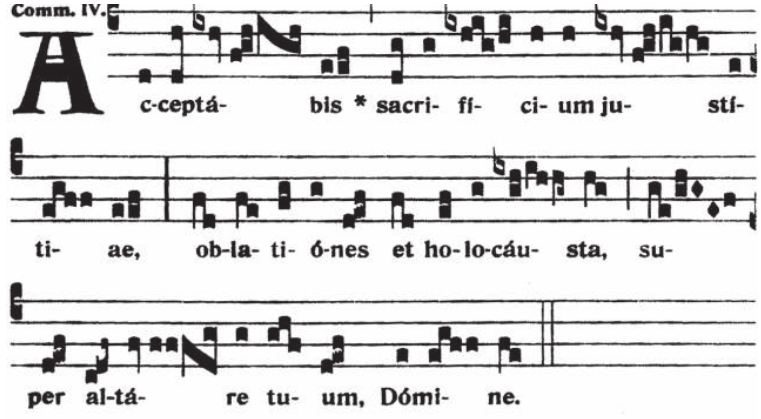
Figure 2b. J. S. Bach, Passacaglia in C Minor, *BWV 582), mm. 9–16.*



What Bach probably did not know is that Raison's theme was likely a quotation from a Gregorian chant. The theme resembles the Communio for the Tenth Sunday after Pentecost, *Acceptabis sacrificium justitiæ*.[7] It is unlikely that Bach was familiar with the chant or that the text would in any way

[7]Cf. William Tortolano, "Gregorian Chant Roots in the Organ Works of Johann Sebastian Bach," *The American Organist*, 46, no. 3 (March 2012), 58–60.

Figure 3. Acceptabis sacrificium justitiæ.



provide a basis for an interpretation of the *Passacaglia*. The similarities rather remind us to what high degree chant has provided the basic building material for Western music throughout the centuries. Bach taps into a long tradition—even if mediated by another composer in this case.

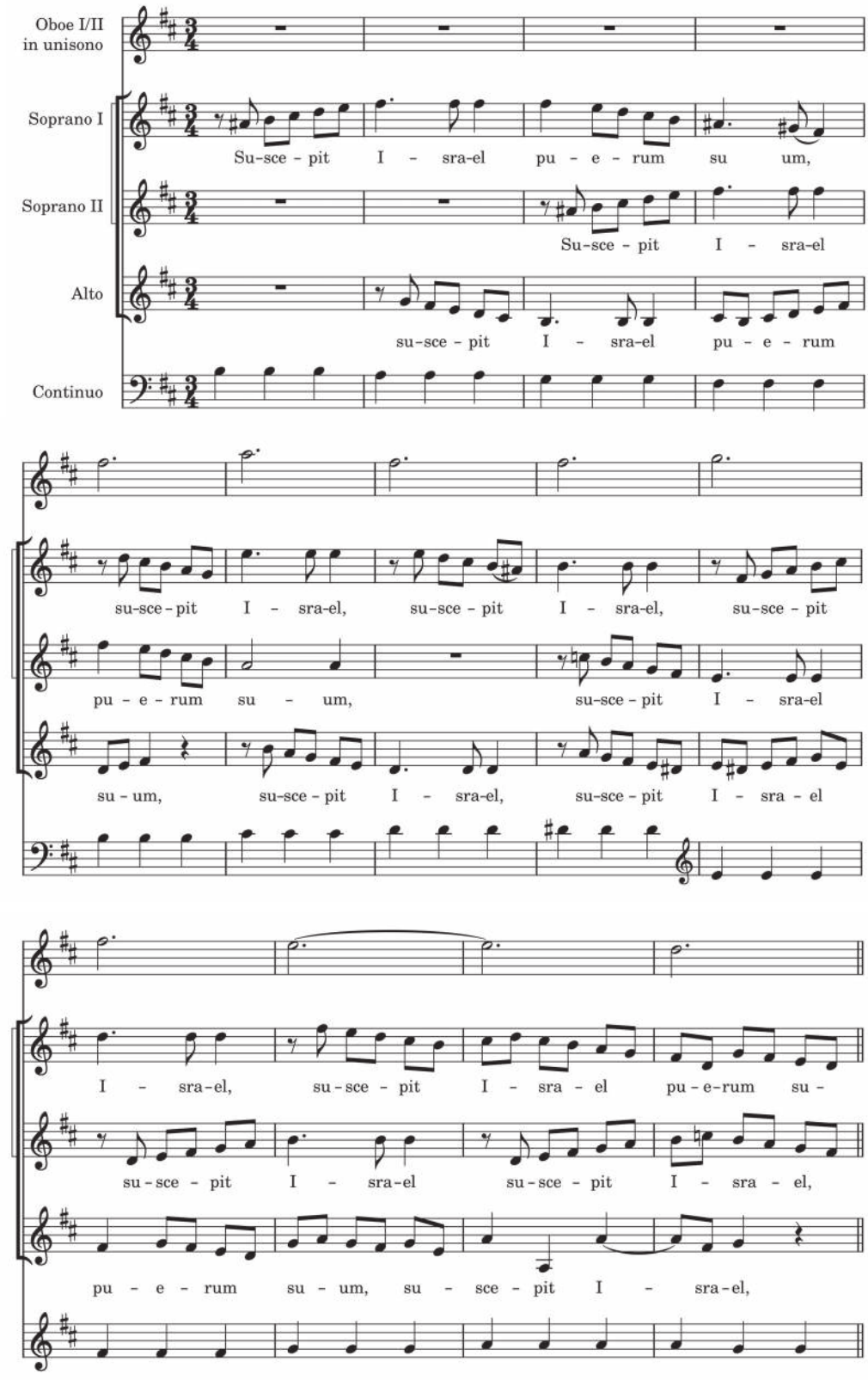
In a number of Bach's works, however, this indebtedness is more intentional, and the composer is well aware that he employs a musical language that he has inherited from a long-standing tradition. For this essay, I will focus on three larger liturgical pieces: the Magnificat, the Litany, and the Te Deum.

Magnificat

The Magnificat, the song of Mary, is one of the liturgical and musical high points of every Vespers service, and it remained central in the liturgical reforms of the Lutheran Reformation. In Bach's Leipzig, the Vespers service was celebrated in the early afternoon on Sundays and on major feast days. Bach often repeated his cantata from the morning service, and on major feast days the Magnificat was performed in Latin in an elaborate vocal-instrumental setting. Already, Bach's predecessor as cantor at St. Thomas, Johann Kuhnau (1660–1722), had composed a large-scale Magnificat, and Bach wrote the first version of his setting of the text soon after starting his tenure in Leipzig. Written for the Feast of the Visitation in 1723, it predates all the other larger works Bach wrote for Leipzig. He later expanded the Magnificat by interpolating several Christmas hymns for a performance on Christmas 1723. These interpolations also followed a long tradition dating back to the early seventeenth century, showing yet another example of how Bach's compositions were not only indebted to past musical traditions in their content but also in liturgical practice. Bach probably performed his Magnificat several times in the following years. Around 1733 he revisited the piece and reworked it, transposing it from E-flat Major to D Major.

The Magnificat, the song of Mary, is one of the liturgical and musical high points of every Vespers service, and it remained central in the liturgical reforms of the Lutheran Reformation.

Figure 4. J. S. Bach, "Suscepit Israel" from Magnificat, *BWV 243, mm. 1–13.*



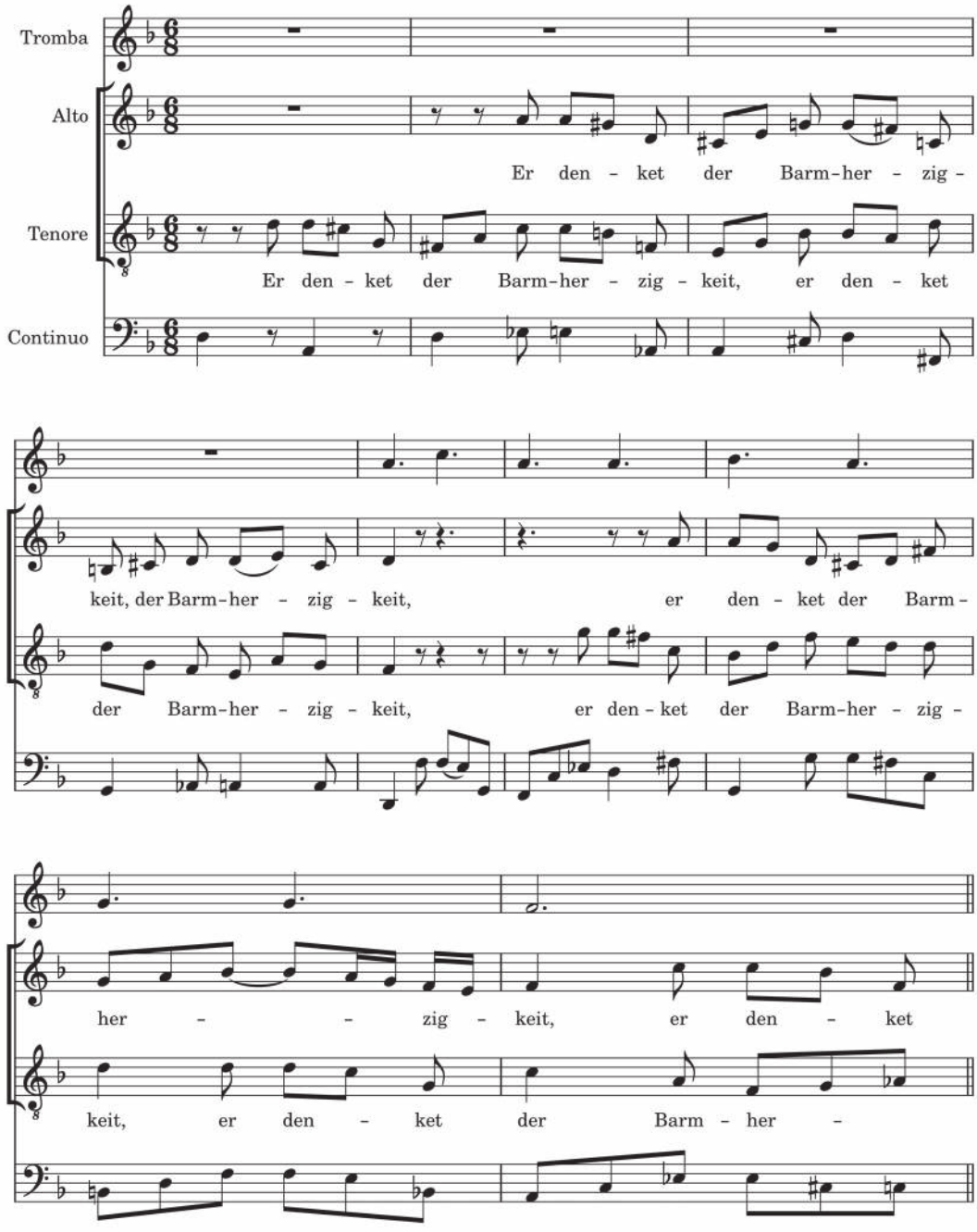
Bach's Magnificat, in both versions, shows the composer's sense of musical drama, text interpretation, and sonic balance. Exuberant concerto-style movements with trumpets and drums alternate with more contemplative solo arias.[8] What stands out in the context of this discussion is Bach's setting of the words "suscepit Israel." Bach cites a psalm tone, the famous *tonus peregrinus*, which is immediately recognizable by the recitation tone that shifts down by a step in the second half of the melodic model. Bach's choice of this particular psalm tone reflects a common practice. While the Magnificat could be chanted with any of the nine psalm tones, it had become common in Lutheran territories to use the *tonus peregrinus*. Bach's listeners in 1723 would have immediately recognized the chant quotation and its significance for the Magnificat. In fact, they would have used the same psalm tone if the canticle had been chanted by the whole congregation that day.

The *tonus peregrinus* only appears in this one movement of the composition. Why did Bach choose to cite it just here? We can only speculate, but as the text refers to the Divine support of Israel ("He has come to the help of his servant Israel"), it is likely that Bach wanted to reflect this reference to tradition by using a traditional melody. Thus, it appears that the choice of this movement was by no means random. In 1724, he did the same in a German Magnificat, composed as one of his chorale cantatas. In the cantata *Meine Seele erhebt den Herren* (BWV 10), Bach now sets the text as a duet for alto and tenor. The vocalists sing the German words "Er denket der Barmherzigkeit" (He remembers his mercy) while the trumpet (or oboes in unison) intones the *tonus peregrinus* on top of the delicate vocal texture.

Bach's Magnificat, in both versions, shows the composer's sense of musical drama, text interpretation, and sonic balance. Exuberant concerto-style movements with trumpets and drums alternate with more contemplative solo arias.

[8]For an overview of the composition and its history, see Markus Rathey, *Bach's Major Vocal Works: Music, Drama, Liturgy* (London: Yale University Press, 2016), pp. 8–34.

Figure 5. J. S. Bach, Meine Seele erhebt den Herrn, *BWV 10, mov. 5, mm. 5–13.*



Bach later returned to this movement and transcribed it as a piece for organ solo. Organists know it as "Meine Seele erhebt den Herrn" from the *Schübler Chorales*. With the text gone, it remains a beautiful setting of the *tonus peregrinus* with all the chant melody's theological significance, and it can be used liturgically in any context in which the ninth psalm tone would be appropriate.[9]

Litany

While the Lutheran Reformation eliminated numerous litanies—the All-Saints Litany, the Litany of Loreto, etc.—it kept the form of the litany as a liturgical prayer in which call and response alternate in chanted supplications. In an outline of the Leipzig liturgy, which Bach jotted down on the title page of his cantata *Nun komm der Heiden Heiland* (BWV 61), the composer lists the litany as an integral item of the liturgy, nested between the reading of the epistle and the singing of the main hymn for the day.

If we turn to composers at the Catholic court in Dresden (the capital of Bach's home state of Saxony), we can find numerous, quite elaborate settings of several litanies. The litanies by court composer Jan Dismas Zelenka (1679–1745), for instance, are quite remarkable: two *Litaniæ de Venerabili Sacramento*, four *Litaniæ Lauretanæ*, an All-Saints Litany, and three magnificent litanies in honor of St. Francis Xavier. Bach's compositions are more modest, and he did not write a complete setting of the litany for the Lutheran liturgy. And yet, he quotes the litany on several occasions in his church cantatas. Not only does he cite the text, but his compositions also reflect the common performance conventions of the litany within the liturgy.

Already in one of his earliest cantatas, written for the court in Weimar in 1713, Bach cites a section from the litany. The cantata *Gleichwie der Regen und Schnee von Himmel fällt* (BWV 18), composed for Sexagesima Sunday, elaborates on the Parable of the Sower (Luke 8:4–15) and meditates on the different ways in which the Word of God is received—or decidedly not received—by listeners. The center of the cantata is an extensive recitative, in which sections for tenor and bass alternate with short responses by the choir. Each of the four statements ends with a line from the Lutheran litany, sung by the soloist. The choir then responds with the line "Erhör uns, lieber Herre Gott" (Hear us, dear Lord God). The melodic fragments cited by the soloist and in the response are directly borrowed from the chant used in the Lutheran liturgy.

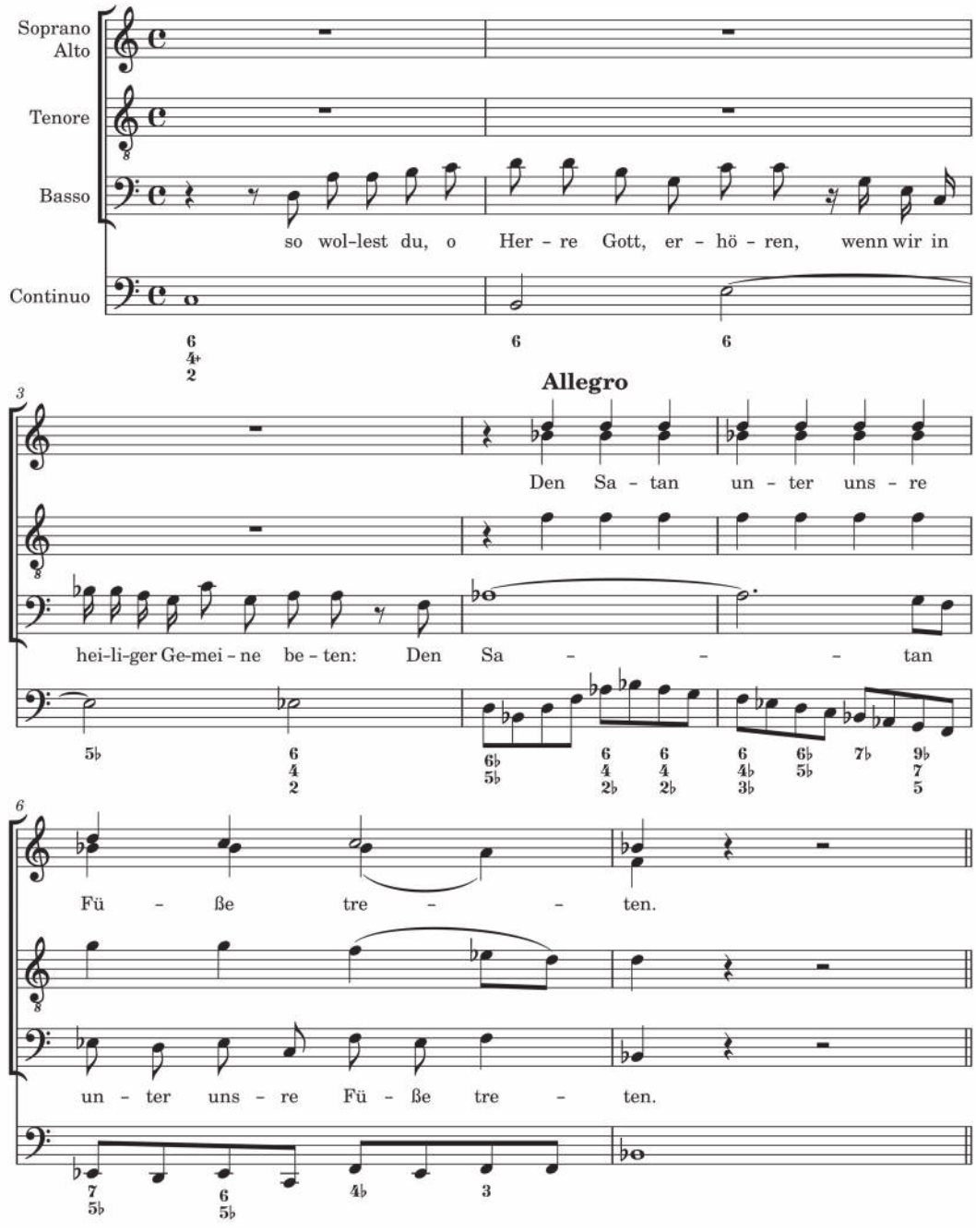
In 1725, Bach again set a libretto that cites the Lutheran litany, and again he decided to incorporate the original liturgical chant in the context of a modern cantata. The chorale cantata *Jesu, nun sei gepreiset* (BWV 41) is based on the hymn of the same name by Johannes Hermann (1591). In addition to the chorale text, the anonymous librettist inserts a short section from the litany in the fifth movement, a recitative for bass and choir. The recitative implores God for protection from the forces of evil, and the text invokes the singing of the litany by the congregation.

[9]This applies in particular to those occasions where the *tonus peregrinus* is used with Psalm 113, such as in the funeral mass or in connection with the singing of *In exitu Israel* as the fifth psalm in (secular) Sunday Vespers.

So wollest du, o Herre Gott, erhören,
Wenn wir in heilger Gemeine beten:
Den Satan unter unsre Füße treten.

Then would you listen, O Lord God
When we pray in the holy congregation:
Let Satan be trodden under our feet.

Figure 6. J. S. Bach, Jesu, nun sei gepreiset, *BWV 41, mov. 5, mm. 4–10.*



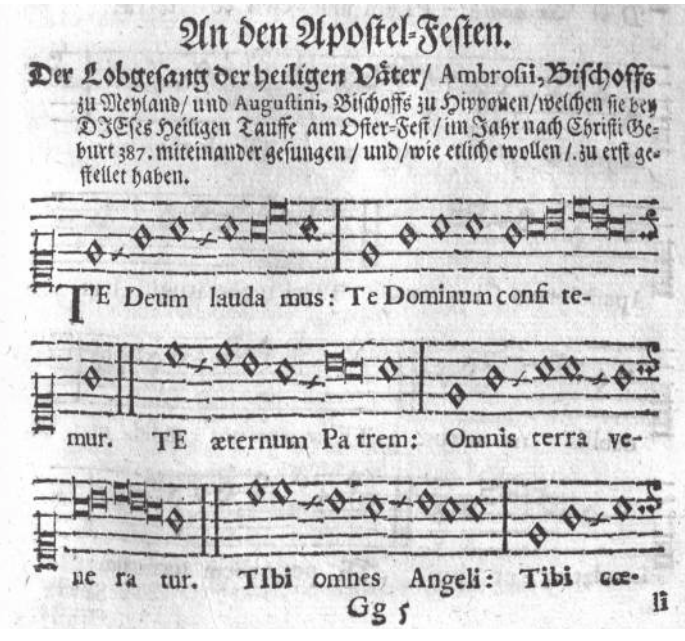
When the libretto cites the words from the liturgical prayer, Bach inserts the proper liturgical melody, and the three remaining singers present the text in a homophonic setting while the solo bass continues with an independent line. The harsh dissonance at the beginning of the chant quotation includes a tritone between the A-flat in the bass and the D in the soprano, a *diabolus in musica* (the devil in music). Like the layering of musical lines, Bach intentionally layers in the tradition of chant to incorporate additional facets of theological meaning into his composition.

Te Deum

The Ambrosian hymn, Te Deum laudamus, is arguably one of the most magnificent pieces in the classical chant repertoire. The theological depth of the text goes along with the immediately recognizable musical setting. As a liturgical piece, the Te Deum has a very complex history, since it is not only part of the Divine Office but also became customary at political and military celebrations. Performed with trumpets, drums, and often with the sound of firing canons, the Te Deum was in the Baroque an integral part of victory celebrations, coronations, and other occasions that celebrated the secular authorities.[10] George Frideric Handel's Utrecht and Dettingen Te Deums both acquired their respective names after the victory celebrations for which they had been composed.

[10]See Markus Rathey, *Bach in the World: Music, Society, and Representation in Bach's Cantatas* (New York: Oxford University Press, 2023), pp. 109–21.

Figure 7a. Gottfried Vopelius, Neu-Leipziger Gesangbuch, *Leipzig: Klinger, 1682, Te Deum, p. 473.*


An den Apostel-Festen.

Der Lobgesang der heiligen Väter/ Ambrosii, Bischoffs zu Meyland/ und Augustini, Bischoffs zu Hipponen/ welchen sie bey JEsus Heiligen Tauffe am Oster-Fest/ im Jahr nach Christi Geburt 387. miteinander gesungen/ und/ wie etliche wollen/ zu erst gestellet haben.

TE Deum lauda mus: Te Dominum confi te-

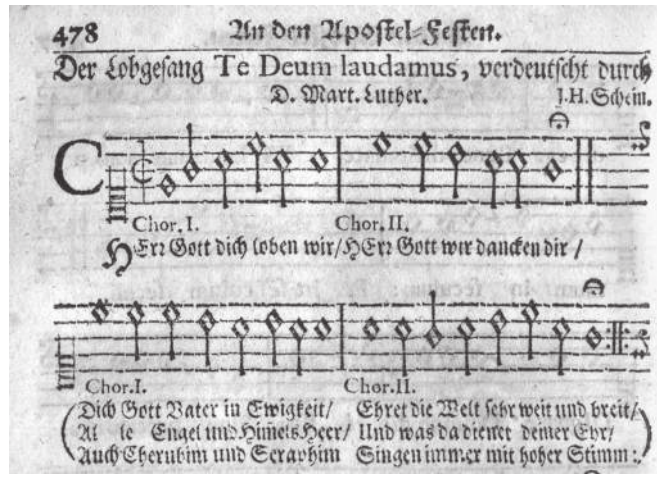
mur. TE æternum Pa trem: Omnis terra ve-

ne ra tur. TIbi omnes Angeli: Tibi cœ-

li

Gg 5

Figure 7b. Gottfried Vopelius, Neu-Leipziger Gesangbuch, *Leipzig: Klinger, 1682,* Herr Gott, dich loben wir, *p. 478.*



Bach's Te Deums reflect this complex history of sacred and secular significance. While Bach's settings are less militaristic, we also find that his pieces are often tied to celebrations of the authorities in the city of Leipzig. At the same time, the Ambrosian hymn also remained part of the daily morning service during the week, and it was sung by a group of schoolboys at 5:30 a.m.[11] Bach would have been familiar with both the Latin Te Deum as well as with Luther's German translation; the Leipzig hymnal provided both versions.

Despite his familiarity with the Latin text, in his own compositions, Bach only used the German translation. In its simplest form, we find settings of the hymn for choir (BWV 328) and an equally plain organ setting (BWV 725). In both compositions, Bach set the entire hymn in a compact, homophonic texture. Musically more interesting are settings that only feature parts of the Te Deum. Particularly noteworthy are the New Year's cantatas *Singet dem Herrn ein neues Lied* (BWV 190, 1724) and *Herr Gott, dich loben wir* (BWV 16, 1726).[12]

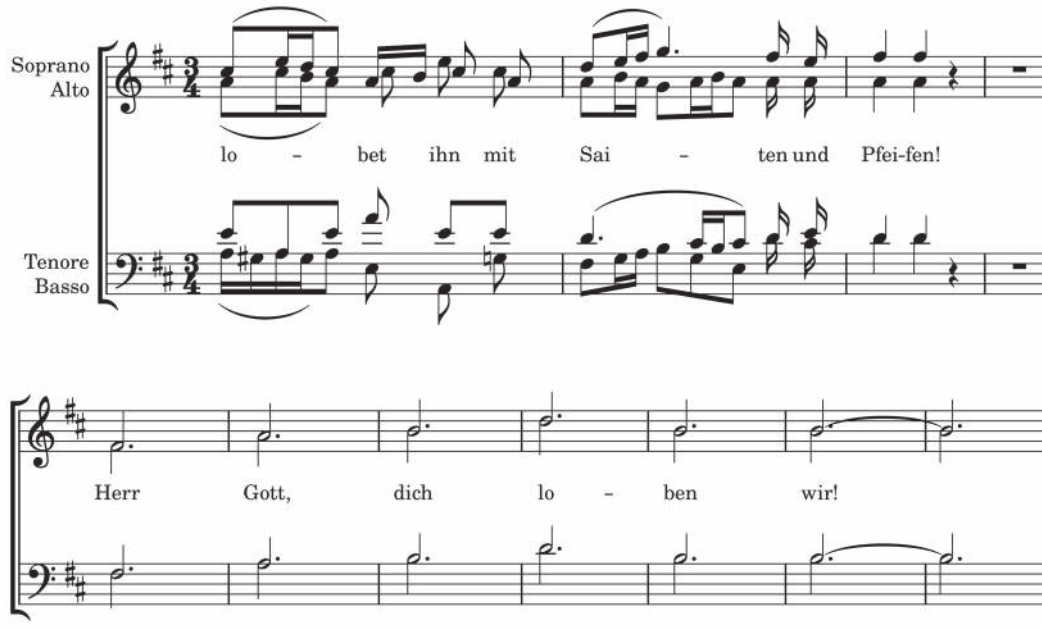
The two cantatas are quite different in character. *Singet dem Herrn ein neues Lied* is exuberant and welcomes the New Year with trumpets and drums.[13] Two years later, *Herr Gott, dich loben wir* starts the New Year in a more subdued tone with only oboes and strings. What connects the two works, however, is the use of sections from the Te Deum. And not only that: like in the litany discussed before, Bach adopts not only the melody but also incorporates some liturgical performance conventions as well.

[11]See Philipp Spitta, *Johann Sebastian Bach: His Work and Influence on the Music of Germany, 1685–1750*, vol. II (London: Novello, 1899), p. 266.

[12]Bach also used lines from the Te Deum in the final movements of the cantatas *Preise, Jerusalem, den Herrn*, BWV 119 and *Gott, man lobet dich in der Stille*, BWV 120.

[13]The practice of reciting the Te Deum at the beginning of the secular New Year dates back to the time before the Reformation, and it was common both in the Catholic Church and in the Lutheran tradition.

Figure 8. J. S. Bach, Singet dem Herrn, *BWV 190, mov. 1, mm. 75–85.*



In *Singet dem Herrn*, we hear the opening lines of the Te Deum twice. In the second movement, a recitative, the lines from the chant are embedded in a prayer for the New Year. Bach's setting alternates between recitative sections and the lines from the Te Deum set in a compact four-part texture:

Herr Gott dich loben wir!

Baß
Daß du mit diesem neuen Jahr
Uns neues Glück und neuen Segen schenkest

Und noch in Gnaden an uns denkest
Herr Gott, wir danken dir!

Tenor
Daß deine Gütigkeit …
Herr Gott dich loben wir!

Alt
Denn deine Vatertreu
Herr Gott, wir danken dir!

Lord God, we praise you!

Bass
That with this New Year
You grant us new fortune and new blessings

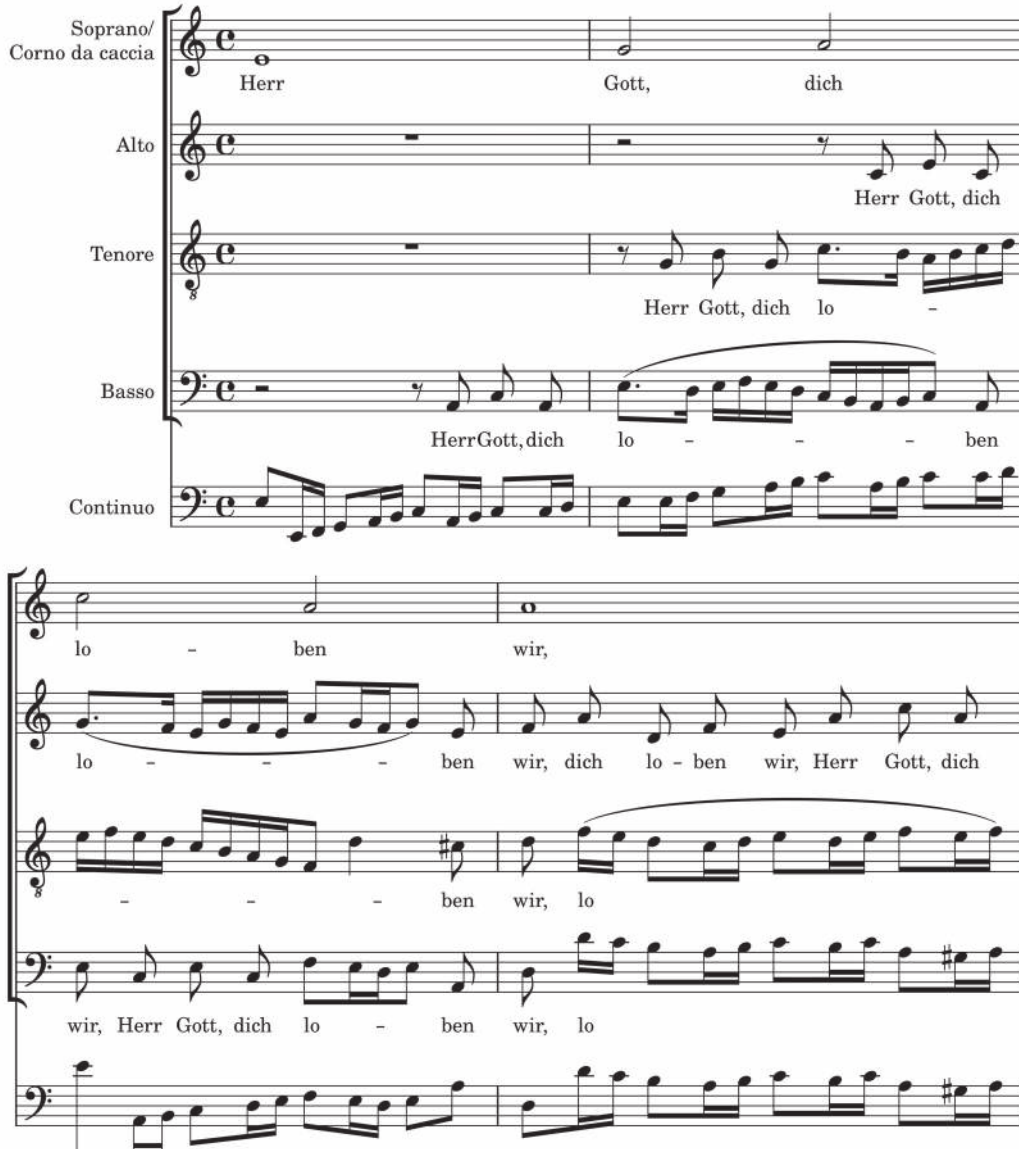
And still think of us with grace**.**
Lord God, we thank you!

Tenor
That your goodness. . .
Lord God, we praise you!

Alto
For your fatherly faithfulness. . .
Lord God, we thank you!

The same two lines from the chant already appear in the opening movement, where the text is interpolated into verses from Psalms 149 and 150. The inclusion of the Te Deum in the opening movement afforded Bach with an interesting opportunity to set the words in a particularly festive way. The primary texts for the movement are the psalm verses. The biblical texts are set in a concerto-like style with a densely polyphonic vocal texture. The embedded lines from the Te Deum, on the other hand, stand out, as Bach sets them in unison, chanted by the singers. The chant appears in the same way as it would have been sung in the liturgical settings during the week: in simple unison and without an elaborate vocal setting. The result is sublimely effective and displays Bach's skill for musical drama and his keen awareness of liturgical conventions. (The instrumental parts in Bach's manuscript are incomplete; the above example only shows the vocal parts.)

Figure 9. J. S. Bach, Herr Gott, dich loben wir, *BWV 16, mov. 1, mm. 5–8.*



When Bach returned to the Te Deum in *Herr Gott, dich loben wir* in 1726, his anonymous librettist left the words of the German Te Deum intact for the opening movement and then freely paraphrased the words in the following movements before returning to the original text again in the concluding hymn stanza.[14] The composer set the lines of the melody in a chorale motet for four voices, accompanied by the orchestra. The tune appears in the soprano and is clearly recognizable over the dense, polyphonic texture of other voices. The musical material of the polyphonic treatment in the lower voices is directly derived from the chorale melody, as can be seen in the music example above.

Instead of presenting the chorale melody in unison (which would have been the liturgical practice), Bach references the liturgical roots of the German Te Deum in a more subtle way. As the images from the Leipzig hymnal above show, the Te Deum, both in its Latin and in its German versions, was performed antiphonally. Two choirs or a cantor and a group of singers alternated line by line (see Figures 7a and 7b). Bach used a similar antiphonal plan when devising the architecture for the cantata movement. While the voices of the choir sing the whole hymn in a polyphonic setting, the instruments establish two different sonic groups.

Verse 1a	mm. 5–8	vocal and bc
Verse 1b	mm. 11–15	vocal, instrumental, and bc
Verse 2a	mm. 18–23	vocal and bc
Verse 2b	mm. 28–34	vocal, instrumental, and bc

Bach's calculated use of the instruments can easily be missed by a modern listener; however, once attuned to Bach's musical juxtaposition, it is quite clear that he establishes an antiphonal dialogue that reflects the performance of the Ambrosian hymn in its simplest form.

Transcending Boundaries

Students of Bach's works have often highlighted the degree to which his music is influenced by hymns and hymn tunes. Setting hymns was, quite literally, the daily bread of a Lutheran composer in the early modern period. But our overview has demonstrated that some of Bach's works also rely on chant both as a source of music material and in regard to performance conventions associated with chant melodies. It would be wrong to label these as either Catholic or Protestant traditions. The liturgical practices that are reflected in Bach's music rather represent a shared tradition and a musical language that transcends denominational boundaries. We can see this shared tradition in the compositions by other composers Bach performed on a regular basis in the Leipzig services, such as Palestrina and Caldara. But we can also see these traditions in the liturgical pieces and chant melodies that were common in the Lutheran services in the churches where Bach served as a church musician. When Bach cited this shared musical tradition in his works, he knew that not only he but everybody in the congregation would have been familiar with the chant melodies. ❖

[14]This practice was in line with many other chorale cantatas by Bach; see Markus Rathey, "Der zweite Leipziger Kantatenjahrgang: Choralkantaten," in *Bach-Handbuch 1*, ed. Reinmar Emans and Sven Hiemke (Laaber: Laaber Verlag, 2012), pp. 331–450.

Musician Nuns in Eighteenth-Century Bahia, Brazil

Musical education provided women with opportunities for upward social mobility.

by Rosana Marreco Brescia

Music and musicians have been essential to conventual life, and musician nuns all over the Catholic world have left a fascinating legacy of female music making that has only recently begun to be explored by scholars. Although music making was allowed and encouraged in female religious institutions, several rules were imposed by the ecclesiastical authorities who forbade and punished nuns for performing comedies, operas, and sacramental *autos*, even if they had a religious argument.[1] Music was accepted with several restrictions with regard to style, the instruments that accompanied the voices, and external influences on the liturgical milieu. The high-ranking clergy tried to avoid the performance of music with profane influence and the use of certain instruments inside the female convents, even though these prohibitions were not always respected. The chapter of Braga's cathedral, for example, besides forbidding the performance of theatrical works inside churches, churchyards, sacristies, and the interior dependencies of monasteries and convents, forbade the use of non-tempered instruments, such as the violin and the flute, as "they disturb the peace of the community."[2]

The fact that music performed such an important role in religious ceremonies and the fact that nuns did not hire external professional musicians in Portugal or in Portuguese America to perform on the most important dates of the religious calendar point to several areas of investigation. How could a woman become a musician in the eighteenth-century Portuguese world, and what kind of music accompanied the most important festivities and celebrations in the cloistered convents? Unfortunately no scores that were used during the eighteenth century in the first and most important convent of Brazil, Santa Clara do Desterro, survive. The

[1]Antónia Fialho Conde, *Cister ao Sul do Tejo: O mosteiro de São Bento de Cástris e a Congregação Autónoma de Alcobaça (1567–1776)* (Lisbon: Editora Colibri, 2010), p. 417.

[2]Chapter Acts of the Cathedral of Braga: Cabido da Sé de Braga, Actas Capitulares, no. 314, Arquivo Distrital de Braga, Fundo Monástico Conventual.

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primary sources available are thus the documents preserved at the Arquivo Histórico Ultramarino in Lisbon and the internal documentation of the convent preserved at the Archives of the Santa Clara Convent and the Cúria Metropolitana of Salvador, as well as reports of foreign visitors. These documents reveal how musicians enrolled in the convent, their musical education, their duties and rewards for performing, and the difficult responsibility held by the abbess of fulfilling the musical requirements of the convent throughout the century.

Although the similarities between the music produced in Portugal and Brazil are obvious, the social context is absolutely different in Brazil when compared to eighteenth-century Portugal. While in the metropole musicians were white middle-class men and women, Portuguese and natives of other European countries (mainly Italy), professional musicians in Brazil were primarily free Black and African-Brazilian men and women.[3] However, before approaching the subject of musician nuns in Luso-Brazilian convents, it is important to understand the role of women in Portuguese and Brazilian eighteenth-century society.

Eighteenth-Century Women in Portugal and Brazil

It is fairly well known that in the Ancient Regime, women were considered incapable of taking care of their lives without the guidance of a male figure. They were seen as complementary to men, and their education was designed to serve men. Humanist writers such as Erasmus of Rotterdam and Juan Luís Vives wrote that women should be educated only to be good daughters, wives, and mothers, and should leave their houses only when necessary. They should not have other female friends, and all their actions should be directed at seeking virtue.[4]

Female education in early eighteenth-century Portugal was even more restricted in comparison to other European countries. Even after some improvement by the end of the century, the great majority of Portuguese women, including upper-class women, were still illiterate and therefore considered less interesting than other Europeans. British traveler William Kinsey wrote as follows:

> How the Portuguese ladies pass their time within doors, except when listlessly gazing from the well-cushioned balconies, it is difficult to conceive; for decidedly, the cultivation of their minds, beyond some little trumpery accomplishments, forms a very small part of their daily employment. With all their beauty, they still want the dignity and the force of character that mark a highly cultivated and intellectual female in England. They may have vivacity of eye, but certainly not the spiritual elevation, the mental energy, and the chaste gaiety, which distinguish the higher class of females in our own country.[5]

[3]Maurício Monteiro, "Música e Mestiçagem no Brasil," *Nuevo Mundo Mundos Nuevo* <https://doi.org/10.4000/nuevomundo.1626>.

[4]Magdalena de Pazzis Pi Corrales, "Existencia de una Monja: Vivir el Convento, Sentir la Reforma (siglos XVI–XVII)," *Tiempos Modernos: Revista Electrónica de Historia Moderna,* 7, no. 20 (2010), 14.

[5]William Morgan Kinsey, *Portugal Illustrated in a Series of Letters* (London: Treuttel & Würtz & Co., 1829), p. 73.

Another report by Henry Shore confirms the opinion of William Kinsey. He wrote that all good writers commented on the "Asian reclusion" state in which the upper-class Portuguese women were kept, in complete ignorance and under the will of their jealous lords. This reminded him of the orient, where the harem was the rule, but looked awkward in a "civilized Christian country."[6]

On the other hand, Portuguese convents in the eighteenth century offered to their residents a certain type of freedom compared to that offered to noblewomen, even for those who had enrolled against their will.[7] In the great majority of Catholic countries, many cloistered women found in the arts a way to accept their destiny. A convent's cloister was an imperfect space where these women could achieve some education, develop their talents, and maybe accomplish some recognition for their art. Despite the reality outside the convent walls, a woman with literacy and music skills could be highly appreciated in religious institutions. Both in Portugal and Brazil, convents granted a significant number of benefits for ladies proficient in music.

The Brazilian society was even stricter regarding the condition of women in the seventeenth and eighteenth centuries. Young ladies from the virtuous elite of the capital of Brazil were rarely allowed to go out of their houses, only to fulfill religious obligations in most cases. It was a common saying that a woman got out three times in her life: for her baptism, marriage, and funeral. Although this sounds somewhat exaggerated, it shows how protected and isolated the precious (and rare) white women from the Portuguese elite were in America. Even after marriage, women left their houses to go to Mass early in the morning, always in serpentines or closed chairs carried by slaves so that they would not be seen by anyone outside their family circle, the only exception being the priest for confession. They wore thick cloaks over their dresses the few times they stepped out of their houses.[8] These cloaks covered them completely, avoiding the curious eyes of common men.

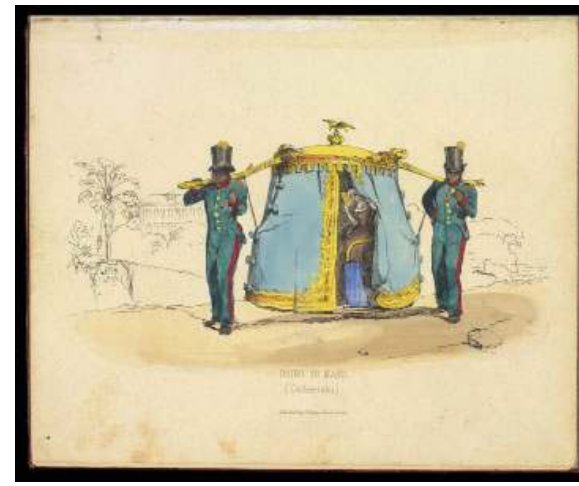

Figure 1. "Going to Mass," Frederico Guilherme Briggs (1813–1870), in Brazilian Souvenir: A Selection of the Most Peculiar Costumes of the Brazils *(Rio de Janeiro: Ludwig and Briggs, 1845), engraving 27.*

[6]Henry N. Shore, *Three Pleasant Springs in Portugal* (London: Sampson Low, Marston & Co., 1899), p. 25.

[7]Ana Vicente, "As Mulheres Portuguesas vistas por Viajantes Estrangeiros nos Séculos XVIII e XIX," in *El Viaje y la Percepción del Outro: Viajeros por la Península Ibérica y sus Descripciones (Siglos XVIII y XIX)*, ed. Ricarda Musser (Madrid/Frankfurt am Main: Iberoamericana/Vervuert, 2011), 179.

[8]Georgina Santos, "Papéis passados: A História das Mulheres a Partir da Documentação Arquivística," *Mulheres na Colônia* <http://www.historiacolonial.arquivonacional.gov.br/index.php?option=com_content&view=article&id=5347&Itemid=460#_ftnref9>.

In this deeply conservative society, convents performed a very important role since not every family could afford to marry all their daughters, according to the common practice of the eighteenth century, with people of the same socioeconomic condition, which had become an important issue for the elite families of Brazil. However, the Portuguese king had strong reasons not to allow the construction of female convents in Brazil since white women (preferably Portuguese) were needed to populate the colony.

The Convent of Santa Clara do Desterro

It was in 1646 that the Governor of Bahia, António Teles da Silva, and Bishop Pedro da Silva e Câmara wrote the first request for the establishment of a female religious institution in Brazil.[9] The metropole appeared to be reluctant about this, as "honest women" (meaning white women belonging to the elite, preferably Portuguese, families) should be available to marry Portuguese men who arrived in the colony or were already residents for the "propagation of the Lusitanian race."[10] Therefore, there should be no more convents other than those of the "missionaries who, by obligation and institution, had to preach the gospels and convert the natives."[11]

Figure 2. Convent of Santa Clara do Desterro, Salvador da Bahia, Brazil.

The arguments used by the principal families of the city to oppose this conviction were that there were too many elite young ladies in the colony with a fervent desire to serve God and that they could not accomplish their wish, as it was too expensive to send these ladies to a convent in the metropole. It was also an extremely dangerous trip, which they said should never be imposed on a woman. Another interesting argument was that "women were very fertile in Brazil and gave birth to innumerable female children."[12] Thus, those who did not possess sufficient heritage to marry their daughters with "quality people" risked marrying them to someone of an inferior social rank and losing their honor.

[9]Document containing the advice of the Overseas Council (*Conselho Ultramarino)* about a monastery for nuns that was requested by the city hall, the people of the city of Bahia, the Governor Antônio Teles da Silva, and Bishop D. Pedro (Salvador: April 12, 1646), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.1, d.66. Archival resources consulted for this essay are formatted according to the archive's system for precisely locating documents. "AHU" is "Arquivo Histórico Ultramarino," "ACL" is "Administração Central de Lisboa," "CU" is "Conselho Ultramarino," "cx." is for "caixa" ("box"), and "d." for "document."

[10]Anna Amélia Vieira Nascimento, *Patriarcado e Religião: as enclausuradas Clarissas do Convento do Desterro da Bahia 1677–1890* (Salvador: Conselho Estadual de Cultura, 1994), p. 51.

[11]Pedro Calmon, *História da Casa da Torre: Uma Dinastia de Pioneiros* (Salvador: Fundação Cultural do Estado da Bahia, 1983), pp. 158–59.

[12]Vieira Nascimento, *Patriarcado e Religião,* 52.

The kingdom had no interest, however, in allowing a significant number of women to leave the colony with the purpose of enrolling in religious institutions in Portugal. In 1732, King D. João V banned women of fertile age from leaving the colony and stipulated a fine of 2,000 *réis* and a two-month confinement for those who tried to send young ladies to convents in Portugal without the king's permission, ignoring his will.[13]

In the middle of this turmoil, and after many requests from the elite inhabitants of the Brazilian northeast, the first female convent for Portuguese Americans was founded in 1675 in the city of Salvador da Bahia, then capital of Brazil.[14] Initially, four nuns from the Santa Clara Convent of Évora, all wearing a black veil, were sent to Bahia to occupy the positions of abbess, major sacristan, doorman and vicar of the choir, and novice master and clerk.[15] The convent was founded by the colonial nobility and intended for the daughters of Bahia's elite, alongside the daughters of those who had served the Portuguese crown, those who had invested their money "in wars and, above all, those who had practiced an act of heroism, poured their blood and sacrificed their lives in defense of the Lusitanian colony."[16] However, this highly elitist rule was soon expanded as less heroic wealthy men in Brazil who were, in fact, merchants, officers, or even dealers also managed to enroll their daughters in the most important female religious establishment of Bahia.

It is also well known that not only virtuous ladies with a fervent desire to serve the Lord lived in Luso-Brazilian convents: illegitimate daughters, widows,[17] adulterous wives,[18] women with divorce sentences, and women with a sexual orientation outside the common norms, amongst others, were also sent to religious institutions as a way to remove them from social life and not damage the family's reputation. Most ladies also joined the convent with a significant number of employees and slaves:[19] owning slaves

[13]Secretaria de Estado do Brasil, Cartas Régias, Provisões, Alvarás e Avisos (February 20, 1733), Rio de Janeiro: Arquivo Nacional, 86.COD.0.952, v. 27, fol. 8.

[14]A copy of the foundation bull dated December 30, 1675 for the convent of Santa Clara do Desterro can be found here: Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.27, d.3350.

[15]Ana Cristina Pereira Lage, "Mulheres de Véu Preto: Letramento Religioso das Irmãs Clarissas na América Portuguesa," *História: Questões & Debates*, no. 60 (Jan.–June 2014), 124.

[16]Vieira Nascimento, *Patriarcado e Religião,* 81.

[17]There are several documents that confirm this statement. A letter by the chapter of Bahia to the King of Portugal references the fugue of Maria da Cinza de São José e Almeida, widow of Custódio Correia de Mattos, from the Convent of Santa Clara do Desterro where she was enrolled by royal order (Salvador: November 28, 1760), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.27, d. 5158.

[18]Letter from Governor Francisco da Cunha e Menezes to the Secretary of the Navy and Overseas, João Rodrigues de Sá e Melo, regarding the request of João Batista Coelho asking for his wife to be sent to the convent of Santa Clara do Desterro, or to any other convent, due to her marital infidelity: Government of Bahia (Salvador: April 27, 1805), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.10, d.873.

[19]Letter by Madre Maria Teresa de Jesus, a nun of the convent of Santa Clara do Desterro from Bahia to the Queen of Portugal requesting the permission to have a slave in her cloister cell (Salvador: November 6, b.1784), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005,

was contrary to the rules of Santa Clara and was deeply condemned by the ecclesiastical institutions throughout the centuries, apparently with no effect.

Music and Musicians in Portuguese and Brazilian Female Convents

The repertoire performed in conventual and monastic institutions occupied a central role in eighteenth- and early nineteenth-century Portuguese music productions. The oldest solo vocal works still preserved in Portugal are accompanied by the organ, harp, and strings; they date back to the second half of the eighteenth century, when the level of virtuosity of some of the nuns could be compared to singers from the most important opera houses in the kingdom.[20] Religious music in the eighteenth and nineteenth centuries in both Portugal and its colonies absorbed a great deal of influence from dramatic music. The repertoire performed in the churches and convents often ranged from the sacred to the profane, both in vocal and instrumental music. An interesting report reveals how interdictions on musical practice would make a convent "less attractive." During a visit to the convent of the Saboianas in Belém, British traveler William Beckford heard from the priest Teodoro de Almeida:

> In music we are not very strong. We do not allow *modinhas* [art songs] nor opera arias: the plainchant is all you can expect. Summarily, we are not worthy of receiving such distinguished visitors, and there is nothing that the world considers interesting to recommend us.[21]

On what concerns musicians, it is well known that musical knowledge and proficiency in singing or playing a musical instrument—mainly accompaniment instruments such as the organ, harpsichord, harp, or double bass—could be great qualities when enrolling a girl in a prestigious convent.

Proficiency in singing or playing a musical instrument—mainly accompaniment instruments such as the organ, harpsichord, harp, or double bass—could be great qualities when enrolling a girl in a prestigious convent.

cx.186, d.13738. Archbishop D. Joaquim writes in his letter to Minister Martinho de Melo e Castro about the incorrect procedure of the religious men and women of Brazil. He states that the nuns of Santa Clara had four or five slaves each: (Salvador, 1774), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.46, d.8698.

[20]A major collection of musical scores from the defunct convents of Portugal is preserved in the music section of the National Library of Portugal in Lisbon. The convents of São Bento da Avé-Maria and Santa Clara of Oporto, closed in 1892 and 1900 respectively, preserved hundreds of musical scores in concertato style, produced between 1764 and their final days.

[21]William Beckford, *A Corte da Rainha D. Maria I: Correspondência de William Beckford 1787* (Lisbon: Tavares Cardoso & Irmão, 1901), pp. 56–57.

great qualities when enrolling a girl in a prestigious convent. To those who did not have previous knowledge but demonstrated some talent in the art, music masters were hired on a regular basis to teach the religious ladies.[22]

The privileges conferred on a musician when enrolling in a convent were also quite generous in other European countries. In Italy and Spain, several cases are known where parents could save from twenty-five to one hundred percent of the dowry if their daughter presented good skills in music.[23] In Portugal, the situation was not different. Swedish traveler Carl Israel Ruders, who visited Portugal between 1798 and 1802, wrote about a humble family girl who lived in the convent of São João Batista of Lisbon and was accepted "only because she knew how to play the organ." As she had "a special musical gift, they ignored all the other arguments." According to the Swede:

> The two religious ladies reinforced the promise to allow us to listen to the new nun playing some profane works on the organ after the service. The nun performed two beautiful and difficult sonatas. But right after, unexpectedly, one of the nuns started shouting for us to leave the church. Then we heard that the abbess had forbidden the young musician nun to accept our compliments due to her young age. She was not older than twenty-four years old.[24]

The same practice was common in the convent of Santa Clara do Desterro. Among the nuns who joined the convent because they had musical knowledge rather than the requisite financial means to pay the expensive dowry is Joana Francisca de São José. Despite coming from a humble family, she was an excellent double bass player, having professed in 1740 with a black veil.[25] Tomásia de Santa Clara, who also came from a very poor family but learned how to play the organ "to please our Lord," was able to join the convent as well.[26] Margarida Dias Jardim, later called Margarida da Coluna, was taught how to read, write, and count, besides playing the organ. Even more curious are the cases of the daughters of Sergeant Major João Gomes da Silva, who in 1807 paid 4,000,000 *réis* to enroll his two daughters in black veil positions. However, one of them died only eight months after professing in the convent, and her position was given to a third daughter who was already a student at Santa Clara and was an excellent musician. The father did not have to pay the dowry for the profession of the third daughter if she committed to play in the religious ceremonies for the rest of her life.[27] Impor-

[22]I use the term "religious ladies" here to talk about not only the professed nuns but also the ones who had not taken their vows at the time, as well as the many other types of women living in Portuguese convents: students, widows, servants, musicians, slaves, etc.

[23]Craig A. Monson, *Divas in the Convent: Nuns, Music & Defiance in 17th-Century Italy* (Chicago: University of Chicago Press, 1995), p. 3.

[24]Carl Israel Ruders, *Viagem em Portugal: 1798–1802* (Lisbon: Biblioteca Nacional, 1981), pp. 58–60.

[25]Archive of the Convent of Santa Clara do Desterro, pasta 43, as cited in Vieira Nascimento, *Patriarcado e Religião,* 220.

[26]Vieira Nascimento, *Patriarcado e Religião,* 220–21.

[27]*Religiosas* (1740-1852). Archive of the Cúria Metropolitana de Salvador, as cited in Vieira Nascimento, Religião e Patriarcado, 220.

tantly, all the musicians who professed in that convent received the black veil independent of the dowry paid. The black veil nuns were the most cultivated women in the conventual hierarchy, highlighting the importance given to musician nuns. The dowry to enroll a black-veiled nun was 600,000 *réis*, while a white-veiled nun needed to pay only 300,000 *réis*.[28]

Even though music was essential to the religious services, the convent of Santa Clara do Desterro, however, had innumerable problems fulfilling the necessary number of musician nuns: those who were proficient in certain instruments got sick, grew old, or died, leaving the positions empty.[29] In 1710, the abbess asked permission to receive two young ladies who played the organ and the harp as supernumeraries, since the nuns who played these two instruments were old and sick, and no one in the convent knew how to play them.[30] The young lady who played the harp gave up her position to get married, but the organist remained with the intention to join the community of Santa Clara. In 1718, the abbess wrote to King D. João V informing him that the convent was in great need of musicians for both the plainchant and organ chant,[31] and that in the city of Salvador, there were the daughters of Capitan António Rodrigues de Miranda who were excellent musicians. One of them played the harpsichord, an instrument that no one in the convent knew how to play at that time. According to the abbess, these ladies wished to join the convent and would be especially useful for the liturgical services,[32] although her opinion was quite contrary to that of the two candidates, who did not feel any particular inclination for religious life.[33]

Even with all the privileges conferred on the musicians, not all the nuns wished to learn the art of music. The pastoral letter of Manuel de Santa Inês of 1764 clearly mentions that all the religious ladies were obliged

[28]Frei António de Santa Maria Jabotão, *Novo Orbe Seráfico Brasílico ou Crónica dos Frades Menores da Província do Brasil* (Rio de Janeiro: Typ. Brasiliense de Maximiniano Gomes Ribeiro, 1858), pp. 634–35.

[29]Several documents about the lack of musicians in the convent of Santa Clara do Desterro were produced throughout the eighteenth century. One interesting example, dated November 14, 1724, is the report of the Overseas Council about a requirement of the abbess to address the lack of nuns proficient in the art of music: Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.20, d.1788.

[30]Letter of the Overseas Council to the King of Portugal regarding the request of the abbess and nuns of Santa Clara do Desterro to receive two young ladies, daughters of Manuel Rodrigues Pedreiro, who play the harp and the organ: *Conselho Ultramarino* (Salvador: November 12, 1710), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.6, d.536.

[31]"Organ chant" or "canto de órgão" is the Iberian term for polyphony in the Renaissance and Baroque periods, as opposed to "canto llano" in Spanish or "cantochão" in Portuguese, which mean "plainchant."

[32]Letter by D. Sebastião Monteiro de Vide, Archbishop of Bahia, to the King of Portugal informing him about the request of the abbess of the convent of Santa Clara do Desterro to accept in the convent Francisca Maria Xavier and Leonor de Jesus, daughters of Captain Antônio Rodrigues de Miranda (Salvador: June 23, 1716), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.10, d.873.

[33]Letter of the abbess of the convent of Santa Clara do Desterro to the King of Portugal (Salvador: November 20, 1723), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_004, cx.18, d.1601.

to praise the Lord with chant, but some nuns of the convent of Santa Clara refused to learn how to sing so that they would not be forced to intone the psalms. The prelate then determined that if a nun did not sing because she did not have the knowledge to do so, the abbess could force her to learn, and if she still refused, she would be deprived of the "community meal."[34] Meanwhile, when the musician nuns accomplished their duties, they received special lunches,[35] doubtless an extra incentive to learn and perform music during the convent celebrations. Preserved documents of some Portuguese convents show that musician nuns were even paid to sing in the most important celebrations. Between 1805 and 1807, the main singer of the convent of São Bento da Avé-Maria in Oporto received 14,400 *réis*, while the chapel master received 57,600 *réis*.[36]

How did a person in Bahia gain a musical education? There were mainly four possibilities for learning music in eighteenth century Brazil: with the Jesuits in their houses and seminaries, with a music master (*mestre de solfa*) at the seminaries, with a music master at the mother churches and cathedrals, and with a private music master.[37] When considering the possibilities for a woman to learn the art of music (before enrolling in a female convent), only the fourth was available. In cases where a young lady would be taught the art of music, we notice that the same occurred for other female family members. The mention of musician sisters is quite frequent in the documents of Santa Clara do Desterro, which confirm that teaching a daughter how to play an instrument could effectively be considered an investment on the part of their parents. We also notice a great number of female musicians with military fathers, which is not odd considering that many military men were instructed in music and could therefore instruct their daughters themselves or provide them with a music master.

It is also important to note that in Brazil the great majority of musicians who performed both in sacred venues and opera houses were Black or African-Brazilian. These men were never slaves, but their color forbade them from accessing positions directly related to the immediate dynamics of the economy. Therefore, they devoted themselves to the arts and other crafts.[38] It is possible that refusing to take part in the musical ensemble of the convent was, above all, an elitist choice.

Anna Amélia Vieira do Nascimento affirms that knowing how to read, write, count, play an instrument, or sing were not activities recommended to elite ladies, since it was important for daughters of the most

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[34]Pastoral letter of Archbishop Manuel de Santa Inês to the nuns of the convent of Santa Clara do Desterro in which he refers to the abuses and relaxation of the rules he found during his visit to the convent (Salvador: June 9, 1764), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.35, d. 6556, fol. 3v.

[35]Vieira Nascimento, *Patriarcado e Religião,* 220–21.

[36]Elisa Lessa, "Os Mosteiros Beneditinos Portugueses (séculos XVII a XIX): centros de ensino e prática musical" (Ph.D. diss., Universidade Nova de Lisboa, 1998), 334.

[37]Fernando Binder and Paulo Castagna, "Teoria Musical no Brasil: 1734–1854," in *Actas do I Simpósio Latino Americano de Musicologia* (Curitiba: Fundação Cultural de Curitiba, 1998), 198–217.

[38]Maurício Monteiro, "Música e Mestiçagem no Brasil," *Nuevo Mundo Mundos Nuevo* <https://doi.org/10.4000/nuevomundo.1626>.

prestigious families to be kept in ignorance so they would be more obedient to the patriarchal authority.[39] On the other hand, investing in the musical education of a middle or lower class girl could exempt them from paying the high dowry required for the regular nuns who did not know music. They would enroll in a prestigious institution in a high position (black veil) and live side by side with ladies from the most prestigious families of the colony.

Coming back to the music performed in the convent of Santa Clara, a remarkably interesting description was left by a French traveler who visited Bahia at the beginning of the eighteenth century. In 1717, the traveler Guy le Gentil de la Barbinais was invited by the viceroy of Brazil, Pedro António de Meneses Noronha de Albuquerque, to attend a Christmas celebration prepared by the nuns of the Desterro convent. After a superb dinner offered by the viceroy, the guests went to the church of the convent at 10 p.m. La Barbinais explains that in Portugal (and obviously in its colonies), it was common for young nuns to practice the whole year for a few songs to be sung on Christmas Eve. In the Desterro convent, these young nuns sang from the upper choir, which was open, unlike the lower choir, which was closed by double railings, and each one of them had their own instrument: guitar, harp, tambourine, etc. The chaplain sang the psalm *Venite Exultemus*, and after a brief signal, the nuns started to sing the songs they had carefully practiced. According to the Frenchman, due to the diversity of the songs and voices and the untuned instruments, the audience felt a fair desire to laugh. The nuns jumped and danced, making a great noise, reminding La Barbinais of the curious event of the nuns in Loudun in his home country, where tradition says that many Ursuline nuns were possessed by the devil in the 1630s. However, the Bahia nuns seemed to be "possessed by a lighter and younger devil."[40]

Figure 3. Guy le Gentil de la Barbinais, Nouveau Voyage autour du Monde *(Paris: Flahault, 1727), p. 206.*

Of course, one must consider that reports written by northern European travelers are often deprecatory and prejudgmental about everything that differed from the common

[39]Vieira Nascimento, *Patriarcado e Religião,* 221.

[40]Guy Le Gentil de la Barbinais, *Nouveau Voyage autour du Monde* (Amsterdam: P. Mortier, 1728), pp. 206–10.

practice in their home countries.[41] However, the music performed during the Christmas celebrations in the convent of Santa Clara of Salvador was shocking even to a Portuguese man. Bishop Manuel de Santa Inês also wrote about it in his letter of 1764. He says that the devil was introduced to the convent and that the nuns, instead of singing Matins on Christmas Eve properly, introduced some *tonilhos* or *toados*, which despite being sacred, are "according to the style of the land, indecent."[42] Regardless of the poor impression La Barbinais and Manuel de Santa Inês had of the musician nuns of Santa Clara, their reports confirm the importance of the music performed by the nuns in the most important ceremonies at the convent of Santa Clara do Desterro.

Conclusion

In both Portugal and Brazil, being proficient in music was a way of gaining access to an elite institution without having the financial means to do so. It was an important way for girls of humble origin to join a convent established to welcome the daughters of the most prestigious families of the colony. It could be a shortcut to living among the noblest ladies of the colony without belonging to a family with great honors or possessions. In the elite convents of Europe, a few less-privileged ladies also used their musical knowledge to gain access to important convents, but in Portuguese America, the social context was considerably different. White ladies from Portuguese families and daughters of important colonial administration personalities lived side by side with daughters of rich men with no social status—and sometimes with dubious reputations—and the considerable number of slaves and servants who worked for the upper-class nuns and lived inside the convent walls. Some of these upper-class ladies refused to learn music and sing or play during the ceremonies of the convent of Desterro, even after several recommendations from the religious superiors and with the threat of being deprived of convent meals. In a context where outside the convent walls the great majority of musicians who performed in sacred and profane celebrations were not white, would a white musician inside a convent suffer some kind of prejudice in performing an art very much associated with African-Brazilian people? The fact is that some of the musician nuns of Santa Clara do Desterro would never have had access to a prestigious establishment if they had not known how to sing or play an instrument. A cloistered life, doubtlessly more constrained, came with physical and financial security, which was hard for a poor girl to achieve outside the convent walls. The convent of Santa Clara do Desterro of Salvador presented a considerably more complex and heterogeneous community in which music played a fundamental role in a certain social mobility, even if this mobility did not exempt them from the enormous prejudice which was so rooted in Bahia's society throughout the seventeenth, eighteenth, and nineteenth centuries. ❖

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[41]Rui Vieira Nery, "Olhar Exterior: Os Relatos dos Viajantes Estrangeiros como Fontes para o Estudo da Vida Musical Luso-Brasileira nos Finais do Antigo Regime," in *A Música no Brasil Colonial: Colóquio Internacional,* ed. Rui Vieira Nery (Lisbon: Fundação Calouste Gulbenkian, 2001), 72–91.

[42]Pastoral letter of Manuel de Santa Inês (Salvador: June 9, 1764), Lisbon: Arquivo Histórico Ultramarino, AHU_ACL_CU_005, cx.35, d.6556.

Repertory

The Offertory Proper: Motets that Maintain the Plainchant Ethos

The structure of the offertory with its verses provides several interesting options for the integration of chant and polyphony within this place in the Mass.

by Nicholas Lemme

Programming vocal repertoire for the Mass is, on the one hand a great challenge, and on the other something that is effortless. It is effortless in that the proper texts, melodies, and musical forms have been handed down to us after being developed and crafted for over two millennia under the guiding hand of the Holy Spirit. It is for this reason—and because it is the very prayer of the liturgy—that the church labels our plainchant repertoire as a "treasure of inestimable value, greater even than that of any other art."[1] And, it is because of this musical heritage that we say that "liturgy cannot be 'made' . . . it has to be simply received as a given reality and continually revitalized."[2] When we consider that liturgy and its music are received and not made, programming music for its various parts becomes somewhat less daunting. This is not to say that *only* Gregorian chant should be sung at the liturgy, but rather that it should be given "pride of place," and that everything should flow from its essence, so that the plainchant *ethos* may emanate.

Since the birth of polyphony, a music that came forth from the womb of Gregorian chant, a balance has been sought between the prescribed monophonic repertoire and its multi-voiced successor. In the late nineteenth century this balance skewed to the overly romantic rose-colored airs that were influenced by opera and the concert stage. It was this environment that

[1]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum concilium* (December 4, 1963), ¶112.

[2]Pope Benedict XVI, *Feast of Faith* (San Francisco: Ignatius Press, 1986), pp. 66–67. "For . . . liturgy goes beyond the realm of what can be made and manipulated; it introduces us to the realm of a given, living reality, which communicates itself to us. . . . the 'creativity' involved in manufactured liturgies has a very restricted scope. It is poor indeed compared with the wealth of the received liturgy in its hundreds and thousands of years of history."

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prompted Pope St. Pius X to remind church musicians worldwide that the liturgy is not deprived of its solemnity when only Gregorian chant is sung.[3]

Nevertheless, man, being a dynamic creature with a creative intuition (created in the image and likeness of the Divine Creator), has for centuries sought to write music for the liturgy, presumably with its "general scope" in mind, which is "the glory of God and the sanctification and edification of the faithful."[4] Realizing this, the Occidental Church has been careful not to completely restrict the creation and use of newer music as long as it imbues its three defining qualities of sacredness, beauty, and universality.[5]

In fact, one could assert that the church throughout history has promoted the "progress of the arts" within the sacred liturgy[6] with the understanding that "the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple."[7]

The challenges of choosing vocal repertoire are many. In addition to considering the liturgical texts, the Gregorian propers, and the liturgical "theme," one must also consider abilities of the choir, the number of singers, the rehearsal time (oftentimes

[3]"The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone." Pope Pius X, Motu Proprio, *Tra le sollecitudini* (November 22, 1903), ¶3.

[4]*Tra le sollecitudini*, ¶1.

[5]*Tra le sollecitudini*, ¶2. "Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them."

[6]*Tra le sollecitudini*, ¶5. "The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

"Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces."

[7]*Tra le sollecitudini*, ¶3. "On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple."

not enough!), and the tastes of the pastor—all of which are determinate factors when choosing suitable repertoire for the liturgy.[8]

With the exception of choral programs where polyphonic Masses are the norm, it is typical for a parish choir to sing a motet after either the prescribed offertory plainchant or communion chant with its verses.[9] Choosing music—not excluding organ repertoire and improvisation—that is conducive to the plainchant ethos is paramount in maintaining the prayerful atmosphere that the Gregorian proper creates as the last note is sung.[10]

Maintaining the plainchant *ethos* can be achieved in a variety of ways, but for the remainder of this article I will give two examples of ways the offertory plainchant and it verse(s) can be utilized when selecting polyphonic repertoire.[11]

The Offertory as a Responsory

The offertory, in its traditional form, is a responsory, its structure being a corpus chant followed by a verse(s) and then a repeat of a portion of the corpus or the corpus in its entirety.[12] Typically one melismatic verse from the Offertoriale followed by a repetition of the corpus times out well for the Tridentine Mass, whereas two verses with the response will most likely leave the celebrant waiting. Another typical option during a *missa cantata*—again, if the organ is not employed—is to sing a motet along the lines of the liturgical theme.

A third option, a hybrid of the two, is to incorporate a polyphonic setting of the offertory or its verse so that the two contrasting parts are heard as a unified composition (e.g., plainchant, verses set to a psalm tone, followed by a polyphonic setting of the plainchant corpus; or plainchant corpus, polyphonic setting of the verse, followed by a repeat of part or all of the plainchant). This "hybrid" option seems most fitting when maintaining the plainchant ethos. The seamless movement from plainchant to polyphony—given that the motet "savors the Gregorian form"—blossoms in the ears just as higher truths visit the mind in contemplation. It lifts the listener to new heights without resorting to sentimentality. It makes straight the path that leads to the liturgical drama that is to unfold at the altar.

[8]A multitude of options exist when programming choral music from outside of the Gregorian repertoire, although many exploratory resources can be found with the advent of online sacred music databases such as cpdl.org or imslp.org.

[9]That is to say if the organ is not legitimately "filling" this time.

[10]I am sure that many readers have experienced the silence that a plainchant leaves in its wake being unpleasantly broken with a chord played *forte* in an unrelated key on the organ or by a saccharine-flavored hymn or motet.

[11]This approach to programming polyphonic repertoire began, for me, when I discovered Heinrich Isaac and Ludwig Senfl's *Choralis Constantinus* and began using their communion motets in *alternatim* with the plainchant (e.g., plainchant—psalmody—motet setting of the antiphon).

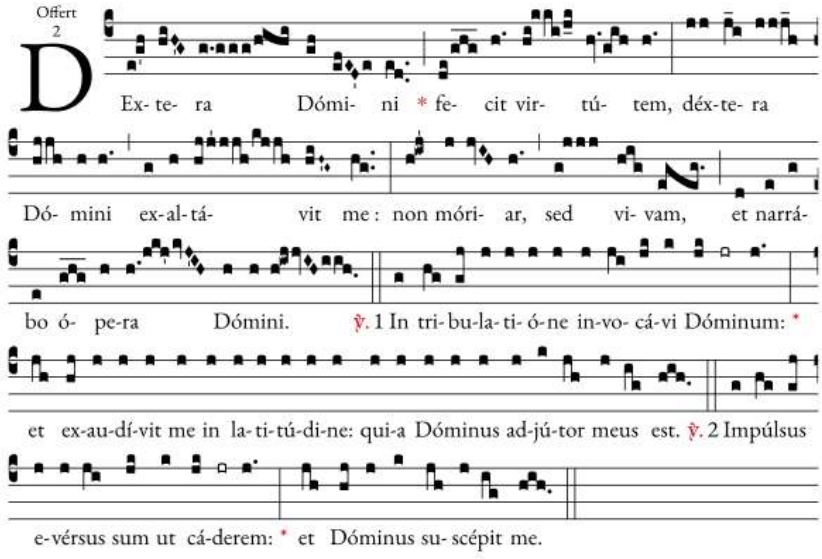
[12]This response form is still prescribed for the Offertory for the Mass of the Dead, *Domine Jesu Christe*.

Offertory for the Third Sunday after Epiphany and Holy Thursday

Déxtera Dómini

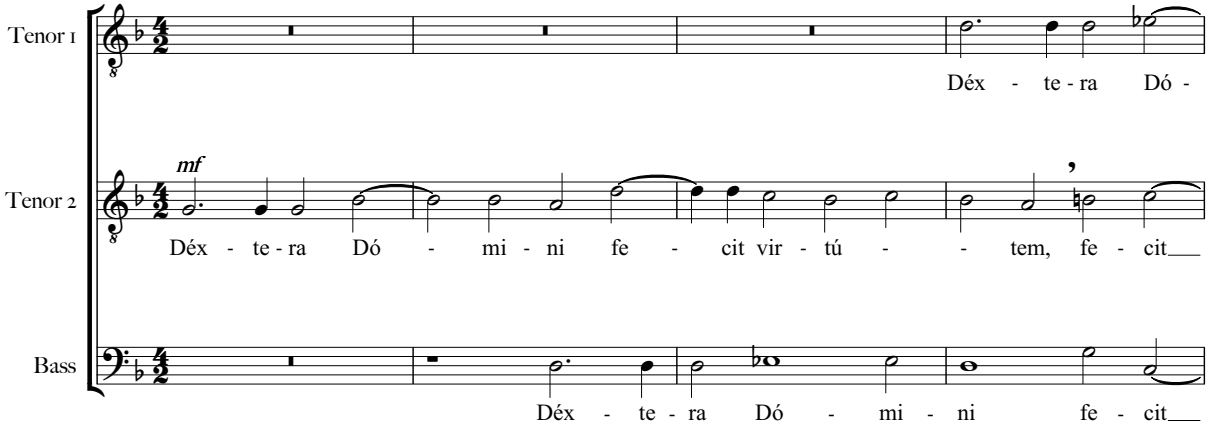
for Choir (TTB) a cappella

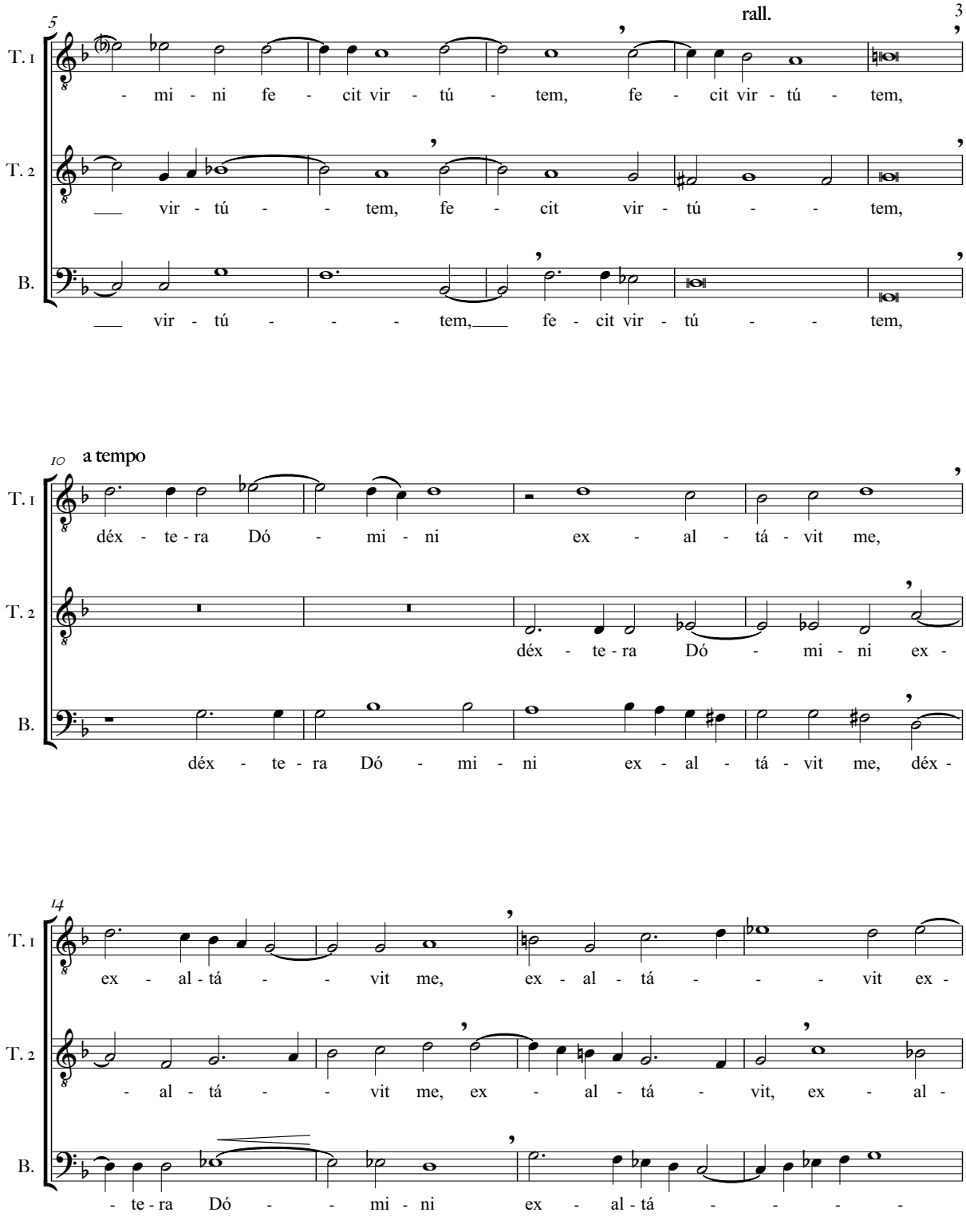
Psalm 117 (118): 16, 17, verses 5, 13

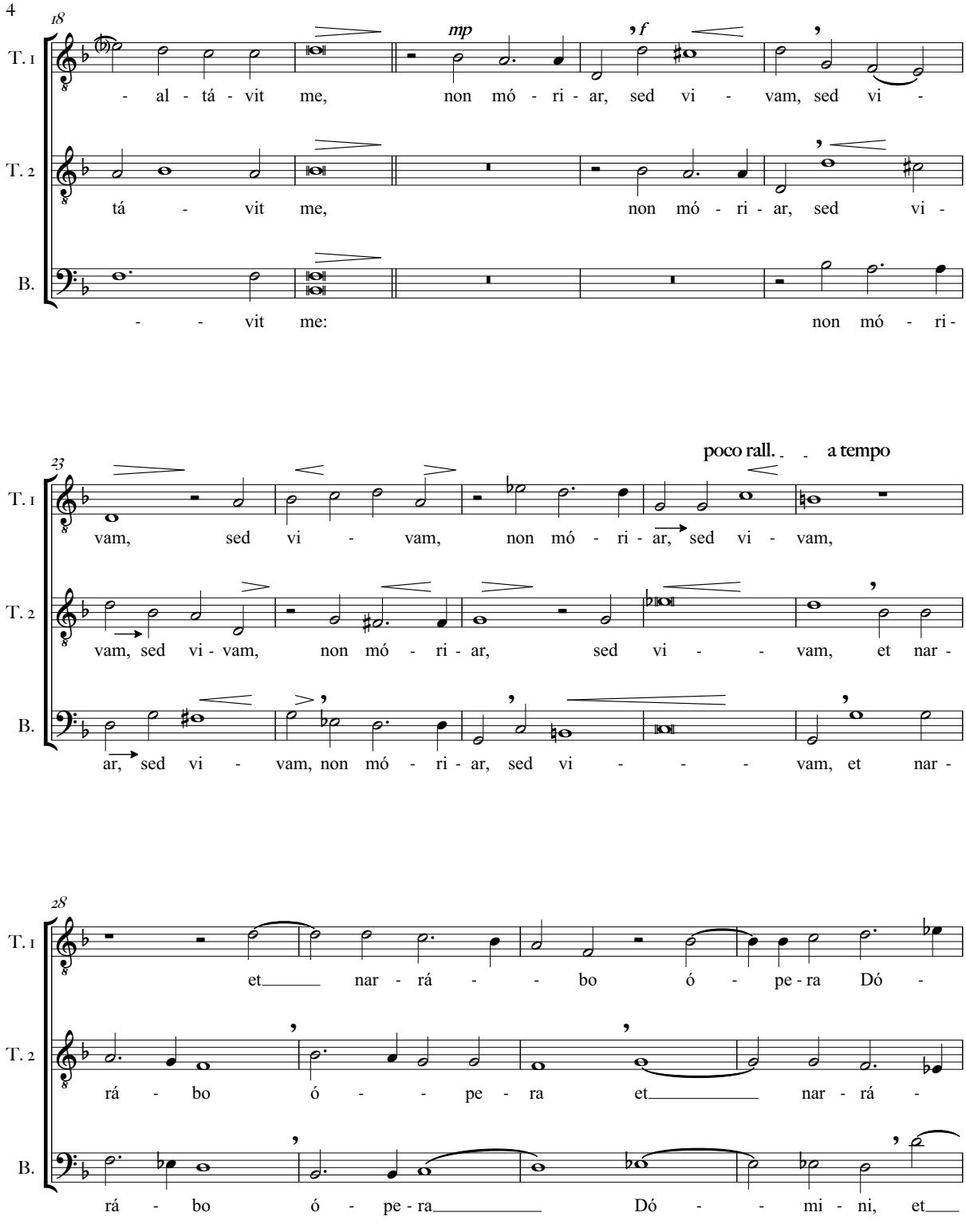


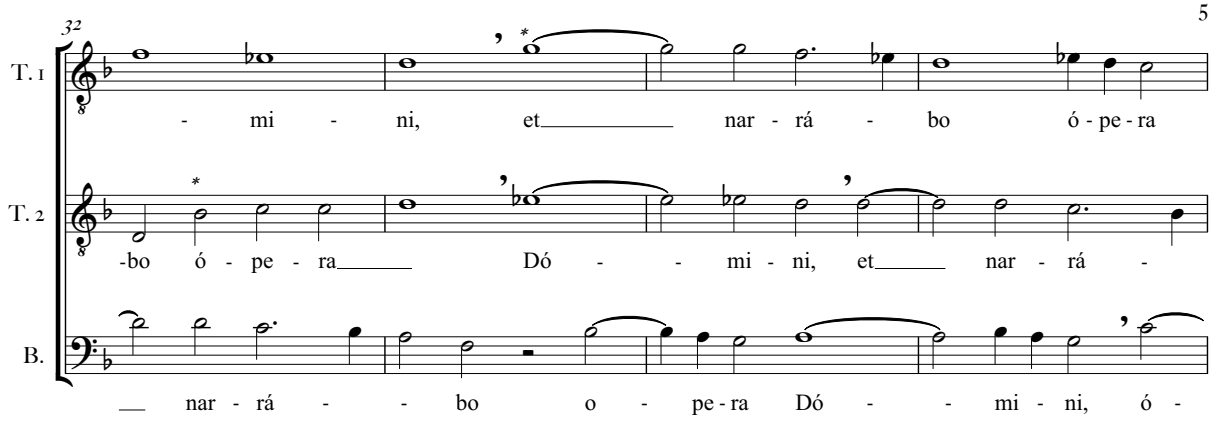
The right hand of the Lord hath wrought strength: the right hand of the Lord hath exalted me: I shall not die, but live, and shall declare the works of the Lord. V.1 In my trouble I called upon the Lord: and the Lord heard me, and enlarged me. The Lord is my helper. V.2 Being pushed I was overturned that I might fall: but the Lord supported me.

Francesco Feroci
(* 1673-1750)

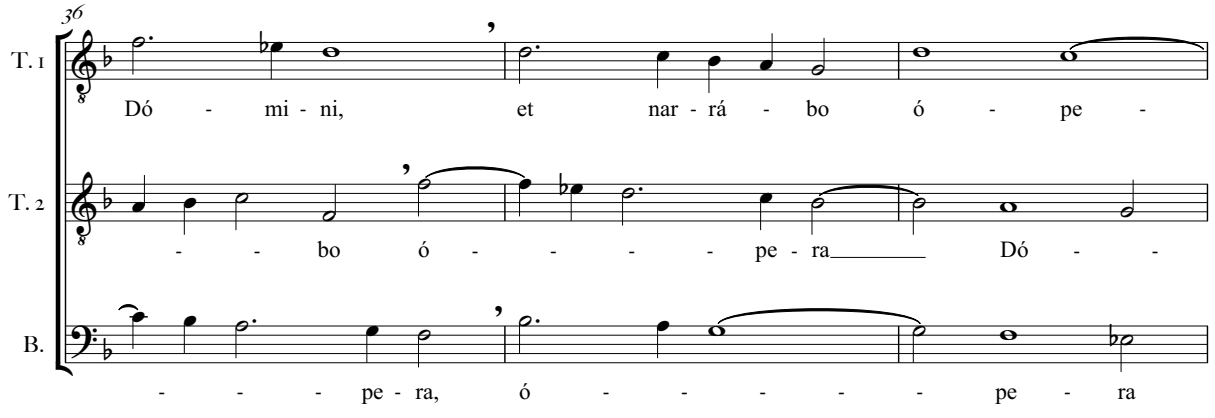


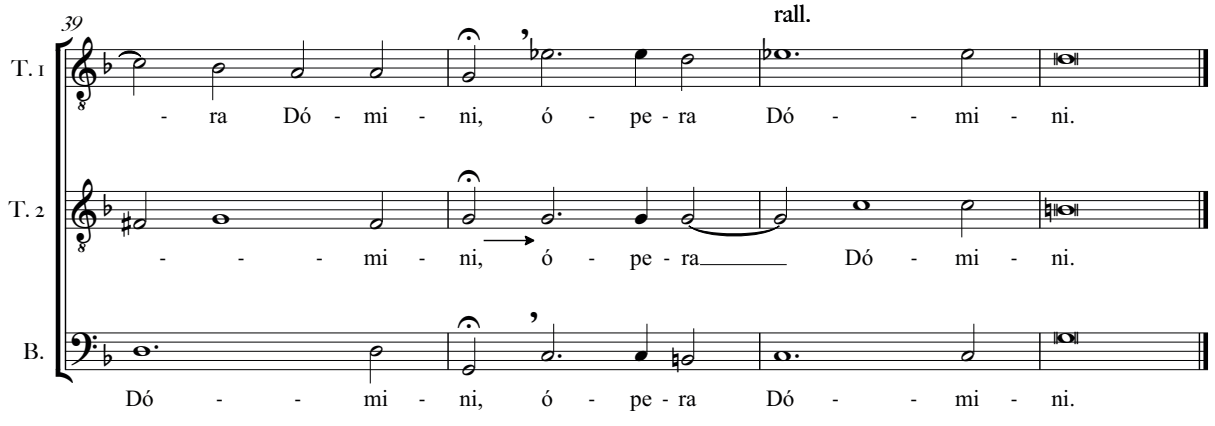






* T2: *opera Domini 8va mm.32-34:* TI: *et narrabo opera Domini 8va mm. 34-36* ed. n.e.lemme





Dextera Domini

One example of this hybrid approach is the pairing of the mode-two offertory plainchant *Dextera Domini,* and the TTB setting of the same text by Francesco Feroci (1673–1750). Depending on the speed of the celebrant, one could either sing the Gregorian verse or the verses set to a mode-two psalm tone, and then repeat the corpus text using the TTB motet. The plainchant, a transposed mode two, has as its final, *la,* with a limited upper range, which allows it to be pitched as *la* = G.[13] Following the verse with Feroci's G minor motet seems to compliment the Gregorian proper so well that the motet leaves an impression upon the ears similar to the way the sun fills the eyes as it crests dawn's horizon.

> Dextera Domini fecit virtutem, dextera Domini exaltavit me: non moriar, sed vivam, et narrabo opera Domini. (Ps. 117[118]: 16–17).
>
> The right hand of the Lord hath wrought strength; the right hand of the Lord hath exalted me. I shall not die, but live, and shall declare the works of the Lord.

The motet begins where the chant left off, on final *G*. Its simple motif outlines a minor triad, melodically elevating the tonic accents of the words only to lay them down gently on lower pitches, a compositional element of text setting found most notably in the Gregorian repertoire. The other voices follow suit in the imitative style. The use of B-naturals throughout the piece, indicating a G-major tonality, gives the text a silver lining amidst the looming Passion that hangs in the air on Holy Thursday. Perhaps this is Feroci's late Renaissance/early Baroque way of pointing out the juxtaposition of the Passion of Christ (G minor) and his Resurrection (G major), for after this offertory is sung, the church will enter into the holy sacrifice of the Holy Thursday Mass and then the liturgy of Good Friday, only to experience "the right hand that hath wrought strength" in the Resurrection on the Easter Vigil.

In mm. 10–19 the imitative interplay between minor and major continues, but this time the motif begins on the dominant of the key. This compositional technique is also frequently found in Gregorian chant where the first phrase uses the final (of the mode) as its springboard, and the second phrase uses the dominant (e.g., the introit *Statuit*).[14] The second part of the text, "the right hand of the Lord has exalted me," uses higher melodic content, thus clearly painting the text while at the same time causing an overall compositional arc, which is typical of most melodic shapes within Gregorian chant, if not most great music. This section cadences in mm. 17–18 ending with a B-flat major chord, the relative major key to G minor, thus giving the listener a sense of finality, but not a complete repose as would a tonic G chord.

The motet now seamlessly transitions with a downward three-note motif on the words, "non móriar" (I shall not die), a textual-melodic representation on the thought of death similar to Henry Purcell's *Dido's Lament* passacaglia. The descent is soon rebounded on the words "sed vivam" (but

[13]One could pitch this down a half-step if desired.

[14]*Liber Usualis*, p. 1182.

live); the interplay between the two is imitated in all of the voices as the text repeats, sometimes using C#, suggesting a D-major tonality (the dominant of tonic G). This antecedent clause briefly cadences on G major in m. 27, much like the meditative pause at the asterisk in psalmody.

The subsequent clause of "et narrabo opera Domini" (and declare the works of the Lord) offers the answer to the previous phrase by imitative motifs, each beginning on successive upward pitches of the tonic triad. It is in this section that we hear the "living" psalmist proclaiming the works of the Lord, the good news, with the most exuberant music found in the piece. Here, the melodic lines soar in the higher parts of the voices creating a natural crescendo. The harmonic rhythm slows in mm. 38–39 as all voices float gently down to a tonic G. The last two measures homophonically proclaim the "works of the Lord" with a plagal "Amen" cadence (iv-I6-iv-I) giving the listener a sense hopeful repose.

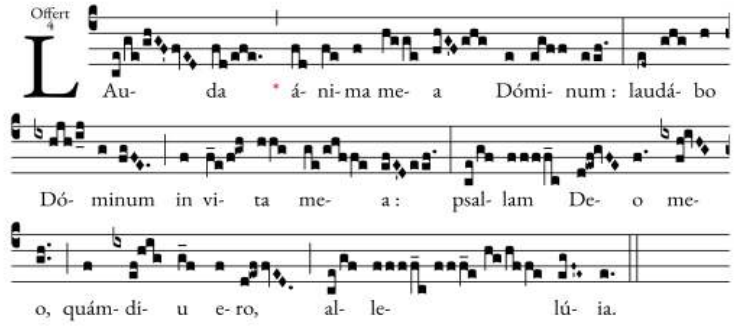
It is in this section that we hear the "living" psalmist proclaiming the works of the Lord, the good news, with the most exuberant music found in the piece. Here, the melodic lines soar in the higher parts of the voices creating a natural crescendo.

*Offertory verse for the Third Sunday after Easter**

Qui Custódit Veritátem

for Choir (TTB) a cappella

(2020)



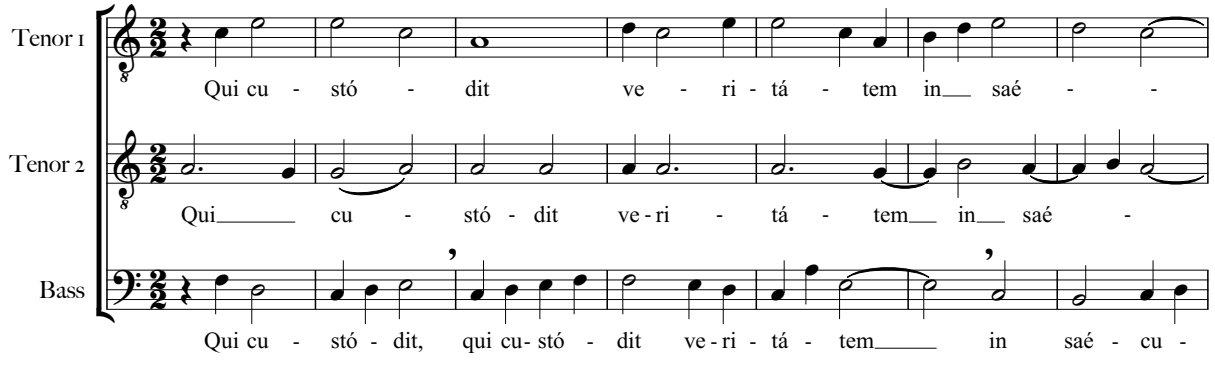
Praise the Lord, O my soul: I will praise the Lord in my life:
I will sing a song to God as long as I shall be, alleluia. -Ps. 145: 2

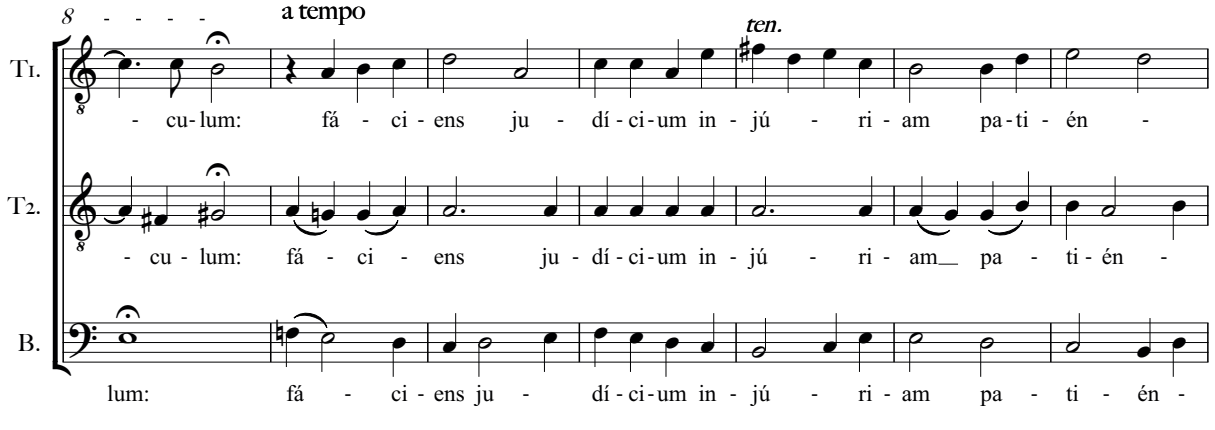
Psalm 145:7

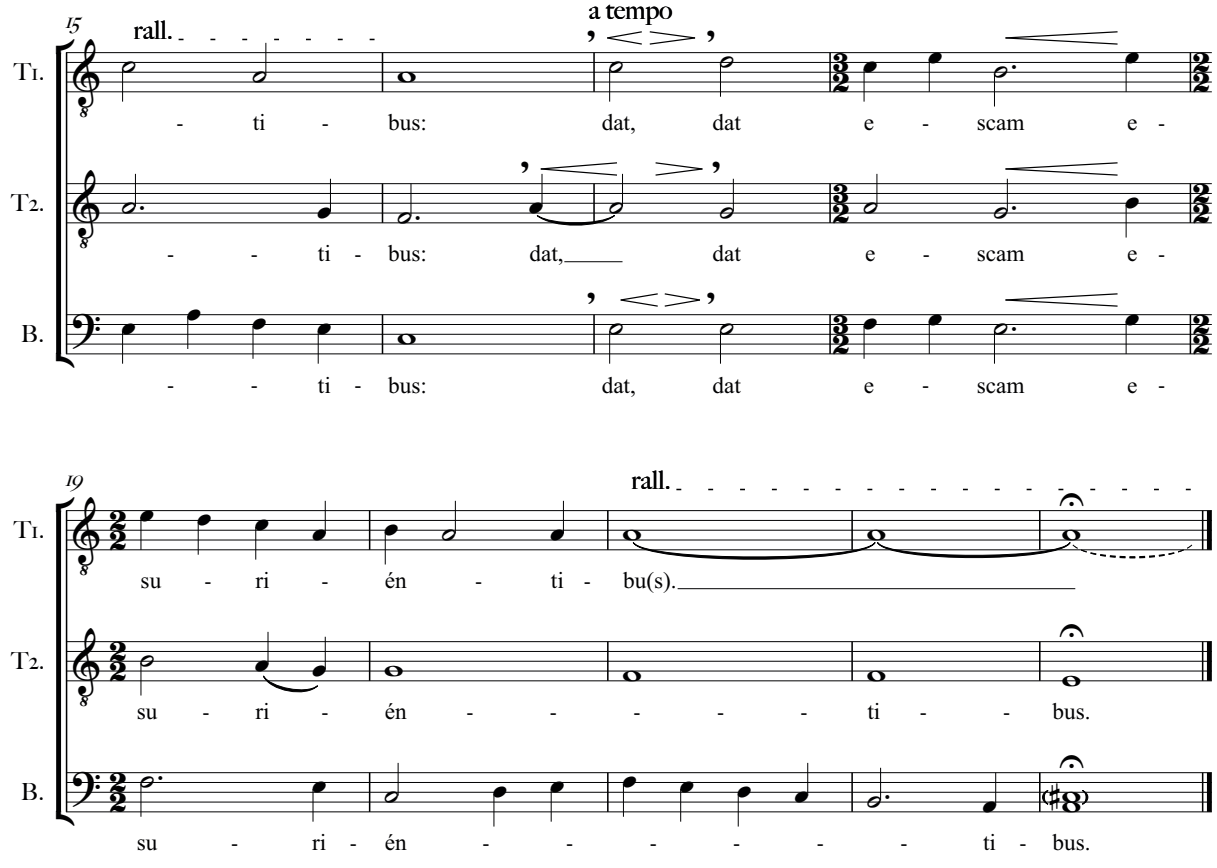
n. e. lemme
(* 1978)

Adagio

rall.







Translation

Who keepeth truth for ever:
Who executeth judgment for them that suffer wrong:
Who giveth food to the hungry.

Performance Notes

*This motet may be sung on its own, but is intended to be sung in place of the plainchant verse for the Mode 4 Offertory response, *Lauda, anima mea*.

In this case, the chant response would again be sung from *Psallam* until the end.
A higher "la" ison (A) is recommened on the repeat of the chant.
An additional low "la" (A) is also recommend during the final *Alleluia*.

One last short motet that utilizes the offertory proper and its verse is a piece I wrote and "premiered" with my small parish men's schola in 2020.[15] *Qui custodiat* is a motet set to the first verse prescribed for the Offertory chant, *Lauda anima mea,* for the Third Sunday after Easter. After singing the chant, the twenty-three measure motet is sung followed by a repeat of the latter half of the chant beginning at "psallam Deo."

At first sight, the F (*fa*) major tonality in the first measure of the motet may seem an odd choice since the final of mode four is E (*mi*), but upon examination of the plainchant, one sees a C-major triad outlined from the beginning of the first and last period phrases (i.e., "Lauda. . ." and "psallam . . ."). It is a dominant triad that pulls the ear towards an anticipated F-major tonality. Furthermore, the cadences ending with *mi—fa* on "Dominum" and "mea" also serve to attract the ear towards an F-major tonality.

This relationship between *fa* and the final *mi* is common in mode four chants, but what is more prominent in giving this motet a modal character from the outset is the Tenor 2 line employing the mode-four psalm tone as a *cantus firmus*. Furthermore, the mode-four final *mi* (E) is reinforced in the ear with the first phrase's cadence on E in m. 8, although the modality is somewhat masked with the use of F# and G# ending with an E-major triad.

The second phrase returns to a modal landscape with the Tenor 2 continuing to thread its psalm tone *cantus firmus* throughout as the bass and tenor lines move in contrapuntal motion. "Dat" (who giveth) is repeated with two short hairpin chords (a nod to God's abundance to all, e.g., the miracle of the loaves and fishes and their distribution). The final phrase descends to find rest in A major—*la* (A), being the reciting note of mode four. However, the mode four modality is not completely recognized until the plainchant returns and the ear is reminded of *la*'s significance. That is one reason that I have suggested that the *la* be held as an ison upon the repetition of the chant, to serve as a bridge between the two compositions.

Treasures New and Old

It is my hope that this brief reflection on the choice of repertoire and its relationship with the plainchant ethos be an inspiration for both choir directors and composers moving forward.

In the Gospel of Matthew, Jesus tells his disciples that "every scribe instructed in the kingdom of heaven, is like to a man that is a householder, who bringeth forth out of his treasure new things and old" (Matt. 13:52). For the church musician and composer, the "old" and the "ancient" are not merely distant and unrelated musical works that we bring out of the reliquary. On the contrary, the Gregorian repertoire and its descendants are but a part of one thread, one cloth that clothes the liturgy and her texts so that "the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries."[16] For me, one question remains going forward: does our choice in repertoire communicate those holy mysteries? ❖

[15]A rehearsal recording of my seminary choir singing this can be found at <https://youtu.be/8BQtBYjcm-w>.

[16]*Tra le sollecitudini*, ¶1.

Commentary

Learning to Listen

The capacity to listen is cultivated in spiritual fathers through time spent with great music.

by Fr. Richard Cipolla

I cannot remember when music did not play an important part of my life. No, my mother did not play Mozart when I was in her womb, hoping to inculcate in me a love of good music even before I was born. I was raised in an Evangelical Italian Methodist church (forgive the deep contradictions in that title), and it was there that I first encountered music in the form of Sunday school hymns whose texts were centered on the theme of "Jesus and me," and then later, when I was older, in "upstairs church" in the fine hymns of John and Charles Wesley. I was introduced to what is called classical music when I began to take piano lessons at age six. Despite my dislike of playing scales and Czerny exercises, I was introduced to music that stirred my soul but in a very different way from the music in the church of my youth. It was deeper than "floods of joy o'er my soul like the sea billows roll." For this music engaged my intellect and forced me to deeply engage with this music at the level of my whole person—body, mind, and soul.

This engagement with music further deepened when I discovered chant. I immediately understood the marriage between chant and liturgy, a marriage that forms the very heart of Catholic worship understood as a reflection of the worship of God in heaven. It is significant that my background in mathematics was a part of my understanding of the role of chant in providing freedom and order to worship. I discovered that same freedom and order in polyphony. And I understood why the church held these two forms of music as most fitting and integral to the celebration of the Mass and other forms of Catholic liturgy.

It was listening to this music of the church and then singing this music in a choir, and then as a Catholic priest singing the chant of the Mass and listening to the polyphonic settings of the ordinary within a Solemn Mass, that also enabled me to understand much more deeply and to appreciate the beauty and significance of the great Western musical tradition from the Renaissance to the first half of the twentieth century. That the Lutheran Bach's masterpiece

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is the *Mass in B Minor*—the masterpiece of a master—is not surprising to me. That the final movement of Mahler's Third Symphony sings of a heavenly breaking out and affirmation of life after the dark threat of chaos and non-meaning of the first movement does not surprise me. For it seems clear to me that the very heart of the music of the West is grounded in the glorious mystery of the Christian faith and of Western chant that sings of faith.

What does this personal reflection on music have to do with Dr. Donelson-Nowicka's request that I write an essay on why listening to great music is important for all priests? It should be obvious that if music had not played such an important role in my growth as a Christian and later as a Catholic priest, then I would have nothing to say to my fellow priests.

Why is listening to great music important for all priests?

St. Augustine wrote a treatise on music called quite properly, *De Musica*. This is not what I would recommend priests to read, for this work draws deeply on Plato and the "music of the spheres." I would recommend that priests read the sections in the *Confessions* in which the great saint speaks about music of the church and its effect on him. One certainly could not accuse St. Augustine of being an aesthete. There was a part of him that was suspicious of the deep effect the music of the church had on him, especially in the psalms. It was as if he felt that the power of the music of the psalms and the hymns of St. Ambrose "clouded" his soul. But he still admitted that the power of music in the service of the music of the church added a dimension to the words that deeply affected him.

In that famous scene in the *Confessions* in the garden of the house in which he was staying during a time when his road to conversion seemed blocked, music in a most basic sense broke through the wall of self that held him back from his conversion to the Catholic faith. He heard a child singing some simple "chant," the words of which he heard as "tolle lege," "pick up and read." Using Henry Chadwick's wonderful translation of *The Confessions* we read:

> I began to think intently whether there might be some sort of children's game in which such a chant is used. But I could not remember having heard of one. I checked the flood of tears and stood up. I interpreted it solely as a divine command to me to open the book and read the first chapter I might find. . . . I had put down the book of the apostle when I got up. I seized it and in silence read the passage on which my eyes lit: Not in riots and drunken parties, not in eroticism and indecencies, not in strife and rivalry, but put on the Lord Jesus Christ and make no provision for the flesh in its lusts.

Not too long after St. Augustine's conversion, his mother Monica died, she who had wept many tears in prayer for the conversion of her son. The singing of the psalms at St. Monica's death gave him great comfort. And lying in bed he felt the pain of grief being lifted up as he pondered the

great hymn of Saint Ambrose, *Deus creator omnium*.

> Finally I fell asleep and on waking up found that in large part my suffering had been relieved. Alone upon my bed I remembered the true verses of your Ambrose. For you are "Creator of all things, you rule the heavens, You clothe the day with light And night with the grace of sleep. So rest restores exhausted limbs to the usefulness of work. It lightens weary minds and dissolves the causes of grief."

If I were the head of a Catholic seminary for parish priests, I would insist that each seminarian have a year-long course in music appreciation. That would expose the future priest to the greatness of Western music, whose beauty would enrich his life. I would also insist that all seminarians by graduation had a firm ability to sing simple chant, both in Latin and in adaptation to English. But it is just as important to learn how to *listen* to music, whether this be sacred or secular. This is important not only with respect to music. The priest must know how to listen and not merely to hear. Anyone who can hear can hear music. But not everyone knows the difference between hearing music and listening to music. There are times when I am doing chores of some kind in my house when I put on a CD (yes, I still play CDs) to provide a background to what I am doing, especially if I am doing something that I would not prefer to do but which is necessary to do. Part of this background music surely is to relieve the boredom of the task I am fulfilling.

But this is very different from *listening* to music. Listening is an act of the will. It is the result of a decision to open oneself to the music and allow it to impart its meaning to the listener. Every year I listen to Bach's *St. Matthew Passion* at the beginning of Holy Week. This music and the text in the act of listening help prepare me spiritually for this most solemn and important time of the church year. In this act of listening my heart and my mind are stirred, and I experience the beauty of both the music and the biblical texts being sung. It was beauty that St. Augustine experienced in recalling listening to St. Ambrose's hymn. Listening to the great church music of Holy Week enables one to connect those events in the life of our Lord, events that speak of suffering and pain and death, with the beauty of Christ. One moment I have looked forward to every year is on Good Friday when I am the celebrant of the Mass of the Presanctified is the singing of the great hymn *Vexilla Regis* as the consecrated host is being brought into the church from the altar of repose. "Vexilla regis prodeunt . . . Abroad the regal banners fly, now shines the Cross's mystery: upon it Life did death endure, and yet by death did life procure." I join in singing with the choir softly, for the listening of this hymn forces

Listening is an act of the will. It is the result of a decision to open oneself to the music and allow it to impart its meaning to the listener.

me to sing, so deeply has beauty captured my heart.

Learning to listen to great music obviously enriches the life of a priest in spiritual ways. But this learning to listen carries over in the priest's pastoral ministry. Hearing what a person is saying in a counseling setting is not a pastoral act. But listening to what the person is saying is the deliberate act of a pastor. Listening demands an openness and a sympathy for what the person is saying. Just as listening to music demands an openness to what the music is saying, so too, listening to a penitent in the confessional demands that attentiveness that involves not only the mind but the soul. St. John Vianney attracted so many people to the sacrament of confession because they knew that he would listen with his mind and heart, and that act of listening came from his love for the penitent, and those who came to him for Confession knew that.

In an age in which we live, an age filled with not only violence against life and faith but also with the violence of words that deny even the possibility of love, learning to listen and to actually listen is an antidote to that violence. It is an act of true courage—and ultimately of love. ❖

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Summer Thoughts

Relax, and reassess by starting with the successes of the year.

by Mary Jane Ballou

It's summer at last! All of us are on the other side of Corpus Christi and looking forward to a long stretch of Ordinary Time or Sundays after Pentecost. Do you keep going with the full schedule of weeknight rehearsals and warmups before the principal Mass on Sundays? Do you let the weeknights go and just do the warmups for the responsorial psalm or the easy propers? If you field multiple Masses, do you only have a "choir" at the principal Mass and use cantors for everything else? Or do you tell your choir members to sing well in the congregation and use cantors for everything? In other words, you have a myriad of options, and you must choose what will work best in your situation.

Another option is inviting people interested in the choir to join the warmup on Sundays and see how it feels up in the loft (or down in front, depending on your church). If you take a vacation from motets or anthems, newcomers can simply join in with the hymns that you substitute. One caveat with this last option—you need a welcoming choir. You need members who will say hello, help a newbie find the materials and decide where to sit. When he or she sits down, neighbors need to introduce themselves and ask the newbie's name. While all of this sounds like common courtesy, it does not always happen. There are choirs that are "closed clubs," viewing potential members as potential competitors for the choir director's attention. In these choirs, the poor newbies are met with an unfriendly stare, left to flounder around with books and sheet music, and learn very quickly that this is no place for them. They are never seen again! As a director, you may not be aware of this, so keep your eyes open.

Whatever your decision on summer choir, how will you use your time? If it's your common practice to update your responsorial numbers, etc., starting with Advent I, and nothing more, you are probably not reading this article. So, what should you consider? Sit down with a cup of coffee or a glass of wine and think back through the year. Start with what went well. When were the times when it all worked, and what were the reasons for the success of that service or special program? Only consider the good times at this point. Generally, there are two causes: the director's ability to communicate enthusiasm for the piece or project, and allowing

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enough time for rehearsal. Both of those are up to you.

Now you can consider your less successful moments. Has your enthusiasm evaporated? Were you overly ambitious with your selections, either in terms of difficulty or scheduling? A burned-out director who is going through the motions cannot produce great music. Packing too many changes of ordinary settings or too many motets into a year can mean a choir that is never ready, never at ease with the music. Do what you need to re-energize yourself. Maybe you can't find (or afford) a retreat, but you can spend a morning or afternoon listening to good music and remembering why you love sacred music. Think about your purpose and the role of your choir in supporting the liturgy. Do an online search for inspirational books for musicians and buy or borrow one. Many of these will not be to your taste or seem particularly focused on church music, but sometimes the answers can be found with a "sideways approach," such as books on conducting or jazz piano. After you have gotten your focus back (if that is what you need), you can look at doing things differently.

Some changes are relatively easy. A resolution always to have a written rehearsal plan, rearranging the setup in the rehearsal room, shifting where the different parts sit so everyone can see you—all of these can make a difference. You can stretch out the learning curve on new settings or motets. You can energize yourself and the choir with some musical or liturgical facts relating to history or composers.

Other changes are more difficult: the out-of-control loud vibrato of an ageing alto or the cantor who is never quite on pitch. These are not musical problems; they are human resources problems that are never easy to resolve.

Caveat: when considering any change in choir membership, cantors, or music that involves the congregation, make your case first to the pastor. Not by complaining but by offering a solution to a problem. He doesn't care about the arrangement of the vocal sections or the chairs in the rehearsal room. Pastors do care about aggrieved parishioners and choir members. Pastors do not like surprises.

You also need to give some thought to the timing of any significant changes. There is a famous "Catch-22" in making changes. One school of thought says to wait until you have settled into a new position and then make the needed adjustments. The other view says that waiting too long confirms that the *status quo* is acceptable to you. That only applies if you are new to the position and is best summarized as "you can't win." An established director needs to consider the temperament of the choir and parish. If there are significant upheavals or problems in other areas, it might be better to wait. However, caution should not be an excuse for cowardice.

When a choir director comes to a volunteer choir, he or she gets an assortment of singers. Some are great, some are less so. The same situation applies to cantors. However, cantors are soloists and thus have privileged positions in the ensemble. Their leading of the congregation and singing the psalm and Alleluia put them "front and center" as the most visible face of a music ministry. Cantors need to be singers who are confident standing up and soloing on verses. The question is the extent to which their confidence is matched by ability. In many parishes, it is not. Some cantors are well past their prime. Some may never have been very good. If this

is the case in your parish and they are volunteers, you need to find a solution.

The most draconian strategy is to thank them for their service and relieve them of this responsibility. Do not expect to win a popularity contest with this strategy and you may hear from your pastor and be provided with an opportunity to update your resume. Nonetheless, your congregation deserves the best you can give them. Remember that, but tread very carefully.

One possible solution is the recruitment of additional cantors. Have open auditions for cantoring. Give all who are interested the same responsorial psalm and Alleluia to learn. Rehearse them as a group thoroughly and then hear each one separately and alone. Do not take anyone unless he or she is on pitch and projects the text well. If you have more singers, your problem cantors will be spread further apart in the scheduling. This is not an optimal solution since it depends on finding other qualified and willing singers.

So, what can you do with the cantors you have now? The verse settings for the responsorial psalm that appear to dominate some markets are those of Joseph Gelineau and Michel Guimont. Leaving aside any consideration of their musical value, these settings are not easy in terms of range and interval leaps. Many cantors risk squeaking and flatting on the high notes or growling in their chest voices for the low notes. Perhaps they need music that is more suited to their voices. There are many other settings for the responsorial psalms available. Oregon Catholic Press alone publishes eight sets. Maybe some exploration is a possibility. Look beyond OCP and GIA to consider Liturgical Press and Simply Liturgical Music, a "new kid on the block."

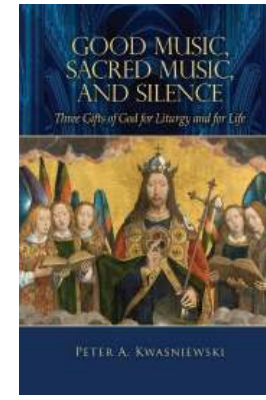
Perhaps the most radical solution could be the easiest. Replace the verses with a psalm tone setting for both the response and the verses. The Chabanel Psalms at Corpus Christi Watershed (http://www.ccwatershed.org/chabanel) offer a wide range of settings. If circumstances require that you continue with the response on your hymnal or missalette, you can write a simple verse setting for the verses alone. For inspiration, refer to the *Parish Book of Psalms* by Arlene Oost-Zinner found on the CMAA website (http://musicasacra.com). When questioned as to the reason for such a change, the response is simple. Simple chanted psalms bring the text forward, and the text is primary. Not a composer? Have your cantor find a pitch that is comfortable and sing *recto tono* while supported with accompanying chords. The best time to implement such a program is Advent or Lent, seasons in which simplicity of music is recommended.

If none of the foregoing is possible, then it is your job to train your cantors' voices to the best of your and their abilities. Hoping that singers with difficult voices will disappear is wishful thinking and does not lead to constructive change. You need to structure the time to work with individual singers and let them know that working with you is not optional.

After all the revitalization, review, and problem solving, give yourself a pat on the back for the work you have done so far. Remember that there will be Assumption in August. And now have a good time! Enjoy your family and friends, go to the beach, the mountains, or your local park. Read a novel or learn a new piece on the ukelele. Your choice! ❖

Review

Kwasniewski, Peter A.: *Good Music, Sacred Music, and Silence: Three Gifts of God for Liturgy and for Life*. Gastonia, N.C.: TAN Books, 2023. 344 pages. $29.95. ISBN 978-1505122282.



by Jeffrey Quick

Many books have been written about the devolution of Catholic liturgical music, from the viewpoints of the noncombatant, the victor,[1] and the vanquished,[2] not to mention the yottabytes of content in online forums, including the CMAA's own.[3] Peter Kwasniewski's new book stands apart from these in its broader focus. It could have been called "Music in Catholic Life," with music in the liturgy being a special instance of general principles. Established arguments are reframed in a positive light: "this is what music could be," giving them a renewed cogency. Above all, the book argues that there are objective musical standards of excellence and that subjective preferences are irrelevant to the Mass, which deserves the best music we can supply for it.

The work falls into three sections. The first is about the effects of music in general, positive and negative. The case is first clearly made in the West by Plato, but nearly all religions have believed that "music matters," which suggests that it's a truth in natural law. We recognize this anecdotally, but I hope that a future author fluent in both music psychology research and liturgy can make a scientific case. More controversially, Kwasniewski argues that rock music is bad in itself, beyond its words or its deviant sociology, for stylistic reasons, and that those features are incompatible with the liturgy. Chief among these is the backbeat emphasis, which is metaphorically sexual. We know the running joke about the kind of people who "clap on one and three," and we are those people. "Two and four" music should be avoided, which is difficult in this culture. Positively, the person working on his spiritual life should seek out the most excellent music possible. This may include folksong and some forms of light music, but the committed Catholic listens to classical music, and we are guided to the best, in-

[1]Ken Canedo, *Keep the Fire Burning: The Folk Mass Revolution* (Portland, Ore.: Pastoral Press, 2009).

[2]Frances P. Schmitt, *Church Music Transgressed: Reflections on "Reform"* (New York: Seabury Press, 1977).

[3]<https://forum.musicasacra.com/>.

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cluding living composers (Frank La Rocca and Mark Nowakowski make the list). The view of music and morals is nuanced; bad people do not necessarily write bad music, though their vices might inhibit their success. The assumption is that good music makes you a better person. Kwasniewski addresses a number of counterarguments to this position, but not the chief historic counterexample: National Socialism, one of the most musically cultivated governments of the twentieth century. Perhaps music offers graces, which one must be properly disposed to receive. In the next section, on liturgical music, Kwasniewski establishes chant as the native music of the Roman rite, not only by legislation and tradition, but through a detailed analysis of chant's function within the liturgy. Polyphony is the approved add-on but is not clearly defined here. In current practice, it is Counter-Reformation music, and the repertoire before and after the sixteenth century gets short shrift. Yet there has always been music based in tradition, even in the most decadent periods, and the author gives it the barest of nods. The inadequacy of post-conciliar utility music is discussed from several angles. Its use as an "inculturation tool" is refuted; secular music is not the product of a pagan culture but of a post- and anti-Christian culture, more likely to bring worldliness into the church than the church to the worldly. The church's argument for the organ and against the piano and guitar is clearly explained. Those who know the church's teaching on sacred music but choose not to heed it are like the people (and often are the people) who think that the church's teaching on contraception is also optional. The book concludes with a short section on silence. In my parish, there's a striking difference in the soundscape after the new rite and old rite Masses. Noise is sometime combatted by music, but Kwasniewski warns against filling every moment with music; there must be space for recollection.

This book is based on previously written articles, which are not always optimally integrated. Repeated material could be tightened to provide space for discussion of liturgy. The author has chosen to deal with purely musical matters, citing his other writings on liturgy when necessary; it's efficient but awkward. There is the occasional bit of snark that was more time and place appropriate in the original article than here. He is unabashedly enthusiastic for the Tridentine Rite and speaks with less authority and conviction on the problem of integrating the existing repertoire of Catholic music with the new rite, to the extent it can be done. Yet there are an abundance of riches here, particularly the footnotes, which open for us the treasury of the literature of musical aesthetics and are occasionally startling.[4] There's a sample bishop's letter on initiating musical reform, and a musical examination of conscience (two, actually),[5] and Dr. Donelson-Nowicka's "Ten Reasons to Sing the Mass." Throughout, there is a sunny intransigence: this is the truth; isn't it beautiful? The church has successfully integrated music and liturgy for almost two millennia, and surely it can do so again. This book will do much to bring that day closer. ❖

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[4] P. 41: Joseph Ratzinger's recommendation of the books condemning rock and Satanism by the evangelical minister, talk show host, and Skype exorcist Bob Larson.

[5] P. 49, and more fully on p. 168.

Last Word

Sir Roger Scruton on Music

Scruton's writings offer multitudinous insights, including on the indispensability of the metaphors of space and movement when discussing music.

by Kurt Poterack

For this "Last Word" column I would like to say a few words about the thought of Sir Roger Scruton on the phenomenon of music. Sir Roger was a conservative English philosopher who died just a few years ago, after having written numerous books and articles. He held teaching positions in England and America, edited the *Salisbury Review,* set up an "underground academy" in Czechoslovakia during the Cold War and, toward the end of his life, chaired the British government's "Build Better, Build Beautiful" architectural commission. Although he wrote on numerous topics, such as art, architecture, literature, politics, religion, environmentalism, even wine—arguably one of his greatest interests was music. On music he wrote many articles and several books, the most famous of which was his *The Aesthetics of Music* published in 1997. I consider Scruton's work to be of seminal importance in the development of modern music aesthetics, which is why I wish to introduce you to him in this column.

As a personal aside, after reading many of his works, I decided to go to one of his famous "Scrutopia" conferences in which he presented his ideas on various subjects. I was hoping to question him closely on his ideas about music. Sadly, the year I chose to go (2019) was the year he was diagnosed

with cancer—just weeks before the conference. Though he was still alive, he did not make an appearance, understandably, electing to have others present his thought. He died only a few months later and, thus, I missed forever the opportunity to be personally instructed by him—at least this side of eternity. However, he left much of

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his thought in his writings, which I have resolved to read carefully.

At one point in his *œuvre*, Scruton explains that music involves a series of indispensable metaphors, "metaphors of space, movement, and animation." In this column, I shall limit myself to explaining what he means by musical space and movement. In order to understand Scruton's conception of musical space and movement, it is important, first, to understand what he means by an "indispensable metaphor."

Admittedly, the whole question of metaphor is a matter of dispute among various philosophers and linguists. So, if we want to understand what Scruton means by an indispensable metaphor, it might be useful to see an example of what he considers a *dispensable* metaphor. John Donne's famous "no man is an island" is an example of what he considers a dispensable metaphor. It is, at this point, a rather shopworn metaphor, but this is irrelevant. Even when it was newly minted, it was dispensable. It could have been replaced with a literal statement to the effect of, "no man can live without the material sustenance, fraternity, and wisdom of other men." Or something like that. The literal replacement is not as poetic, granted, but we understand the basic point either way. You can dispense with this metaphor.

What would Sir Roger have considered an *indispensable* metaphor? Other than music itself, he does not seem to give an example. I would cite the phrase "I was shaken by the experience," as a possible example. When someone says this, it does not mean that he was picked up and shaken like some sort of big, human saltshaker. The expression usually means that someone has been emotionally "disoriented," that it was "as if the floor had fallen out from underneath" him. However, this would be to replace one metaphor with another one (*shaking* with *disorientation*) or an out-and-out simile having to do with collapsing floors. Even if someone were to use literal physiological descriptions these would not work either ("my palms became sweaty," "I felt a tingling sensation") because these things can describe other emotional states equally well (e.g., ordinary fear). The expression "I was *shaken*" accurately describes the way a particular experience feels, even though, being a metaphor, it is not literally true nor, arguably, can it be replaced with a literal explanation. Thus, I would contend that it is an example of an indispensable metaphor.

Now, one of these indispensable musical metaphors for Roger Scruton is that music takes place within an *acousmatic* space. What does the word "acousmatic" mean? It comes from the Greek *akousmatikoi* which means, "the hearers." This Greek word was used to describe the auditors of Pythagoras' lectures. Pythagoras would deliver his lectures from behind a screen, so that the students would focus not on him—his face, his gestures—but exclusively upon the content of his lecture. A twentieth century French musician, Pierre Schaeffer, recycled

One of these indispensable musical metaphors for Roger Scruton is that music takes place within an acousmatic *space.*

the word to mean the detaching of a sound from the circumstances of its production. This is the sense in which Scruton uses the term. One could even say that he uses this word (acousmatic) as a counter to the word, "acoustic." But what is his intention in this distinction?

Let me answer by means of an example. Imagine you are walking down a street in a big city with a lot of traffic. You hear in a street parallel to the one you are on but hidden behind buildings the sound of rubber screeching on asphalt, metal crunching, glass shattering, and car horns honking. You do not need to see what is happening because your mind immediately intuits what produced the sounds—a car accident. This was an "acoustic" experience in which *what* produced the sounds and *how* they were produced is extremely important. You would not dream of detaching the sounds from the circumstances of their production.

Now, let us say that you are walking down the same street the next day. You hear on the parallel street, again hidden by buildings, what sounds like a trombone quartet. You do not think, "Oh, this is the sound of four men blowing into cup-shaped mouthpieces attached to brass tubing which produce, depending on the length of tubing, precise frequencies." No, it does not matter *how* the sounds are produced or even, necessarily, *what* produced the sounds. (For example, you might have been mistaken and found out that it was not trombones, but a quartet of euphoniums. This would not have made a major difference.) What attracted your attention was that the various pitched sounds, detached from their source, interact with each other in an intentional way, producing such things as melodies, chords, and rhythms. In other words, it is the phenomenon of "music" that attracts your attention, and this "acousmatic" experience is the same whether you see the circumstances of the sounds' production or not.

It is the phenomenon of "music" that attracts your attention, and this "acousmatic" experience is the same whether you see the circumstances of the sounds' production or not.

In this metaphorical *acousmatic* space, pitches seem to be high or low or in between, but is this really what is happening acoustically? No. All that is happening acoustically is that the sound comes out of the sound source in ever-expanding waves. "High" notes are produced by a greater number of sound waves per second, true, but they do not literally go "up" in space any more than low notes, which have fewer sound waves per second, go "down" in space. So, recalling what we said about metaphor, we cannot dispense with the metaphor of space in this matter. If pitches did not seem to go up and down, creating shapely, beautiful melodies, for example, we would not be able to speak meaningfully of what is going on *musically*. We would just seem to have a series of higher and lower frequency blips along a timeline, which is sometimes how

I think people with the condition of amusia hear music.

In addition to the *virtual* movement of musical pitches going up and down, there is also that of music seeming to move forward. This idea is not unique to Scruton. Suzanne Langer, indeed, referred to music as involving not real but virtual time. Other famous contemporary philosophers, such as Zuckerkandl, Bergson, and Schopenhauer say similar things. To Edmund Gurney, musical motion is "*ideal* (a motion whose only reality is in the mental sphere)." As Sir Roger writes, "Melodies begin, move on, conclude; rhythms propel the music forward, harmonies create tensions and resolutions which infect the melodic line. Everything is in motion—but it is a figurative motion, which corresponds to nothing real in the world of sound."[1]

Music often results in the sympathetic response of actual movement: dance. Also, people sometimes speak of how music "moves" them. This somewhat jejune metaphor has a legitimate origin. What makes us want to respond to music with some sort of internal or external movement is not the equivalent of responding to a physical blow—which is what a visual representation of sound waves might seem to indicate (i.e., that of sound waves constantly pummeling us). We are responding to a perceived motion within the music itself, with which we instinctively wish to "move in sympathy"—as Sir Roger often put it. Thus, we cannot dispense with the metaphor of movement in music. It accurately describes how we experience *music*—notes moving up and down and forward—even though the only actual movement is that of sound waves forever going outward.

In conclusion, Scruton defines music as

> the intentional object of an experience that only rational beings can have, and only through the exercise of imagination. To describe it we must have recourse to metaphor, not because music resides in an analogy with other things, but because the metaphor describes exactly *what* we hear, when we hear sounds as music.[2] ❖

[1]Roger Scruton, "Music and Morality" <https://www.roger-scruton.com/homepage/about/music/understanding-music/182-music-and-morality>.

[2]Roger Scruton, *The Aesthetics of Music* (Oxford: Oxford University Press, 1999), p. 96.

We are responding to a perceived motion within the music itself, with which we instinctively wish to "move in sympathy"—as Sir Roger often put it.

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 needs 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 materials published by the CMAA.
- ☐ **Publication and distribution of new publications,** such as the ***Parish Book of Motets***.
- ☐ **Recording Project** for 270 chants from the ***Parish Book of Chant*.** These chant recordings would be hosted at our site for easy use by chant choirs everywhere.
- ☐ **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, in addition to Spanish-language masses by Jeffrey Quick and David Hughes.
- ☐ **Member Portal** for member-only content now available to help our members connect with us and each other, offering additional resources and better communication.
- ☐ **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.

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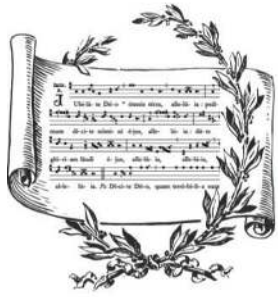
* The Church Music Association of America is a 501(c)(3) organization. Donations are deductible to the extent of the law.



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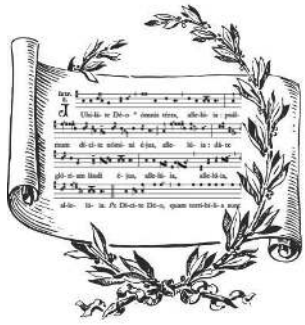

CHURCH MUSIC ASSOCIATION OF AMERICA

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 compositions, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by the 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 us teach and promote the cause of authentic sacred music in the Catholic liturgy through workshops, publications, and other forms of support.

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

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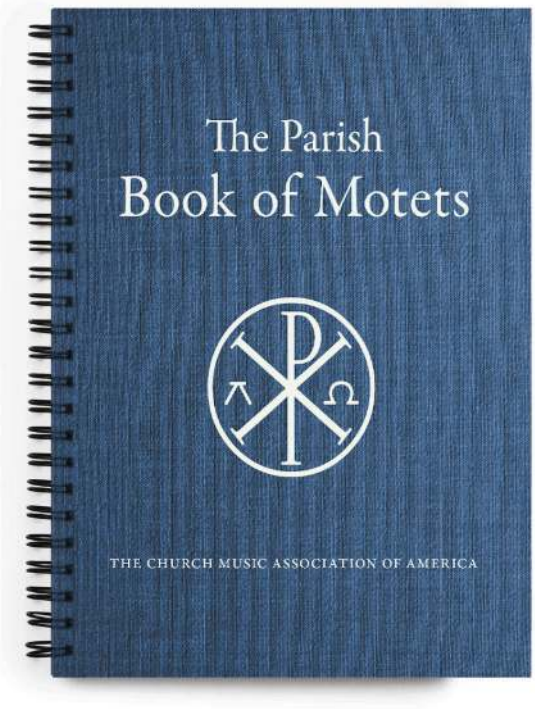

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Fr. Stephen Robbins

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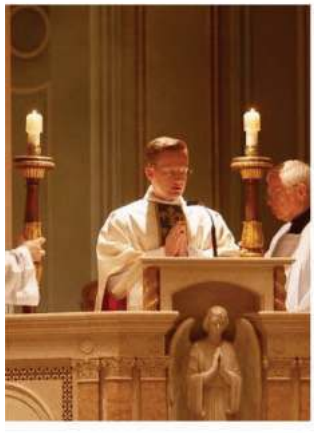

P. Michael Connolly

Mario Esmildo

José Ballón

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Announcing the CMAA's New Member Portal

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The CMAA is thrilled to introduce you to the newest feature of CMAA membership: our member portal for membership, digital events, and communication.

- **View your membership status**. This new portal allows you to renew your membership, check the status of your account, and receive notifications when renewal is due.
- **Upcoming CMAA Events at a glance**. The member portal will be your one-stop-shop for a quick review of upcoming CMAA events and how to register, in addition to full descriptions on the main website at https://churchmusicassociation.org.
- **Find CMAA Members in your region.** By joining one or more regional groups, you can connect with other CMAA members in your region to collaborate on workshops, join forces for events, and offer local encouragement to each other. If desired, a regional group can share communication on the portal in a non-public forum.
- **Digital *Sacred Music* journal.** The *Sacred Music* journal will now be available in digital format on the portal for members to read immediately (before your copy arrives in your mailbox).
- **Past virtual events and recordings** that were available only to members in the past are now easily accessible at the portal for you to view.
- **Parish memberships** can have up to **six (6)** total member logins. So, if you are a pastor or director of music who created a parish membership, you can invite other members of the parish to also share in the membership benefits online. *These other parish members can choose to receive one of your six copies of the journal delivered directly to their own addresses, rather than having all copies of the journal delivered to one address.*

Help for your first visit to the portal:

- Your **username** will be your **email address** that you designated when you joined the CMAA (you can tell which email address we have by the address where you receive any CMAA notifications).
- **Reset your password** the first time you visit so that you can create your own password.
- **Update your profile** as you wish. The information on your membership profile is the information we had on file for you. Keeping your mailing address and email address up to date helps us to make sure we stay in contact with you and your journals are sent to the correct address. *You can designate that personal information is not viewable by others on any field by choosing the "lock" icon to the left of the field. Currently, information is set to be viewable by other members only.*
- **If your membership has lapsed**, you can easily re-join and pay for your renewal at the portal, selecting automatic renewal if you so choose.
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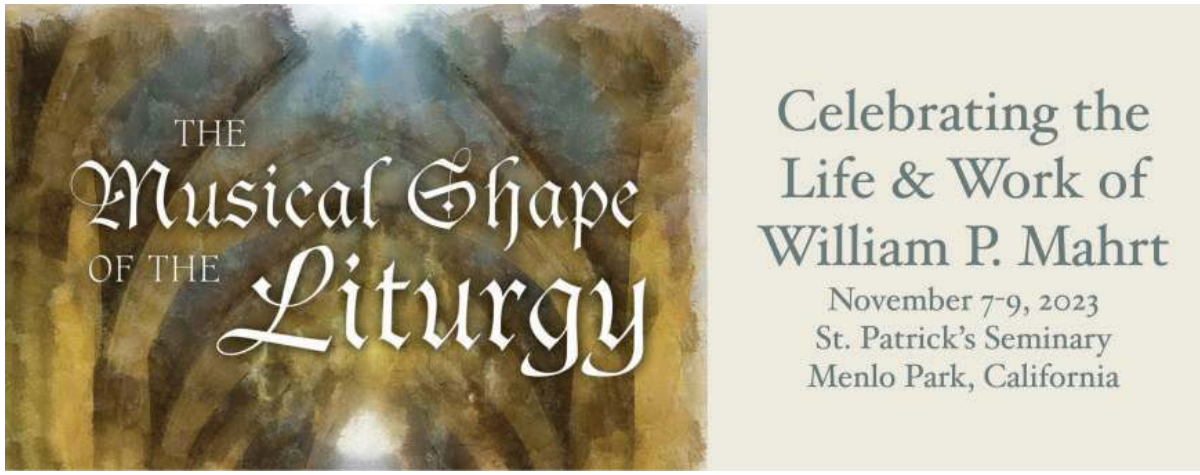

catholicinstituteofsacredmusic.org/conference

Having devoted his life and scholarly activity to the study and praxis of the Roman rite and its music, the work of Dr. William Mahrt has become a touchstone for countless scholars and active church musicians. Professor Mahrt's insights into the characteristics of the various forms of Gregorian chant have elucidated the nature of the chant as integral to the sacred liturgy, and even explicated the nature of the sacred liturgy itself. Too, his exposition of the nature of beauty and its embodiment in Catholic sacred music, liturgical gestures and symbols, and architecture has served as an important guide in the Church's understanding of the purpose of artistic beauty in Divine worship. His work with the polyphonic masters of the Renaissance has illuminated the performances and scholarship of many choirs and students, and his devoted direction of the St. Ann Choir and Stanford Early Music Singers remains a pillar in the practice of sacred music in the United States.

On the occasion of the 150th volume of *Sacred Music*, which Dr. Mahrt has edited since 2006, upon the establishment of a new chair in sacred music at St. Patrick's Seminary in Menlo Park in his name, and on the occasion of the 125th anniversary of the founding of St. Patrick's Seminary, the organizing committee announces a conference entitled "The Musical Shape of the Liturgy: Celebrating the Life and Work of William P. Mahrt."

About the Conference
Nearly forty scholars will gather to present keynote lectures, papers, and recitals on the conference theme. We invite fellow scholars, practitioners of sacred music, and the general public to join us for this two-and-a-half-day conference.

Pre-Conference
The conference will be proceeded by an opportunity in the morning and afternoon of Tuesday, November 7th to join the St. Ann choir as it rehearses under the direction of Dr. Mahrt and friends in preparing to sing Gregorian chant and polyphony for the conference's celebration of Solemn Vespers and Solemn Mass.

Hospitality
Several meals are included in the conference registration fee. Several affordable housing options are presented as a courtesy for registrants to reserve on their own.

Registration
Registration fee: $225. No group or clergy discounts are available. Registration fees are non-refundable. Registration deadline: Monday, October 16th. **Registration available at: catholicinstituteofsacredmusic.org/conference.**

Keynote Lectures

Dr. William Mahrt (Stanford University) - "Dynamic *Parallelismus Membrorum*"

Dr. Kerry McCarthy (Author of *Byrd* and *Tallis*) - "Low Style and High Style in Catholic England"

Dr. Joseph Dyer (University of Massachusetts-Boston) - "*De Hierusalem exeunt reliquiæ* - Music for the Dedication of the Church of Santa Prassede (Rome)"

Sr. Maria Kiely, O.S.B. (Catholic University of America, ICEL) - "*O quam metuendus est locus iste* (Gen. 28:17): The Spiritual Foundations of Liturgical Prayer"

Conference Sessions and Presenters

Dr. Alison Altstatt - "Children in Anna von Buchwald's *Buch im Chor*: Pedagogical Lessons from a Fifteenth-Century Convent"
Dr. Erick Arenas - "Mozart's Requiem and Eighteenth-Century Liturgical Music Aesthetics Between the Church and the Concert Hall"
Fr. Brian T. Austin - "Music and Text in the Twelfth-Century *Dulcis Iesu memoria*"
Br. Mark Bachmann, O.S.B. - "A Portrait of a Church Musician drawn from the Holy Rule of St. Benedict"
Jacob Beaird - "Chanting the Face of God: Iconography, Arvo Pärt, and James MacMillan"
Alex Begin - "Regional Music Team Building"
Dr. Horst Buchholz - "From The Old World to The New World: How Sacred Music in the U.S.A. was Shaped by European Composers"
Dr. Kevin Clarke - "The Pipe Organ in the Mass in Pre- and Post-Reformation England"
Kevin Faulkner - "Fulfilling Messiaen's Prophecy, Resurgence of Chant, and the Work of Charles Tournemire"
Duane Galles - "Canonical Aspects of Organ Care, Repair, and Rebuilding"
Br. John Glasenapp, O.S.B. - "Authoritative Problems: The Challenge of Chant History"
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Dr. Deborah Kauffman - "Music for the 'Ceremonie du Sacre d'un Evesque' at Saint-Cyr"
Christina Kim - "The Musical Shape of Exequies"
Dr. Ann Labounsky - "Jean Langlais: Servant of the Church"
Bruce Ludwick - "Shaping the Liturgy through Music: A Cathedral (or Parish) Journey"
Dr. Crista Miller - "Wonderful Splendor: A Survey of Newer Chant-based Organ Works"
Steven Ottományi - "Native Language Isochrony and the Rhythm of the Gregorian Chant"
Dr. John Pepino - "Louis Bouyer's assessment of *Sacrosanctum Concilium*: Retrieving the Liturgical Intent of Vatican II"
William V. Riccio - "One Man's History of the Revival of the Traditional Mass (1963–Present)"
Dr. Jesse Rodin - "How Josquin Makes Chant an Engine of Invention"
Dr. Joseph Sargent - "The Magnificats of Bernardino de Ribera (c.1520–80)"
Roseanne Sullivan - "The Remarkable Sixty-Year Survival of Prof. Mahrt's St. Ann Choir"
Dr. Christoph Tietze - "Teaching Solfège to Children through Square Notation"
Dr. Edward Schaefer - "Chant and the Theology of the Mass"
Dr. Charles Weaver - "Dom Mocquereau and Music Theory"
Mary Ann Carr Wilson - "Melisma and Meditation: The Graduals of Advent"

VI

D E fructu * ópe-rum tu- órum, Dómi-ne, sa-ti- ábi-

tur ter- ra: ut edúcas panem de terra, et vi- num læ

tí- fi-cet cor hómi- nis: ut exhí- la- ret fá-ci- em

in ó-le- o, et pa-nis cor hómi-nis confírmet.

℣. 1ab, 1c–2a, 23, 24, 30, 31, 33, 3

1. Béne- dic, ánima me- a, Dómino. Dómi-ne De- us me-

us, magni-fi-cátus es ve-heménter! De fructu.

2. Ma- je-stá-tem et de-córem indu- ísti, amíctus lúmi-ne