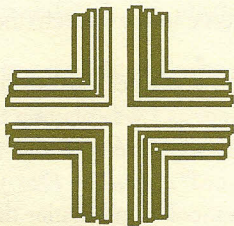


# Word on Worship

Newsletter of the Office of Divine Worship, Archdiocese of Newark, Volume 25, No. 1, 2007

## CHANT: “A VERY GOOD PLACE TO START”

Vincent Carr  
Associate Organist  
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Following the instruction of *Liturgiam authenticam* to produce a directory of liturgical song, the Music Subcommittee of the BCL has generated considerable press this year for its part in such a tremendous task.<sup>1</sup> Where does one even begin to formulate such a directory? After all, there are so many theological, doctrinal and musical issues to be addressed in order to properly assemble this resource (far too many for this short article). But the unavoidable starting point, and arguably the most appropriate one, is a discussion of the value and use of Gregorian chant – the bedrock music of Catholicism.

Any discourse on Catholic music requires a fundamental understanding of Catholic identity as it relates to sacred music. Identity, as a matter of principle, never exists in a vacuum; it is always engendered by the past, informed by the present and challenged by the future. Even though chant is a highly contentious issue today, we must at least acknowledge its immense value to both ecclesial and musical history. Consider, for example, that the seminal text, *A History of Music in the Western World*, by Donald Grout, Peter Burkholder and Claude Palisca, dedicates over 40 pages of its narrated history, which spans millennia, to the use of chant and music in the early church. As a music student at Indiana University, I was often quite amused by the varied students in my music history course who were struggling to memorize not only the Ordinary of the Mass but also the Propers for the Mass of Christmas Day. Yes, this was required at a public university music school! Obviously, this was not the result of some Catholic conspiracy in the musicology department; rather, any respectable study of the history of music would begin with a firm understanding of foundational repertoire.

In the Middle Ages, chant was inextricable from pedagogy. About 900 years before Julie Andrews was teaching solfège in the *Sound of Music*, the monk Guido de Arezzo was using *Ut queant laxis*, the chant in honor of St. John the Baptist, to teach ascending and descending note patterns. In essence, before the literate music world had meter, rhythm and harmony, it had chant. When we acknowledge the rich history of chant, it should come as no surprise that the church grants it “pride of place” in the liturgy.<sup>2</sup>

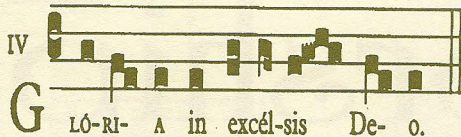
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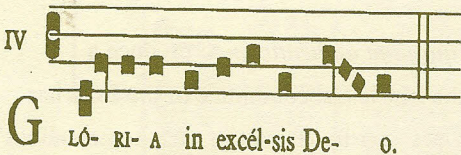
Chant: “A Very Good Place to Start” • Music of the Past • Pontificum Summorum • 2008 Liturgical Year Calendar Items



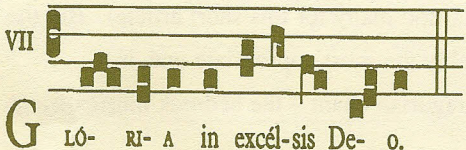
Missa I



Missa IV



Missa IX



A modern dilemma exists in that there are those who want no chant in the liturgy and those who think chant should be generally the only music permissible in the liturgy. How is this division reconciled? And why do we seldom hear from those in the middle; those with an integrated approach? Frankly, those who think chant is the only acceptable music are turning their backs to post-conciliar gains in liturgical music, gains that have been so valuable, especially in the area of ecumenism. A sampling of modern hymnals illustrates this point well - the *Presbyterian Hymnal* contains large contributions from Catholic composer Richard Proulx; several Catholic hymnals borrow greatly from the works of Marty Haugen (Lutheran); it is inconceivable that any new hymnals, regardless of denomination, would be void of music by Richard Hillert (Lutheran) and David Hurd (Anglican) or music from the Iona and Taizé ecumenical communities. On the other hand, those who limit themselves to humming-and-strumming their way through the "latest" from the catalogs of OCP, GIA and WLP are going to be wondering why their music sounds boring and exhausted decades from now. A practical question remains in how one respectfully and creatively uses chant in a way that compliments 21<sup>st</sup> century liturgy. Every church should take an inventory of chant repertoire used by the congregation. Yes, chant should be *congregational*

music. As a minimum, every parish should be singing at least one chant for each liturgical season. Language issues should also be considered – some chants work really well in English and others are better served in Latin. The Advent hymn “Creator of the Stars of Night” (*Conditor alme siderum*), the Christmas hymn “Of the Father’s Love Begotten” (*Divinum mysterium*), and the Lenten hymn “O Sun of Justice” (*Jesu dulcis memoria*) all work very well in the vernacular and are filled with rich imagery and symbolism. On the flip side, the traditional Marian chants *Ave maria*, *Salve regina* and *Regina caeli* are notably awkward in English and should be sung in Latin. Fortunately, there are chants that work well in either language; *Ubi caritas*, *Stabat mater*, *Pange lingua* and *Adoro te devote* are a few that come to mind.

The sad reality is that many parishes choose to forgo this rich music all together because of either laziness or distaste. This strikes me as odd considering that various chants have been already embedded into the fabric of our ritual prayer. Most if not all Catholics can walk into any church in the country and respond appropriately to the chanted Eucharistic Prayer invitation, the Lord’s Prayer and doxology or the solemn Easter blessing. These dialogues, in my opinion, have an incredible ability to express our faith with simplicity and beauty. In the words of John Paul II: “Beauty is a key to the mystery and a call to transcendence... It stirs that hidden nostalgia for God which a lover of beauty like Saint Augustine could express in incomparable terms: ‘Late have I loved you, beauty so old and so new: late have I loved you!’”<sup>3</sup> Though the dialogue chants in our liturgies are old, they never seem to tire – their newness evolves from their consistent beauty.

How can chant respond to our modern sensibilities? To be informed by the present requires that we foster chant’s development through scholarship and creativity. Fortunately, the last decade has shown great movement in this direction. In 1999, Liturgical Press released Paul F. Ford’s *By Flowing Waters*, which is essentially a vernacular rendering of the *Graduale Simplex*. This commendable book brings the old melodies to new light with refreshing verse in English. In 2005,

Liturgy Training Publications (LTP) released Christoph Tietze’s *Hymn Introits for the Liturgical Year*. In this interesting project, Tietze takes the introit texts and reworks them for metric hymns. This has very little to do with chant from a musical perspective, but in this book the very thing that has been commonly used in place of the introit at Mass, namely, the “processional hymn,” has been fused with the traditionally chanted text. It seems two worlds, again old and new, have come together in a creative and diplomatic approach. Most recently, the freshly-printed *Mundelein Psalter* from LTP follows similar suit, meeting the church’s call to “do the research needed to find new uses for the best of the old music” and “find practical means of preserving and using our rich heritage of Latin chants and motets.”<sup>4</sup>

About a year ago, while studying chant manuscripts in the Metropolitan Cathedral in Mexico City, I observed several 18<sup>th</sup> and 19<sup>th</sup> century oversized books which contained metric chants – this was quite an odd discovery as chant is not usually metricized in manuscripts – its free-flowing, barless rhythm has indeed become its indelible mark. These chants even had dance rhythms superimposed that made them lively and fun to sing. One of the researchers from the *Proyecto Musicat*, a committee dedicated to preserving the musical and cultural history of the Mexican cathedrals, noted that many of these rhythms were adaptations of Spanish and indigenous rhythms that proved crucial to the missionary work being done in New Spain throughout the 16<sup>th</sup> century onward. The conversation between old and new, tradition and society, is an ever present force in the church, then and now.

As a last personal example, a few months ago, as I was playing the hymn *Bendigamos al Señor* (“Let Us Bless the Lord”) from the *Flor y Canto II* hymnal, I noticed in particular that the music was well-written, the melody warm, flowing and majestic and the text spoke of the great love, charity and unity of God’s people. After doing some research, I discovered that the melody, which was simply labeled “Pierre de Corbeil, c.1190-1222” in *Flor y Canto*, was actually the *Concordi laetitia* chant – a hymn to the Virgin Mary. The chant had been adapted



to sound more like a metric hymn and a different text was supplanted, giving new meaning to both the words and the music. This clever use of the chant made for a wonderful processional hymn complete with a truly Catholic melody.

I began this article by examining Catholic identity in sacred music. On a most basic level, I hope I successfully communicated that chant simply can not and should not be ignored; nor should it be dismissed as "old-fashioned" or "out-of-touch." If Catholics were to abandon chant altogether it would be even more devastating than if the Anglicans were to abandon the music of Howells, Byrd, Stanford as well as Anglican chant psalmody; the Lutherans were to eliminate the great Bach chorales and cantatas; the Methodists were to erase the wealth of Wesleyan hymnody. It goes without saying what an enormous tragedy this would be. It is my hope that in the coming years the Catholic Church will seek to be *engendered* by its treasury of Gregorian chant, *informed* by the highest quality of modern hymnody and composition, and *challenged* to walk confidently with a unified voice toward the generation to come.

<sup>1</sup> *Liturgiam authenticam*, 108.

<sup>2</sup> *General Instruction of the Roman Missal* (2002), 41.

<sup>3</sup> John Paul II, *Letter to Artists on the Place and Significance of Art* (1999), 16.

<sup>4</sup> USCCB, *Music in Catholic Worship* (1982), 27.

# SUMMORUM PONTIFICUM

On July 7, 2007, the Holy Father Pope Benedict XVI issued a *Motu Proprio*, *Summorum Pontificum*, allowing for a wider use of the 1962 *Missale Romanum* of Blessed Pope John XXIII. In the document the current form of the Mass is referred to as the "ordinary form" while the older is referred to as the "extraordinary form." Below are a few questions and answers about the *Motu Proprio* published by the US Bishop's Committee on the Liturgy. For the complete listing of the BCL's questions and answers, see our website [www.rcan.com/worship](http://www.rcan.com/worship) and click on "Frequently Asked Questions."

## **When may a Priest celebrate the extraordinary form in a Mass without the people?**

Any Priest of the Latin Church may, without any further permission from the Holy See or his Ordinary, celebrate the extraordinary form of the *Missale Romanum* in a Mass without the people at any time except during the Sacred Triduum. If members of the faithful wish to join in these celebrations, they are permitted to do so.

## **If a priest fails to demonstrate a minimum rubrical or linguistic ability to celebrate the extraordinary form, may he still celebrate the 1962 *Missale Romanum*?**

No. In order to celebrate the extraordi-

nary form, a Priest must be suitably qualified for and not prohibited by any impediments to the celebration of the Mass according to the 1962 *Missale Romanum*. This means he must have the minimum knowledge and ability required for a legitimate use of the extraordinary form.

## **As a rule, is it possible for a priest to abandon the ordinary form entirely?**

No. The Holy Father states unequivocally that "in order to experience full communion, the priests of the communities adhering to the former usage cannot, as a matter of principle, exclude celebrating according to the new books. The total exclusion of the new rite would not in fact be consistent with the recognition of its value and holiness."

## **Does this action call into question the liturgical reform of the Second Vatican Council?**

No. The Holy Father makes clear that the current *Missale Romanum* is the ordinary form (*forma ordinaria*) of the Eucharistic Liturgy. The extraordinary form is found in the 1962 Missal of Blessed John XXIII.

## **When will the Apostolic Letter take effect?**

The Apostolic letter will take effect on September 14, 2007, the feast of the Triumph of the Holy Cross.

## 2007 - 2008 Liturgical Minister Training

All workshops are held at the Archdiocesan Center, 171 Clifton Avenue, Newark

### **Ministry of Hospitality – Ushers and Greeters**

Tuesday, October 16, 2007  
7:30 – 9:30 PM

#### **Lectors**

Saturday, November 3, 2007  
8:45 AM – 12:30 PM  
*Offered in Spanish and English*

### **Extraordinary Ministers of Holy Communion**

Saturday, November 10, 2007  
8:45 AM – 12:30 PM  
*Offered in Spanish and English*

#### **Lectors**

Saturday, February 23, 2008  
8:45 AM – 12:30 PM  
*Offered in Spanish and English*

### **Extraordinary Ministers of Holy Communion**

Saturday, April 5, 2008  
8:45 AM – 12:30 PM  
*Offered in Spanish and English*

*Registration forms will be available via First Class or [www.rcan.org/worship](http://www.rcan.org/worship)*



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# MUSIC OF THE PAST

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From the 1982 Bishops' Committee on the Liturgy document *Liturgical Music Today*:

49. The *Constitution on the Sacred Liturgy* sets forth the principles for the recent reform of the liturgy. At the same time it called the heritage of sacred music "a treasure of inestimable value." These purposes, while not opposed to each other, do exist in a certain tension. The restoration of active participation in the liturgy, the simplification of the rites, and the use of the vernacular have meant a massive change in the theory and practice of church music...

50. Some have viewed this situation with profound regret. For some, the setting aside of the Latin repertoire of past centuries has been a painful experience, and a cause of bitter alienation. "Now is the time for healing." It is also the time to make realistic assessments of what place the music of the past can still have

in the liturgies of today.

51. On the eve of the Council few parishes were performing the authentic repertoire recommended by Saint Pius X in his famous *Motu Proprio (Tra Le Sollecitudini)* on music. Rather, most parishes generally used only a few of the simple chant Masses along with modern imitations of Renaissance motets and Masses. Moreover, the great music of the past was seldom the music of the ordinary parish church. Most often it was a product of the cathedrals and court chapels.

52. However, singing and playing the music of the past is a way for Catholics to stay in touch with and preserve their rich heritage. A place can be found for this music, a place which does not conflict with the assembly's role and the other demands of the rite. Such a practice no longer envisions the performance of

"Masses" as set pieces, but looks more to the repertoire of motets, antiphons and anthems which can be harmonized more easily with the nature of the renewed liturgy and with its pastoral celebration.

53. At Mass that place will typically include the time during the preparation of the gifts and the period after communion. A skillful director will also be able to find suitable choral repertoire to use as a prelude to the Mass, at the end of it, and at the Glory to God. *Jubilate Deo*, the basic collection of simple Gregorian chants, should also be employed as a source for the assembly's participation.

The document *Liturgical Music Today* can be found at [www.dow.org/documents/LITURGICALMUSICTODAY.pdf](http://www.dow.org/documents/LITURGICALMUSICTODAY.pdf)

The document *Music in Catholic Worship* can be found at [www.usccb.org/liturgy/current/musiccathworship.shtml](http://www.usccb.org/liturgy/current/musiccathworship.shtml)

## Rite of Christian Initiation of Adults Calendar of Events 2007-2008

### County RCIA Coordinator Meetings

with Regional Bishops,  
Reverend Michael Sheehan — Reverend Thomas Dente  
7:30 PM – 9 PM

Saint Thomas the Apostle, Bloomfield (Essex)  
Wednesday, September 12, 2007

Our Lady of Mount Carmel, Bayonne (Hudson)  
Tuesday, September 18, 2007

Saint Theresa of Avila, Summit (Union)  
Thursday, September 20, 2007

Annunciation, Paramus (Bergen)  
Monday, October 1, 2007

### Workshop on the Period of the Catechumenate: Examining the Vision of the RCIA

Archdiocesan Center • Newark  
Saturday, January 26, 2008 • 8:45 AM – 2:00 PM

Presenters

Reverend Michael Sheehan — Reverend Thomas Dente

### Call to Continuing Conversion

Cathedral Basilica • Newark • Saturday, February 9, 2008  
Bergen and Hudson Counties – 11:00AM  
Essex and Union – 1:30 PM

For those adult candidates who are validly baptized (Catholic or non-Catholic) who are completing their initiation or who are being received into full communion with the Catholic Church.

### Rite of Election

Cathedral Basilica • Newark • Sunday, February 10, 2008  
Bergen and Hudson Counties • 2:30 PM  
Essex and Union Counties • 4:30 PM  
Required for all catechumens being initiated at the 2008 Easter Vigil

### Day of Recollection for those Preparing for the Easter Sacraments

Annunciation • Paramus  
Saturday, March 15, 2008 • 9:30 AM - 2 PM  
Presenter: Reverend Anthony Randazzo

### Chrism Mass

Cathedral Basilica • Newark  
Monday, March 17, 2008 • 8:00 PM



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# 2008 LITURGICAL YEAR CALENDAR ITEMS

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Due to the timing of Easter in 2008 (March 23), there are several notable changes to the 2008 liturgical calendar:

## **Saturday, March 15, 2008**

SOLEMNITY OF JOSEPH, HUSBAND OF THE BLESSED

VIRGIN MARY

*white*

Readings: Lectionary 543

Proper and Preface of St. Joseph, Husband of Mary  
Gloria and Creed

*Funeral Masses may be celebrated on this day.*

*Wedding Masses on this day must use the readings, prayers, and preface of St. Joseph, Husband of Mary. One reading may be replaced with a reading from the marriage ritual.*

## **Monday, March 17, 2008**

MONDAY OF HOLY WEEK

*violet*

Readings: Lectionary 257

Proper of Holy Week – Preface of Passion II

*Funeral Masses may be celebrated on this day.*

*In 2008, the optional memorial of St. Patrick is not liturgically observed.*

**Note:** *In places where St. Patrick is observed as a Solemnity, the liturgical observance is transferred to Tuesday, April 1, 2008.*

*In the Archdiocese of Newark, this would occur in a church under the title of St. Patrick. Prayers are taken from the Proper of Patrick (March 17) and the Common of Saints (Pastors); Preface of Pastors. Readings are taken from the Common of Pastors.*

## **Wednesday, March 19, 2008**

WEDNESDAY OF HOLY WEEK

*violet*

Readings: Lectionary 259

Proper of Holy Week – Preface of Passion II

*Funeral Masses may be celebrated on this day.*

*In 2008, the Solemnity of St. Joseph is transferred to Saturday, March 15, 2008, and may only be celebrated on that day. (See above) March 19 is observed as the Wednesday of Holy Week.*

## **Tuesday, March 25, 2008**

TUESDAY IN THE OCTAVE OF EASTER (Solemnity)

*white*

Readings: Lectionary 262

Proper of the Easter Octave - Easter Preface I  
Gloria

*Funeral Masses may be celebrated on this day.*

*In 2008, the Solemnity of the Annunciation of the Lord is transferred to Monday, March 31, 2008, and may only be celebrated on that day. (See below) March 25 is observed as Tuesday in the Octave of Easter.*

## **Monday, March 31, 2008**

SOLEMNITY OF THE ANNUNCIATION OF THE LORD

*white*

Readings: Lectionary 545

Proper and Preface of the Annunciation  
Gloria and Creed

*Funeral Masses may be celebrated on this day.*



# WORD ON WORSHIP BACK ISSUES

For 25 years, *Word on Worship* has formed and informed the Archdiocese of Newark of liturgical matters. A collection of over 75 back issues of *Word on Worship*, spanning 1982 through 2004, is now available for purchase. This collection traces changes in the development of the liturgy over the past 20+ years and chronicles topics of the liturgy since the early 1980s. These issues give fascinating insight into how far we have come in some areas of the liturgy, while other things never seem to change - Supplies are limited!

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