



« O Lumen » from the Correctorium Humberti, 1254¹

Liturgy between Tradition and Actuality

¹ CD-Rom: Ecclesiasticum Officium secundum Ordinem Fratrum Praedicatorum in hoc volumine per quatuordecim libros distinctum hoc ordine continetur: Ordinarium. Martyrologium. Collectarium. Processionarium. Psalterium. Breviarium. Lectionarium. Antiphonarium. Graduale. Pulpitarium. Missale Conventuale. Epistolarium. Evangelistarium. Missale minorum altarium. 1254, 297r.

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INTRODUCTION

Dear Friars, Sisters, and members of the Dominican Family,

now that the Order of Preachers has completed the festivities of our 800th Jubilee please receive this latest issue of Info/CLIOP entitled "Liturgy between Tradition and Actuality." This issue is about music and our Dominican tradition. Music is one of the greatest creations of humans. It touches the soul and also helps us to sympathetically manifest unspoken desires. It has the capacity of breaking down boundaries and the capacity to unite people from different backgrounds and cultural heritages. This is true for members of the Order of Preachers. For 800 years, wherever Dominicans are found, one can hear the singing of a particular antiphon known by all the branches of the Order. The antiphon, the "O Lumen" is a tribute to the heroic virtues of our founder St. Dominic de Guzman, who is the *Light of the Church, teacher of Truth, rose of patience, and ivory of chastity*. The life of St. Dominic, as expressed in the "O Lumen," invites the singer to pattern his or her life on the Gospel as did this joyful friar.

In the first part of this Info/CLIOP issue we are pleased to present to our readers an interesting reflection on the "O Lumen" by our Dominican brother, Robert Mehlahrt from Munich. He shares his reflections from his research. In the second part of this issue the Liturgical Commission wishes to present to you some Latin hymns collected for the Jubilee that were gathered into a new songbook to mark this important anniversary for the Order. The Master of the Order, fr. Bruno Cadore, pens the Introduction to this work. Following Bruno you will find additional reflections on the variety music that has informed our prayer and our Dominican life after Second Vatican Council by friars Gerfried Bramlage (Cologne), Innocent Smith (New York), and Sisters Ragnhild Bjelland (Oslo) and Marie (Genevieve Trainer, Langear).

In addition to the Latin hymn texts collected for the Jubilee, the members of CLIOP solicited from the friars, sisters, and other members of our world-wide Order more recent compositions, to be collected in a second volume entitled "Modern Songs." These songs, composed after the Second Vatican Council until recently, were submitted in a variety of languages, showing the diversity of the Dominican family praising God through song. Here you can find these modern songs: <http://www.op.org/en/content/cliop-jubilee-modern-songs>.

May these reflections on the "O Lumen" and other music from our Dominican tradition found in this Info/CLIOP issue better inform and spiritually support your prayer, your study, your preaching, and your community life. St. Paul, in Ephesians 5:19, states it best when he urges believers to address one another and to make melody to the Lord "with *all your heart*!" This is our work—the work of those who follow the joyful friar, Dominic.

for CLIOP
fr. Thomas Möller OP, Mainz
Sr. Ragnhild Bjelland OP, Oslo

I

Beyond the *O Lumen Ecclesiae* –notes on St. Dominic’s antiphon

The antiphon *O Lumen Ecclesiae* in the sixth mode is sung and enjoyed by Dominican communities worldwide, often on a daily basis. Initially called *O Decus Hispaniae*, the piece started as the *Magnificat* antiphon for the second Vespers of St. Dominic, composed after the canonisation of Saint Dominic in 1234. It turns out to be one of the most successful commemorative antiphons ever written.

Nevertheless, *O Lumen Ecclesiae* was probably not composed from scratch, but put together by means of using pre-existing material. There are two possible sources known to us: the Sanctus VIII which is still in liturgical use (today as part of the *Missa de Angelis*) and the antiphon *O Christi Pietas*, the *Magnificat* antiphon written for the feast of Saint Nicholas of Myra. The earliest extant manuscript sources of both pieces date back to the early 12th century. By the beginning of the 13th century, they were already widely in use all over Europe.

There are four good reasons to assume that the antiphon of Saint Nicholas *O Christi Pietas* is the piece which inspired the composers of our *O Lumen Ecclesiae*.

First, at the time of the composition of *O Lumen Ecclesiae*, *O Christi Pietas* was an already well-established *Magnificat* antiphon of the *Officium* of a popular male saint. After the translation of the relics of Saint Nicolas from Myra (today in Antalya, Turkey) to Bari (today in Puglia, south Italy) in 1087, the veneration of the saint increased all over Western Europe. It especially flourished among the emerging universities, where Saint Nicholas was regarded as the patron of students. It seems reasonable that the composer(s) of the *Officium* for Saint

Dominic used an already existing and well-liked *Magnificat* antiphon rather than Sanctus VIII, which is a piece from the mass.

Secondly, from the musical point of view, the first part of the Dominican antiphon *O Lumen Ecclesiae* has more in common with *O Christi Pietas* than with Sanctus VIII. The melodic line of “*rosa patientiae*” lacks a parallel passage in the latter, whereas it carries the words “[...*omni prosequenda*] *laude qui sui [famuli...]*” in Saint Nicholas’ antiphon.

When it comes to the text structure, both pieces differ. First of all, *O Christi Pietas* is written in prose, whereas *O Lumen Ecclesiae* is written in meter. Nevertheless, the stressed syllables of both pieces fit rather neatly at the beginning. This makes it easy to apply the Dominican text to the preceding melodic line in a musically coherent way (“*O Christi pietas omni prosequenda laude qui sui [...]*” – “*O lumen Ecclesiae doctor veritatis rosa patientiae [...]*”). After the words “*qui sui*”, Saint Nicholas’ antiphon proceeds with the saint’s name and his merits (“*famuli Nicholai merita*”). At this point (“*ebur castitatis*”), the Dominican antiphon continues with a different melodic line. This second part of *O Lumen Ecclesiae* seems to be a genuine composition since it has no apparent melodic parallels in *O Christi Pietas* or in Sanctus VIII.

It should be noted that Saint Nicholas’ antiphon refers explicitly to the health giving liquid “*manna*” which is miraculously emerging from the saint’s relics (“*nam ex tumba ejus oleum manat*”). Perhaps this theme is paralleled in *O Lumen Ecclesiae*, acclaiming the waters of wisdom poured out by Saint Dominic (“*aquam sapientiae propinasti gratis*”).

A third indication derives from the *Copenhagen Choir-book*.¹ It is probably the oldest Dominican liturgical source, written before the canonisation of Saint Dominic between 1228 and 1234. In the book, great importance is given to the veneration of Saint Nicholas. He is amongst the few saints mentioned in the manuscript, alongside John the Baptist, Saint Peter and Paul and Saint Michael (in the Hymnal). Surprisingly, the book contains even *two* offices of Saint Nicholas. The first one is written in a section marked “non-Dominican” (folio 41v to 48v). This office is not complete and it seems to have been cancelled. The second *Officium* is complete and marked explicitly as Dominican on folio 71v: “*Secundum usum fratrum predicatorum*”. We can therefore assume that there was a special devotion for Saint Nicholas

¹ Copenhagen, Royal Library, Ny kgl. Saml, 632, 80.

in the Dominican community using the book. “One naturally thinks of the church of St Nicholas of the Vineyards in Bologna, which was in Dominican hands since 1219.”²

Finally, there are reasons connected with the place in which the veneration of Saint Dominic emerged. Saint Dominic himself decided in 1218 that there should be a community of the newly founded Order of Preachers in the thriving university city of Bologna. The Dominicans first settled in the Mascarella church which very soon proved too small. Therefore, the community moved into the church of San Nicolò delle Vigne in 1219. It was here where the first General Chapters were held and Saint Dominic was buried. We find the earliest witnesses of the existence of the antiphon *O Lumen Ecclesiae* in the acts of the General Chapter of 1240, celebrated in this very church. Indeed, the veneration of Saint Dominic started in a church devoted to *Saint Nicholas*.

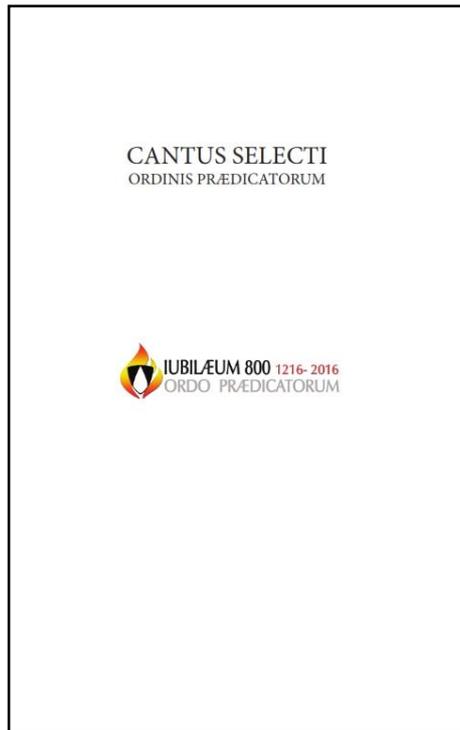
These four observations suggest to me that the composition of *O Lumen Ecclesiae* was inspired by the antiphon of Saint Nicholas. Nevertheless, it is hard to build a watertight argument since none of the four observations actually excludes Sanctus VIII as a possible source. In any case, Saint Dominic’s antiphon has its roots in another piece already widespread and well loved at the beginning of the 13th century – a piece probably already sung by Saint Dominic himself.

Robert Mehlhart OP holds a Doctorate in Musicology (Vienna) and is currently Director of Music at the Theatinerkirche in Munich. The Dominican antiphon *O Lumen Ecclesiae* was the topic of his MA thesis.

fr. Robert Mehlhart OP, Munich

² Philip Gleeson OP, *Dominican Liturgical Manuscripts before 1254*, in: *Archivum Fratrum Praedicatorum*, Vol. 42, Rome 1972, 97.

II. Cantus Selecti O.P.



The Dominican International Commission on the Liturgy is pleased to present the newly released compendium of important Latin hymns from our 800 year history entitled:

CANTUS SELECTI O.P.

The Commission is grateful to fr. Dominic Dye OP, the Sisters of Pareil le Monial and fr. Innocent Smith OP for their assistance in the creation of this beautiful work.

CANTUS SELECTI O.P. can be purchased at: www.lulu.com :

<http://www.lulu.com/shop/ordo-praedicatorum/cantus-selecti-op/hardcover/product-23070748.html>

Brother Bruno Cadoré wrote in the Introduction of this book:

In this Jubilee Year of the Order of Preachers, I am happy to present this publication of a selection of about fifty chants particularly dear to the tradition of the Order. I am very grateful to the International Liturgical Commission of the Order for having prepared this edition with such great care.

Not long after its confirmation (1216), the Order benefited from the decision of Humbert of Romans, then Master of the Order, to promote the establishment of a common liturgy for the

whole Order (1254). In this way a fundamental characteristic of the vocation of the Order was affirmed: to root its mission of preaching in a rich choral life, contemplative and liturgical. Since this time, the celebration, the listening, and the study of the Word of God have together bourn and nourished the preaching of this Word. This attentiveness of the Master of Order Humbert of Romans manifests, in my view, two constitutive elements of the “holy preaching” that Dominic wished to place at the service of the Church. On the one hand, this rooting in liturgical prayer was essential for the unity of life for each brother and each community. On the other hand, vowed to itinerant preaching, according to the mode of Jesus the Preacher, it was suitable for giving to the brothers the conditions necessary foster unity among all the communities.

Faithful to this intuition, for eight centuries the brothers and sisters love to chant the Divine Office, not only to honor their engagement in communal prayer and regular choir, but also as one of the modalities of their preaching, and of the common preaching that they address to each other communally through this prayer. Until the Second Vatican Council, the liturgy of the Order was chanted in Latin, as it was done in the entirety of the Latin Catholic Church. Over the centuries, the liturgy has constituted an exceptional patrimony of expression of the faith, of reception of the Word, of “conversation” with God. Each spiritual tradition provided a specific contribution to this patrimony, and the chants which are presented here, without pretending to be exhaustive, are an illustration of this patrimony.

These melodies and texts are not merely “witnesses of the past” that would invite a nostalgic return to past times. Although since the Second Vatican Council the liturgy in the Order is usually celebrated in the local language, brothers and sisters may like to introduce into their celebration some of these prayers. In so doing, they wish to create dialogue with the past in their prayer of today, manifesting all that the wisdom, the theological intelligence, the search for truth and the aspiration for beauty of our ancestors is able to bring to the prayer of today, and to stimulate creativity in prayer and liturgical chant, which is essential today as it was in the past for a renewal of evangelization. To draw from the source, to commit to the future with faithfulness, joy, and creativity: is this not the very goal of the celebration of a Jubilee? The collection, presented to you, plays its role in this celebration.

fr. Bruno Cadoré OP, Rome

III. Germany

German Choral Prayer in Walberberg towards the end of the 1960s

Initial forays into German language choral prayer

‘In late 1967 it was very noticeable that choral prayer in the conventional Latin form was not well received by students at the monastery in Walberberg. Only through appeals to loyalty towards the order’s traditions and students’ sense of duty was it possible to get some of the students involved in the Divine Office.’ Thus begins a student representative’s talk to a liturgical meeting in Walberberg in 1969. He named students’ views on the Office as reasons for the lack of attendance at and enthusiasm about choral prayers. The vast majority of students was of the opinion that it should be properly treated as prayer instead of a dull routine. Only thus could it be an essential part of the Dominican community’s life. Praying the Divine Office in Latin made it very difficult or even impossible for many to fully partake in prayers because of a decline in knowledge of the Latin language amongst students. If prayer was not at all easy to learn anyway, then why add the additional difficulty of doing so in another language? The language of prayer was to be the language one would spontaneously and naturally think in.

First steps towards choral prayers in German were taken in 1966 and 1967. Small groups of students had been authorised by their provincial superior to experiment with German choral prayers. Initially, this was to happen concurrently with the community’s official choral prayer. On Christmas 1967, the house council approved of another, this time collaborative, experiment which would see the Latin choral prayer replaced. The experiment was to be adapted to life at the monastery and not cause unnecessary distractions. Rather, it was to be common prayer said in an appropriate setting of quiet.

Seminars on the Psalms and Liturgical Music

Two seminars were given the task to develop an outline of a common Office. P. Diego Arenhoevel led one of these seminars in an effort to select and translate Psalms. The seminar on liturgical music, led by P. Richard Kliem and P. Otto H. Pesch, developed the structure of the Office and musical styles.

For several years, the college offered a specific seminar on the Psalms which focused on liturgical settings and appropriate translations of the Psalms. Translating the Psalms from Hebrew into German in order to use them in common prayer was somewhat of a pilot

experiment at a time when translating the Latin, not Hebrew, texts into German was the issue of the day.

The Psalm seminar took the approach of translating the original texts into a modern idiom. Their main criterion for authenticity was whether the translation captured the meaning which the Psalmist had intended to convey. Linguistically, the translations were not only to take into account the historical, religious and sociological background of the original texts but also to emulate the character of the original. The majority of texts were translated by the Psalm seminar and liturgically used in daily choral prayer.

At the same time the **seminar on liturgical music** was created. Its mission was to, by and by, create chants and texts for the different prayer times within the Office. Following traditional forms of choral prayer, there was to be no prayer time without chanting. Those parts of each Hour which were not sung were to be said in a natural way instead of the formal *tonus rectus*. The singing could be based on the multitude of Psalm tones which could be found within the ecclesiastical modes. These simple melodies which were full of associations to traditional chants were well suited to the German language.

The traditional way of singing the Psalms required antiphons which were created by the seminar on liturgical music. Precious and popular elements which were unique to Dominican chant were not to be dismissed. However, adapting them to German was not about slavishly translating every minor detail of the melody and adding German words. Rather, the aim was to take existing forms and melodies and fashion a unique German Office out of them. Among the texts that were translated into German were the *Te Deum*, the classical Vesper responsories *Hodie* and *Haec dies*, and the Compline responsories *In pace* and *Christus resurgens*. For the Matins within the Office of the Dead the *Preces* and the *Book of Lamentations* were translated, too.

The liturgy of the Vigils of Holy Week were a positive reminder of the value of the work undertaken by the two seminars. Especially the translation of the Psalms and adapting elements from the rich heritage of the order of preachers were well received. Working together, these two seminars at Walberberg developed a German choral prayer in 1966-1971. The overarching aim of both seminars was to finish a complete Office for the whole liturgical year. Therefore, Feasts and Memorials, especially those of saints, had to be relegated to a later stage of the undertaking. However, these gaps were to be closed later on in an ongoing effort to create liturgical texts for important dates in the calendar. In 1968, while working on the recurring texts of the Office, the two seminars finished sections for Holy Week and several Hours for Christmas and Easter seasons.

Refurbishment of the chapel at Walberberg

Deeply connected to the liturgical reforms and introduction of the German office at Walberberg were plans to completely remodel the chapel. The old layout was not suited to liturgical reforms. Choral prayers were sung on a large, elongated gallery with two opposing choir stalls. Below the gallery there was a rather small area for the laity to attend Mass. The altar was located at the far side wall and separated through several projections from both the religious and the congregation.

On Palm Sunday 1966, the new chapel was inaugurated after nine months of construction work. The new design was simpler and more open. On the two longer sides, conches were built in order to allow for a semi-circle of seats for the choir which was now located in front of the congregation. Religious and congregation were now all facing the same way towards the altar which was surrounded on three sides by a bench for the main celebrants. On the left there was an ambo for preaching and on the right there was a pillar tabernacle.

The chapel's new layout did justice to the fact that it is the congregation who, together, celebrates the Eucharist. Standing in front of the altar together became emblematic of the universal priesthood of all believers. Thus the Office, too, could now be celebrated in an appropriate and dignified setting.

New prayer times

Septuagesima Sunday 1968 saw the introduction of the Midday Prayer which replaced the three small hours. Midday Prayer was said right before lunch. After the introduction and a sung hymn the Psalms were said alternately by the prayer leader and the community. The somewhat short *Capitulum* was replaced by a cycle of spiritual readings by Christian authors from the Apostolic Age to contemporary writers. After silent prayer, the responsory was sung and a blessing said.

German Tenebrae were created for Holy Week which was always a busy time due to the many visitors of the monastery. These vigil services were closely modelled on the Dominican Office in the traditional Latin form. It consisted of Psalms and readings for Matins and Lauds; but no introductory prayers, hymns, Glory Be or blessing. The choral setting of the Psalms required German antiphons which were adapted either from the Psalms themselves or from New Testament texts such as Jesus' farewell to the Apostles in St John's Gospel. The Walberberg Tenebrae services are among the most distinguished elements of the community's German choral prayer. After almost 50 years they are still a favourite for many Brothers and Sisters in German speaking regions. Reasons for this success are surely the melodic setting of the texts and the high quality of the translation.

Morning Prayer became the next part of the Office that was added to the community's experiment in the summer of 1968. The existing morning hours of Lauds and Matins were combined into one Morning Prayer. At the same time, approaches to celebrating Morning Prayer in conjunction with Mass were tried. It did not seem to be easily possible to meet all the different demands of the community. On the one hand, there was a desire to celebrate Mass together with the priests of the community. On the other hand, some priests wanted to take part in Morning Prayer and afterwards celebrate Mass on their own or with a congregation. Later developments with the aim of combining the Office and Mass encompassed several different solutions leading to a new approach to separating Morning Prayer and Mass.

At the beginning of the academic year 1968/69, the German choral prayer was completed by the introduction of Evening Prayer. Again, it was necessary to compromise in combining Vespers and Compline. The Church understood Vespers to be more important, while many Dominicans were emotionally more attached to Compline. Into the structure of Vespers were integrated elements from Compline such as the Penitential Act at the beginning, the responsory and the Salve Regina. The canticles *Magnificat* and *Nunc Dimittis* were sung on alternating days. Therefore, the Evening Prayer, too, took traditional Dominican spirituality into account.

Walberbergian Choral Prayer – A way towards liturgical renewal

The German choral prayer introduced by the Walberberg community is deeply connected to liturgical reforms following the Second Vatican Council. The experiment took students' concerns into account and, with the help of two seminars, tried to make these new insights fruitful for their community and others within the German Dominican province.

The traditional view of the Office was no longer relatable to students. This old view understood choral prayers as a mere extension of the Office whose value was in closely following the wording and rubrics of the original texts. In this view 'spiritual progress' of a community in prayer was a secondary concern. Students' needs were in line with the aims of the overarching developments in the liturgy after the Second Vatican Council which understood the Liturgy of the Hours as real prayer that comes alive in different ways in different communities. Every religious community was charged with finding a way of praying the Office that suited them. This meant that the community at prayer had to take ownership. Taking this new responsibility seriously was the driving force of developing a German choral prayer.

Those who were involved in the process, both teachers and students, were grateful for the positive reception of their work. Brothers and Sisters in the German province were enthusiastic about the experiment and used the resulting prayer books, the 'Walberbergian Office' for many years. However, the project could not be continued because Walberberg ceased to be a college and because the official Roman version of the Liturgy of the Hours was published in the 1970s. Nonetheless, some German communities are still using more than just the German Tenebrae services from the heritage left by the Walberberg community. Their influence is still felt today.

fr. Gerfried A. Bramlage OP, Cologne

IV. Norway

The Song of the Soul, Liturgy of the Church

The Miracle of Music

"*Ave Regina coelorum*", (Hail Heavenly Queen/Queen of Heaven)

The words and the music flow over me like soft waves, - a velvet blanket covering my bruised soul and I am guided into the depth of my soul where I can rest

The music creates its own prayer room - a Hamakom of the soul. (Hamakom= a God not limited by time, room or place.)

The prayer place is my truest "me", I go into this room and I let the music make a sacred place in me.

Liturgical music gives wings to the soul.

Through the liturgy and liturgical music we are drawn out of the world and into the mysteries, into the sacred room, the room of the soul.

This is how it should be, must be. The object of music in liturgy is to create a holy room within us as well as around us.

Ave Regina coelorum

The music of the Church has all through the main part of the history of the Catholic Church been synonymous with Gregorian music. This is the music that formed the sacred room in God's people, this is the music which instructed and formed them.

What is it about this music that makes it to such a great extent touch our deepest spiritual cords/strings?

Numerous dissertations have been written, the learned have studied and researched and all have wondered: from where does it come, this wonderful, mysterious and almost celestial something?

Like others who have tried to find the secret, I cannot tell you what the magic is, I can only confirm that there is divine enchantment in this music.

Maybe it is because Gregorian chant is as natural and necessary as breathing, it just is - it does

not dominate, it does not take the place of the word or the rite.

Ave Regina coelorum

The desire to worship and adore our Creator is deep in the human soul, and to sing His praise is our only way to respond and give thanks for God's miracles. We must use all the means in our power, not just music but all forms of art to create a beautiful frame for the liturgy.

When we honour and praise God, we should do it with body and soul.

Maybe this is what characterizes the Gregorian chant, it is holistic, and it completely embraces and surrounds us.

From synagogue to church.

Nothing is born out of nothing. Our liturgical inheritance has its roots in the synagogue. Our Christian liturgy is a Judeo-Christian inheritance, and so is the music.

It is not until 311 AD, with the conversion of the Emperor Constantine, that the first Messianic Jews achieve their own identity as Christians. Up until then they had only been seen as dissidents from the synagogue. Step by step a Christian liturgical celebration finds its structure, based on Jewish tradition, on the known, existing tradition - it does not fall ready-made from heaven

The first Christians came mainly from a Jewish background, they were familiar with the rituals in the synagogue and established their Messianic-Jewish liturgy based on worship in the synagogue.

We can still today recognise elements from the synagogue in our Christian liturgy.

The Christian liturgy emerges gradually, and, with it, the distinctive Christian liturgical song.

We don't know much about the time before the sixth century, but when Gregor I becomes Pope in February 590 AD, a colossal liturgical project is initiated. The liturgy is arranged and coordinated and the canon of the mass is decided.

Pope Gregory is still considered one of the greatest *liturgist* of the Church through the ages.

He reforms *schola cantorum*^[1] in Rome, summons singers/cantors from all over Europe to Rome for training and instruction.

Due to this considerable effort for the liturgy and liturgical music, the music is named after him, Gregorian chant, though it remains doubtful and unconfirmed that he was in fact responsible for introducing this music.

Middle ages; climax and decadence?

Liturgical music from the Middle Ages is almost exclusively thought of as Gregorian, although there were always parallel traditions, as f.inst. oriental music.

In the Middle Ages there is in every way an exuberant flourishing of Liturgy, the composer's ink is hardly dry before the music is heard in cathedrals, churches and monasteries.

Ave Regina coelorum

Heavenly music is composed, - liturgy so beautiful it could make the angels weep and make the church stones join in to be heard all over Europe, Gregorian music reaches its climax in the High Middle Ages.

Everything that blossoms must fade and decline, such is the order of nature. This also happened to Gregorian music. After a fabulous and fantastic period comes decadence; the music becomes insincere, in some cases pretentious and overloaded. We are approaching the major church disruption brought about by the Renaissance, the reformation and, within the Roman Catholic Church, the Council of Trent.

A thorough cleansing process is set into operation, sweeping away liturgical embellishments and whatever dust that has settled through the ages. Liturgical systems are coordinated, the Church and its liturgy enter a new era. Gregorian music keeps its position and so does Latin as the language of the church.

Despite the fact that the Gregorian music is given priority as far as liturgy is concerned, it is not at that time the natural expression of the people, as it fortunately functions today.

In the nineteenth century many are engaged in restoring the Gregorian chant, based on early notes. Right at the beginning of the twentieth century, in 1901 in fact, the Vatican gives the Benedictine monastery Solemnes the task of publishing liturgical books. The several decades of previous work by Dom Gueranger^[2] is vitally important for the work that follows. It is on these books that the music is based at that time and in future presentation, interpretation and research.

Music from the baroque and classical periods had for a long time dominated liturgical celebrations. With his Motu Proprio "Tra le sollecitudini"^[3] it is the wish of Pope Pius X to promote the Gregorian chant again, and Solemnes continues the work on its and the Church's important project.

The Great Liturgical Revolution, Second Vatican Council

"Vox populi, vox Dei" "The Voice of the people, the voice of God" – this is how one could describe the Roman Catholic Church' view on the changes within the Church.

This may not be the view seen from the outside. From the outside it is easy to become blinded by the strong structures and hierarchy within the Church.

When Pope John XXIII is elected, he summons a Council, the Second Vatican Council (First Vatican Council begins in 1869, but is cancelled in 1870 due to war)

The liturgy is among the first targets attacked by the Council Fathers under the motto "Ad Fontes" [\[4\]](#)– back to the sources.

The Council Decree on the music of the Church, *Sancrosanctum Concilium*, provides the rules and stipulates the role of the liturgy. Here are some of the essential points:

112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

Holy Scripture, indeed, has bestowed praise upon sacred song [\[42\]](#), and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.

116. The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services.

But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.

18. Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.

Composers all over the world accept the challenge with great enthusiasm and set about

composing. New music is needed, and music of varying quality is created, rehearsed and presented by small and large church choirs, professional and unprofessional singers.

The liturgy flowers again, again the composers ink is hardly dry before the music is heard in cathedrals, churches and monasteries. There is an abundance of styles unison, polyphone, with and without instruments, and in all the languages of the Christian world.

People feel a growing sense of ownership as regards the liturgy, thus fulfilling the intention of the Council, namely for the lay people to participate in the liturgy through the newly composed music.

Some composers stand out early in this period, there is a long list of very important composers, but I want to focus on one of them, the French Dominican, André Gouzes^[5]

André Gouzes:

Once upon a time there was a small boy, a musical and creative little boy, born during the war in one of the poorest areas of Southern France. Surrounded by music at home as well as in church, he grew up enveloped in Gregorian church music, in his own words "loud and virile Gregorian chant", probably very unlike today's polished CD productions of Gregorian music.

The boy grew up retaining his lively imagination and playful creativity, now channeled into a system of musical inventiveness and notes.

The story of André Gouzes is the story of passion, the story of tremendous enthusiasm. It is also the story of devotion, faith, hope and, above all, a deep and true love for the liturgy.

Liturgy must always have a strong element of beauty. and what is this beauty? André Gouzes defines it as «The echo that remains in us when the flame has passed». That he himself is captivated by this flame is evident to anyone who has celebrated his liturgy; through the music the flame is carried to others and lights a new fire in those who sing, pray and celebrate the holy liturgy.

Some thoughts on tradition and renewal

When I was sixteen the composer Egil Hovland told me that "*Development is always a reaction to the existing*".

France was one of the European countries where the changes in the celebration of Holy Mass were most strongly felt after the Second Vatican Council, and this turned out to have dramatic and unfortunate consequences in the long run.

What happened?

In many churches the celebration of Holy Mass turned into absolute happenings, which to some people seemed a good thing while others felt a great loss. In the wake of this change we saw the emergence of catholic extremism/zealotry, causing a split in the Church. This split is still a fact despite Pope Benedict's many attempts at dialogue with the group.

When Mozart, the little Boy wonder, played for people, he always asked the public after the concert – *are you happy now?*

For my own part I can say that there are two types of liturgical celebrations – those that make me happy and those who do not make me happy. And let me tell you that my level of happiness is not determined by swaying capes and beautiful Gregorian chant. No, what counts is whether it is *true* or *artificial*.

"Ubi caritas et amor, Deus ibi est".^[6]

Can liturgy lead us into a greater reality? Can it let us glimpse a tiny little bit of heaven? Even for just a second?

A large order, of course, but it is possible. "The *Divine Liturgy*" as the Orthodox say.

I want a physical experience of God through the liturgy; I want to feel, taste and know faith, I want help to approach the Mystery, I want my soul to grow wings.

Are we brought out of the world and into the sacred room, the room of the soul?

Whatever is insincere and artificial, will always be revealed in the end

"Look, he doesn't have any clothes!"

Sr. Ragnhild Bjelland OP, Oslo

[1] Papal choral school for cantors in Rome, in existence all through the Middle Ages and consisted normally of 20-30 men/boys.

[2] Benedictine monk, Solemnes (1805-1875)

[3] "On renewal of the liturgical music ", 22 November, 1903

[4] *Ad fontes* was originally the motto of the Humanists in the Renaissance.

[5] André Gouzes, born in Aveyron, France in 1943, entered the Dominican order in 1963, is now director of a liturgical center, Sylvanès, in the Aveyron area.

[6] "Where there is love and charity, there is God "

V. France
The Liturgical Oeuvre of f. André Gouzes

“By singing, the faith is experienced as a glorious cry of joy and love,
a conscious expectation of the salvific intervention of God.”

--*John Paul II, Letter to Artists*

At the convent in the Rangueil suburb of Toulouse, that which has become known as “the chorale liturgy of the people of God” began to take shape. It was then the “Toulousian Liturgy of the Friars Preacher.” You must have participated in the celebrations of Holy Week in 1973 and 1974 at Rangueil to understand the fecundity for our Order of the music of our brother André Gouzes and the powerful liturgical renewal that he initiated. More than forty years later, since the reception of his work extends beyond the frontiers of the Francophone world through translations done in many languages, we would like to express in a few words our gratitude to him and all that he has brought to life at the Abbaye de Sylvanès.

A Liturgical Song

It is therefore possible, in the French language, to produce sacred music other than academic sacred music or campfire songs for scouts! Finally, a true liturgical music, which transcends all sentimentalism and sings at the heart of the Church at prayer of the mystery of a God infinitely close who remains thrice holy! Such has been, for many, the first wonder aroused by « Gouzantine » music.

The secret of this resuscitation hides in a profoundly paschal inspiration, following in this respect the fundamental intuition of the pre- and post-conciliar liturgical reform: the entire liturgical celebration, the entire liturgical year, but also the complete choral office of an entire day flows from the paschal mystery “as a series of ripples from the point of impact of the Easter Vigil”³ to express in turn countless facets. Now, Easter is not chiefly a dogma or an idea, but the drama of Christ—in the etymological sense of action—his passage from death to life. And the liturgy, by its mystagogical power, renders us participants of this divine action. Hence the second wonder: to be introduced by the music to this mystery of the paschal regeneration.

³ “Introduction” in *Liturgie de Pâques et du Temps paschal*, ed. Abbaye de Sylvanès, Vol. I (ADF-Bayard).

From this founding intuition, f. Gouzes has endeavored to propose a collection of songs of many diverse colors and flavors, according to the different liturgies. The melodies and the songs are not interchangeable for him—as is too often the case—rather each conforms to a precise time, to a facet of the celebrated Christian mystery. Another wonder was to discover that these sorts of melodies were generated over the years, for each liturgical time, within an « ethos » of interior continuity. To propose a corpus at once as coherent and diverse covering the entire liturgical year, including the feasts of the Blessed Virgin, those of each of the apostles and many saints of the calendar, was for André the work of a lifetime. With the offices of lauds and vespers, we have at our disposal more than 3,000 pages of music, which is relatively unique in contemporary composition.⁴

At the service of the Word of God

F. André liked to repeat that the liturgy “is above all the resonance of the Word of God in the heart of man.” This is a trait at once ecclesial and very Dominican in its inspiration: not to compose music for its own sake, but always to place it first at the service of the text, and above all at the service of the Word of God in view of “evangelization of the Name of our Lord Jesus Christ.”⁵

It is important to underline here that he was surrounded by the collaboration of authors of remarkable texts. We will never sufficiently thank the brothers J.-R. Bouchet and D. Cerbelaud, and above all J.-P. Revel and D. Bourgeois who have been able to draw on the best patristic sources and made full use of Biblical intertextuality to compose the prayer of the people of God. How many nuns—and these are not the only ones—have expressed their contemplative wonder at the discovery that these texts express our faith and not merely a few subjective sentiments!

The frequent use of “a rhythm modeled on prosody, on recitative, contributes also to giving that levity which helps to place the text in relief, to indicate the importance of certain words, and to permit a real declamation by singing. F. Gouzes retrieves also a key aspect of medieval religious song.”⁶ It’s as if he has yielded to allow the Word to breathe. And the rhetoric of the texts acts with even greater efficacy that the musical composition has managed to pass up the different poetic genres that are the hymn, the choral, the antiphon, and the responsories

⁴ Most of the work of Gouzes is now available online at <http://www.adf-bayardmusique.com>, but many pieces, in particular those for St. Dominic, St. Catherine, St. Thomas Aquinas sadly remain in manuscript form. We must not let these be lost...

⁵ Honorius III, 18 January 1221.

⁶ Jacques Kauffmann, organist of the Convent of the Annunciation, Paris.

according to different styles of writing, for example more lyrical ... But this goes much further, since the challenge of all liturgical song aims to unveil under the envelope of words the Word himself, in all his vitality.

A Musical Creation

If it were necessary to characterize the strictly musical composition of the work of Gouzes, we would hold these two notes as essential:

1. The constant recourse to the ancient patrimony of the Church: Gregorian chant, but also popular singing, the motets of the Renaissance, Lutheran and Moravian choral works, Russian Byzantine polyphony, Hebrew cantillation... One can detect here the desire to draw from the undivided church. Concerning these many sources, as an organist friend has written, f. André “has appropriated them to the point of making it something eminently personal”⁷ and at once extremely coherent. He has worked so that the people of God might be able to conserve and create anew a musical memory of its own tradition. By this same liturgical work, through the dialogue of musical cultures, he thus engaged in ecumenical dialogue.
2. A creation “of high melodic and harmonic caliber,”⁸ often very elaborate, despite the demanding constraint of composing a music easy to execute by non-professionals. Banishing bland harmonic sequences, his writing utilizes a simple vertical harmony and very often the Slavonic drone, which knows so very well how to pray and which was itself influenced by the practice of the East.

A Metaphor of the Ministry of the Assembly

As we know, over time, our liturgy became sclerotic and clericalized to the point that the faithful no longer participated actively; All the effort of liturgical renewal, from before the Council, was therefore to restore the participation of the assembly.⁹ With the music of f. Gouzes, since it is plainly in line with liturgical action, communities experience in the act of singing that any celebration is actually concelebration, since all, men and women, young and old, are equally ministers of praise, of intercession, and of acclamation. Polyphonic singing manifests then at the heart of the Church the baptismal priesthood of the faithful it vivifies.

⁷ *Ibid.*

⁸ *Ibid.*

⁹ “Totius populi plena et actuosa participatio,” Vatican II, *Sacrosanctum Concilium*, n°14.

We give in singing and we receive in listening the grace which freely comes to all; the fabric of the community is strengthened and energized and the liturgy can thus become again the source of all Christian and ecclesial life.

And the Abbaye de Sylvanès, hidden in a little valley of the Aveyron River, with its many activities, has been to this day living proof. For forty years now, this ancient Cistercian abbey, restored with love by f. Gouzes, has become a veritable laboratory of liturgical music where, through the seasons and liturgical times, the mysterious alchemy between inspiration and composer, the world of culture and the secret hope of those who come here (believers or not), is accomplished.¹⁰ How many are they who have arrived one day in this lost place of austere beauty and leave it transformed by the encounters of friendship, with beauty, with truth, sometimes reborn to the life of God and the Church through the liturgy ? Because of Sylvanès, there are celebrations, concerts of liturgical song on the days of great feasts, musical symposiums, spiritual and theological colloquia, and a superb international festival of sacred music, « Music of the World », held each summer. And all agree that this place has a soul, and the quality of its meetings is its best publicity. To animate Sylvanès, f. Gouzes is helped by his longtime friend, Michel Wolkowitsky, who has spent himself without counting in making it a stronghold of preaching « to the periphery » of our convents and other ecclesial institutions. No, beauty does not prevent being a missionary, quite the contrary!

An Inhabited Voice

Finally, we briefly call to mind—but struggle to find the right words since it pertains to the most intimate—the experience at once aesthetic and spiritual generated by this music. The simple listener, the non-musician, often experiences an intense emotion: suddenly, it is like the presentiment of heaven or of the kingdom that comes, it is always free like grace, but it is not disembodied—on the contrary—for song springs from this secret point of union of body and soul. This is the paradox of all music: what it expresses culminates in the silence that it makes to be permeated, and this silence carries within it the improbable opening to the surreal, « to the presence in its excess », for the mark of true being is in its superabundance and intensity. Then tears can flow, but tears of joy echo the jubilation of the song; then, the most secret place, the heart—touched by the song—can surrender to the grace that already awaited it, and sometimes the course of a life will be changed.

¹⁰ ABBAYE DE SYLVANES - 12360 SYLVANES - Tel. +33(0)5 65 98 20 20 - Fax : +33 (0)5 65 98 20 25 - abbaye@sylvanes.com

But if this is the spiritual power of true liturgical music, we must first recall—and f. André Gouzes does not cease to repeat it to his friends—that the song is lived by the singer as a spiritual adventure: He will have to learn to leave his cerebrality to sing as one likes, as one breathes, as one rejoices, and, with God helping, to sing in the Holy Spirit, this breath of which one knows neither where it comes from nor where it goes... It is a demanding discipline, made at once in incarnation and effacement until it allows itself to be crossed, to pass through its whole being of breath, flesh and blood, by the One who carries the song that we carry to him.

In our virtual age, the time of the universal triumph of numerical algorithms, in an order marked by its intellectual charism, that which André Gouzes calls «the state of singing» may very well offer our contemporaries a testimony of authentic Christian spirituality, which is a spirituality of the incarnation and divine indwelling. Young brothers, musicians too, rise in our Provinces: may they profit from the music of Father Gouzes and his example of preaching by liturgical beauty.

“Awake my soul! Awake lyre and harp! I will awake the dawn.”
Thank you brother André for awakening the dawn in many lives.

Sr. Marie, o.p. (Geneviève Trainar)
Monastery of Langeac, France

VI. USA

Liturgical and Musical Renewal in the Province of St. Joseph

Since the close of the Second Vatican Council, the Province of St. Joseph has experienced several overlapping stages of liturgical and musical renewal: 1) the adoption of the English language and reformed liturgical books for the Divine Office and Mass; 2) the incorporation of aspects of pre-existing English liturgical resources, especially those from the Anglican tradition; 3) the reincorporation and adaptation of elements of the Dominican chant tradition within the context of a primarily vernacular liturgy; and 4) the reincorporation of the pre-conciliar Dominican rite into the pastoral and devotional life of the Province.

In the first decades after Vatican II, Dominican communities throughout the Province gradually adopted the vernacular language in the liturgy, making use of the 1967 Irish Dominican breviary and later of the English translations of the *Liturgy of the Hours*. In the process of adopting the English language, many communities drew on hymns and modes of singing psalmody found in other traditions, for instance by adopting Anglican psalm tones for the singing of the *Benedictus* and *Magnificat* canticles. In contrast to the widespread pre-conciliar practice of singing most hours of the Divine Office *recto tono*, a repertoire of simple two-line psalm tones was gradually developed that were used for the recitation of the psalms.

Over time, certain chants of the Dominican tradition, especially Compline chants such as the *Salve* and *O Lumen*, were gradually reincorporated into the liturgy. Certain chants of the Dominican tradition were adapted into English versions; of particular note were widely used adaptations of the Dominican chant tones for the Passion according to St. John, the Lamentations, the Prayer of Jeremiah, and the *Te Deum*. These projects were developed especially at the formation communities of Dover, MA and Washington, DC, and aspects of those renewals gradually spread throughout the Province.

In the early 2000s, new projects were undertaken to reincorporate further aspects of the Dominican chant tradition into the daily liturgy of the friars of the Province. On a local level, friars in Cincinnati, OH, produced various books to provide resources for this task, including a 2003 *Compline* book, the 2007 *St. Gertrude Choirbook* (providing a variety of hymns and liturgical texts for the Mass and Office), and the 2009 *Hymnarium*, providing hymns from the Dominican chant tradition in Latin and English versions. In Washington, DC, local adaptations of these projects continued to flourish, including several editions of the chants for *Compline*. In 2013, the Liturgical Commission of the Province of St. Joseph published a province-wide edition of the *Hymnarium*.

Following the promulgation of Pope Benedict XVI's *Summorum pontificum* in 2007, interest in utilizing the pre-conciliar Dominican rite began to develop, both as a mode of responding to the pastoral needs of individuals attached to the *usus antiquior* and as a mode of deepening awareness of the liturgical patrimony of the Order. In 2010, the Liturgical Commission of the Province of St. Joseph produced a training guide for the Dominican rite. In 2014, the Provincial Chapter of the Province of St. Joseph ordained (§33) that friars who desired should be offered training in the Dominican Rite. At the present time, Dominican rite Masses are offered on an occasional (not regularly scheduled) basis at various priories and parishes within the Province, while the Ordinary Form of the Roman Rite remains the dominant form of the conventual and parochial liturgy offered by members of the province.

fr. Innocent Smith OP, New York