THE CATHOLIC UNIVERSITY OF AMERICA

The Influence of Plainchant on the Liturgical Music of Theodore Marier

A TREATISE

Submitted to the Faculty of the

Benjamin T. Rome School of Music

Of The Catholic University of America

In Partial Fulfillment of the Requirements

For the Degree

Doctor of Musical Arts

Washington, D.C.

2014

The Influence of Plainchant on the Liturgical Music of Theodore Marier

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Dr. Theodore Marier (1912-2001) spent his life as a musician in service to the Church. A distinguished chant scholar, composer, conductor, and organist, Marier worked on the forefront of the Liturgical Movement during much of the twentieth century. Throughout his career, Marier was a strong advocate for plainchant and its unique place in Catholic liturgical tradition. He was also deeply influenced by plainchant in his creation of new music for the liturgy. Despite his long and exemplary career, Marier's music remains largely unknown and undocumented for its contribution to the worship practice of the Roman Catholic Church in the United States.

This treatise provides a comprehensive study of the liturgical music of Theodore Marier, specifically his compositions that are based on existing plainchant and that use chant as a stylistic influence for composing new music. It also discusses Marier's music within the

plainchant revival and the Liturgial Movement of the Roman Catholic Church in the United States during the twentieth century. The liturgical music of Theodore Marier is discussed on the basis of musical form, style, harmonic language, rhythmic concepts, text treatment, relationship to chant (chant-influenced vs. chant-based), and liturgical use. These works are examined on the basis of their relationship to pre- and post-Conciliar practice and theology of music expressed in papal legislation and documents of the Second Vatican Council. Further reflection focuses on other published sources that contain Marier's music.

As a musician working in both the pre- and post-conciliar Church, Marier knew the intricacies of reconciling the Church's ideal music of plainchant with the demands of contemporary pastoral practice. By adapting plainchant and using chant as the basis for new music, Marier created a viable solution that held to the tradition of the Church. His compositions stand as a model for reconciling the Church's teaching on music with the demands of pastoral practice, without compromising musical quality or the integrity of the liturgy.

This treatise by William H. Atwood fulfills the dissertation requirement for the doctoral degree in Sacred Music approved by Leo Nestor, D.M.A., as Director, and by Andrew Weaver, Ph.D., and Rev. Robert Skeris, Dr. theol., as Readers.

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Leo Nestor, D.M.A., Director

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In gratitude and thanksgiving for my family, especially Julia, Anna and our expected baby.

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Acknowledgments

I wish to express my sincere gratitude to those individuals and institutions that assisted me in the creation of this document. My first expression of gratitude goes to my best friend Paul Murray for introducing me to the music of Theodore Marier. Paul is a distinguished alumnus of the Boston Archdiocesan Choir School and a true champion of Marier's music and legacy. I extend my thanks to the Board of Boston Boychoir, Inc. for their kind permission to reprint excerpts of Theodore Marier's music from *Hymns, Psalms and Spiritual Canticles*. I am especially grateful to John Dunn, headmaster and music director emeritus of St. Paul Church and the Boston Archdiocesan Choir School, for his willingness to read this document and to provide sage council to enrich its contents.

Special thanks to Suzanne Marier Rogers and the Marier family for their support of this research and for their kind permission to reprint Marier's unpublished scores and the two essays that appear as Appendix B and C. I also am grateful to those individuals who knew Marier and were willing to be interviewed. Marier's office library was donated to the Schuler Archives housed at St. Agnes Church in St. Paul, Minnesota. I express my thanks to the archivist, Dr. Virginia Schubert, for her hospitality and assistance during my visit to the archives in September of 2012. I also thank the staff at The Catholic University of America Archives for their eagerness to assist in my research. I thank the music director of St. Paul Choir School, John Robinson and his staff for providing scores of Marier's music from the choir school library.

My gratitude goes to the Benedictine Abbey of Regina Laudis in Bethlehem, Connecticut for their prayers and guidance, and to Rt. Reverend Mother David Serna, O.S.B., Abbess of Regina Laudis for her support of this research. Regina Laudis was a special place for Theodore

Marier, and his work with the community of Benedictine sisters is still on-going in each note of chant that they sing in the daily chanting of the Divine Office and Mass. This community of faith-filled women religious has also become a special place to me as a result of my research. Heartfelt thanks most especially to Rev. Mother Anne Rushton, O.S.B., liaison of the community to Dr. Marier, who was an inexhaustible font of wisdom and council.

Throughout my undergraduate and graduate studies, I have been tremendously blessed with exceptional teachers and role models, particularly those faculty members at the Hartt School of Music at the University of Hartford, Westminster Choir College of Rider University, and The Catholic University of America. I thank my advisor and program director Dr. Leo Nestor for his guidance over these past seven years, and for all that he has taught me about being a musician in service to the Church. I also thank my readers, Dr. Andrew Weaver and Rev. Dr. Robert Skeris for their willingness to serve on this treatise committee. Their council throughout my degree progress, but most especially over the past two years, has been invaluable.

Concurrent with my doctoral studies has been my position as Director of Music and Coordinator of Liturgical Ministries for All Saints Catholic Church in Manassas, Virginia. This parish community has been a true spiritual home and a great source of support during my graduate work. I am especially grateful to Father Bob Cilinski, pastor of All Saints, the parochial vicars, staff and members of the music ministry for their prayers and encouragement.

Finally, I express my deepest gratitude to my family for their unwavering support of my pursuit of a vocation in music. I thank my parents for instilling in me the importance of hard work and dedication to one's chosen craft, and to my loving wife Julia, for all her love, encouragement and patience throughout this process.

Introduction

Dr. Theodore Marier (1912-2001) spent his life as a musician in service to the Church. A distinguished chant scholar, composer, conductor, and organist, Marier worked on the forefront of the Liturgical Movement during much of the twentieth century. Marier held the position of Director of Music and Organist at St. Paul Church in Cambridge, Massachusetts, where he served for fifty-two years. During this time, he founded the highly acclaimed Boston Archdiocesan Choir School in 1963. Upon his retirement from St. Paul Church in 1986, Marier was appointed the first Justine Bayard Ward Professor and faculty adviser of the doctoral program in liturgical music, as well as the Director of the Centre for Ward Studies at The Catholic University of America. He held these positions until his death in 2001. Throughout his career, Marier was a strong advocate for plainchant and its unique place in Catholic liturgical tradition. Plainchant was also deeply influential in his creation of new music for the liturgy. Despite his long and exemplary career, Marier's music remains largely unknown and undocumented for its contribution to the worship practice of the Roman Catholic Church in the United States.

Throughout the twentieth century, plainchant has been discussed in every papal legislation, curial instruction, and conciliar document on sacred music. Beginning with Pope Pius X's 1903 instruction on sacred music, *Tra le Sollecitudini*, and culminating with the Second Vatican Council's constitution on the sacred liturgy, *Sacrosanctum Concilium*, plainchant has been given a "pride of place" (SC 116) in the liturgy of the Church. Despite this designation, a tension existed in reconciling the Church's ideal music with the demands of contemporary

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pastoral practice. As a musician working in both the pre- and post-conciliar Church, Marier knew the intricacies of this tension. By adapting plainchant and using chant as the basis for new music, Marier created a viable solution that held to the tradition of the Church. This music was also exceptional in that it was written during a time when many liturgical composers had begun to incorporate popular styles into their music. Despite this trend, Marier held closely to the intentions of the Second Vatican Council, and his music stands as a model for reconciling the Church's teaching on music with the demands of pastoral practice, without compromising musical quality or the integrity of the liturgy.

The purpose of this treatise is to provide a comprehensive study of the liturgical music of Theodore Marier, specifically his compositions that are based on existing plainchant and that use chant as a stylistic influence for composing new music. This music, intended for use in the Mass and Divine Office, includes forms such as Eucharistic acclamations, Gospel acclamations, litanies, hymns, Office Canticles, Psalmody, and ritual antiphons. The majority of this music is drawn from Marier's compositions found in the hymnals that he edited and compiled, as well as compositions published by McLaughlin & Reilly and unpublished works.

The second purpose of this treatise is to discuss Marier's music within the plainchant revival and the Liturgical Movement of the Roman Catholic Church in the United States during the twentieth century. Particular attention is given to how this music responded to the current liturgical practice at various stages of the reform. Pertinent details of Marier's life are noted, specifically those aspects that relate to his education, church positions, academic appointments, and professional associations.

The liturgical music of Theodore Marier is discussed on the basis of musical form, style, harmonic language, rhythmic concepts, text treatment, relationship to chant (chant-influenced vs. chant-based), and liturgical use. These works are also examined on the basis of their relationship to pre- and post-Conciliar practice and theology of music expressed in papal legislation and documents of the Second Vatican Council. Further reflection focuses on other published sources that contain Marier's music.

In addition to the hymnals that Marier edited, compiled, and arranged, this treatise draws upon Marier's own writings, archived information from St. Paul Church in Cambridge, the Boston Archdiocesan Choir School, The Catholic University of America, and the Monsignor Richard Joseph Schuler (1920-2007) Archive at the Church of St. Agnes in St. Paul, Minnesota. Supplemental information is provided in the form of interviews with individuals associated with Marier though St. Paul Church, the Church Music Association of America, The Catholic University of America, the Dom Mocquereau Foundation, the Benedictine Abbey of Regina Laudis, and members of the Marier family.

No dissertations have been written on Theodore Marier. "The History and Development of Catholic Congregational Song and A Catholic Church Musician's Response to Reform: Dr. Theodore Marier" was written in 1990 by Karen Schneider as a Master of Music degree project for the Institute of Sacred Music at Yale University. That work focuses exclusively on Marier's hymnody as it relates to other Catholic hymnals of the twentieth century and highlights his work at St. Paul Church. Musical examples and analysis are not part of that work, and biographical information about Marier's life is incomplete. An article on Dr. Marier's personal reflections

was published in a 1993 book by Jeffery Wills entitled *The Catholics of Harvard Square.*[1] That article was the transcript of an interview Marier gave in 1993 that focused specifically on his association with St. Paul Church and the founding of the Boston Archdiocesan Choir School. Additionally, this treatise differs from research on other sacred music composers in that it will not seek to provide a catalogue of Marier's sacred music. This treatise will demonstrate how the Church's repertoire of plainchant influenced this composer's practice of sacred music in the Roman Catholic Church in the United States and influenced the works that Marier composed for the liturgy.

The first chapter of the treatise discusses the revival of plainchant within the development of the Liturgical Movement. Chapter II focuses on Marier's life and career, with particular attention to his musical endeavors and his work in the Church. The context of Marier's hymnals, scores, and manuscripts is presented in Chapter III, and a detailed study of the chant-based and chant-influenced works is provided in Chapters IV and V. An appendix includes a list of Marier's chant-based and chant-influenced compositions, as well as unpublished speeches given by Marier that specifically discuss his experiences as a musician in the Church.

This treatise uses the terms "Gregorian chant" and "plainchant" interchangeably, when referring to the corpus of liturgical chant proper to the Roman Rite of the Catholic Church. "Gregorian chant" is used in every papal, conciliar, and episcopal conference document on music up to and including the USCCB *Sing to the Lord: Music in Catholic Worship* (2007). Marier also used this term consistently in his own writings and lectures. This term is problematic from a musicological standpoint because it presupposes that any chant under this title can be traced back

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[1] Jeffery Wills, ed., *The Catholics of Harvard Square* (Petersham: Saint Bede's Publications, 1993).

to St. Gregory the Great, pope from 590 to 604. The first complete chant collections did not appear until three centuries after the time of Gregory, a period that saw many changes in the development of the liturgy, particularly during the Carolingian reform in the eighth century.[2] Additionally, there is no concrete evidence earlier than the eighth century to support Gregory's activity as a composer. Gregory's writings from the sixth century discuss singing during the Mass and cite specific chant forms, but do not support any claim that he composed these liturgical melodies. In light of recent scholarship, the term "Gregorian chant" is less an historical assertion, and more of a homage to Pope Gregory for his role in the development of the liturgy in the early Church. Theodore Marier addressed this historical issue by writing, "Gregory's role in the composition of the chant is obscure. It is fairly certain, however, that the chants we know as Gregorian were composed, compiled, and performed in the area that surrounded and immediately followed his reign."[3]

"Plainchant," though a foreign term in the writings of the Church and in the work of Theodore Marier, removes any historical association to St. Gregory, as well as any ecclesiastical context. "Plainchant" focuses on the chant construction itself, yielding an objective study of the melodies and texts. For the purposes of this treatise, the two terms will be used with the following qualifiers: when referencing specific ecclesiastical documents and Marier's own writings, the term "Gregorian chant" will be used. In discussing the unique aspects of chant construction and its connection to Marier's music, the term "plainchant" will be employed.

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[2] David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon, 1993), 503.
[3] Theodore Marier, "Gregorian Chant, A Liturgical Art Form," *Sacred Music* 127, no. 1 (Spring 2000): 13.

Chapter I

Plainchant and the Liturgical Movement of the Twentieth Century

The revival of plainchant in history and practice was an important component of the Liturgical Movement within the Roman Catholic Church during the twentieth century. The Liturgical Movement was the "movement of renewal, especially in the twentieth century, which sought to overcome the barriers which distanced the Catholic people from the Church's liturgy."[1] Plainchant was also a critical aspect of Theodore Marier's life. Plainchant permeated almost every part of his musical life, from practice in the Church and pedagogy in the classroom, to reflection in writings and preservation in sound recordings. The appropriateness of plainchant for use in the liturgy of the Church was discussed and debated through the reform, and it remains a point of debate in the church today. Yet the role plainchant "as an integral part of worship, not as an independent aesthetic artifact"[2] was not something that Marier manufactured; rather, it was something that he considered as "a musical form of art to be fostered, studied, and preserved in the Church."[3] In order to properly understand Theodore Marier's life and liturgical music, it must be understood within the context of the Liturgical Movement and the importance of the plainchant revival in relation to this movement.

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[1] Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations* (Chicago: Hillenbrand, 2007), 193.

[2] Ruff, 21.

[3] Theodore Marier, "Gregorian Chant, A Liturgical Reform," *Sacred Music* 127, no. 1 (Spring 2000): 16.

Development of the Liturgical Movement in the Nineteenth Century

The Enlightenment, Romanticism, and the Roman Catholic Response

The roots of the plainchant revival and the Liturgical Movement in the nineteenth century are found in the Roman Catholic response to the Enlightenment. The Enlightenment was a humanist movement that developed in Europe during the mid-seventeenth century and continued into the eighteenth century. This movement saw changes in the climate of society, philosophy, politics, and religion, and had direct implications on the perceived validity of the Roman Catholic Church. This resistance was manifested largely through the rejection of institutional authority, the rise of self-empowerment and rationalism. In the liturgical life of the Church, the Enlightenment helped to usher in an era of "anti-traditionalism" marked by the incorporation of modern music and the rejection of plainchant and polyphony, in addition to promoting the use of the vernacular in the Mass.[4] The "artistic value of sacred music expressing the idea of the respect owed to God"[5] was inherently lost, and sacred music was reduced to "an external backdrop against which musical forms and resources could develop."[6] The notion of sacred music as "art for art's sake" continued into the nineteenth century, when ideas of Romanticism increased a secularization of church music.[7]

During the nineteenth century, music was permeated with ideas that arose from the Romantic aesthetic. These ideas influenced many European composers and found their way into

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[4] Ruff, 584.

[5] Karl Gustav Fellerer, "Liturgy and Music," in J. Overath (ed.), *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress 1966* (Rome, 1969), 79.

[6] Robert A. Skeris, "*Musica sacra* in the Archdiocese of Milwaukee, 1858-1958," in P. Collins (ed.), *Renewal and Resistance: Catholic Church Music from the 1850's to Vatican II* (Bern, 2010), 192.

[7] Fellerer, 71.

virtually every compositional genre of the time, especially the symphonic and operatic styles that were driving forces in music of the Romantic era. While there was a genuine acceptance and enthusiasm of these ideas in secular society, a great anti-Romantic movement grew in the Catholic Church which resisted the incorporation of Romanticism into church music. Romanticism in the nineteenth century "encouraged the expression of deeply personal attitudes and promoted the spread of sentimental songs whose inspiration was far from biblical."[8]

An additional aspect of the Romantic aesthetic was an interest in recovering music of the past, particularly music of the Renaissance and Baroque. This historicism in music, when coupled with a desire for the rejection of the Enlightenment-influenced secularization of religion and worship, sparked the beginning of the Liturgical Movement and the plainchant revival in the nineteenth century. Plainchant studies in the early part of the century were encouraged and undertaken throughout Europe by futures such as Dom Prosper Guéranger (1805-1875) and Alexandre-Etienne Choron (1771-1834) in France, Guiseppe Baini (1775-1844) and Pietro Alfieri (1801-1863) in Italy, and Johann Michael Sailer (1751-1832) and Anton Friedrich Justus Thibaut (1772-1840) in Germany.[9] Later in the nineteenth century, the Cecilian Movement was established in Germany as a movement to restore plainchant and Renaissance polyphony as the primary music of the Roman Catholic liturgy.

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[8] Robert Cabié, *History of the Mass*, trans. Lawrence J. Johnson (Portland: Pastoral Press, 1992), 115.
[9] Skeris, 195.

<u>Solesmes and the Vatican Edition</u>

The Benedictine Monastery of Saint-Pierre de Solesmes in France is an ancient monastery dating back to the eleventh century. It was brought to ruin during the French Revolution and reestablished in 1832 by Dom Prosper Guéranger (1805-1875).[10] Guéranger, often regarded as the "father of the liturgical movement,"[11] had a strong interest in liturgical tradition, an interest that allowed the monastery to grow into a center for the study and renewal of liturgy, with particular emphasis on plainchant.

Dom Guéranger's work at Solesmes on the renewal of the liturgy profoundly influenced Pius X and his *motu proprio* on sacred music. The evidence of this influence can be found in a second *motu proprio* issued by Pius X on 25 April 1904, which officially entrusted the Abbey of Solesmes with the task of producing new Vatican editions of the chant from historical sources.

By the end of the nineteenth century, Solesmes already had completed editions of the *Graduale romanum* and *Antiphonale romanum*, as well as the first edition of the *Liber Usualis*.[12] Among the many monastic scholars of Solesmes during the late nineteenth and early twentieth century, the two that made significant contributions to these chant editions were Dom Joseph Pothier (1835-1923) and Dom André Mocquereau (1849-1930). Dom Pothier supervised the 1904 commission by the Vatican to prepare the official editions, and Dom Mocquereau led the efforts in the publication of the *Paléographie musicale*.[13] After a tumultuous editorial period wrought with disagreements over historical accuracy, the *Graduale romanum* was published in

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[10] David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon, 1993), 624.
[11] Miriam Therese Winter, *Why Sing? Toward A Theology of Catholic Church Music* (Washington, DC: The Pastoral Press, 1984), 32.
[12] Hiley, 625.
[13] André Mocquereau, ed., *Paléographie musicale* (Solesmes, 1889).

1908 and the *Antiphonale romanum* in 1912. Despite these difficulties in preparing these

editions, Solesmes continued to be charged with preparing the official Vatican editions of the

chant.

Solesmes Method

The so-called "Solesmes Method" of plainchant interpretation was developed by Dom

Mocquereau. In addition to his work in chant paleography, Mocquereau was choirmaster of the

Abbey of Solesmes from 1889 to 1914. The method developed on the basis that plainchant

rhythm was based not on word accents in Latin, but rather the organization of notes in groups of

two or three, and the rising (arsis) and falling (thesis) of these groupings. He developed the

principles of the Solesmes Method based on his research and study of ancient chant manuscripts,

and immediately applied them to the daily practice of chanting the Office and the Mass at the

monastery. This method describes plainchant as having "a smooth and gentle interpretation of

the chant melodies with even eighth-notes and undulating crescendos and decrescendos marking

the phrases."[14] Mocquereau concretized his method in his book *Rythmique grégorienne*,[15] and

the choir received great recognition under his leadership.

The Solesmes Method was carried on by Mocquereau's successor as choirmaster at

Solesmes, Dom Joseph Gajard (1885-1972). As plainchant scholarship evolved during the mid-

twentieth century, the term *semiology* was used to describe the study and dissemination of

notation in the earliest plainchant manuscripts. The Solesmes Method was eventually

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[14] Ruff, 484.

[15] André Mocquereau, *Le nombre musical grégorien, ou, Rythmique grégorien: théorie et pratique* (Paris: Société Saint Jean l'Évangéliste: Desclée, 1908).

discontinued at Solesmes and replaced by an approach developed by Gregorian semiologist and monk of Solesmes, Dom Eugène Cardine (1905-1988). Dom Cardine based his method on a free interpretation of chant rhythm that was not dependent upon the groupings of neumes, but rather on the natural accents found in the Latin text. Speech-rhythms were used to determine the rhythm of the chant.

Cecilian Movement

The re-founding of the Benedictine Monastery of Saint-Pierre de Solesmes coincided with another development in the early stages of the Liturgical Movement. The Cecilian Movement was founded in 1869 with the "aims to revive the use of Gregorian chant and such liturgical polyphony as the masses of Palestrina, and to promote the composition of new mass settings in the style of Palestrina."[16] The movement was established in Regensburg, Germany, under the title *Allgemeiner Cäcelienverein* (General Cecilian Society). The society was dedicated to St. Cecilia as patron saint of musicians. The movement had two principal architects: Karl Proske (1794-1861) and Franz Xaver Witt (1834-1888). Proske was choirmaster of the Cathedral in Regensburg, and Witt was a priest, music teacher, and composer. With the increasing influence of the Romantic aesthetic on church music during the nineteenth century and the resulting dissatisfaction with solo, quartet, and orchestral music in an operatic style being incorporated into the liturgy, these two individuals began a campaign that spread across Europe. The movement sought to regain plainchant as a foundation for sacred music and to uncover and promote musical treasures of the past, most especially by composers of the Renaissance.

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[16] John Ogasapian, *Church Music in America, 1620-2000* (Macon: Mercer University Press, 2007), 220.

In addition to the musical goals, the Cecilian Movement sought to establish a network of societies that would work, convene, compose, and publish materials to further the agenda of the movement. To facilitate this outgrowth, societies were formed in Germany, France, the Netherlands, North America, Poland, Austria, Ireland, and Italy. In the United States, the American Cecilian Society was founded 1873 by John Baptist Singenberger, a German conductor who immigrated to Milwaukee, Wisconsin. The first annual convention of the society in America was held in June 1874.[17] With the establishment of these societies, publications began to appear. The most prominent of these was the periodical *Caecilia*, which was printed in Germany and distributed by the various societies across Europe and the United States.[18]

The promotion of plainchant in the liturgy was a major priority in the Cecilian Movement.[19] An example of this is found in a papal sanction received by the society in 1870: "Gregorian chant or plainchant is to be cultivated everywhere; and figured polyphonic vocal music, whether compositions of older or more recent times, insofar as it conforms to church laws, is to be propagated."[20]

Despite the Cecilian Movement's strong defense of plainchant as proper to the liturgy, it did not work toward the production of a historically-informed edition of chant as did the monks of Solesmes. The movement denied the possibility of tracing plainchant back to the earliest manuscripts and advocated instead the largely inaccurate 1614 Medicean Gradual of chant, a product of the textual and musical changes of the Council of Trent.[21] The Cecilians used the

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[17] Ogasapian, 220.
[18] Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress, 1998), 295.
[19] Ruff, 96.
[20] Ruff, 90.
[21] Ruff, 97.

Medicean Gradual as the basis for the *Editio Ratisbonensis* ("Ratisbon Edition") of 1869. This edition combined the Medicean Gradual with other sixteenth-century chant sources. The Cecilians were successful in getting this edition approved by Pius IX and renewed by Leo XIII. The Ratisbon Edition circulated until the monks of Solesmes produced the official chant books under Pius X.

The lasting effects of the Cecilian Movement on Roman Catholic Church music are varied and debatable. While the attempt to return church music to a more pristine state using music of an older style was laudable, the movement's newly composed music was of a substantially lower quality than the original works of the high Renaissance. Regarding plainchant, the movement's insistence on the use of the Medicean Gradual as the basis for the Ratisbon Edition eventually hurt its credibility, especially after Solesmes was chosen by Pius X to produce a new official chant edition. This resulted in negative effects for the overall cause. In the end, the Cecilian Movement did less for generating new music than it did for promoting "historical consciousness"[22] in music for the Church.

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[22] Ruff, 107.

Papal Legislation on Sacred Music in the Twentieth Century

Moto proprio of Pius X: *Tra le Sollecitudini*

On 22 November 1903, the Feast of St. Cecilia, Pope Pius X issued his *motu propro* on the subject of sacred music.[23] This is the first papal document on sacred music addressed to the universal Church, and its foundational authority extended until the Second Vatican Council.[24] In his instruction *Tra le Sollecitudini*, Pius X made several decrees on sacred music and the liturgy that influenced the direction of the liturgical reform. In issuing this document, Pius X acknowledged the Liturgical Movement as a matter of importance for the entire church.[25] To begin this document, Pius X defined the purpose of the liturgy and its music as "the glorification of God, and the sanctification and edification of the faithful."[26] Pius X addresses the specific qualities of sacred music, stating that such music should possess "holiness, true art, and universality":

> 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

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[23] Pius X, motu proprio *Tra le Sollecitudini*, 22 November 1903 in *ASS* 36 (1903/1904) 329-339, 387-395; English translation in http://www.adoremus.org/MotuProprio.html.
[24] Ruff, 273.
[25] Piero Marini, *A Challenging Reform: Realizing the Vision of the Liturgical Renewal* (Collegeville: The Liturgical Press, 2007), xiv.
[26] *Tra le Sollecitudini*, §1.

nobody of any nation may receive an impression other than good on hearing them.[27]

Pius X goes on to discuss Gregorian chant as being the primary music of the liturgy because it possesses all three qualities of holiness, true art, and universality. Additionally, Gregorian chant is proper to the liturgy because of its rich history within the liturgical tradition of the Church. The document holds chant as the "supreme model" for the purposes of guiding sacred music composition:

> These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity. 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.[28]

Tra le Sollecitudini was a monumental document in its time for committing these thoughts to the rank of papal legislation. The progressive nature of this document is found primarily in the assertion that the faithful should participate, or "assist" in the liturgy by the singing of Gregorian chant, a function previously reserved exclusively for the *schola cantorum* or those clerics in choir:

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[27] *Tra le Sollecitudini*, §2.
[28] *Tra le Sollecitudini*, §2.

> Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.[29]

No pope prior to Pius X had addressed sacred music or the participation of the faithful in such a direct way. Though the initial influence of this document was slow to spread throughout the Church, it continued to have influence throughout the twentieth century. Many of its guidelines were even used and adapted by subsequent popes and bishops' conferences when making directives on sacred music.

Apostolic Constitution of Pius XI: *Divini cultus Sanctitatem*

Pius X's 1903 *motu proprio* on sacred music had a direct influence on the writings and legislation of the pontificates that followed his own. The first of these was Pius XI's Apostolic Constitution on divine worship *Divini cultus Sanctitatem*.[30] This document issued in 1928 marked the silver jubilee of *Tra le Sollecitudini*, although it is not of the same length or specificity. The subject of the constitution is the preservation of the liturgy and all of its various components. Gregorian chant receives particular attention in this work as Pius XI affirms the prescriptions on chant given by Pius X in *Tra le Sollecitudini*. The overall tone of the work is one of corrective action rather than instruction, perhaps in response to the presupposition that "for most Catholic congregations, the publication of Pope Pius X's Motu Proprio had little practical effect."[31]

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[29] *Tra le Sollecitudini*, §3.
[30] Pius XI, Apostolic Constitution *Divini cultus Sanctitatem*, 20 December 1928 in *AAS* 21 (1929) 33-41; English translation in http://www.adoremus.org/DiviniCultus.html.
[31] Ogasapian, 232.

> In our times too, the chief object of Pope Pius X, in the *Motu Proprio [Tra le Sollecitudini]* which he issued twenty-five years ago, making certain prescriptions concerning Gregorian Chant and sacred music, was to arouse and foster a Christian spirit in the faithful, by wisely excluding all that might ill befit the sacredness and majesty of our churches.[32]

Pius XI continued his reflection to affirm the importance of Gregorian chant in the liturgy, and its positive effects, as well as those negative effects on the liturgy when the prescriptions are not adhered to:

> Wherever the regulations on this subject have been carefully observed, a new life has been given to this delightful art, and the spirit of religion has prospered; the faithful have gained a deeper understanding of the sacred Liturgy, and have taken part with greater zest in the ceremonies of the Mass, in the singing of the psalms and the public prayers. Of this We Ourselves had happy experience when, in the first year of Our Pontificate, We celebrated solemn High Mass in the Vatican Basilica to the noble accompaniment of a choir of clerics of all nationalities, singing in Gregorian Chant. It is, however, to be deplored that these most wise laws in some places have not been fully observed, and therefore their intended results not obtained. We know that some have declared these laws, though so solemnly promulgated, were not binding upon their obedience. Others obeyed them at first, but have since come gradually to give countenance to a type of music which should be altogether banned from our churches.[33]

The issue of participation of the faithful is also addressed in this document to a greater degree than by Pius X. Pius XI not only advocates the singing of Gregorian chant by the faithful, but he also suggests that the singing would lead to greater participation in the recited responses as well. He also makes the important distinction between the two forms of liturgical participation: internal and external.

> In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to

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[32] *Divini cultus*, §5.
[33] *Divini cultus*, §5, §6.

take part in it. It is most important that when the faithful assist at the sacred ceremonies, or when pious sodalities take part with the clergy in a procession, they should not be merely detached and silent spectators, but, filled with a deep sense of the beauty of the Liturgy, they should sing alternately with the clergy or the choir, as it is prescribed. If this is done, then it will no longer happen that the people either make no answer at all to the public prayers -- whether in the language of the Liturgy or in the vernacular -- or at best utter the responses in a low and subdued manner.[34]

Mystici Corporis Christi

The long pontificate of Pius XII spanned from 1939 to 1958. During that time, he issued forty-one encyclicals, many of them focusing on the liturgy of the Church. In his fourth encyclical, *Mystici Corporis Christi*,[35] on the Mystical Body of Christ of 1943, he made a single yet meaningful mention of plainchant. This highly theological document, "a foundation stone for the liturgical reform,"[36] focuses on the Mystical Body of Christ and the relationship of the faithful to the Church. Pius XII includes chant among the most important components of the liturgy for its ability to "lift our minds up to heaven."[37] In this capacity, chant is not merely seen as functional music of the Church, but also has a higher purpose in bringing humanity closer to divinity:

> Hence not only should we cherish exceedingly the Sacraments with which holy Mother Church sustains our life, the solemn ceremonies which she celebrates for our solace and our joy, the sacred chant and the liturgical rites by which she lifts our minds up to heaven, but also the sacramentals and all those exercises of piety by which she consoles the hearts of the faithful and sweetly imbues them with the Spirit of Christ.[38]

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[34] *Divini cultus*, §18.

[35] Pius XII, encyclical letter *Mystici Corporis Christi*, 29 June 1943 in *AAS* 35 (1943) 193-248; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 37-63.

[36] Donald Boccardi, *The History of American Catholic Hymnals Since Vatican II* (Chicago: GIA, 2001), 19.

[37] *Mystici Corporis Christi*, §92.

[38] *Mystici Corporis Christi*, §92.

Mediator Dei

Of significant importance for the momentum of the Liturgical Movement in the early twentieth century was Pius XII's twelfth encyclical, *Mediator Dei.*[39] This encyclical focused exclusively on the topic of the sacred liturgy and the role that the liturgy has in the life of the Church. In this document of 211 articles, Pius XII affirmed the historical study in the liturgy undertaken by monastic communities, recognized the revitalization of the liturgy as a fundamental movement in the Church, and directly encouraged the faithful to take a more active role in the liturgy. While Pius XII pastorally supported the movement, his stated intention for this document was to guide and direct this movement in order to "preserve it at the outset from excess or outright perversion."[40]

In order to accomplish this preservation, Pius XII addressed with specificity a variety of liturgical issues, including the role of the priest in the sacrifice of the Mass, the nature of participation by the faithful, the Eucharist, the liturgical year, and the importance of music. To properly encourage the participation of the faithful, Pius XII advocates a study of the texts of the Missal and a participation in the singing of Gregorian chant:

> Therefore, they are to be praised who, with the idea of getting the Christian people to take part more easily and more fruitfully in the Mass, strive to make them familiar with the "Roman Missal," so that the faithful, united with the priest, may pray together in the very words and sentiments of the Church. They also are to be commended who strive to make the liturgy even in an external way a sacred act in which all who are present may share. This can be done in more than one way, when, for instance, the whole congregation, in accordance with the rules of

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[39] Pius XII, encyclical letter *Mediator Dei*, 20 November 1947 in *AAS* 39 (1947) 521-595; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 119-154.
[40] *Mediator Dei*, §7.

the liturgy, either answer the priest in an orderly and fitting manner, or sing hymns suitable to the different parts of the Mass, or do both, or finally in high Masses when they answer the prayers of the minister of Jesus Christ and also sing the liturgical chant.[41]

The historical lineage of chant is addressed further in the document, as in the writings on sacred music by Pius X and XI:

As regards music, let the clear and guiding norms of the Apostolic See be scrupulously observed. Gregorian chant, which the Roman Church considers her own as handed down from antiquity and kept under her close tutelage, is proposed to the faithful as belonging to them also. In certain parts of the liturgy the Church definitely prescribes it; it makes the celebration of the sacred mysteries not only more dignified and solemn but helps very much to increase the faith and devotion of the congregation. For this reason, Our predecessors of immortal memory, Pius X and Pius XI, decree-and We are happy to confirm with Our authority the norms laid down by them-that in seminaries and religious institutes, Gregorian chant be diligently and zealously promoted, and moreover that the old Schola Cantorum be restored, at least in the principal churches. This has already been done with happy results in not a few places. Besides, "so that the faithful take a more active part in divine worship, let Gregorian chant be restored to popular use in the parts proper to the people. Indeed it is very necessary that the faithful attend the sacred ceremonies not as if they were outsiders or mute onlookers, but let them fully appreciate the beauty of the liturgy and take part in the sacred ceremonies, alternating their voices with the priest and the choir, according to the prescribed norms. If, please God, this is done, it will not happen that the congregation hardly ever or only in a low murmur answer the prayers in Latin or in the vernacular." A congregation that is devoutly present at the sacrifice, in which our Savior together with His children redeemed with His sacred blood sings the nuptial hymn of His immense love, cannot keep silent, for "song befits the lover" and, as the ancient saying has it, "he who sings well prays twice." Thus the Church militant, faithful as well as clergy, joins in the hymns of the Church triumphant and with the choirs of angels, and, all together, sing a wondrous and eternal hymn of praise to the most Holy Trinity in keeping with words of the preface, "with whom our voices, too, thou wouldst bid to be admitted."[42]

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[41] *Mediator Dei*, §105.
[42] *Mediator Dei*, §191-192.

Mediator Dei was a milestone in the Liturgical Movement because it "revived the liturgy throughout the church"[43] in the years leading up to the Second Vatican Council. Following *Mediator Dei*, Pius XII undertook additional measures to reform the liturgy. These included the creation of a Commission for Liturgical Reform in 1948, the restoration of the Easter Vigil liturgy in 1951, and the revisions to the Holy Week liturgies in 1955.

Musicae sacrae disciplina

Pius XII's thirty-first encyclical, *Musicae sacrae disciplina*, was issued on 25 December 1955.[44] The purpose of this document was to address sacred music in the liturgy of the Church, as well as to answer questions on the practice of liturgical music that had arisen. As with many of the documents on sacred music prior to this, Pius XII invokes the writing of Pius X, and affirms the principles he set forth in *Tra le Sollecitudini*. He also provides a theological reflection on music in the scriptures, writings of the early Church Fathers such as Augustine and Tertullian, and an affirmation of the Church's tradition on sacred music. Pius XII provides a new reflection on the qualities of sacred music defined by Pius X:

> First of all the chants and sacred music which are immediately joined with the Church's liturgical worship should be conducive to the lofty end for which they are intended. This music -- as our predecessor Pius X has already wisely warned us -- "must possess proper liturgical qualities, primarily holiness and goodness of form; from which its other note, universality, is derived." It must be holy. It must not allow within itself anything that savors of the profane nor allow any such thing to slip into the melodies in which it is expressed. The Gregorian chant which has been used in the Church over the course of so many centuries, and

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[43] Marini, xvi.

[44] Pius XII, encyclical letter *Musicae sacrae disciplina*, 25 December 1955 in *AAS* 48 (1956) 5-25; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 279-289.

which may be called, as it were, its patrimony, is gloriously outstanding for this holiness.[45]

The issue of sacred text is addressed in this document. Pius XII emphasizes the intimacy that exists between the sacred liturgical text and the melody. Pius XII charges composers to use the texts as a source of inspiration and to compose melodies that have both simplicity and holiness. The result of such composition will result in a musical language that also possesses the quality of universality:

> This chant, because of the close adaptation of the melody to the sacred text, is not only most intimately conformed to the words, but also in a way interprets their force and efficacy and brings delight to the minds of the hearers. It does this by the use of musical modes that are simple and plain, but which are still composed with such sublime and holy art that they move everyone to sincere admiration and constitute an almost inexhaustible source from which musicians and composers draw new melodies.[46]

> If these prescriptions are really observed in their entirety, the requirements of the other property of sacred music -- that property by virtue of which it should be an example of true art -- will be duly satisfied. And if in Catholic churches throughout the entire world Gregorian chant sounds forth without corruption or diminution, the chant itself, like the sacred Roman liturgy, will have a characteristic of universality, so that the faithful, wherever they may be, will hear music that is familiar to them and a part of their own home. In this way they may experience, with much spiritual consolation, the wonderful unity of the Church. This is one of the most important reasons why the Church so greatly desires that the Gregorian chant traditionally associated with the Latin words of the sacred liturgy be used.[47]

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[45] *Musicae sacrae disciplina*, §41-42.
[46] *Musicae sacrae disciplina*, §43.
[47] *Musicae sacrae disciplina*, §45.

Instructio de Musica Sacra et Sacra Liturgica

The final liturgical document under Pius XII's pontificate, and before the Second Vatican

Council, was an instruction from the Congregation for Rites on sacred music and liturgy

Instructio de Musica Sacra et Sacra Liturgica, issued 3 September 1958.[48] This document has

been described as "a lengthy piece stressing the prescriptions already imposed by *Musicae*

sacrae disciplina, *Mediator Dei*, and *Tra le Sollecitudini*."[49] The underlying purpose of this

document is not to present new material, but rather to "make existing laws practically applicable

and to show how music and liturgy can and should be celebrated."[50] This document was not

only a summation of all that had come before it, in terms of legislation on sacred music, but it

was also an influential document on the *Constitution on the Sacred Liturgy* that would come with

the Second Vatican Council.

This instruction stressed the importance of plainchant in the liturgical life of the Church,

stating that it is "the music characteristic of the Roman Church. Therefore, its use is not only

permitted, but encouraged at all liturgical ceremonies above all other styles of music, unless

circumstances demand otherwise."[51] Similarly, the participation of the faithful in the singing of

chant is also stressed. Different degrees of participation are given as to the parts of the Mass that

could be sung by the faithful:

> The more noble form of the Eucharistic celebration is the solemn Mass because in
> it the solemnities of ceremonies, ministers, and sacred music all combine to

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[48] Sacred Congregation for Rites, Instruction *de Musica Sacra et Sacra Liturgica*, 3 September 1958 in *AAS* 50
(1958) 630-663; English translation in *Instruction of the Congregation of Rites on Music in the Liturgy*
(Washington: United States Catholic Conference, 1967).
[49] Winter, 146.
[50] Winter, 146.
[51] *Instructio de musica sacra et sacra liturgica*, §16.

express the magnificence of the divine mysteries, and to impress upon the minds of the faithful the devotion with which they should contemplate them. Therefore, we must strive that the faithful have the respect due to this form of worship by properly participating in it in the ways described below.

In solemn Mass there are three degrees of the participation of the faithful:

a) First, the congregation can sing the liturgical responses. These are: *Amen; Et cum spiritu tuo; Gloria tibi, Domine; Habemus ad Dominum; Dignum et justum est; Sed libera nos a malo; Deo gratias*. Every effort must be made that the faithful of the entire world learn to sing these responses.

b) Secondly, the congregation can sing the parts of the Ordinary of the Mass: *Kyrie, eleison; Gloria in excelsis Deo; Credo; Sanctus-Benedictus; Agnus Dei*. Every effort must be made that the faithful learn to sing these parts, particularly according to the simpler Gregorian melodies. But if they are unable to sing all these parts, there is no reason why they cannot sing the easier ones: *Kyrie, eleison; Sanctus-Benedictus; Agnus Dei*; the choir, then, can sing the *Gloria*, and *Credo*.

c) Thirdly, if those present are well trained in Gregorian chant, they can sing the parts of the Proper of the Mass. This form of participation should be carried out particularly in religious congregations and seminaries.[52]

Chant Pedagogy and American Centers for the Study of Liturgical Music

<u>The Ward Method</u>

The restoration of plainchant in history and liturgical practice, along with the participation of the faithful set forth by Pius X and his successors, could only go so far without some form of action to make it accessible through music education. A key figure in the development of plainchant in music education was Justine Bayard Ward (1879-1975). Ward, who came from an affluent family in New York City, was deeply influenced by the 1903 *motu*

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[52] *Instructio de Musica Sacra et Sacra Liturgica*, §24-25.

propro of Pius X, and she converted to Catholicism in 1904. Ward studied chant with Dom

André Mocquereau, monk of the Abbey of Solesmes, where she learned the Solesmes system of

rhythmic chant, known as the Solesmes Method.

Ward combined this study at Solesmes with another French musical influence, Maurice

Chevais. Chevais, a music supervisor in the Paris school system, developed the use of whole

body movements in music, similar to that of chironomy.[53] Ward incorporated this idea of

movement into her method. Additionally, Ward studied under John Young who developed a

music curriculum for parochial schools in the Archdiocese of New York.[54] In 1910, Ward met

Father Thomas Shields, Chairman of the Department of Education at The Catholic University of

America, who invited her to collaborate with him in creating music books for use in Catholic

schools.[55]

The first editions of her books *Music First Year* and *Music Second Year* were published

in 1913.[56] After beginning her studies with Dom Mocquereau in 1920, Ward made revisions to

the rhythm instructions in these texts, and the curriculum that she developed eventually became

known as the Ward Method. Courses in the method were created at Sisters' College in

Washington, DC and translations of the texts were made in several languages.[57] A contributing

factor to the success of the method was that it "teaches music literacy in a short amount of time,

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[53] Alise Ann Brown, "The Life of Justine Ward, Her Method in Comparison to Orff and Kodaly, with Applications for the Public Classroom" (D.Ed. diss., University of North Colorado, 2007), 41.

[54] Ruff, 221.

[55] Richard R. Bunbury, "Ward, Justine." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed 27 April 2013, http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/52822.

[56] Amy Zuberbueler, "Ward Method Instruction" Musica Sacra: Church Music Association of America, Web. 18 March 2014, http://musicasacra.com/music-pedagogy-for-children/ward-method-instruction/.

[57] Paul K. Scimonelli, "A History of the Benjamin T. Rome School of Music of The Catholic University of America 1950-2002" (DMA diss., The Catholic University of America, 2003), 50.

and is easy and inexpensive to use."[58] The Ward Method was used successfully and extensively

in Catholic Schools during the first half of the twentieth century.

Pius X School of Liturgical Music

In 1916, Mother Georgia Stevens, R.S.C.J. invited Justine Ward to teach music at

Manhattanville College in New York City. Two years later, Ward founded the Pius X Institute

of Liturgical Music in New York for the purposes of giving instruction in Gregorian chant to

music teachers in Catholic schools. The growth of course registrations required that the institute

move to Manhattanville College in 1924.[59] At the dedication of Pius X Hall on the campus of

Manhattanville College in 1924, Cardinal Patrick Hayes, Archbishop of New York, stated that

the Ward Method had given diplomas to thirteen thousand students. These students, in turn,

instructed five hundred thousand school children in forty-five states, Canada, and the

Philippines.[60]

Despite its enormous success, the Ward Method experienced a sharp decline in use after

Vatican II due to changes in the liturgy, such as the introduction of the vernacular and the

diminished use of plainchant. Additional factors for the decline were related to the decrease in

the number of professed nuns to teach the classes, as well as limited exposure and availability of

the text books by the Catholic Education Press.[61] Although the method was initially developed

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[58] Brown, 6.

[59] Catherine Dower, "Patrons of the Arts: The Wards" in *Cum Angeis Canere: Essays on Sacred Music and Pastoral Liturgy in Honor of Richard J. Schuler*, ed. Robert A. Skeris (St. Paul: Catholic Church Music Associates, 1990), 151.

[60] Dom Pierre Combe, *Justine Ward and Solesmes* (Washington, DC: The Catholic University of America Press, 2003), 31-32.

[61] Brown, 59.

to help children learn to sing chant as part of their faith, "the fact that the method quickly teaches children to read, write and sing music was, sadly, forgotten."[62]

Gregorian Institute of America

Another important center for the study of liturgical music during the first half of the twentieth century was the Gregorian Institute of America, an American affiliate of the Gregorian Institute of Paris. The Gregorian Institute of Paris was established on 7 November 1923 under the direct supervision of the Benedictine Monastery of Solesmes.[63] Dom Joseph Gajard, O.S.B., choirmaster at Solesmes, served as professor of chant. Other important figures in Parisian church music served on the faculty of the institute, including Joseph Bonnet, Henri Potiron, and Auguste Le Guennant. Courses were taught in chironomy, Gregorian chant, Latin, and modal analysis. The success of the program in Paris led to the establishment of regional centers throughout France. In the years after World War II centers were created in Hungary, Portugal, Switzerland, Brazil, and the United States. The American affiliate of the Gregorian Institute of Paris was established in Toledo, Ohio in 1953. A bi-monthly periodical *The Gregorian Review* was published, and regional courses were held in many locations in the United States. The institute also established a partnership with Laval University of Quebec to offer a Bachelor of Church Music degree. Similarly, the Gregorian Institute of America in Toledo partnered with

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[62] Brown, 9.

[63] Joseph Robert Carroll, ed., "The Boston Affiliation of the Gregorian Institute," *The Gregorian Review: Studies in Sacred Chant and Liturgy* 1, no. 5 (September-October, 1954): 49;
Joseph Robert Carroll, ed., "The Expanding Horizon," *The Gregorian Review: Studies in Sacred Chant and Liturgy* 1, no. 1 (January-February, 1954): 5.

the New England Conservatory of Music and Emmanuel College in Boston in 1954 to offer

courses for the *Dipoloma of Higher Gregorian Studies.*[64]

The Second Vatican Council and Implementation of *Sacrosanctum Concilium*

A critical turning point in the Liturgical Movement in the Roman Catholic Church was

the calling of the Second Vatican Council by Pope John XXIII on 25 January 1959. The council

was greeted with "great satisfaction by all who were involved in the renewal of liturgical life in

the church."[65] The council was formally opened by John XXIII on 11 October 1962 with the

first task being the reform of the liturgy as articulated in the Constitution on the Sacred Liturgy

Sacrosanctum Concilium.[66] Sacred music was addressed in Chapter VI of the Constitution on

the Sacred Liturgy (*Sacrosanctum Concilium*). This chapter presented a reformed vision of

sacred music for the Church, a vision that was based both on continuity and renewal.

Continuity of the musical tradition of the past was desired by the council, both for the

"practical reason that vernacular repertory could not receive a worthy artistic form in a short

time" and to "respect the artistic forms and the effects produced by liturgical music down

through the centuries."[67] The importance of Gregorian chant as proper to the liturgy was noted,

while also reminding the Church of polyphony and the need for new music. Here, again, as in

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[64] *The Gregorian Review: Studies in Sacred Chant and Liturgy* 1, no. 5 (September-October, 1954): 51.
[65] Marini, xiii.
[66] Vatican II, constitution *Sacrosanctum Concilium*, 4 December 1963 in *AAS* 56 (1964) 97-134; English translation in *Documents on the Liturgy, 1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, ed. and trans. by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 4-27.
[67] Karl Gustav Fellerer, "Liturgy and Music" in J. Overath (ed.), *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress 1966* (Rome, 1969), 83.

earlier documents leading up to the council, Pius X was noted for his contribution to sacred music. The sacred constitution also gives the charge for an edition of the chant that used simpler melodies, which eventually resulted in the *Graduale simplex*:

> 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. The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X. It is desirable also that an edition be prepared containing simpler melodies, for use in small churches.[68]

The Consilium

Between the years 1964 and 1971, the implementation of the council's directives was undertaken by the body of consulters, theologians, historians and scholars known as the *Consilium ad exsequendam Constitutionem de sacra Liturgia* (Commission for the Implementation of the Constitution on the Sacred Liturgy). The individuals of the Consilium were divided into study groups to work with specific areas of the reform. Sacred music was undertaken by groups 14 and 25 and was regarded as "one of the most sensitive, important, and troubling of the entire reform."[69] Group 14 focused on the forms of singing in the Mass, while Group 25 undertook the revision of Gregorian chant books for liturgical use.

The fundamental issues surrounding the reform of sacred music centered on the desire to preserve the musical tradition as an art form in the Church and the unique role of the *schola*

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[68] *Sacrosanctum Concilium*, §116-117.
[69] Annibale Bugnini, *The Reform of the Liturgy: 1948-1975* (Collegeville: The Liturgical Press, 1990), 885.

cantorum, while also allowing for the active participation of the faithful in communal singing, and the implications of singing Mass in the vernacular. These issues were felt particularly strongly in Rome, where established choirs had a long lineage of service to the Church.[70]

Graduale simplex

Like Pius X in 1903, Study Group 25 turned to the Abbey of Solesmes for assistance in revising the liturgical chant to reflect the changes of the council. The study group encountered resistance in the creation of a chant book of "simpler melodies, for use in small churches" called for in *Sacrosanctum Concilium* no. 117. The so-called *Graduale Simplex*,[71] a liturgical chant book designed for smaller parishes with fewer musical resources, was created by selecting simple existing chant melodies from the Mass and Divine Office and setting them to the texts of the Mass to create a new version of the *Graduale romanum*. In doing so, critics of the book from within the Congregation of Rites raised questions on the official nature of the book and warned that "the musical forms of the Gregorian chant used in the Roman Mass would be destroyed."[72]

After assurances that the *Graduale simplex* would not replace the *Graduale romanum* but exist alongside it, the official title contained the qualifier that the book was intended for small churches: *Graduale simplex in usum minorum ecclesiarum* (Simple Gradual for the Use of Small Churches). Solesmes published the *Graduale simplex* on 1 September 1967.[73]

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[70] Bugnini, 885.
[71] *Graduale simplex: Editio typical altera* (Civitas Vaticana: Typis Polyglottis Vaticanis, 1975).
[72] Bugnini, 893.
[73] Bugnini, 897.

Musicam sacram

Study Group 14's first attempt at a document on sacred music was *Inter Oecumenici*, an instruction on implementing liturgical norms during the transitional period after *Sacrosanctum Concilium*, but before the revision of the liturgical books.[74] *Inter Oecumenici* was issued on 26 September 1964, and though this document was important for the implementation of changes in the Mass that were to begin in Advent of 1964, the document was criticized for not properly addressing the reforms of sacred music in *Sacrosanctum Concilium* nos. 112, 114 and 117. In response, the Consilium acknowledged that the instruction was not intended to be a "complete and exhaustive commentary," but promised the creation of a "special instruction in which musicians of every trend would be asked to collaborate."[75]

Work on this document began in January 1965, and after an extensive period of development and twelve revisions among the Consilium, the Congregation of Rites, and the pope himself, the document *Musicam sacram: Instruction on Music in the Liturgy* was published on 5 March 1967.[76] *Musicam sacram* is divided into seven chapters containing the following general norms: singing in the Divine Office, music for the Sacraments, Liturgical Year and devotions, liturgical language, composition of new music, instrumental music, and commissions for the promotion of sacred music.

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[74] Sacred Congregation for Rites, Instruction *Inter Oecumenici*, 26 September 1964 in *AAS* 56 (1964), 877-900); English translation in *Documents on the Liturgy, 1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, edited and translated by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 88-110.

[75] Bugnini, 898-899.

[76] Sacred Congregation for Rites, Instruction *Musicam sacram*, 5 March 1967 in *AAS* 59 (1967) 300-320; English translation in *Documents on the Liturgy, 1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, edited and translated by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 1293-1306.

This instruction addresses Gregorian chant primarily in chapter four, in a section on liturgies celebrated in Latin. In continuity with Chapter VI of the Constitution on the Sacred Liturgy, *Musicam sacram* affirms plainchant as having "pride of place," notes the need for an edition of simple melodies, and encourages the study and practice of plainchant in schools and seminaries:

> (a) Gregorian chant, as proper to the Roman liturgy, should be given pride of place, other things being equal. Its melodies, contained in the "typical" editions, should be used, to the extent that this is possible. (b) "It is also desirable that an edition be prepared containing simpler melodies, for use in smaller churches."[77]

> In order to preserve the heritage of sacred music and genuinely promote the new forms of sacred singing, "great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutes and schools," especially in those higher institutes intended specially for this. Above all, the study and practice of Gregorian chant is to be promoted, because, with its special characteristics, it is a basis of great importance for the development of sacred music.[78]

A significant point in this excerpt is the phrase "other things being equal," a translation of the Latin *ceteris paribus*. This phrase is an acknowledgement that while Gregorian chant is to be retained in the Roman liturgy as part of the *traditio*, there are other factors that must be taken into consideration. Some of these factors articulated in *Sacrosanctum Concilium* include use of the vernacular, participation of the faithful and inculturation in the liturgy.

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[77] *Musicam sacram*, 50.
[78] *Musicam sacram*, 52.

The Place of Music in Eucharistic Celebrations

In response to the publication of *Musicam sacram* by the Congregation of Rites at the Vatican, bishop's conferences throughout the world were tasked with the implementation of these directives at the local level. In the United States, the National Conference of Catholic Bishops appointed a Musical Advisory Board in 1965 to provide assistance and council to the Bishops Committee on the Liturgy. Members of this board included J. Robert Carroll, Msgr. Richard B. Curtin, Louise Cuyler, Rev. Francis J. Guentner, S.J., Paul Hume, Theodore Marier, C. Alexander Peloquin, Rev. Richard J. Schuler, Robert Snow, Rev. Eugene Walsh, S.S., and Archabbot Rembert C. Weakland, O.S.B. The initial task of this group was to provide advice on a "broad statement on the principles of sacred music, the selection of a musical setting of the Our Father, and help for seminaries."[79]

The first statement on music issued by the Bishops' Committee on the Liturgy was titled "The Place of Music in Eucharistic Celebration."[80] The document was printed in the January-February 1968 issue of the Bishops' Committee on the Liturgy newsletter. The introductory statement of this document indicated that the overall intent of the statement was to "offer criteria; no set or rigid pattern can be proposed."[81] This document also provided the first appearance of the "three judgments" on the appropriateness of music for worship: musical, liturgical, pastoral.

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[79] Richard J. Schuler, "A Chronicle of Reform," in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, ed, Robert A. Skeris (St. Paul: Catholic Church Music Associates, 1990), 378.

[80] Bishops' Committee on the Liturgy, "The Place of Music in Eucharistic Celebrations," BCL *Newsletter* 4, No. 1-2 (January-February 1968).

[81] "The Place of Music in Eucharistic Celebrations," 115.

Music in Catholic Worship

Four years after the release of "The Place of Music in Eucharistic Celebration," the

Church required a more substantial document to properly articulate the pastoral implementation

of music. "Music in Catholic Worship" is a "further development of the November 1967

instruction."[82] "Music in Catholic Worship" further expands upon the three judgments of music

in worship. Plainchant appears under the "musical" judgment, with emphasis on finding a new

or more "practical means" for the singing of Latin chant:

> Musicians must search for and create music of quality for worship, especially the
> new musical settings for the new liturgical texts. They must also do the research
> needed to find new uses for the best of the old music. They must explore the
> repertory of good music used in other communions. They must find practical
> means of preserving and using our rich heritage of Latin chants and motets.[83]

Liturgical Music Today

On the tenth anniversary of "Music in Catholic Worship," a supplemental document on

music was issued by the Bishops' Committee on the Liturgy in 1982. Its purpose was to "expand

the principles of the earlier statement particularly with regard to celebrations of the Liturgy of

the Hours and other sacraments and rites besides the Eucharist."[84] Plainchant was given only

minimal reference in "Music in Catholic Worship." This minimization of chant was a reflection

of the pastoral practice after the Second Vatican Council, which removed most chants from the

liturgy in favor of new music in the vernacular. However, in the 1982 supplement, a more

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[82] Bishops' Committee on the Liturgy, "Music in Catholic Worship-New Statement," BCL *Newsletter* 9, No. 7-8 (July-August, 1972), 337.
[83] "Music in Catholic Worship," 27.
[84] Bishops' Committee on the Liturgy, "Liturgical Music Today-New BCL Statement," BCL *Newsletter* 18, (October 1982), 833.

thorough instruction is given on plainchant and Renaissance polyphony as part of the rich

musical heritage of the Church:

> On the eve of the Council few parishes were performing the authentic repertoire recommended by Saint Pius X in his famous MOTU PROPRIO 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. 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. 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.[85]

Conclusion

Plainchant had an important and increasing role in the Liturgical Movement of the

twentieth century. This movement had its beginnings in the nineteenth century with the Roman

Catholic response to the Enlightenment and Romanticism, which sparked a renewed interest in

the liturgy through the efforts of the Benedictine Monastery at Solesmes, and reforms to church

music in the Cecilian movement. The movement was given legitimacy and momentum through

the efforts of Pius X in 1903 in his pivotal *motu proprio* on sacred music, and in the writings of

his subsequent successors, especially Pius XII. The movement culminated with the Second

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[85] "Liturgical Music Today," 51-53.

Vatican Council, which brought about dramatic changes to the liturgy, especially the participation of the faithful and the incorporation of the vernacular. The Liturgical Movement carried with it an increase in the promotion of plainchant in the liturgy of the Church, a strong advocacy for the participation of the faithful in the singing of chant, the importance of chant in music education, and the recognition that chant in the liturgy should be considered alongside other qualifying factors (*ceteris paribus*).

Despite the fact that plainchant was given such strong support for its historical value to the Church, it cannot be ignored that the implementation of plainchant in Catholic parishes throughout the world, and most notably in the United States, has been a pastoral challenge, both before and after the Second Vatican Council. The parochial response to the numerous papal documents cited in this chapter was minimal, and the "pride of place" accorded to Gregorian chant in chapter six of the Constitution on the Sacred Liturgy has been deemed an "idealization of Gregorian chant."[86] This reduction of plainchant in liturgical praxis is due to several factors, including the allowance for vernacular languages in the liturgy, lack of musical education in Gregorian chant, and the introduction of popular music styles.

Theodore Marier once wrote that "in many ways, the history of Gregorian chant has followed the pattern of church history in general: it has evolved over centuries; it has changed and grown; it has influenced and inspired other styles and often served beside them; it has endured corruption and misunderstanding and survived to be rediscovered and renewed."[87] The Liturgical Movement of the twentieth century was a prominent chapter in that very renewal of

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[86] Ruff, 311.
[87] Theodore Marier, "Gregorian Chant: Keeping Alive Our Treasures," *Pastoral Music* 7, no. 4 (April-May 1983): 42.

plainchant. This movement was the backdrop of Theodore Marier's life and work, both of which were intimately related to the rediscovery of the place of plainchant in the Church.

Chapter II

The Life of Theodore Marier

Childhood and Education

Birth and Family Background

      Theodore Norbert Marier was born on 17 October 1912, in Fall River, Massachusetts. He was the third of five children of George A. and Lena L. Marier. His family was French-Canadian, having migrated from St. Hyacinth, Quebec.[1] French was the predominant language in their home. The family had a musical background, and Marier studied piano with his aunt, Lauretta Boisvert-White-Hebert. At that same time, his family moved north from Fall River first to Mansfield before settling in Dedham, Massachusetts, in 1920. Marier's first experience with music in the Church was at St. Mary Church, Dedham, where he was an altar boy and an assistant organist for the Sunday school program. He also began taking organ lessons with the music director at St. Mary Church. During this time Marier began to discern his future career, recalling that he seemed "comfortable in the environment of the church and, with the support of my family, what I was doing seemed to be the right thing for me to do."[2]

Undergraduate Studies

      After his elementary education, Marier attended the Jesuit Boston College High School, where he graduated in 1930. He then went on to his undergraduate studies at Boston College

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[1] William Skinner, interview by the author, 7 May 2013.

[2] Jeffery Wills, ed., *The Catholics of Harvard Square* (Petersham: Saint Bede's Publications, 1993), 186.

from 1930 to 1934. Yearbooks from that period reveal a great deal of musical involvement in

the choruses, theater, and band.[3] His major was philosophy, and he graduated from Boston

College with a Bachelor of Arts degree in 1934. That same year, he was also the recipient of the

Boston College Brick Award for academic achievement. Marier was appointed director of music

at Boston College in 1937, where he conducted the glee club as well as the band for football

games. He held this appointment until 1942. In addition to his conducting duties, Marier also

composed for the band. Marier composed the music for the Boston College football fight songs

"Boston's Out to Win Again" and "Sweep Down the Field for Boston."[4]

Graduate Studies

Concurrent with his teaching position at Boston College, Marier began graduate studies

at Harvard University in 1937. As a Master of Arts student, his studies at Harvard took on a dual

focus: choral conducting and composition. In his studies with Archibald Davidson, Director of

the Harvard Glee Club, Marier learned the importance of choral rehearsal technique and score

memorization.[5] In Walter Piston's composition classes, Marier was instructed in harmonic

analysis, fugue, and free composition. He also was invited to special seminars with visiting

composers such as Igor Stravinsky.[6] Marier earned his Master of Arts in Music from Harvard in

1940, and he left his teaching position at Boston College in 1942. Marier also took private organ

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[3] Marier acted in student productions, including the lead role in *Hamlet* in spring 1934. Marier was reviewed in the student newspaper *The Heights* as "the best actor that Boston College has boasted in a decade. Enacting the role of Hamlet, Marier was superb." *The Heights* Newspaper of Boston College 15, no. 29 (16 May 1934).
[4] Robert Skeris, "Theodore N. Marier," *Sacred Music* 128, no. 3 (Fall 2001): 5.
[5] Wills, 188.
[6] Wills, 188.

instruction with Homer Humphrey at the New England Conservatory of Music in between his undergraduate and graduate studies.

Certification from the American Guild of Organists

In 1947, at the conclusion of his organ studies, Marier passed two examinations given by the American Guild of Organists (AGO), receiving both the Choir Master Certificate (ChM) and the Fellowship Certificate (FAGO). The FAGO, the highest level of certification offered by the AGO, involves a complex examination process of organ performance and written testing. The FAGO is regarded by the guild as the professional equivalent of a doctorate in organ. Marier was closely associated with the Boston Chapter of the AGO, serving as dean from 1951 to 1952 and also a member of the national examination committee. In addition to his organ studies, Marier was also a consultant and representative for the Casavant Frères Organ Company of Saint-Hyacinth, Quebec City from 1958 to 1964.

Studies in Plainchant

To supplement his formal education at Boston College and Harvard, Marier undertook studies for instruction in plainchant practicum. Marier's interest in plainchant came early in his career when, in the mid-1930s, he took a chant course at the Pius X School of Liturgical Music that was held at Sacred Heart Academy in Newton. Part of the course included listening to recordings of chant from the Benedictine Abbey of Solesmes in France.

Having been "hooked" from that moment, Marier's interest in chant grew and inspired

him to form his own chant *schola*.[7] His formal studies came in the summer of 1959, when he

traveled to the source of the recording, the Benedictine Abbey of Solesmes in France. Through

funding provided by Justine Ward from the Dom Mocquereau Foundation,[8] Marier studied chant

privately with Dom Joseph Gajard, O.S.B., choirmaster of Solesmes, during the summers of

1959 and 1960. During the years 1961-1964, Marier took Ward Method studies at the Institute

Ward in Paris and at Cambridge University in England.

St. Paul Church, Cambridge

Theodore Marier developed many associations with academic and ecclesiastic institutions

throughout his career. Greatest among these was his association with Saint Paul Church in

Cambridge, Massachusetts. In the early part of the twentieth century, St. Paul was an active and

vibrant parish, largely because of its location adjacent to Harvard Square and the growth of the

Catholic population in the area. The parish had many organizations and events, and even in the

midst of the great depression, it was a thriving faith community. The parish also had an active

parochial school attached to it. In an interview about the parish, Marier remarked that "music

was an important aspect of parish life."[9] The parish was known for its well-trained choir, its

chanted high Masses, and its chant *schola cantorum*. The vibrancy of St. Paul Church in the

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[7] Wills, 186.

[8] Karen Schneider, "The History and Development of Catholic Congregational Song and A Catholic Church Musician's Response to Reform: Dr. Theodore Marier" (Master of Music Research Project, Yale University, 1990), 55.

[9] Wills, 186.

early part of the twentieth century was due in part to Monsignor Augustine F. Hickey, pastor

from 1925 to 1965. A visionary leader, Hickey was on the forefront of the Liturgical Movement

that was quickly growing in the United States.

Theodore Marier's association with St. Paul Church began in 1934 when, having recently

completed his undergraduate music degree at Boston College, Marier was invited by Joseph

Ecker, choirmaster of St. Paul Church, to audition for the post of organist. He was appointed

organist that year and continued until his appointment as music director in 1947. The organist

position was part-time, and during the years of World War II, he also worked in the General

Electric War Plant.[10] In speaking about his earliest musical experiences at St. Paul, Marier

recounted:

> When I first came to St. Paul's as organist in 1934, I accompanied a choir of some 85 voices that sang the best of the available Mass settings, especially those of the so-called Caecilian composers Griesbacher, Haller, among others. The propers were sung in a quasi-faux bourdon style composed by Edmond Tozer. When the choir was turned over to me, the beginnings of congregational singing were already initiated, and Gregorian Chant was at last making strong inroads into our current musical repertoire. To enhance this movement I brought the choir down from the gallery to the transept in the front of the church where we are now and had a card printed that contained the Mass responses and Credo III. At first there was much resistance on the part of the people. It took at least 10 years to overcome this resistance to change. The location of the choir, however, was successful from the onset because from this vantage point the musical action could be controlled. Our only accompaniment for the choir at the time was a small reed organ. An assistant played the organ for congregational singing.[11]

The liturgical and musical life of St. Paul Church described by Marier was influenced by

a number of factors, most notably the vision of Monsignor Hickey. In addition to being Pastor of

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[10] Schneider, 37.
[11] Msgr. Richard J. Schuler Archive: Theodore Marier, "Acceptance Speech for the Terence Cardinal Cook Memorial Award" (9 June 1985).

St. Paul Church, Hickey was Vicar General of the Archdiocese of Boston. He also studied in

Rome during the pontificate of Pius X and was influenced by his writings and the pontiff's

support of the Liturgical Movement. Hickey and Marier, along with the associate pastor Father

Joseph Collins, formed a "mighty liturgical triumvirate."[12] In 1947, the same year Marier was

appointed music director, the encyclical letter *Mediator Dei* of Pius XII was written. Hickey

immediately put the directives of this document into practice at St. Paul Church, especially in

regard to the people's participation in the Mass. Regarding singing, Pius XII wrote the following

in *Mediator Dei*:

> We also exhort you, Venerable Brethren, to promote with care congregational singing, and to see to its accurate execution with all due dignity, since it easily stirs up and arouses the faith and piety of large gatherings of the faithful. Let the full harmonious singing of our people rise to heaven like the bursting of a thunderous sea and let them testify by the melody of their song to the unity of their hearts and minds, as becomes brothers and the children of the same Father.[13]

Hickey introduced the "dialogue Mass" or *Missa recitata* into the liturgical life of the

parish. The dialogue Mass was a form of the low Mass that developed in the early twentieth

century which allowed the people to say the responses formerly offered only by the acolytes.[14]

Marier prepared Mass cards and other participation aids which were printed and placed in the

pews to encourage the people to participate.[15] In the years leading up to the Second Vatican

Council, St. Paul was also chosen to be one of the first parishes to implement the revised Easter

Vigil liturgy in 1951. Marier's work at St. Paul Church was successful in large part due to the

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[12] Bernard Cardinal Law, "My spiritual home revisited," *The Pilot: Boston's Catholic Newspaper* 171, no. 40 (20 October 2000), 2.

[13] Pius XII, encyclical letter *Mediator Dei*, 20 November 1947 in *AAS* 39 (1947) 521-595; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 119-154, §194.

[14] Rita Ferrone, *Liturgy: Sacrosanctum Concilium* (New York/Mahwah: Paulist Press, 2007), 8.

[15] Wills, 189.

support he received from Monsignor Hickey and the subsequent pastors of St. Paul who valued

music as an integral part of the liturgy.

Family

During Marier's early years as organist at St. Paul Church, he met Edith Alice Hickey in

1934.[16] Contrary to some sources, Edith Alice Hickey was not related to Monsignor Augustine

Hickey, pastor of St. Paul Church.[17] Marier and Hickey were married in 1939 and had three

children: a daughter, Suzanne, and twin sons, Vincent and Robert. Marier was a devoted family

man whose home was filled with joy and enthusiasm.[18] Marier's family frequently traveled with

him on teaching excursions, and his wife Alice was a "loving, understanding and sympathetic

wife" who "supported the various aspects of a somewhat eclectic career."[19] Alice was especially

devoted to the students at the choir school that Marier would establish. Alice died of pancreatic

cancer on 17 June 1977, the Feast of the Sacred Heart.

Teaching positions and Academic Appointments

In addition to his position as director of music at St. Paul Church, Marier held numerous

teaching positions. Previously mentioned in this chapter is his position of director of music at

Boston College from 1937 to 1942. Following a brief hiatus from teaching, he was appointed

[16] Wills, 195.
[17] Suzanne Marier Rogers, telephone interview by the author, 23 August 2012.
[18] Bernard Cardinal Law, interview by the author, 12 November 2012.
[19] Wills, 195.

director of music at Emmanuel College in Boston from 1946 to 1949. Emmanuel is a private Catholic liberal arts college in Boston. Concurrent with this position was a similar position as director of music for Newton College of the Sacred Heart in Newton, Massachusetts, from 1958 to 1960. This small women's liberal arts college opened in 1946, eventually merging with Boston College in 1974.

Marier was a lecturer and instructor for many summer programs in church music. He taught for the Gregorian Institute of America from 1947 to 1951 and the Pius X School of Liturgical Music at Manhattanville College of the Sacred Heart in Purchase, New York, from 1952 to 1960. He also taught summer sessions at the Benedictine Abbey of St. John in Collegeville, Minnesota, from 1950 to 1952, and at the Notre Dame School of Liturgy at the University of Notre Dame in the summer of 1962. He was also a Lecturer in Music and Instructor of Organ at Boston University from 1962 to 1968.

Writings

Marier contributed to several church music periodicals including *The Catholic Choirmaster*, the official quarterly periodical of the Society of St. Gregory, and *Caecilia*, the official publication of the American Caecilian Society. Marier was the founding author of the column "A Choirmaster's Notebook," which appeared regularly in *Caecilia* starting in 1952. In this column, Marier addressed various issues relating to choral pedagogy, such as rehearsal technique, blend, and breath support. When the Society of St. Gregory and the American Caecilian Society merged in 1964 to form the Church Music Association of America (CMAA),

Marier served as president of the organization from 1966 to 1970 and regularly contributed to its new periodical *Sacred Music*. He also wrote articles for *The American Organist*, the journal of the AGO, and *Pastoral Music*, the publication of the National Association of Pastoral Musicians (NPM).

Association with Justine Ward

Through his friendship with Dom Joseph Gajard, choirmaster of the Benedictine Abbey of Solesmes, Theodore Marier met the chant pedagogue Justine Bayard Ward in 1960.[20] Until their meeting, Marier knew of Ward through her chant method and from his being the recipient of funding from the Dom Mocquereau Foundation for chant studies with Dom Gajard in France. Gajard arranged a meeting between Marier and Ward with the hope that he could be influential in bringing reconciliation between Ward and the Sisters of the Sacred Heart after Ward withdrew her support from the Pius X School over a disagreement with Mother Stevens.[21] At the time, Marier was teaching on the faculty of the Pius X School. This first meeting between Marier and Ward marked the beginning of a very close association between the two. It also proved to be beneficial for Marier in his chant studies as Ward subsequently provided him with additional grants for further study at Solesmes and at the Ward Center in Cambridge, England.[22]

When Marier and Ward first met, Ward had already begun revising her text books to accommodate changes in the structure of the music curriculum in Catholic schools. The daily

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[20] A letter from Justine Ward to Dom Gajard indicates the meeting took place in July of 1959; however, Marier's interview in *The Catholics of Harvard Square* gives the year of the meeting at 1960. Wills, 192.
[21] Combe, 116.
[22] Wills, 192.

progressive lessons of the Ward Method no longer applied to modern classrooms, and the lessons

needed to be modified into a more flexible program. Toward the end of her life, Ward entrusted

Marier with the future of the method and invited him to carry on the revision.[23] This was an on-

going project that he subsequently continued after her death.[24]

Marier's strong musical background, his formidable education at Boston College and

Harvard University, and his special studies in organ and plainchant all contributed to his early

success as an established church musician in Boston. With the support of his wife and children

and with his many associations, Marier began to branch out in the decade of the 1950s and make

many important connections that would shape his future, particularly those with Dom Joseph

Gajard from Solesmes and Justine Bayard Ward in New York. Marier's work as music director

of St. Paul Church was his primary focus, and with the imminent liturgical changes of the

Second Vatican Council on the horizon, Marier would, in the 1960s, accomplish one of his life's

most important objectives, the founding of a choir school.

The Boston Archdiocesan Choir School

The founding of the Boston Archdiocesan Choir School in 1963, the first Roman Catholic

choir school in the United States, is regarded as Theodore Marier's most significant

achievement.[25] In 1988, the Boston Archdiocesan Choir School celebrated its twenty-fifth

anniversary. In the commemorative booklet for the ceremony, Marier recounted that his idea for

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[23] Nancy Fazio, interview by the author, 6 October 2013.
[24] Wills, 192.
[25] Death notice, Boston Archdiocesan Choir School (February 2001).

the establishment of the choir school came from an essay that he was invited to write for a book

published in memory of his friend, Rev. Gerard Ellard, S.J. In the essay, Marier reflected not

only on the historical interpretation of the term *schola cantorum*, but also on the influence of the

schola on the life of a parish and on the Church as a whole:

> In ecclesiastical circles and among Christian musicians the term *schola cantorum* is most frequently interpreted as "boys'choir". There is another interpretation, however, one that was more common in earlier epochs of Church music history, and it is "choir school". While there is a difference between what we commonly call merely a boys' choir and what the popes have called a choir school, in actuality one ought not to exist without the other. The boys' choir is the end product, so to speak, achieved by means of a thorough and systematic program of instruction pursued in a choir school. The true interpretation of a *schola cantorum* is, therefore, that of a school of singers. It is a place where there is an educational program through which training is offered in liturgical music to a number of talented boys as a part of their Christian formation. The immediate end toward which this program is directed is participation on the parish activity we call the boys' choir, wherein boys are expected to fulfill their musical assignments in the liturgy with competence, artistic skill, and understanding. The remote end of the choir school is the early formation of liturgically oriented musicians who can, later on in life, assist in the formation of others or contribute, each in his own way, to the energetic growth and sustenance of the Church's musical flowering.[26]

Ecclesiastical Justification for the School

In ecclesiastical documents on sacred music written during the twentieth century, the

importance of establishing institutions for the teaching of chant and sacred music is clearly

emphasized. We see this already in 1903 in Pius X's *motu proprio* on sacred music *Tra le*

Sollecitudini: "let efforts be made to support and promote, in the best way possible, the higher

schools of sacred music where these already exist, and to help in founding them where they do

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[26] Theodore Marier, "The Schola Cantorum and the Parish School," in W. J. Leonard, S.J. (ed.), *Liturgy for the People: Essays in Honor of Gerard Ellard, SJ* (Milwaukee: Bruce Publishing, 1963), 111-112.

not. It is of the utmost importance that the Church herself provides for the instruction of her

choirmasters, organists, and singers, according to the true principles of sacred art."[27] To address

the specific need for proper musical instruction of boys for singing, Pius XI in 1928 wrote in

Divini cultus:

> Choir-schools for boys should be established not only for the greater churches and cathedrals, but also for smaller parish churches. The boys should be taught by the choirmaster to sing properly, so that, in accordance with the ancient custom of the Church, they may sing in the choir with the men, especially as in polyphonic music the highest part, the *cantus*, ought to be sung by boys. Choir-boys, especially in the sixteenth century, have given us masters of polyphony: first and foremost among them, the great Palestrina.[28]

The *Constitution on the Sacred Liturgy* in 1963 also affirmed the training of singers by

stating "it is desirable also to found higher institutes of sacred music whenever this can be done,

and composers and singers, especially boys, must also be given a genuine liturgical training."[29]

Marier saw the establishment of the choir school as a solution to the issue of quality in Church

music, especially Gregorian chant. Marier noted in his essay "The Schola Cantorum and the

Parish School" that the problem was not the chant itself, but rather the lack of adequate teaching

and preparation.[30]

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[27] Pius X, motu proprio *Tra le Sollecitudini*, 22 November 1903 in *ASS* 36 (1903/1904) 329-339, 387-395; English translation in http://www.adoremus.org/MotuProprio.html, §28.

[28] Pius XI, Apostolic Constitution *Divini cultus Sanctitatem*, 20 December 1928 in *AAS* 21 (1929) 33-41; English translation in http://www.adoremus.org/DiviniCultus.html, §15.

[29] Vatican II, constitution *Sacrosanctum Concilium*, 4 December 1963 in *AAS* 56 (1964) 97-134; English translation in *Documents on the Liturgy*, *1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, ed. and trans. by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 4-27, §115.

[30] Marier, 104-119.

St. Paul School

Marier saw that enrollment in St. Paul School was dwindling, and he had the opportunity to transform the school into a choir school. The change from St. Paul School to St. Paul Choir School addressed two important practical needs. First, due to the change of demographics in and around Harvard Square in the 1960s, the parish school that was once active and thriving began to experience diminishing enrollment. As the university expanded, families relocated to the suburban areas, making the imminent closure of the parish school an encroaching reality. Second, St. Paul School already had an established boy choir that Marier took over in 1960 upon the retirement of Sister Kennan, C.S.J. Marier felt the limited rehearsal time was insufficient to meet the weekly musical demands of the parish.[31]

Marier approached Msgr. Hickey, Pastor of St. Paul Church, about starting a choir school, and Hickey agreed to the idea. Marier and Fr. Joseph Collins, associate pastor of St. Paul, worked together on the project. After seeking approval from Cardinal Richard Cushing, Archbishop of Boston, the choir school was founded at St. Paul Cambridge in 1963, originally as the St. Paul Choir School, later becoming the Boston Archdiocesan Choir School in 1974. The reasons for the name change were two-fold. First, the school needed to distinguish itself from St. Paul Episcopal Cathedral Choir of Boston. Second, the name needed to reflect the fact that boys came from all around the Archdiocese, not exclusively from St. Paul Church.[32] Marier wrote in an award speech that "in order to provide music of quality for the liturgy on a continuing basis in the face of population shifts away from our city parish, to maintain a standard of music that

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[31] Schneider, 39.
[32] Schneider, 43.

could match the architectural beauty and communicative power of the building we inhabit, an awesome challenge, we founded a choir school drawing on the resource of talented children from all over the Boston Archdiocese."[33]

Marier was the founder, director, and eventually director-emeritus. In order to accommodate students who were already enrolled in St. Paul School, the choir school was attached to the parish parochial school for a temporary period of time, with the parish school students matriculating with the choir school students. After 1963, current parish school students were allowed to continue enrollment at St. Paul School, but the only new students admitted after that point were those for the choir school. It took ten years to gradually filter out all of the non-choir school students in grades one through eight, during which the school successively dropped the lower four grades to encompass only grades five through eight. During the 1972-73 academic year, the school became the Boston Archdiocesan Choir School. At the height of Marier's leadership, enrollment of the school was approximately thirty-five to forty students. Marier insisted that the school be tuition-free, notwithstanding certain fees such as textbooks and private music lessons. As a testament to his support of the endeavor, Marier worked without a salary from the school for the first year, having been compensated only by his modest parish music director salary.[34] The criteria for admission to the school were unique in that a potential student had to be able to sing, demonstrate strong potential for musical growth, and needed high academic scores and reading comprehension ability a full year above their grade level.[35]

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[33] Msgr. Richard J. Schuler Archive: Theodore Marier, "Acceptance Speech for the Terence Cardinal Cooke Memorial Award" (9 June 1985).
[34] John Dunn, e-mail to the author, 3 March 2014.
[35] John Dunn, telephone interview by the author, 6 September 2012.

Marier actively recruited students from parochial schools around the Archdiocese. He would visit schools to hold preliminary auditions. Potential students who passed the preliminary audition were then invited to St. Paul Church for a formal audition. Marier tested students for proficiency in pitch, rhythm, and hand-eye-ear coordination. Twelve to fifteen students were accepted each year to the school, with approximately five dropping out in the first few months owing to Marier's high expectations.[36]

Once admitted to the school, students were given a three-month probationary period to settle into the rigorous demands of the environment. The choir school combined high expectations in academics as well as music. Students studied religion, math, science, history, art, literature, geography, typing, language arts, recorder, private piano lessons, and basic musicianship. Students also had optional activities such as handbell choir and private instruction in organ or in orchestral instruments.[37] New students who passed the three-month probationary period were formally vested as members of the choir with the investiture service. At this special service, probationers received their choir surplice to wear over their cassock.[38]

The choir school was never a boarding school, as the campus did not have the facilities to accommodate dormitories. The school was originally housed in the former St. Paul School building. When the deterioration of this building reached a critical impasse, the school moved temporarily to St. Joseph School in Belmont in 1985, then to Immaculate Conception School in North Cambridge while the parish constructed a new school and parish facility next to St. Paul Church. The choir school moved into the new building in 1991.

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[36] William Skinner, interview by the author, 7 May 2013.
[37] Schneider, 44.
[38] William Skinner, interview by the author, 7 May 2013.

The St. Paul Choir School, later the Boston Archdiocesan Choir School, maintained an active schedule of liturgies and rehearsals at St. Paul Church. The choir was the core of the parish music program. Marier chose as the school's motto *Repleatur os meum laude tua*, "Let my mouth be filled with your praise." The source of the text was Pius XII's proposed antiphon for all choirs of the world.[39] The antiphon was memorized by each member of the choir and sung before Mass every day.[40]

Liturgy Schedule

The boys of the choir school sang for the 8:00 a.m. daily Mass every weekday during the academic year with Marier playing the organ and conducting the choir. The choir also sang for parish weddings as a means of fundraising for the school. Weekly rehearsals with the men were held on Friday evenings. The high point of each week's preparation was the Sunday 11:00 choral Mass. In an article in the Boston *Pilot* after Marier's death, this weekly Mass was described as follows: "The 11 o'clock Sunday morning Mass, with the combined Boys' and Mens' Choirs draws worshipers from everywhere. The music is stunning. When the congregation sings, it does so with a full throat. When the crystal pure voice of the boys fill the

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[39] Pius XII, "Remarks to the international congress of Catholic Action for Liturgical Choirs Federation" (1949). This federation, originally the *Peties Chanteurs à la Croix der Bois*, is the ancestor of what is today *Pueri Cantores*, an international federation of Catholic youth choirs. Marier and St. Paul Choir School were affiliated with the American Federation *Pueri Cantores* and participated in the 1967 International Congress in Rome. The antiphon became the motto of the organization. This antiphon was also included in Paul Hotin's "Choir Boy Investiture Ceremony," *Caecilia* 82 no. 1 (November-December, 1954). Marier adapted the antiphon and the corresponding investiture ceremony for use at St. Paul Choir School. Marier would have known of this article because his own article "A Choirmaster's Notebook: Pitch II" appears in the same issue.
[40] Wills, 194.

sanctuary, there is something almost celestial added to the worship."[41] Table 2.1 details the

typical musical structure of the Sunday choir Mass at St. Paul Church, Cambridge.

Table 2.1: Outline of the Eleven o'clock Mass at St. Paul Church, Cambridge

Mass Part	Description and Sources
Introit	Plainchant sung by the choir from the *Missale romanum.* N.B.: The Introit and *Communio* antiphons, sung unaccompanied by the men's schola, were eventually phased out and replaced by hymnody. The exception to this was during the seasons of Advent and Lent when the practice of chanting of the antiphons was retained.
Processional Hymn	Hymnody sung by the choir in procession and congregation. The choir often sang a descant on every stanza except the first. A detailed discussion of Marier's descants will be provided in Chapter III.
Order of Mass	Chanted dialogues composed by Marier, sung by the celebrant and people. The choir sang the responses in choral parts.
Kyrie	Plainchant Mass sung by the choir and congregation or an excerpt from a choral Mass.
Gloria	Plainchant Mass sung by the choir and congregation or an excerpt from a choral Mass.
Collect	Chanted oration by presider.
Psalmody	Psalmody composed by Marier, boys intoned the antiphon, choral *falsobordone* verses.
Gospel Acclamation	Setting by Marier, rotated seasonally, format similar to the Psalmody.
Credo	Three settings by Marier used in rotation. Some alternatim between the choir and congregation.
Offertory	Organ music during the collection followed by a hymn sung by the congregation and choir during the Procession of the Gifts.
Sanctus	Setting by Marier (or other composers) for congregation and choir. On Solemnities a choral setting was used such as the *Messe solennelle* of Langlais.

[41] Skeris, 8.

Mass Part	Description and Sources
Memorial Acclamation and Great Amen	Congregational setting in hymnal.
Lord's Prayer	Chant setting by Marier by congregation and choir.
Agnus Dei	Plainchant or Marier setting for congregation and choir or choral setting.
Communio	Plainchant sung by the men of the choir from the *Missale romanum*, followed by organ music during the distribution of communion. As with the Introit, the *Communio* was eventually phased out and replaced with choral music or a psalm setting.
Post-Communion	Motet or anthem sung by the choir.
Recessional Hymn	Hymnody sung by the choir in procession and congregation. The choir sang a descant on every stanza except the first.

In addition to the service to the parish, the choir also participated in a variety of musical activities throughout Boston and various parts of the United States. The choir sang for the Installation Mass for Archbishop Humberto Medeiros in 1970, the funeral of Richard Cardinal Cushing in 1970, the papal visitation of Pope John Paul II to the Cathedral of the Holy Cross in Boston in 1979, and the Installation Mass for Archbishop Bernard Law in 1984. The choir also traveled to sing at the Fifth International Church Music Congress in Milwaukee in 1966, the International Congress of Pueri Cantores in Rome in 1967, and the International Symposium on Gregorian Chant in Washington, D.C. in 1983. The choir's participation in the 1966 Church Music Congress came at the invitation of Rev. Robert A. Skeris, program committee chairman.[42] The choir, conducted by Marier, sang the première performance of the newly-commissioned *Propers for the Votive Mass of the Holy Spirit* by Ned Rorem (b. 1923), set in English for unison

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[42] Robert Skeris, telephone interview by the author, 1 November 2013.

choir, organ, and congregation. The Votive Mass of the Holy Spirit was celebrated on 25 August

1966 at the Cathedral of St. John in Milwaukee, Wisconsin.[43]

Concerts

       Many of the extra-liturgical activities were designed to be fund-raisers for the school.

The annual spring concert, for example, was the largest fund-raising event and included

performances of popular comic operettas by Gilbert and Sullivan, such as *H.M.S. Pinafore*, *The

Mikado*, *Pirates of Penzance*, and *Trial by Jury.* The choir sang the chorus parts, while adults

and alumni of the school performed the major roles.[44] Venues for these performances included

Sanders Theatre at Harvard University, Symphony Hall, Kresge Auditorium at M.I.T., and St.

Paul Church. Eventually, these secular performances developed into formal concerts for choir,

orchestra, and organ held in St. Paul Church.[45] Examples of repertoire from these concerts

include:

> Bruckner, *Te Deum*
> Bruckner, *Psalm 150*
> Duruflé, *Requiem*
> Duruflé, *Messe 'cum jubilo'*
> Mendelssohn, *St. Paul*
> Mozart, *Requiem*
> Mozart, *Vesperae solennes de confessore*

       The choir's numerous activities were supported by the Boston Archdiocesan Choir

School (BACS) Parent's Guild, and financial support for the school was provided by fundraising

efforts such as the annual fund. Donors to the fund became members of the "BACS Club." In

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[43] "Program" in J. Overath (ed.), *Sacred Music and Liturgy Reform after Vatican II: Proceedings of the Fifth International Church Music Congress 1966* (Rome, 1969), 206.

[44] William Skinner, interview by the author, 7 May 2013.

[45] John Dunn, e-mail to the author, 3 March 2014.

an effort to reach out to organizations not affiliated with the Church, the choir adopted another name, The Boston Boy Choir.[46] The Boston Boy Choir performed regularly with the Boston Symphony Orchestra, becoming the orchestra's official boys' choir.[47] Performances with the BSO were held at Boston Symphony Hall, Tanglewood, and Carnegie Hall in New York City. These collaborations with the orchestra were under conductors Seiji Ozawa, Colin Davis, Michael Tilson Thomas, Claudio Abado, and Kurt Masur. The choir sang many of the large-scale choral-orchestral works that require a boy choir. The following list is the repertoire sung with the Boston Symphony in performances at Tanglewood starting in 1975.[48]

> Bach, *St. Matthew Passion*
> Mahler, *Symphony No. 3 and No. 8*
> Orff, *Carmina Burana*
> Weil, *Recordare*
> Britten, *War Requiem*
> Puccini, *Tosca*
> Moussorgsky, *Boris Godunov*
> Mendelsshon, *Elijah*

The boy choir also sang for the annual Christmas Pops concert with John Williams at Symphony Hall and for performances of *The Nutcracker* for the Boston Ballet Company. In addition to all of these performances and associations, Marier maintained that the choir's first priority was the liturgical life of St. Paul Church, and he consistently declined performances that conflicted with Sunday Mass.[49]

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[46] Wills, 194.
[47] Elaine Walter, interview by the author, 18 September 2012.
[48] The Catholic University of America Archives: Résumé of Theodore Marier, 3.
[49] Schneider, 48.

<u>Recordings</u>

The Boston Boy Choir made several recordings with the Boston Symphony Orchestra under the direction of Seiji Ozawa, including Berlioz's *The Damnation of Faust* on the Deutsche Gramaphone label and Mahler's Symphony No. 8 on the Philips label.[50] The choir also did several liturgical music recordings such as *The Lutheran Organ Mass* featuring the *Clavier-Übung III* of J. S. Bach with organist Anthony Newman on Columbia Records, and the *Mass of Pentecost* with plainchant interspersed with organ works from Charles Tournemire's *L'orgue Mystique* featuring organist Gerard Farrell for The Liturgical Press.[51] Several in-house recordings of the choir were also made for archival and demonstration purposes. Marier used some of these recordings in his lectures.

<u>Ward Method at the Boston Archdiocesan Choir School</u>

The Ward Method was used in the Boston Archdiocesan Choir School as the pedagogical method to teach music and support the liturgical music of the parish. Marier initiated the use of the method in the parish school before it became a choir school.[52] Because the choir school only encompassed grades five to eight, Marier adapted the method from the original grade one-through-eight curriculum. Marier also taught the method to incoming teachers and used the

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[50] Seiji Ozawa, cond., Berlioz: *The Damnation of Faust*, Boston Symphony Orchestra, Deutsche Gramaphone 423907, LP (1974); Seiji Ozawa, cond., Gustav Mahler: *Symphony No. 8*, Boston Symphony Orchestra, Philips Records 6769069, LP (1981).

[51] Anthony Newman, organ, Theodore Marier, cond., J. S. Bach: *The Lutheran Organ Mass*, Boston Archdiocesan Boy's Choir, Columbia Records 232497, LP (1973); Gerard Farrell, organ, Theodore Marier, cond., Charles Tournemire: *The Mass of Pentecost*, The Liturgical Press LC76-750694, LP (1976).

[52] Wills, 192.

choir school classroom as a laboratory environment for how the method could be used.[53]

Musical material for the lessons was drawn from Marier's hymnal *Hymns, Psalms and Spiritual Canticles*.[54] In doing so, the music served as a connector between learning in the classroom and singing during Mass.[55] The Ward Method also helped the choristers develop sight-singing, the fundamentals of pitch and rhythm, binary and ternary rhythms, composition, and musical style. Marier reflected on these developments in a lecture on the success of the Ward Method in chant pedagogy:

> To share, therefore, in the experience of singing the "melodic miracles" found in the Chant repertoire would seem also to be a goal worth pursuing and passing on to our students. In the pursuit of this goal both teacher and student explore the special verbal-melodic relationships structured in the aural configurations of the Chant's musical designs. They discover the beauty of the monophonic lines whose modal structures have been honed and refined by centuries of daily use. Together they broaden their visual perceptions by studying a system of notation that contains special symbols to indicate special sound formations. The rich experience of feeling the freedom of the Chant's rhythmic movement becomes theirs in the horizontal flow of unison tonal linkages. The discipline of accurate pitch control must necessarily arise out of their joint effort to achieve technical excellence in the rendition of these beautiful melodies. All of these discoveries, revelations, or disciplines, however we should label them, result in a musical and spiritual formation of lifetime value for our students. Such a result is a precious prospect for those of us who are music educators.[56]

Marier supplemented the lessons of the Ward Method with melody exercises. Students were given a sheet of several single-line melodies in various keys, clefs, and meters, and each student was expected to learn these melodies on his own and be able to sing and conduct them *a*

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[53] Paul Murray, interview by the author, 18 February 2013.

[54] Theodore Marier, ed., *Hymns, Psalms and Spiritual Canticles* (Belmont: Boston Archdiocesan Choir School, 1983).

[55] John Dunn, telephone interview by the author, 6 September 2012.

[56] Theodore Marier, "Gregorian Chant Pedagogy in the Ward Method," in Theodore Marier (ed.), *Gregorian Chant in Liturgy and Education: An International Symposium, June 19-22, 1983: Proceedings* (Washington, D.C.: The Catholic University of America Press, 1983), 199-200.

cappella during individual hearings. Students were also expected to pass all melodies each semester in order to be eligible to sing in the Christmas or spring concert. Marier engaged the boys' competitive nature by placing a chart in the classroom to mark each student's progress on individual melodies. Marier is regarded has having high expectations as a conductor, but only to the extent that he held himself to those same standards in his own musicianship. He pushed himself and the boys to give "only the very best for God's house."[57]

Evidence of the boys' high musical skill and preparation was apparent in March 1977 when the choir participated in a performance of Mahler's Symphony No. 8 at The Catholic University of America's first "Chancellor's Concert" held at St. Matthew's Cathedral in Washington, D.C. After singing the Sunday morning Mass at St. Paul Church, the boys traveled to Washington and rehearsed with the University Chorus and Orchestra. During the rehearsal, the boys were focused and prepared, and they had their scores memorized.[58]

Retirement

Theodore Marier retired from St. Paul Church in 1986 at the age of 73, following fifty years of service as organist and director of music. To mark the occasion, a Mass of Thanksgiving was held at St. Paul Church on 20 May 1986. The Mass was celebrated by the Most Reverend Thomas Daily, Auxiliary Bishop of Boston and Vicar General of the Archdiocese of Boston. Marier conducted the choir, and much of the music for the liturgy was

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[57] William Skinner, interview by the author, 7 May 2013.
[58] Elaine Walter, interview by the author, 18 September 2012.

drawn from his own liturgical compositions. He was succeeded at St. Paul by the principal of

the school and assistant music director, John Dunn.[59]

The Catholic University of America

Centre for Ward Method Studies

Marier's association with The Catholic University of America began in the 1975-76

academic year with the establishment of a Centre for Ward Method Studies at the School of

Music. He began to teach the Ward Method courses during the summer sessions. The Ward

Method courses were initially taught as two three-credit courses; Music Pedagogy for the

Schools: Ward Method Course 1 and 2. The course list expanded by the late 1980s to include

the four courses in Table 2.2. [60]

Table 2.2: Ward Method Courses

MUS	Title	Credits
543	Ward I: Music Pedagogy for Catholic Elementary Schools	3
544	Ward II: Music Pedagogy for Catholic Elementary Schools	3
545	Ward III: Music Pedagogy for Catholic Elementary Schools	3
546	Ward IV: Gregorian Chant Practicum	2

Between the years 1976 and 1982, Marier prepared the American editions of the revised

Ward Method textbooks. An international committee of Ward Method Teachers condensed the

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[59] John Dunn retired as music director and headmaster in 2008 and was succeeded by his assistant music director, Jennifer Lester. Lester left at the end of her first year, at which point John Dunn was asked to return for the 2009-2010 school year as interim, and was succeeded in 2010 by John Robinson.

[60] The Catholic University of America Archives: *Announcements*, 1987-1989.

eight individual texts into three texts: Book One: *That All May Sing* for grades K-2, Book Two: *Look and Listen* for grades 3-4, and Book Three: *Think and Sing* for grades 5-8.[61] Marier also synthesized two additional Ward books, *Music Fourth Year – Gregorian Chant*, and *Gregorian Chant II* to create *Gregorian Chant Practicum*, a separate instruction in Gregorian chant for adults.[62] This text was tested in a course at the Pontifical Institute of Sacred Music in Rome during the 1987-1988 academic year before the final edition was released. Marier taught the course, with the assistance of Fr. Robert Skeris, Professor and Prefect of the Institute, serving as translator.[63]

Dom Mocquereau Schola Cantorum Foundation

Justine Ward also established a foundation in memory of her teacher and mentor, Dom Mocquereau. The Dom Mocquereau Schola Cantorum Foundation was established in 1928 for the purpose of providing a "charitable corporation organized for the teaching and dissemination of Gregorian chant."[64] The initial goals of the foundation were to provide funding for the Pius X School of Liturgical Music in New York, and to establish a school of liturgical music at The Catholic University of America.[65] However, the funding for the school was directly contingent

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[61] Justine Bayard Ward, *That All May Sing: Book One Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1976); Justine Bayard Ward, *Look and Listen: Book Two Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1981); Justine Bayard Ward, *Think and Sing: Book Three Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1982).

[62] Justine Bayard Ward, *Gregorian Chant Practicum* (Washington, DC: The Catholic University of America Press, 1990).

[63] Robert Skeris, telephone interview by the author, 1 November 2013.

[64] Catherine Dower, "Patrons of the Arts, The Wards: Justine and George, Symbolic Illusions" in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, ed, Robert A. Skeris (St. Paul: Catholic Church Music Associates, 1990), 151.

[65] Dom Pierre Combe, *Justine Ward and Solesmes*, trans. Philipe de Lacoste, LL.D. and Guillemine de Lacoste, Ph.D. (Washington, DC: The Catholic University of America Press, 1987), 57.

upon a strict set of conditions that Ward had for the administration of the school. The building

for the new school was completed in 1930; however, disagreements arose between Ward and the

university over leadership of the school, and Ward informed the Rector of the University in

January of 1930 that the Dom Mocquereau Schola Cantorum Foundation would withdraw its

support.[66]

After the plans for the school were abandoned, the name of the foundation was changed

to the Dom Mocquereau Foundation in 1934. The new focus of the foundation was the

promotion of the Ward Method and the teachings of Dom Mocquereau at Ward Centres

throughout the world.[67] Following Ward's death in 1975, Theodore Marier became executive

vice president and musical consultant for the foundation. The Dom Mocquereau Foundation,

along with a second financial entity, the Justine Bayard Ward Charitable Trust, was eventually

liquidated, and the balance of the two accounts became the Dom Mocquereau Fund.

The Dom Mocquereau Fund was given to The Catholic University of America in 1996,

and exists as part of the university's common investment pool. The administration of the fund is

overseen by a committee that upholds the conditions upon which the funds are to be used,

specifically the preservation of the teaching of Dom Mocquereau and Gregorian chant, and the

support of the Ward Method and Ward centers throughout the world. It is also a

recommendation that the fund assist in preparing teachers, and to assist monasteries and clergy in

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[66] Combe, 63.
[67] Paul K. Scimonelli, "A History of the Benjamin T. Rome School of Music of The Catholic University of America 1950-2002" (DMA diss., The Catholic University of America, 2003), 51.

the instruction of chant.[68] Upon Marier's death in 2001, Rev. Dr. Robert Skeris assumed

leadership of the Ward Centre and became the director of the Dom Mocquereau Fund.

Gregorian Chant in the Liturgy and Education: An International Symposium

During the early 1980s, Marier organized a symposium on Gregorian chant to be held at

The Catholic University of America. Marier initially approached Dean Walter at the School of

Music about producing a chant symposium.[69] During the course of the year, momentum and

interest grew dramatically, and the event took shape as *Gregorian Chant in the Liturgy and*

Education: An International Symposium. This event was held 19-22 June 1983. The various

events of the symposium were divided among three venues: The Catholic University of America,

The National Shrine of the Immaculate Conception, and the Cathedral of St. Matthew. A core

planning committee for the symposium was developed under the leadership of Rev. Msgr.

Frederick R. McManus, chairman. Of the twenty-seven-member committee, Marier was in

charge of programing.[70]

The budget for the event totaled $158,580. Sponsorship was provided by the Dom

Mocquereau Foundation, in cooperation with the Pontifical Institute of Sacred Music, Rome; the

Institut für Hymnologische und ethnomusicologische Studien at Maria Laach, Germany; and the

Consociatio Internationalis Musicae Sacrae, Rome. A professional advertising company was

hired to promote the various events on radio and in newspapers. Promotion was also done in

sacred music periodicals such as *Sacred Music*, *Pastoral Music*, and *The American Organist.*

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[68] Robert Skeris, telephone interview by the author, 1 November 2013.

[69] Elaine Walter, interview by the author, 18 September 2012.

[70] Advertisement: "Gregorian chant in the Liturgy and Education: an International Symposium," *Pastoral Music* 7, no. 4 (April-May 1983): 41.

The overall goals for the symposium were articulated in "A Timely Statement" as follows:

> To enhance present-day worship with the same inspired melodies that have enriched the prayer-life of the Western Church for centuries.
>
> To experience with Christian people from all parts of the world the universal character and spiritual binding force of the "music proper to the Roman Rite."
>
> To demonstrate the musical roots of an art-form that is a prime base of sacred music.
>
> To offer means for employing the resource of Gregorian Chant as an enriching element in contemporary music education.[71]

Attendance for the symposium totaled approximately 550, including representatives from fifteen nations and individuals who "represented the entire spectrum of church musicians."[72] Each day of the symposium included a theme, an address, a musical presentation, and a series of liturgies. An opening Mass in Latin, using exclusively plainchant, was celebrated at The National Shrine of the Immaculate Conception, and addresses were presented by plainchant experts such as Dr. Johannes Overath, Very Rev. Jean Prou, O.S.B., Dr. Ruth Steiner, Rev. Dr. Robert Skeris, Dr. Anthony Okelo, Theodore Marier, and others. After the symposium, Marier edited the *Proceedings* containing all of the lectures that were presented.[73]

Choirs from around the world gathered for the event, including Switzerland, Germany, and the United States. The choirs combined forces to sing for the daily liturgies and concerts of the symposium. The culmination of the week was a performance of the Duruflé Requiem, Op. 9,

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[71] The Catholic University of America Archives: *Gregorian chant in the Liturgy and Education: an International Symposium.*

[72] Paul Le Voir, "The International Gregorian Chant Symposium," *Sacred Music* 110, no. 2 (Summer 1983): 17.

[73] Theodore Marier, ed., *Gregorian Chant in Liturgy and Education: An International Symposium, June 19-22, 1983: Proceedings* (Washington, D.C.: The Catholic University of America Press, 1983).

with the combined symposium choirs and The Catholic University of America orchestra at the Cathedral of St. Matthew, conducted by Robert Ricks.

Honorary Doctorate

A year after the chant symposium, The Catholic University of America bestowed Marier with the degree Doctor of Music, *honoris causa.* The honorary doctorate was given at the Ninety-Fifth Annual Commencement on 19 May 1984. The commencement ceremony was presided over by Archbishop Hickey, Archbishop of Washington and Chancellor of the University. Marier's was one of five honorary doctoral degrees given that year, and his was sponsored by Dr. Ruth Steiner, professor of musicology. Marier's biographical information in the commencement program noted that he "worked tirelessly to promote the singing and teaching of Gregorian Chant" and that "nowhere have the results of this devotion been more evident than in the Symposium convened on this campus a year ago, for which he was the guiding spirit."[74]

Faculty Appointment

When news of Marier's impending retirement from St. Paul and Boston Archdiocesan Choir School reached the Benjamin T. Rome School of Music, Dean Walter began conversations with Marier about a faculty position in liturgical music.[75] The Mocquereau Foundation provided an endowment of $500,000 to the School of Music in order to establish a chair in liturgical

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[74] The Catholic University of America Archives: *Ninety-Fifth Annual Commencement program*, 19 May 1984, 38.
[75] Walter knew of Marier's work through hearing her parents speak highly of him in the days when they attended Mass at St. Paul Church in Cambridge.

music. After a period of negotiation, Marier was appointed to the faculty during the 1986-87

academic year as the first Justine Bayard Ward Professor of Liturgical Music, in addition to

continuing to serve as Director of the Ward Center.[76] Marier held these positions until his death

in 2001.

Translation of *The Restoration of Gregorian Chant: Solesmes & The Vatican Edition*

In 1969, Dom Pierre Combe, O.S.B. (1913-1993) published *Histoire de la restauration

du chant grégorien d'après des documents inédites: Solesmes et l'Edition Vatican* in French.[77]

Combe was a monk and archivist at the Benedictine Abbey of Solesmes who documented the

genesis of the Gregorian chant restoration at Solesmes, and the preparation of the Vatican

Edition of the chant after the 1903 *motu proprio* of Pius X. In 1992, Marier proposed to his

friend and former choir school student William Skinner the idea of an English translation of the

book. Skinner, a professional translator and interpreter, had recently moved to Washington, D.C.

from Boston. Skinner had not only studied with Marier at the Boston Archdiocesan Choir

School, but also lived and studied in France and traveled to Solesmes on several occasions.

Marier and Skinner undertook the bulk of the translation work between the years 1993

and 1995. The two proved to be a good team as Skinner would gradually translate portions of

the text and send it to Marier who would quickly review and provide edits and nuances.[78] Like

Skinner, Marier was fluent in French, and his experiences at Solesmes with Dom Gajard helped

with the details of the dense text. Funding for the project was provided by the Dom Mocquereau

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[76] Elaine Walter, interview by author, 18 September 2012.
[77] Dom Pierre Combe, O.S.B., *Histoire de la restauration du chant grégorien d'après des documents inédites:
Solesmes et l'Edition Vatican* (Solesmes: Abbaye Saint-Pierre, 1969).
[78] William Skinner, interview by the author, 7 May 2013.

foundation. The project experienced some delays in publication due in part to Marier's failing health in the late 1990s. Rev. Dr. Robert Skeris did the final editing and wrote a new introduction to the book.[79] The final text was published in 2003 by The Catholic University of America Press.[80]

University Masses

As a professor at The Catholic University of America, Marier conducted the music for large university Masses at The National Shrine of the Immaculate Conception. Two Masses of particular note were the Mass of the Blessed Virgin Mary on the Occasion of the Opening of The Centennial of The Catholic University of America, and the Inaugural Mass of Rev. David O'Connell as 14th President of The Catholic University of America. The Centennial Mass was held on Friday 10 April 1987, and the installation of Father O'Connell was held on 19 November 1998. Marier was music director for the Centennial Mass in 1987 and orchestrated all of the hymnody, psalmody, and Mass Ordinary. Marier served on the Festival Choir Committee and was leader of singing for the installation Mass of Father O'Connell. Both of these Masses included music composed by Marier, specifically excerpts from his *Missa Brevis*, *Magnificat*, psalmody, and dialogues of the Mass.

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[79] Robert Skeris, telephone interview by the author, 1 November 2013.
[80] Dom Pierre Combe, O.S.B., *The Restoration of Gregorian Chant*, translated by Theodore N. Marier and William Skinner (Washington, DC: The Catholic University of America Press, 2003).

The Benedictine Abbey of Regina Laudis

Theodore Marier also maintained associations with numerous monastic communities in the United States and abroad. He taught instructional courses in chant at the Benedictine Abbey of Monte Cassino in Italy, the Pontificio Instituto di Musica Sacra in Rome, and the Cistercian Abbey of St. Joseph in Spencer, Massachusetts. Yet none of these associations were as significant or as fruitful a relationship as he had with the nuns of the Benedictine Abbey of Regina Laudis in Bethlehem, Connecticut. Regina Laudis was founded in 1947 by a Benedictine nun from the Abbey of Jouarre, France, who had a vision during World War II to start a Benedictine foundation in the United States. After a tumultuous beginning, the foundation was established in 1947 in Bethlehem, Connecticut, and is today a thriving community of contemplative nuns who live the rule of St. Benedict through daily work and prayer.

For Mother Benedict Duss, foundress of the Abbey, the Divine Office and Mass sung in Latin was at the heart of the motto she chose for her new foundation. On her voyage from France to the United States by boat, Mother Benedict and her confrere Mother Mary Aline met the Abbott of Solesmes Abbey, Dom Germain Cozien, who was also traveling to the United States in order meet Justine Ward. Upon their arrival in New York, the nuns met Ward, who would subsequently become a faithful supporter of Mother Benedict and her mission.[81] The

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[81] Antonette Bosco, *Mother Benedict Duss, O.S.B.: Foundress of the Abbey of Regina Laudis* (San Francisco: Ignatius Press, 2007), 183.

Abbott of Solesmes also gave his support to the foundation of the Abbey by promising to send the choirmaster from Solesmes to the Abbey to help teach the nuns chant.[82]

Dom Cozien fulfilled his promise to Mother Benedict, and in 1959, Dom Joseph Gajard, choirmaster of the Abbey of Solesmes, came to Regina Laudis.[83] Dom Gajard's trip was part of a larger excursion to various other monastic communities. His transportation and French interpreter for these trips was Theodore Marier. Marier came to Regina Laudis during all of Dom Gajard's visits to the Abbey from 1959 until Gajard's death in 1972. After Dom Gajard died, Mother Benedict asked Marier if he would continue Dom Gajard's work with the nuns and continue to make periodic visits to give instruction.[84] Marier agreed to continue working with the nuns on chant as Dom Gajard did, faithfully and enthusiastically visiting the Abbey whenever he could make the time to be away from St. Paul and the Choir School. His visits were not on a regular schedule, but they were greeted with great appreciation by the Abbey.[85] Many of Marier's chant rehearsals were video-recorded, and those videos are in the process of being converted to digital format for future instructional use.

Women in Chant CD

Toward the end of Mother Benedict's life, and nearing the end of Marier's life as well, a chant recording project was undertaken at the Abbey. Marier prepared and conducted the nuns for the recording *Women in Chant: Gregorian Chants for the Festal Celebrations of the Virgin*

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[82] Mother Anne Rushton, O.S.B. interview by the author, 31 May 2012.
[83] Bosco, 267.
[84] Ward also made several visits to the Abbey to teach the nuns chant.
[85] Mother Anne Rushton, O.S.B., interview by the author, 31 May 2012.

Martyrs and Our Lady of Sorrows.[86] The project was recorded in 1996, released in 1997, and

was the first professional recording of American Benedictine nuns in the United States.[87] The

success of this project was commented on by Mother Benedict who stated that "we must have

done something right with this CD because the response has been phenomenal. I think we

should do another one to herald the new millennium!"[88]

Following Mother Benedict's charge, a second recording of *Women in Chant* was

recorded in 2000, the theme of which was Marier's inspiration: *Recordáre: Remembering the

Mysteries in the Life of Jesus, Son of Mary.*[89] The chants and readings were organized around

the joyful, sorrowful, and glorious mysteries of the rosary. A third chant recording, *The

Announcement of Christmas*, was planned, but Marier died before the recording sessions.

Mother Abbess David Serna stepped in as conductor to complete the recording.[90]

A Gregorian Chant Masterclass

Marier's final project with the community of Regina Laudis was the production of a

chant instruction book and CD. Marier drafted this text in the final years of his life and

presented it to Regina Laudis in 1999 for their production and publication. Initially given the

title *Gregorian Chant: A Decalogue of Instructions for the Interpretation of the Traditional Latin*

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[86] Theodore Marier, cond., *Women in Chant: Gregorian Chants for the Festal Celebrations of the Virgin Martyrs and Our Lady of Sorrows*, The Choir of Benedictine Nuns at the Abbey of Regina Laudis, Sounds True ISBN 1-56455-578-X, CD. (1997).
[87] Mother Dolores Hart, O.S.B., *The Ear of the Heart: An Actress' Journey from Hollywood to Holy Vows* (San Francisco: Ignatius Press, 2013), 372.
[88] Bosco, 357.
[89] Theodore Marier, cond., *Women in Chant: Recordáre; Remembering the Mysteries in the Life of Jesus, Son of Mary. Gregorian Chants for the Festal Celebrations of the Virgin Martyrs and Our Lady of Sorrows*, The Choir of Benedictine Nuns at the Abbey of Regina Laudis, Sounds True MM00123D, CD. (2000).
[90] Hart, 376.

Chants,[91] the book, under the published title *A Gregorian Chant Masterclass*, was intended as a practical, step-by-step guide to singing chant.[92] The project begun by Marier was completed by the Abbey of Regina Laudis, with particular efforts by Mother Anne Rushton, O.S.B., the Abbey's liaison to Marier, and in conjunction with Scott Turkington, former assistant to Marier at St. Paul Church in Cambridge. Financial support for the book was provided by grants from the Dom Mocquereau Fund, the Marier family, the Scholz Family Foundation, and the Church Music Association of America.[93] The copyrights for the book were left to the Abbey, and the book is distributed by the Abbey Regina Laudis and by other church music publishing companies such as GIA Publications, Chicago.

Unlike the *Gregorian Chant Practicum* text from the Ward Method Studies, the masterclass was not specifically associated with the Ward Method. It was Marier's own design, providing "fundamental points of style, nuance and vitality, in an easily accessible form."[94] The approach is rooted in the principles of the Solesmes Method and is meant to be a practical guide for teaching and singing chant in the liturgy. As the outline of the contents in Table 2.3 indicates, Marier designed the masterclass around the instruction of the sound of plainchant. This sound is first achieved by teaching *legato*, then ensemble sound. Only after these basic ideas are provided does Marier then introduce the theoretical elements of mode, neumes, and rhythm. This approach provides the singer with a model of how plainchant should sound. This sound model provides a solid foundation on which the singer can then learn the mechanics of

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[91] Msgr. Richard J. Schuler Archive: Theodore Marier, *Gregorian Chant: A Decalogue of Instructions for the Interpretation of the Traditional Latin Chant*, Unpublished manuscript.
[92] Theodore Marier, *A Gregorian Chant Masterclass* (Bethlehem: The Abbey of Regina Laudis, 2008).
[93] Marier, x.
[94] Marier, ix.

plainchant. To assist the readers, audio examples for each chapter are provided in an accompanying CD featuring the nuns of Regina Laudis and the men's schola from the Basilica of St. John in Stamford, Connecticut, where Turkington was music director.

Table 2.3: Chapter Outlines, *A Gregorian Chant Masterclass*

Instruction Chapter	Title and Content
Instruction One	Legato
Instruction Two	Uniform Ensemble Sound
Instruction Three	Scales and Solfège
Instruction Four	Intonation
Instruction Five	Rhythm
Instruction Six	Introduction to Neums
Instruction Seven	Neums
Instruction Eight	Neums
Instruction Nine	Interpretation of Expressive Neums
Instruction Ten	Psalm Tones
Appendix	Chant Repertory

The following tribute from the booklet that accompanies the recording of *Recordáre* sums up Marier's many years of chant instruction with the Abbey of Regina Laudis, the two recordings he produced with them, and the chant text that the Abbey completed for him after his death:

> Perhaps no one alive today holds the memory of Gregorian Chant in body, mind and heart as does Dr. Theodore Marier. Working for many years in close collaboration with his beloved friend Dom Joseph Gajard, O.S.B., a giant of the Solesmes revival, Dr. Marier acquired firsthand his contagious love for the Chant, as well as the technical mastery of rhythm and style which form the basis of his legendary "ten commandments."[95]

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[95] Mother Lucia Kuppens, O.S.B., "Dr. Theodore Marier" in accompanying booklet, *Women in Chant Recordáre: Remembering the Mysteries in the Life of Jesus, Son of Mary*, performed by the Choir of Benedictine Nuns of the

Honors and Associations

<u>Honors</u>

Theodore Marier was the recipient of many awards and honors, several already chronicled in this chapter. Among the most distinguished awards was the *General Excellence St. Gregory Medal*, awarded in 1963 by the Society of St Gregory "in recognition of his outstanding service to Church music."[96] This award was presented to Marier on Ascension Thursday in a Mass celebrated by the Pastor of St. Paul Church, Msgr. Hickey. Marier also earned a special citation from Sisters of St. Joseph in Boston in 1973 and several awards from his *alma mater*, Boston College. These included the Boston College Bicentennial Award in 1976 and the Award of Excellence from the Boston College Alumni Association in 1979. Additionally, Marier was made an Honorary Member of the Organ Historical Society in 1980, and the Boston Chapter of the American Guild of Organists in 1983.

In 1984, Marier was made a Knight Commander of the Order of St. Gregory, the highest honor the Roman Catholic Church can bestow on a lay person for service to the Church. The award was made by Pope John Paul II and sponsored by Cardinal Bernard Law, Archbishop of Boston. Marier earned three honorary doctoral degrees; the above-mentioned degree from The Catholic University of America in 1984 was the first, followed by degrees from the Pontifical Institute of Sacred Music in Rome in 1986 and St. Anselm College in New Hampshire in 1996.

Abbey of Regina Laudis conducted by Dr. Theodore Marier, Sounds True, Gregorian Chant MM00123D, CD (2000), 49.

[96] Schneider, 67

That same year, he was also given the Saint Ignatius Award from Boston College High School, awarded for his demonstration of Jesuit teaching principle of being "men for others."[97]

Associations

Marier held leadership positions in many professional organizations, both local and national. He was vice president of the National Catholic Music Educators Association, 1950-1952, conductor of the St. Cecilia Schola Cantorum of Boston, 1953-1956, and conductor of Cecilia Society of Boston, 1956-1960. This choral society held performances regularly in Boston's Symphony Hall. When the St. Gregory Society and the St. Cecilia Society merged, Marier was elected president of the Church Music Association of American in 1966, succeeding Rembert Weakland. He also was dean of the Boston AGO chapter (as previously mentioned), as well as on the Board of Directors for the National Liturgical Conference. Additionally, in 1977, was made a member of the board of directors of the Institute für Hymnologische und Musikethnologische Studien at Maria Laach, Germany. In addition to his years of teaching on the faculty of The Catholic University of America, Marier taught for ten years at the annual summer Music Colloquium of the Church Music Association of America (CMAA) held at Christendom College, in Front Royal, Virginia.

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[97] "Four honored with BC High's St. Ignatius Award," *The Pilot: Boston's Catholic Newspaper* (January 10, 1997).

Death and Funeral

Marier began to experience a decline in personal health in the last months of 2000 and into 2001, suffering from pulmonary alveolar fibrosis. He died of respiratory failure on Friday evening 24 February 2001 in Boston at the age of eighty-eight. His Mass of Christian Burial was celebrated at St. Paul Cambridge on Tuesday 27 February 2001. The Mass was sung by the Choir of Saint Paul, including alumni, friends, and associates of the Boston Archdiocesan Choir School. The music included chant from the Requiem Mass, the Hymns "Spirit Seeking Light and Beauty," "Alleluia! Sing to Jesus," and service music by Marier, including Psalm 27, Gospel acclamation on the tune MONK, and Eucharistic acclamations from *Hymns, Psalms and Spiritual Canticles*. John Dunn conducted the choir, and Leo Abbott and Charles Callahan, former students of Marier and distinguished graduates of the Boston Archdiocesan Choir School, played the organ prelude and postlude.

The principal celebrant and homilist for the Mass was His Eminence Bernard Cardinal Law, Archbishop of Boston. Cardinal Law had a long-time association with St. Paul Cambridge and with Theodore Marier. While a student at Harvard, Law attended Mass regularly at St. Paul and was a member of the men's *schola* under Marier's direction. Law considered St. Paul Church his "spiritual home" and the church where his "vocation to the priesthood was awakened."[98] In his funeral homily, Law affirmed Marier's work, stating that he "helped thousands upon thousands of worshippers to lift their minds and hearts to God." Law described

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[98]Bernard Cardinal Law, "My Spiritual Home Revisited," *The Pilot: Boston's Catholic Newspaper* 171, no. 40 (20 October 2000), 2.

Marier's presence as "faith-filled, loving, demanding and ebullient."[99] Marier was buried

alongside his wife in St. Joseph Cemetery, West Roxbury, Massachusetts.

Obituary and Tributes

Obituary notices were sent from the Benjamin T. Rome School of Music at The Catholic

University of America, and the Boston Archdiocesan Choir School. Formal notices were printed

in *The American Organist*,[100] and the fall 2001 issue of *Sacred Music*, journal of the Church

Music Association of America. In this issue of *Sacred Music*, Marier's long-time friend,

colleague, and successor as the director of the Centre for Ward Method Studies, Fr. Robert

Skeris, composed an extensive article on his life and work.[101] Marier was survived by his

daughter, Suzanne T. Rogers of Swampscott, Massachusetts, and his two sons, Dr. Vincent

Marier of Roseville, Minnesota, and Dr. Robert Marier of New Orleans, Louisiana. He also had

five grandchildren.

The choir of the Cathedral of the Holy Cross in Boston performed the Requiem, Op. 9 by

Maurice Duruflé, on 28 October 2001 in memory of Marier. The choir for the performance

comprised singers from the Cathedral and friends of Marier, conducted by Jennifer Lester,

associate music director of St. Paul Church and the Boston Archdiocesan Choir School. Leo

Abbott, Director of Music at the Cathedral of the Holy Cross, was the organist. Abbott also

commissioned Naji Hakim, organist at L'église de la Trinité in Paris, to compose an organ work

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[99] Msgr. Richard J. Schuler Archive: Bernard Cardinal Law, *Funeral Homily of Dr. Theodore Marier*, St. Paul's Church, Cambridge (27 February 2001).

[100] "Theodore Marier Obituary," *The American Organist* 35, no. 6 (June 2001): 58.

[101] Robert Skeris, "Theodore N. Marier (1912-2001)," *Sacred Music* 128, no. 3 (Fall 2001): 5-10.

in memory of Theodore and Alice Marier. *Gregoriana* for solo organ, based on plainchant melodies, was premiered by Abbott at the Cathedral of the Holy Cross in February 2004.[102]

Archives

After his death, Marier's family entrusted his professional materials, including scores, notes, lectures and books, to the Monsignor Richard Joseph Schuler (1920-2007) Archive at the Church of St. Agnes in St. Paul, Minnesota. This archive is largely Msgr. Schuler's personal library, expanded after his death in 2007. Additional materials in this archive include the music library of the Twin Cities Catholic Chorale, an ensemble founded by Schuler that is now in its fortieth season.

Centennial Celebration

To mark the one hundredth anniversary of Marier's birth, St. Paul Church held a special choral Mass on Tuesday 17 October 2012. The Mass was sung by the choir of St. Paul Church, and included psalmody and hymns by Marier. Following the Mass, a lecture on the life of Theodore Marier was presented by Mr. Scott Turkington, former assistant to Marier at St. Paul Church, and the co-collaborator with the Abbey of Regina Laudis on the completion of Marier's *A Gregorian Chant Masterclass.*

During the month of October 2012, Boston College honored the centennial of its distinguished alumnus and former lecturer in music by preparing an exhibit honoring Marier's legacy. The exhibit "Keep Singing: The Music Legacy of Theodore Marier" was on display in

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[102] Leo Abbott, telephone interview by the author, 18 July 2013.

the Ford Tower courtesy of the John J. Burns Library of Rare Books and Special Collections

from 1 to 31 October 2012. On display were pictures of Marier, music scores, copies of the

hymnals, and musical contributions to Boston College during the pre-WWII era. The exhibit

was organized by Barbara Hebard, book curator at Boston College in consultation with her

husband Christopher Hebard, a 1966 graduate of St. Paul Choir School.[103]

Conclusion

In the 1965 decree *Apostolicam Actuositatem*, the Second Vatican Council encouraged

the laity to participate in the apostolic mission of the church. While this document does not

mention liturgical music, it does identify the following qualities necessary for a person to have

an apostolate in the Church: a Christian vocation, the "need for expert attention and study to

solve problems," and a responsibility to "serve Christ and the Church in all circumstances."[104]

The life of Theodore Marier, examined in light of these three qualities, reveals that he had an

apostolate. Marier lived his Christian vocation in the love and support he gave to his family and

his life-long fidelity to the Catholic Church. The expertise achieved through undergraduate and

graduate studies in music was amplified by his zealous life as both student and teacher of

plainchant, as composed, conductor and organist. Ultimately, he served the Church in all of the

various circumstances of his life, from his family life, to his work at St. Paul, the founding of the

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[103] John Dunn, email to the author, 3 March 2014.
[104] Vatican Council II, Decree *Apostolicam Actuositatem*, 18 November 1965 in *AAS* 58 (1966) 837-864; English translation in http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_decree_19651118_apostolicam-actuositatem_en.html, §1.

Boston Archdiocesan Choir School, teaching at The Catholic University of America, and the countless composition, publishing, recording, and writing projects that he undertook.

Theodore Marier has been described by many as having "relentless energy and zeal" for his work, even in his final years when his health was failing.[105] It has been suggested that the single driving force in Marier's life was his experience of God in his work in the Church.[106] This connection to the divine is also a charism of the apostolate as "the laity derive the right and duty to the apostolate from their union with Christ the head…they are assigned to the apostolate by the Lord Himself."[107]

The details of Marier's life provided in this chapter reveal that Marier did not compartmentalize his activities, nor did he view anything that he did as mere employment. His work in various institutions and with various projects frequently overlapped. For Marier, everything he did flowed from his religious experience in the Church and flowed back to it in return. Marier was passionate in the root sense of the word. He had a great passion for people and a profound love of music, of beauty, and of God.[108] This genuine love of beauty and of God is one that is intimately connected with artistry, most especially in music. Pius XII, in his 1955 encyclical *Musicae sacrae disciplina*, reflected on this love of God as manifested by the medium of art, in a way that fittingly describes Theodore Marier: "the artist who is firm in his faith and leads a life worthy of a Christian, who is motivated by the love of God and reverently uses the powers the Creator has given him, expresses and manifests the truths he holds and the piety he

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[105] Mother Anne Rushton, O.S.B., interview by the author, 31 May 2012.
[106] William Skinner, interview by the author, 7 May 2013.
[107] *Apostolicam Actuositatem*, §3.
[108] William Skinner, interview by the author, 7 May 2013.

possesses so skillfully, beautifully and pleasingly in colors and lines or sounds and harmonies

that this sacred labor of art is an act of worship and religion for him."[109]

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[109] Pius XII, encyclical letter *Musicae sacrae disciplina*, 25 December 1955 in *AAS* 48 (1956) 5-25; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 279-289, §28.

Chapter III

The Liturgical Music of Theodore Marier: Hymnals and Choral Music

Liturgical Music

The term "liturgical music" refers to "music which unites with the liturgical action, serves to reveal the full significance of the rite and, in turn, derives its full meaning from the liturgical event and not simply from its liturgical setting."[1] Liturgical music differs from other terms such as "sacred music" or "religious music" because liturgical music accompanies ritual activity and has a specific function within the context of the principal services of the Roman Catholic Church: The Mass and the Divine Office.[2] Liturgical music does not exist for its own sake, but serves as the "humble handmaid"[3] of the liturgy, and the "music should never be an end in itself; it should exist to heighten the significance of the great liturgical texts to which it was set, it should be an ally, selfless, inconspicuous of the attitudes of worship."[4] As a composer who wrote specifically for the Roman Rite and out of the necessity for new music for the revised liturgy after the Second Vatican Council, the bulk of Theodore Marier's music can be classified as liturgical music.

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[1] Edward Foley, "Liturgical Music," in *Worship Music: A Concise Dictionary*, ed. Edward Foley (Collegeville: The Liturgical Press, 2000), 181.

[2] Jan Michael Joncas, *From Sacred Song to Ritual Music: Twentieth-Century Understandings of Roman Catholic Worship Music* (Collegeville: The Liturgical Press, 1997), 19.

[3] Pius X, motu proprio *Tra le Sollecitudini*, 22 November 1903 in *ASS* 36 (1903/1904) 329-339, 387-395; English translation in http://www.adoremus.org/MotuProprio.html, §23.

[4] John Ogasapian, *Church Music in America, 1620-2000* (Macon: Mercer University Press, 2007), 220

<u>Participation in the Liturgy</u>

Marier's liturgical music was designed to foster the "fully active and conscious participation"[5] of the faithful in liturgical celebrations. Although much of his music contains a choral component for the choir, the antiphons, dialogues, hymns, Mass ordinaries, and other responses were designed to be sung by the congregation. Marier was working to promote the participation of the faithful long before the Second Vatican Council. As discussed in Chapter I, the notion of participation of the faithful was first articulated by Pius X in his *motu proprio* of 1903 and reaffirmed in every pontificate that followed. Marier fostered active participation in the singing at St. Paul Church in Cambridge, and the music that he wrote, both before and most notably after Vatican II helped to underscore this foundational principle of the Liturgical Movement.

Sources

The majority of Marier's compositions for the liturgy are contained in three hymnals that he edited and compiled. These hymnals include: The *Pius X Hymnal* (1953), *Cantus Populi: A Collection of Psalms, Hymns & Chants* (1963/64), and *Hymns, Psalms and Spiritual Canticles* (1972/1983).[6] Additional liturgical compositions such as the *Missa "Emmanuel"* were published by McLaughlin & Reilly, and several choral works such as the *Acclamations to Christ the King*,

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[5] Vatican II, constitution *Sacrosanctum Concilium*, 4 December 1963 in *AAS* 56 (1964) 97-134; English translation in *Documents on the Liturgy*, *1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, ed. and trans. by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 4-27, §14.

[6] Theodore Marier, ed., *The Pius X Hymnal* (Boston: McLaughlin & Reilly, 1953); Theodore Marier, ed., *Cantus Populi: A Collection of Psalms, Hymns & Chants* (Boston: McLaughlin & Reilly, 1963/1964); Theodore Marier, ed., *Hymns, Psalms and Spiritual Canticles* (Belmont: Boston Archdiocesan Choir School, 1972/1983).

Locus iste, and *You Are a Priest of God* are unpublished and reside in the music library of St. Paul's Choir School.

McLaughlin & Reilly

Marier worked in the publishing industry as music editor at McLaughlin & Reilly Company, a Boston-based publishing firm founded in 1903 by Boston politician and publisher Arthur Reilly (1930-1969). This publisher was "uniquely devoted to the cause of Catholic church and school music" in the first half of the twentieth century.[7] Marier served as music editor from 1942 until 1962, during which he "edited many publications for the Church and became acquainted with many of the composers of Church music of the time and the details of the publishing process."[8] McLaughlin & Reilly and its catalogue were eventually acquired by the Boston firm Summy-Birchard in 1969. Summy-Birchard was then purchased by Warner Chappell in 1988.[9]

New Compositions by International Composers

As a music editor for McLaughlin & Reilly, Marier prepared many editions for publication, including new music for the Church. Several important organ collections by prominent French composers were published by McLaughlin & Reilly. Examples of these collections include *Four Pieces for Organ*, Op. 71 by Flor Peeters in 1950, *Twelve Chorale-*

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[7] Theodore Marier, "William Arthur Reilly: 1903-1969," *Sacred Music* 96, no. 2 (Summer 1969), 8.

[8] Jeffery Wills, ed., *The Catholics of Harvard Square* (Petersham: Saint Bede's Publications, 1993), 189.

[9] W. Thomas Marrocco, Mark Jacobs and Leslie A. Troutman, "Summy-Birchard," *Grove Music Online. Oxford Music Online*, Oxford University Press, accessed 29 April 2013, http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/27112.

Preludes on Gregorian Chant Themes by Jean Demissieux (1950), *Modal Offerings* by Russell Wollen (1956), and *Eight Short Preludes on Gregorian Themes for Organ*, Op. 45 by Marcel Dupré (1958).

New Compositions by Marier

        Marier published several of his own compositions through McLaughlin & Reilly. One of his earliest publications was the *Missa "Emmanuel"* written for the Silver Jubilee of Emmanuel College in Boston, where Marier served on the music faculty. Emmanuel College was a women's college until 2001 when it became coeducational. As such, this setting of the ordinary of the Mass is for two treble voices and organ. Given that the work was published in 1945, long before the allowance of the vernacular after Vatican II, the text of the Mass is Latin. However, Marier used this work regularly at the Boston Archdiocesan Choir School at daily Masses when only the boys would be singing.

        The harmonies of the Mass are modal, employing the Mixolydian mode starting on the pitch E as seen in Example 3.1, the nine-fold *Kyrie*. The *Missa "Emmanuel"* (1945) is a *missa brevis*, or short Mass, though the larger movements of the Mass such as the *Credo* are sectional, as seen in Example 3.2. A grand pause and a change in texture mark the solemn nature of the text "Crucifixus," followed by another change in the "et resurrexit," with a *forte* dynamic marking and a melody that opens with an ascending leap.

Editions and Arrangements of Choral Music

Marier made editions of choral works for publication in the McLaughlin & Reilly catalogue. These include single octavos such as *Psalm 150* from *Psalmen Davids* (1619) by Heinrich Schütz (1585-1672) for double brass choir and double chorus with continuo, along with larger collections of works such as the *Treasury of Sacred Polyphony* (1947). Marier also created many arrangements of existing choral works. He did several *contrafacta* such as the *Missa Brevis* (1952) scored for two equal voices. In this Mass setting, Marier took pre-existing two-voice motets by the Franco-Flemish composer Orlande de Lassus (ca. 1532-1594) and used these works as the basis for a setting of the ordinary of the Mass. The *Kyrie* from the *Missa Brevis* is based on the motet *Beatus homo,* and the *Agnus Dei* uses the motet *Justus cor suum tradet.*

Another arrangement by Marier, one that had a wide distribution in both SATB and SSA versions, is the anthem *Blest Be the Lord* (1959). The music, seen in Example 3.3, is drawn from the first movement of the *Gloria* from Franz Joseph Haydn's (1732-1809) *Missa in angustiis* or "Lord Nelson" *Mass in D*, HOB XII: 11. The text was adapted by Marier from the Psalter. Marier preserves Haydn's origional key of D and retains the use of alternation between the *soli* and *tutti*. He also created an organ accompaniment from the orchestral score.

Example 3.1, Theodore Marier, *Missa "Emmanuel,"* **"Agnus Dei," mm. 1-15**

Example 3.2, Theodore Marier, *Missa "Emmanuel," *"Credo," mm. 91-108

Example 3.3, Franz Joseph Haydn, arr. Theodore Marier, *Blest Be the Lord***, mm. 1-16**

BLEST BE THE LORD

2

TUTTI

f pow'r,

f Blest be the Lord, the King __ of glo - ry, blest be the Lord, the King of glo - ry

f Blest be the Lord, the King __ of glo - ry, blest be the Lord, the King of glo - ry

f Blest be the Lord, the King __ of glo - ry, blest be the Lord, the King of glo - ry

f Blest be the Lord, the King __ of glo - ry, blest be the Lord, the King of glo - ry

in the fir - ma - ment of His pow'r.

in the fir - ma - ment of His pow'r.

in the fir - ma - ment of His pow'r.

in the fir - ma - ment of His pow'r. *mf* He a -

Editions and Arrangements of Organ Music

Marier compiled, edited, and arranged three collections of solo organ music for liturgical use. These collections include: *Voix Céleste: Collection of Miscellaneous Compositions for Pipe Organ or Harmonium* (1942), *Processiones Liturgicae: A Book of Processionals and Recessionals for Weddings, Festivals, and General Use* (1958) and *Venite Adoremus: A Christmas Organ Book* (1960).[10] The contents and composers of these collections and Marier's editorial work are detailed in Tables 3.1, 3.2, and 3.3. In a foreword to *Voix Céleste: Collection of Miscellaneous Compositions for Pipe Organ or Harmonium*, Marier discussed the purpose of this collection (and by virtue of similar contents the other two collections) as being practical works for use in the liturgy, teaching and recitals:

> The primary aim of this collection has been to compile a set of practical and infrequently heard organ compositions for use in the services of the Church. For this purpose we have endeavored to select from the works of distinguished composers music that represents a wide variety of styles and types and, at the same time, music that is of permanent artistic value.
>
> Secondly, it is has been our plan to prepare a volume of organ music that is suitable for teaching purposes, artistic in musical content, and not difficult of execution.
>
> Thirdly, it is hoped that recital organists will find within these pages material for their concert programs.[11]

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[10] Theodore Marier, ed., *Voix Céleste: Collection of Miscellaneous Compositions for Pipe Organ or Harmonium* (Boston: McLaughlin & Reilly, 1942); Theodore Marier, ed., *Processiones Liturgicae: A Book of Processionals and Recessionals for Weddings, Festivals, and General Use* (Boston: McLaughlin & Reilly, 1958); Theodore Marier, ed., *Venite Adoremus: A Christmas Organ Book* (Boston: McLaughlin & Reilly, 1960).

[11] Theodore Marier, "Foreward," *Voix Céleste: Collection of Miscellaneous Compositions for Pipe Organ or Harmonium* (Boston: McLaughlin & Reilly, 1942), 2.

Table 3.1 *Voix Céleste: Collection of Miscellaneous Compositions for Pipe Organ or Harmonium* (1942)

Title	Composer	T.M. Editorial Contribution
Ave Maria (Arcadelt)	Franz Liszt	Revised and edited
Three Verses	Leon Boëllman	Edited
Postlude on "Adoro Te"	Alexandre Guilmont	Revised and edited
At Church	Peter I. Tschaikowsky	Transcribed
Prelude on "Asperges Me"	Henri Nibelle	Edited
At Evening, Hour of Calm and Rest	Johann Sebastian Bach	Transcribed
At the Convent	Alexander Borodin	Transcribed
Prelude on "Dies Irae"	Henri Nibelle	Edited
Three Interludes	Louis Raffy	Edited
Offertory	César Franck	Revised and edited
Elevation	Oreste Ravanello	Edited
Prayer	Oreste Ravanello	Edited
Processional	César Franck	Revised and edited
Ave Maria (Gregorian)	Henri Nibelle	Edited
Postlude "Ite, Missa Est"	Alexandre Guilmant	Abridged, revised, and edited
God, Eternal Father	Johann Sebastian Bach	Edited
Prelude on Kyrie "Orbis Factor"	Girolamo Frescobaldi	Selected and edited

Table 3.2 *Processiones Liturgicae: A Book of Processionals and Recessionals for Weddings, Festivals, and General Use* (1958)

Title	Composer	T.M. Editorial Contribution
Procession on "St. Anthony Chorale"	Franz Joseph Haydn	Arranged
Fantasie in G	Johann Sebastian Bach	Edited
Marcha Nupcial	Francisco Castellvi	Edited
Psalm XVIII – Cieli Immensi	Benedetto Marcello	Arranged
Trumpet Tune	Henry Purcell	Arranged
Trumpet Voluntary	Jeremiah Clarke	Arranged
Hommage À Purcell	C. Alexander Peloquin	N/A
Triumphal Chorus	Alexander Guilmant	Arranged
Credo from Missa Papae Marcelli	G. L. da Palestrina, arr. Ludwig Altman	N/A

Table 3.3 *Venite Adoremus: A Christmas Organ Book* (1960)

Title	Composer	T.M. Editorial Contribution
Offertory for the Midnight Mass	César Franck	Edited and Arranged
Noël	Theodore Dubois	Edited and Arranged
In Dulci Jubilo	Dietrich Buxtehude	Edited and Arranged
Pastorale	Arcangelo Corelli	Edited and Arranged
Pastoral	J. Gerald Phillips	N/A
Choral Prelude on "Veni Veni Emmanuel"	J. Gerald Phillips	N/A
Puer Nobis Nascitur	Pierre Dandrieu	Edited and Arranged
Grand Choeur on Two Carols	César Franck	Edited and Arranged
From Heaven Above (Vom Himmel Hoch): Three Settings	Friedrich Zachau Johann Walter	Edited and Arranged

Pseudonym Charles Rénard

Marier also published music under the pseudonym Charles Rénard, an old family name, which he would use when he wanted to "get the music out there" without drawing attention to his own name as editor or arranger, keeping the focus instead on the original composer.[12] The *Nuptial Suite for Organ*, for example, is a collection of three pre-existing choral pieces arranged for organ. Marier, under the name Rénard, composed a processional (Example 3.4) and arranged *Ave Maria* of Jacques Arcadelt (1507-1568) as an offertory, *Ave verum corpus* of Wolfgang Amadeus Mozart (1756-1791) as a communion piece, and the hymn *Holy God We Praise thy Name* as a recessional.

The *Nuptial Suite for Organ* was intended for use at wedding Masses and served as Marier's response to the need for liturgical organ music in the wake of the so-called "Black List."[13] The Black List was a list of music deemed "objectionable" for use in the Mass because it did not conform to the qualities of true sacred music as articulated by Pius X in his *moto*

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[12] Suzanne Marier Rogers, telephone interview by the author, 23 August 2012.
[13] John Dunn, e-mail to the author, 16 February 2014.

proprio of 1903.[14] The list was published by the Society of Saint Gregory in America in 1922

and bore no ecclesiastical authority, yet it was an influential document in naming works like

Richard Wagner's "Bridal Chorus" from *Lohengrin* and Felix Mendelssohn's "Wedding March"

from *A Midsummer Night's Dream* as inappropriate for use at wedding Masses.

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[14] Society of St. Gregory of America, "The Black List of Disapproved Music" (New York, 1922). Musica Sacra: Church Music Association of America, Web. 21 March 2014, http://media.musicasacra.com/pdf/blacklist.pdf.

Example 3.4, Theodore Marier, *Nutial Suite for Organ,* "Processional," mm. 1-20

*Processional

CHARLES RÉNARD

Hymnals

The majority of Theodore Marier's compositional output is contained in the three hymnals that he edited and arranged. Each of these hymnals was written for a different set of circumstances and grew from a pastoral need during the course of Marier's work in the Church. The *Pius X Hymnal*, though using the title of "hymnal," is primarily a choral book produced by the Pius X School of Liturgical Music. *Cantus Populi: Hymns and Chants for the People's Participation in Holy Mass* was compiled to encourage the participation of the congregation in the years before the liturgical changes of the Second Vatican Council. Finally, *Hymns, Psalms and Spiritual Canticles* was the hymnal for St. Paul Church and Choir School that exemplified Marier's interpretation of the musical vision of Vatican II.

In a commencement speech to the graduates of the New York School of Liturgical Music, Marier discussed some of the challenges in finding appropriate liturgical music that he encountered during the period after Vatican II. These challenges included language, texts, liturgical context, and new liturgical forms. From these challenges Marier sought to compile music from sources such as the Anglican tradition, but also, most notably, to compose music to fill the need created by changes in the liturgy:

> The most significant change was that of language. Musicians were expected to produce music overnight for the sung liturgy only with English words. Latin was, and in some areas still is, on the Black List, like Gregorian Chant. But there was no repertory of music with English texts available except the hymns that had developed at private devotions, and these could hardly suffice for the requirements of the new vernacular liturgy. Ah, what sweet nostalgia is awakened at the mention of Mother, at Your Feet is Kneeling, Good Night, Sweet Jesus, Bring Flowers of the Fairest, and those gems whose memory shall never be erased: O Mother, I could Weep for Mirth and Only a Veil Twixt Thee and Me.

Our only salvation then was to explore the great repertory of music already available in the repertory of the Church of England. And these we did. After all, we could not sing Only a Veil Twixt Thee and Me, every Sunday. Soon, another explosion: the Tridentine Mass was banned and with it the translations that had been improvised for the benefit of the faithful. The new Pauline Rite was "in". We were stunned again having to provide music for a new ritual that included a Penitential Rite, Responsorial Psalm, Gospel Acclamation, Alleluia Refrains, Prayers of the Faithful and the abandonment of the five-section Mass settings because the congregations had to take part in the Holy, Holy, Holy, the principal acclamation of the Mass. These were totally new areas of musical exploration.[15]

Pius X Hymnal

The *Pius X Hymnal* was developed by the faculty of the Pius X School of Liturgical Music, an Institute that was based at Manhattanville College of the Sacred Heart in Purchase, New York. The project began in 1950 and was completed in 1953 in time to coincide with the celebration of the fiftieth anniversary of Pius X's 1903 *motu proprio* on sacred music, *Tra le Sollecitudini.*[16] As a member of the faculty of the Pius X Institute of Liturgical Music from 1951 to 1961, Marier served as the primary editor of the *Pius X Hymnal*, a collection that, thanks to Marier's efforts, was published by McLaughlin & Reilly. A committee of six members of the Pius X faculty worked on the project: Mother Josephine Morgan, R.S.C.J., chairman; Mother Catherine A. Carroll, R.S.C.J.; J. Vincent Higginson; Margaret Leddy; Theodore Marier; and Mary B. Saunders.

Two editions of the hymnal were created: a choir and organ edition and an abridged unison edition for congregational singing. The choir and organ edition is hard-bound, and the

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[15] Msgr. Richard J. Schuler Archive: Theodore Marier, "Acceptance Speech for the Terence Cardinal Cooke Memorial Award" (9 June 1985). The complete speech is printed as Appendix B.

[16] Donald Boccardi, SM, *The History of American Catholic Hymnals Since Vatican II* (Chicago: GIA, 2001), 14.

abridged edition is soft-bound and is a smaller size to fit into church pew racks. The abridged

version excludes the service music and choral works of the full-choir edition, and the keys of the

hymns are transposed down for congregational singing. A special accompaniment for this

abridged edition was also prepared.

Contents of the *Pius X Hymnal*

Among the contents of the *Pius X Hymnal* are Latin plainchant, vernacular hymnody, and

polyphonic choral works. Part one of the hymnal contains chants, hymns, and polyphony for

general liturgical use, organized by subject, such as "Sacred Heart," "Our Lord," and "Blessed

Sacrament." The music in part two is organized by liturgical season, starting with Advent. Part

three is devoted to service music for the Mass and Divine Office, organized by liturgical feast

days.

The hymnody found in the *Pius X Hymnal* is primarily drawn from pre-Reformation and

Counter-Reformation German hymn tunes set to English hymn texts. Many are taken from

Wilhelm Bümker's *Das Katholische deutsche Kirchenlied*.[17] The polyphonic choral works in the

hymnal were composed by many of the notable early Renaissance composers, including Josquin

des Prez (ca. 1450-1521), Orlande de Lassus (ca. 1532-1594), Giovanni Pierluigi da Palestrina

(1525-1594), and later composers Giovanni Croce (1557-1609), Hans Leo Hassler (1564-1612),

Michael Praetorius (1571-1621), and Lodovico Grossi da Viadana (1560-1627).

New choral music was also included, such as Russell Woollen's (1923-1994) three-voice

settings of *O Salutaris Hostia* and *Tantum ergo Sacramentum,* and Flor Peeters's (1903-1986)

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[17] Wilhelm Baümker, *Das katholische deutsche Kirchenlied in seinen Singweisen* (St. Louis: Herder, 1883-1911).

Sub tuum praesidium and *Tantum ergo Sacramentum.* The organ accompaniments to the plainchant melodies were excerpted from Archille Bragers (1887-1955) *Chant Service Book* and *Kyriale.*[18]

Marier's Contributions to the *Pius X Hymnal*

Aside from the overall editorial work, Marier's musical contributions to the *Pius X Hymnal* were in the form of harmonizations to pre-existing hymn tunes, composition of new hymns, and the editing and arranging of choral works. Marier composed harmonizations for sixty hymns (Table 3.4), including some still found in many contemporary hymnals, such as the hymn *Hail, Holy Queen* (Example 3.5). Marier's four hymns were *O Heart of Jesus, Heart of God; O Glorious Night; Think of the Son of God;* and a new melody to the familiar text *Come Holy Ghost* (Example 3.6). Seventeen choral works in the *Pius X Hymnal* were edited by Marier, some, including Palestrina's *Gloria Patri* (Example 3.7), were published by McLaughlin & Reilly as individual choral octavos.

Table 3.4 Marier Hymn Harmonizations in *Pius X Hymnal*

Number	Title	Source
5	*Cor Jesu Trinitatis*	Flemish XVIII cent.
6	*Dear Heart of Jesus*	John Singenberger, 1924
19	*Thee, Lord of Every Age We Sing*	R. L. Pearsall, 1856
20	*Jesus, Dearest Savior*	Lithuanian: *Laba Nakti Jezau*
21	*The Sweetness of Jesus*	Mainz, 1628
23	*Jesus, My All, My Own*	Michael Haller, 1915
28	*Peace! It Is I*	V. Novello, 1861

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[18] Archille Bragers, *Chant Service Book* (Boston: McLaughlin & Reilly, 1939); Archille Bragers, *Kyriale* (Boston: McLaughlin & Reilly, 1937).

Number	Title	Source
30	*Praise Ye the Lord*	Richard K. Biggs
36	*O Domine Deus*	German, 1669
52	*Ecce Panis Angelorum*	Hungarian, 1842
66	*O Salutaris Hostia*	D. Lorenzo Perosi
67	*Tantum Ergo Sacramentum*	D. Lorenzo Perosi
68	*O Salutaris Hostia*	Ashley Pettis
69	*Tantum Ergo Sacramentum*	Ashley Pettis
72	*O Salutaris Hostia*	Polish Melody
92	*Alma Parens*	Mainz, 1661
95	*Ave Maris Stella*	P. Piel, 1904
96	*Daily, Daily Sing to Mary*	Trier Gesangbuch, 1695
97	*Hail, Holy Queen Enthroned Above*	Traditional Melody
100	*Mary, Pure Light*	J. Naujalis
101	*O Gloriosa Virginum*	Andernach, 1608
102	*O Mary Immaculate*	E. Herment
108	*Hail, O Queen of Heaven, Enthroned!*	Glatz, 1693
109	*Star of Ocean Fairest*	German, 1621
121	*Great Saint Joseph*	A. G. Stein, 1852
122	*Hail, Holy Joseph, Hail!*	Joseph Mohr, 1892
123	*Hail, Glorious Saint Patrick*	Glatz, 1693
127	*Salve Antoni (Saint of the Lowly)*	German, 1682
128	*St. Francis of Assisi*	Peter Piel, 1904
130	*Saint Maria Goretti*	S. Giner
132	*God the Father*	Corner, 1631
134	*The Will of God*	Strassburg, 1573
135	*Dear Angel, Ever at My Side*	Martin Hellriegel
136	*Chair of Unity Octave Hymn*	J.A.M. Richey
158	*Like the Dawning*	Koln, 1741
160	*Jesu, Redemptor Omnium*	O. Ravanello, 1938
162	*In a Manger*	Polish Melody
163	*The First Nowell*	Traditional English Melody
169	*Silent Night*	Franz Gruber, 1863
171	*Jesus Is Born*	French: *Une Jeune Pucelle*
173	*Holiest Night*	German
174	*A Great and Mighty Wonder*	German: *O Selige Nacht*
178	*A Babe Is Born*	D. Scheidemann, 1625
187	*All Hail! Ye Infant Martyr Flowers*	Bas-Quercy Melody
188	*O Jesus, Thou the Beauty Art*	Cologne, 1623
190	*Jesus, the Very Thought of Thee*	J. Mohr, 1892
191	*Jesu Dulcis Memoria*	Cologne, 1619

Number	Title	Source
196	*O Cruel Herod*	H. Whitehead
203	*O Come and Mourn*	German, 1631
208	*Jesus, My Love*	Strassburg, 1590
221	*Vexilla Regis Prodeunt*	Muenster, 1629
226	*The Seven Last Words*	Bamberg, 1628, Ingolstadt, 1613
232	*Christ the Lord Hath Risen*	XII Century Melody
239	*Eternal Monarch, King Most High*	Andernach, 1608
245	*Veni, Creator Spiritus*	O. Ravanello
250	*Lorica of St. Patrick*	Gaelic
251	*De Trinitate*	Anon.
252	*God Father, Praise and Glory*	Mainz Melody
279	*Jesu Corona Virginum*	D. Thermignon
283	*My God, Accept My Heart This Day*	German, 1638

Example 3.5, Theodore Marier, harm., *Hail! Holy Queen Enthroned Above*

Hail! Holy Queen Enthroned Above 97

Example 3.6, Theodore Marier, *Come Holy Ghost*

M.& R.Co.1800

294

Example 3.7, Giovanni Pierluigi da Palestrina, ed. Theodore Marier, mm. 1-11

Gloria Patri

254

Doxology

G. P. da Palestrina ✝ 1594

(T. M.)

SOP Moderato *mf* ... *p*

Gló - ri - a Pa - tri, et Fí - li - o, gló - ri - a

ALTO *mf* ... *p*

Gló - ri - a Pa - tri, et Fí - li - o, gló - ri - a

TENOR *mf* ... *p*

Gló - ri - a Pa - tri, et Fí - li - o, gló - ri - a

BASS *mf* ... *p*

Gló - ri - a Pa - tri, et Fí - li - o, gló - ri - a

Moderato

Voice reduction

Pa - tri, et Fí - li - o,

mp

Pa - tri, et Fí - li - o, et Spi - rí - tu - i San -

mp

Pa - tri, et Fí - li - o, et Spi - rí - tu - i San -

mp

Pa - tri, et Fí - li - o, et Spi - rí - tu - i San -

Cantus Populi

Marier's second hymnal, *Cantus Populi: Hymns and Chants for the People's Participation in Holy Mass*, was published by McLaughlin & Reilly in three separate editions, an SATB version, an SSA edition for treble voices, and an edition for unison singing. The SSA edition is the only one of the three versions that has a separate organ accompaniment edition.[19] This accompaniment edition is significant because it contains many of Marier's plainchant Mass accompaniments that exist only in this singular volume and were not reprinted in *Hymns, Psalms and Spiritual Canticles*. The publication of these three editions occurred during the years that the Second Vatican Council was in session, when new liturgical changes were about to be implemented.

Contents of *Cantus Populi*

Cantus Populi is considerably smaller in size than the *Pius X Hymnal*, constituting 150 hymns, chants for the ordinary of the Mass, and a small collection of psalmody. The 1964 SSA edition was given an alternate title from the original: *Cantus Populi: A Collection of Psalms, Hymns & Chants*. This edition was also larger than the 1963 SATB version as Marier added more chant, hymnody, and psalmody to the later version. In order to compensate for the missing items in the SATB version, Marier created a separate supplement published by McLaughlin & Reilly in 1966. This supplement, *Supplementary Chants, Psalms and Hymns for Cantus Populi*

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[19] Theodore Marier, *Accompaniments for Cantus Populi: High Keys* (Boston: McLaughlin & Reilly, 1963, 1964, and 1966).

has its own index and an index incorporating the additional material into the existing hymnal.[20]

That same year McLaughlin & Reilly published *Psalms and Hymns for Ecumenical Worship*, an

abbreviated version of the supplement that Marier modified by removing the chant items.[21]

The first section of the hymnal provides the texts for the "Dialogue Mass" with responses

in Latin and in English. Similar to the hybrid Latin-English *Roman Missal* that was published in

1965, the English and Latin texts were presented alongside one another using the official English

text of the Mass approved by the National Conference of Bishops of the United States. As in the

Pius X Hymnal, Marier composed many of the hymn harmonizations, thirty in total (Table 3.5),

and one newly-composed hymn, *We Rejoice God's Holy People*. Some of the hymnody is

borrowed from the *Pius X Hymnal*, while in a few instances he composed his own harmonization

to hymns such as *Spirit Seeking Light and Beauty* (Example 3.8). This hymn was especially

meaningful to Marier and was sung at his funeral and at his wife Alice's funeral. *Cantus Populi*

included some modern hymnody, such as Sydney Nicholson's hymn *Lift High the Cross*. The

psalmody in *Cantus Populi* was the first appearance not only of the Responsorial Psalm form,

but also of Marier's own system of psalmody.[22] Marier's contribution to the Responsorial Psalm

form will be covered in detail in Chapter V.

Unlike the *Pius X Hymnal*, which printed all of the plainchant antiphons, hymns, and

Mass ordinary in modern notation with organ accompaniment, the plainchant material in *Cantus*

Populi is printed in chant notation with no accompaniment. The contents of *Cantus Populi*, the

small size of the book, and the inclusion of the Latin-English *Order of Mass* all contribute to the

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[20] Theodore Marier, ed., *Supplementary Chants, Psalms and Hymns for Cantus Populi* (Boston: McLaughlin & Reilly, 1966).
[21] Theodore Marier, ed., *Psalms and Hymns for Ecumenical Worship* (Boston: McLaughlin & Reilly, 1966).
[22] John Dunn, telephone interview by the author, 6 September 2012.

conclusion that this hymnal was meant to be used specifically during the period of transition

between the pre- and post- Vatican II era.

Table 3.5 Marier Hymn Harmonizations in *Cantus Populi*

Number	Title	Source
1	*Almighty God of Majesty*	Nordstern, 1671
5	*Eternal Father*	Hungarian, 1797
6	*Full of Glory, Full of Wonders*	R. R. Terry, 1938
7	*God Father, Praise and Glory*	Mainz Melody
8	*Holy God, We Praise Thy Name*	Vienna, c. 1774
13	*O God of Earth and Altar*	Corner, 1631
14	*O God of Loveliness*	Glatz, 1894
19	*Thee, Lord of Every Age We Sing*	R. L. de Pearsall, 1856
22	*Spirit Seeking Light and Beauty*	Gaelic Melody
23	*The Will of God*	Strassburg, 1573
31	*Jesus, My All, My Own*	Michael Haller, 1915
39	*Jesus, Jesus, Come to Me*	Joseph Mohr, 1892
41	*Jesus, My Lord, My God, My All*	English, 1852
61	*Ave, Maris Stella*	P. Piel, 1904
62	*Daily, Daily Sing to Mary*	Trier Gesangbuch, 1695
63	*Hail! Holy Queen Enthroned Above*	Traditional Melody
65	*Mary, Pure Light*	J. Naujalis
66	*O Sanctissima*	Sicilian Melody
73	*Hail, Holy Joseph, Hail!*	Joseph Mohr, 1892
75	*Hark, a Herald Voice Is Calling*	Fulda, 1695
76	*Come, Thou Redeemer of the Earth*	Andernach, 1608
80	*Holiest Night*	German
86	*Angels We Have Heard on High*	French Noël
89	*At the Cross Her Station Keeping*	Mainz, 1661
90	*Jesus, My Love*	Strassburg, 1590
93	*O Come and Mourn*	German, 1631
99	*The Clouds of Night Are Passed Away*	*Lasst Uns Erfreuen*, Cologne, 1623
100	*Sing We Triumphant Hymns of Praise*	Cologne, 1623
142	*In Dulci Jubilo*	14th Century German
146	*O Thou the Heav'ns' Eternal King*	Grenoble Church Melody
150	*Jesu, Joy and Treasure*	J. Crüger, 1662

Example 3.8, harmonization Theodore Marier, *Spirit Seeking Light and Beauty*

Spirit Seeking Light and Beauty 22.

Janet Stuart † 1914

Gaelic Melody
(T. M.)

1. Spir- it seek- ing light and beau- ty, Heart that long- est for thy
2. Taste and see Him, feel and hear Him, Hope and grasp His un- seen

1. rest, Soul that ask- eth un- der-stand- ing, On- ly thus can ye be
2. hand; Tho' the dark- ness seem to hide Him, Faith and love can un- der-

1. blest. Thro' the vast- ness of cre- a- tion Tho' your rest- less thought may
2. stand. God who lov- est all Thy crea- tures, All our hearts are known to

1. roam, God is all that you çan long for, God is all His creature's home.
2. Thee; Lead us Thro' the land of shad- ows To Thy blest E- ter- ni- ty.

Hymns, Psalms and Spiritual Canticles

Marier's largest and most comprehensive work was the hymnal *Hymns, Psalms and Spiritual Canticles.* Subtitled "A Parish Music Manual," the hymnal was written specifically for use at St. Paul Church, Cambridge in the years after the Second Vatican Council, and it reflects Marier's work as a composer and editor. Over the course of the decades from 1950 to 1970, Marier compiled loose-leaf notebooks of his liturgical music that were placed in the pews at St. Paul.[23] By the early 1970s, Marier had a substantial amount of material from these notebooks, and he used it to produce the first edition of *Hymns, Psalms and Spiritual Canticles* in 1973. The first edition of the hymnal was a soft-bound book in two versions: a unison version for the congregation, and a choir-organ version with harmonizations and descants. The text of the hymnal was typed out on a typewriter by Marier and John Dunn, but the music notation was hand-written by Marier.[24] Marier dedicated this edition to his wife Alice. The revised and enlarged hard-bound edition was published in 1983.

To publish and distribute the book, Marier sought assistance from several publishing companies, but none would accept the contract.[25] Marier moved forward with publication in-house by establishing the Boston Archdiocesan Choir School Publishing Company of Belmont, Massachusetts, as a break-off component of The Boston Archdiocesan Choir School. Marier was the compiler, editor and arranger of the hymnal, with the assistance of the staff at the Boston Archdiocesan Choir School and St. Paul Church. Given Marier's extensive experience in

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[23] Karen Schneider, "The History and Development of Catholic Congregational Song and A Catholic Church Musician's Response to Reform: Dr. Theodore Marier" (Master of Music Research Project, Yale University, 1990), 26.
[24] John Dunn, e-mail to the author, 6 March 2014.
[25] Schneider, 27.

publishing, the creation of his own hymnal for St. Paul Church was inherently "predictable."[26]

The cover for the hymnal was designed by Paul Fowler, and a foreword to the 1983 edition was

written by then pastor of St. Paul Church, Rev. John P. Boles. In his remarks, Boles noted that

the hymnal "represents a carefully researched and experimentally tested response to the call of

the Second Vatican Council," and that the hymnal provides "all that is needed for a complete

program of congregational singing."[27]

Contents

The contents of the hymnal include: The order of Mass, hymnody, psalmody, the Divine

Office, ritual music for Holy Week, the sacraments, funerals and devotions, Gospel

acclamations, the complete Passion readings, responsive readings, and a comprehensive index

for preparing the liturgies for each Sunday and Feast of the year.

The first section is the service music for the Mass, including the dialogues and ordinary.

Marier composed several of these liturgical works, which, along with the Psalter, will be

discussed in detail in Chapter IV. Marier included several other settings by contemporary

composers, most notably *English Mass* by Anton Heiller (1923-1979), *Holy, Holy, Holy* by

Hermann Schroeder (1904-1984), Sanctus and Agnus Dei from *Mass in the Major Modes* by

Russell Woolen (1923-1994), and Sanctus from *Messe solennelle* by Jean Langlais (1907-1991).

These choral settings, along with Marier's own music are among the most notable features of this

hymnal.

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[26] Wills 189.
[27] Rev. John P. Boles, "Foreword," in *Hymns, Psalms and Spiritual Canticles*, ed. Theodore Marier (Belmont: BACS, 1983), v.

The bulk of the hymnal is the 370 hymns printed alphabetically by title. Marier himself harmonized forty-four of these hymns (Table 3.6), and he composed nine new hymns: *All Creatures of Our God and King (St. Francis)*, *Come, Holy Ghost, Creator Blest (Mount Auburn)*, *Praise the Lord Who Reigns Above (Laudes)*, *Set Her as a Seal upon Your Heart (Amor)*, *Shepherd of Souls (Pastor bonus)*, *The King Shall Come When Morning Dawns (In Adventu)*, *Think of the Son of God (Emendar)*, *We Rejoice, God's Holy People (Offeramus)*, and *With Joy We Go up to the House of the Lord (Laetatus)*. He also composed new organ accompaniments to both English and Latin plainchant hymns (listed in Appendix A). Additional pre-existing Protestant hymnody was included by Johann Sebastian Bach (1685-1750), Ludwig van Beethoven (1770-1827), Martin Luther (1483-1546), Lowell Mason (1792-1872), Ralph Vaughan Williams (1872-1958), S. S. Wesley (1810-1876), and others.

Table 3.6 Marier Hymn Harmonizations in *Hymns, Psalms and Spiritual Canticles*

Number	Title	Source
101	*Accept, Almighty Father*	*Munich*, "Meiningen Gesanbuch," 1693
113	*Angels We Have Heard on High*	*Gloria*, French Noel
115	*At the Cross Her Station Keeping*	Mainz, 1661
127	*Christ Be My Leader*	*Slane*, Irish Folk Melody
141	*Come, Thou Redeemer of the Earth*	*Andernach*, anon., 1608
142	*Come unto Me, Ye Weary*	*Old 130th*, French "Psalter," Strassburg, 1539
151	*Ding, Dong! Merrily on High*	*Branle de l'official*, from T. Arbeau's "Orchésographie," 1588
155	*Father of Mercy, God of Consolation*	*Christe sanctorum*, French Melody, in "Antiphone," Paris, 1681
161	*Forth in Thy Name, O Lord*	*Andernach*, anon. 1608
163	*God, Father, Praise and Glory*	*Mainz*, anon. 1661
170	*Hail, Holy Queen*	*Salve Regina*, traditional
180	*Holy God, We Praise Thy Name*	*Te Deum*, Vienna, c. 1774
181	*Hail to the Lord's Anointed*	*Jesus Christ unser Herre*, B. Gesius, 1613
189	*I Clasp unto My Heart This Day*	*St. Patrick's Breastplate*, Gaelic.
190	*I Come with Joy to Meet the Lord*	*Freuen wir uns all in ein*, M. Weisse, 1534

Number	Title	Source
195	*In Dulci Jubilo*	*In dulci jubilo*, 14th Century
198	*Jesu, Joy and Treasure*	*Jesu meine Freude*, J. Crüger 1662
203	*Joyful, Joyful, We Adore Thee*	*Hymn to Joy*, L. van Beethoven, 1827
208	*Let All Things Now Living*	*Ashgrove*, Welsh Folk Tune
209	*Let All Mortal Flesh Keep Silence*	*Picardy*, 17th Century French Carol
215	*Lord of Nations, God Eternal*	*Hymn to Joy*, L. van Beethoven, 1827
217	*Lord Who at Your First Eucharist*	*Song 1 (Var.)*, O Gibbons, 1625
238	*O God, from Who Mankind Derives Its Name*	*Christi munera*, freely adapted from plainchant
255	*O My Soul, Bless God the Father*	*Sunrise*, "Trier Gesangbuch,"1695
266	*O Thou, the Heav'ns' Eternal King*	*Deus tuorum militum*, Grenoble Church Melody
267	*O Wondrous Sight, O Vision Fair*	*Deus tuorum militum*, Grenoble Church Melody
273	*Only-Begotten, Word of God Eternal*	*Coelites plaudant*, Rouen Melody, 17th Century
274	*Our Father, We Have Wandered*	*Munich*, "Meiningen Gesangbuch,"1693
278	*Praise and Thanksgiving Be to God*	*Christe sanctorum*, French Melody, in "Antiphone," Paris, 1681
296	*Sing, All Creation*	*Coelites plaudant*, Rouen Melody, 17th Century
299	*Sing of Mary, Pure and Lowly*	*Pleading Savior*, Plymouth Collection, 1855
303	*Sing of Christ, Proclaim His Glory*	*Hymn to Joy*, L. van Beethoven, 1827
305	*Soul of My Savior*	*Anima Christi*, W. J. Maher, 1877
319	*The Glory of These Forty Days*	*Agincourt*, 15th Century English Melody
320	*The God of Abraham Praise*	*Leoni*, traditional Hebrew melody
323	*The Great Forerunner of the Morn*	*Sedulius,* "Nürnbergisches Gesanbuch," 1676
326	*The Lord is King*	*Pearsall*, R. L. Pearsall, 1856
327	*The Perfect Law of God*	*Leoni*, traditional Hebrew melody
328	*The Royal Banners Forward Go*	*Agincourt*, 15th Century English Melody
336	*To Jesus Christ, Our Sov'reign King*	*Christus Rex*, Mainz Melody
339	*'Twas in the Moon of Wintertime*	*Une jeune puçelle*, French Carol
343	*We Find Thee, Lord in Others' Need*	*Freuen wir uns all in ein*, M. Weisse, 1534
352	*With All My Powers of Heart and Tongue*	*Rottenburg*, from "Rottenberg Gesangbuch,"1865
353	*Within the Shelter of the Lord*	*Freuen wir uns all in ein*, M. Weisse, 1534

Marier brought together several sources for text and music in compiling *Hymns, Psalms and Spiritual Canticles.* Liturgical texts were those of the International Committee on English in

the Liturgy (ICEL), text of the *Lectionary* and *Roman Missal.* Hymns were taken from

numerous publishers and existing hymnals, including *Pius X Hymnal*, *Cantus Populi*, *Berwick*

Hymnal, *Hymnal for Colleges and Schools*, *Hymn Society of America*, *The English Hymnal*, *The*

Hymnal 1940, *Hope Publishing*, *H. W. Gray*, and *Summy-Birchard Music.*[28]

Descant Collection

Marier composed a collection of soprano descants as a supplement to *Hymns, Psalms and*

Spiritual Canticles.[29] His descants are distinct from other collections in that the descants are

written as a fifth contrapuntal voice over the hymn harmonization.[30] As such, they are functional

for more than one stanza without the need for a reharmonization of the hymn to fit with the

melody and descant. *All Creatures of Our God and King* (Example 3.9) shows the descant

entering three beats after the melody, set to the "Alleluia" text, which can be used for any of the

stanzas. The same is the case for *All Glory, Laud and Honor* (Example 3.10), here with the text

of the *Sanctus.*

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[28] Arnold Whitaker Oxford, ed., *The Berwick Hymnal* (London: T. Fischer Unwin, 1886); E. Herald Geer, ed., *Hymnal for Colleges and Schools* (New Haven: Yale University Press, 1958); *English Hymnal with Tunes*, 2nd ed. (London: Oxford University Press, 1933); *The Hymnal 1940* (New York: Church Publishing, 1943).

[29] Theodore Marier, *Soprano Descants for use with Hymns, Psalms and Spiritual Canticles* (Belmont: BACS, 1985).

[30] John Dunn, telephone interview by the author, 8 September 2012.

Example 3.9, Theodore Marier, *All Creatures of Our God and King*

Example 3.10, Theodore Marier, *All Glory, Laud and Honor*

<u>Reviews and Circulation</u>

Thomas Day, in his book *Why Catholics Can't Sing: The Culture of Catholicism and Triumph of Bad Taste*, referred to Marier's *Hymns, Psalms and Spiritual Canticles* as the "great noble lion of the newer Catholic hymnals in the United States."[31] Day is not shy about drawing attention to criticism of the book, particularly its abundance of "neo-Gregorian chants composed by the editor and the ambitious repertory,"[32] referring to Marier's own chant-influenced compositions and the incorporation of choral settings such as Langlais's *Messe solennelle*. The most pronounced criticism of *Hymns, Psalms and Spiritual Canticles* is that it "reflects choices made for the benefit of one congregation."[33] Further criticism focused on the lack of "music used in many Catholic churches…compositions from Gelineau, the Taizé community, and contemporary folk music."[34]

Two years after the second edition of *Hymns, Psalms and Spiritual Canticles* was published, a report on the use of the hymnal in a parish was written by William T. Flynn, director of music of a church in Philadelphia. Flynn's report was based on using the hymnal in his parish for a full year. The report itself is overwhelmingly positive, citing that *Hymns, Psalms and Spiritual Canticles* "is firmly based in the liturgical documents," that it fosters awareness of the "role of sung prayer in the liturgy," and that it is a "source of support for the ongoing liturgical renewal of the Parish."[35] Flynn also notes the usefulness of the lectionary-based and topical

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[31] Thomas Day, *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990), 171.
[32] Day, 171.
[33] Boccardi, 74.
[34] Carol Doran, Review of *Hymns, Psalms and Spiritual Canticles*, *Pastoral Music* 16, no. 3 (February-March 1992), 39.
[35] William T. Flynn, "Hymns, Psalms and Spiritual Canticles: A Report by A Parish Music Director" (unpublished manuscript, 1985), 15.

indices, and the music provided for every participant in the liturgy, including celebrant, choir,

cantor, organist, and congregation. Flynn addresses the issue of contemporary music by citing

that the hymnal incorporated "seven significantly different styles, drawing on music from many

Christian traditions."[36]

Despite the criticisms of *Hymns, Psalms and Spiritual Canticles*, the rich musical and

liturgical tradition of St. Paul Church, Cambridge, and the presence of the Archdiocesan Choir

School together called for a resource that was above what most parishes in the United States

were able to digest in the decades following the Second Vatican Council. Additionally, "no

hymnal of manageable size could ever incorporate every aspect of singing traditions that have

evolved over the course of 2,000 years. But Marier's hymnbook seeks to preserve many of the

great treasures of the past in a format that is current for today that encourages congregational

participation in a language that can be understood by all."[37]

Hymn Concertatos

Marier's incorporation of hymnody into the liturgies at St. Paul Church led to the

arrangement of several hymn settings in *concertato* form for special liturgical occasions. The

instrumentation and elaboration of these settings varies from simple to complex. *Joy to the

World* (Example 3.11) is set for choir and organ. The organ introduction is a fanfare setting that

leads into the first stanza. As is common practice for *concertato* settings, Marier wrote stanza

three for choir alone. This stanza is a polyphonic setting of four different carols, including

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[36] Flynn, 4.
[37] Schneider, 36.

Angels We Have Heard on High, *Hark! The Herald Angels Sing*, *Joy to the World*, *O Come, All Ye Faithful*, and *Silent Night.* By transposing each carol into the key of D major, Marier created a tapestry of these familiar carols as a counterpoint to *Joy to the World.*

Concertato on Lasst uns Erfreuen (Example 3.12), set for brass quintet and organ, was used by Marier with the Easter text *The Clouds of Night Are Passed Away*, composed by Marier's assistant music director, John Dunn. This hymn and text was included in *Hymns, Psalms and Spiritual Canticles.* *A Christmas Fanfare for BACS* (Example 3.13) was used as a brass and choir fanfare introduction to the carol *O Come, All Ye Faithful*, set in the key of A, in *Hymns, Psalms and Spiritual Canticles.* Marier based the fanfare on the telephone number for the choir school by assigning numbers to the pitches of the major scale starting on A.

The King of Love My Shepherd Is (Example 3.14) is one of Marier's final compositions, written in 2000 for a family wedding. Scored for treble voices and organ, the organ part is built upon a repeating eight-note pattern that also incorporates the triplet figure found in the hymn melody. The third stanza is a three-voice SSA harmonization similar to those found in the SSA version of *Cantus Populi*, and the last stanza adds a descant drawn from Marier's descants for *Hymns, Psalms and Spiritual Canticles.*

Example 3.11, arr. Theodore Marier, *Joy to the World,* **mm. 1-19, 72-81, 92-101**

Example 3.12, Theodore Marier, *Concertato on Lasst uns Erfreuen,* **mm. 1-10**

Concertato on Lasst uns erfreuen

Theodore Marier

Example 3,13, Theodore Marier, *A Christmas Fanfare for BACS*

dedicated to the Rev. Msgr. Dennis F. Sheehan, Pastor of St. Paul's
on the occasion of the 35th anniversary of his ordination, December 18, 1998

A Christmas Fanfare for BACS

(based on the phone number for BACS: 868-8658)

Theodore Marier

November, 1998

Example 3.14, arr. Theodore Marier, *The King of Love My Shepherd Is,* **mm. 1-8, 70-99**

— *For Alicia and Dan on their wedding day* —

The King of Love My Shepherd Is
A Celtic Melody with Psalm 23 Verses

Arranged for Treble Voices, Congregation, and Organ by Theodore Marier

– 1 –

in my sight; __ Thy __ unc - tion grace be - stow - -

eth; What __ joy __ is mine, __ what great __ de - light __ From

Thy __ pure chal - ice flow - - eth.

Deliberately

+ Ped.

Motets

   Marier composed two unpublished works in motet style for SATB choir and organ. *You Are A Priest of God* was initially written in Latin as *Tu es sacerdos in aeternum.* The English version (Example 3.15) was reworked in 1967. This piece is not chant-based but employs a polyphonic texture, often grouping the upper voices or lower voices together. *Acclamations to Christ the King* (1965, Example 3.16) is taken from the Office of Christ the King and is an English adaptation of the Ambrosian *Christus vincit* litany.

Example 3.15, Theodore Marier, *You Are a Priest of God,* **mm. 1-22**

Example 3.16, Theodore Marier, *Acclamations to Christ the King,* mm. 1-18

Music in Other Sources

Marier's music appears in a number of sources other than those with which he worked

directly. These include the *Adoremus Hymnal*, *The Hymnal 1982*, *The St. Michael Hymnal*, *The*

Traditional Roman Hymnal, *Journeysongs* and *With One Voice: A Lutheran Resource for*

Worship.[38] The *Adoremus Hymnal* has the most material by Marier outside of his own

publications. Billed as "a congregational Missal and Hymnal for the Celebration of Sung Mass

in the Roman Rite," this work was produced in 1997 by the Adoremus Society for the Renewal

of the Sacred Liturgy, in cooperation with the Church Music Association of America and

published by Ignatius Press. A second edition of the *Adoremus Hymnal* was produced in 2011 to

accommodate the revisions of texts made in the Roman Missal, Third Edition. The following is

a list of material by Marier contained in both editions of the *Adoremus Hymnal*:

<u>**Text Translations (Latin to English)**</u>

> *Ave verum Corpus*
> *Alma Redemptoris Mater*
> *Regina caeli*
> *Salve Regina*

<u>**Harmonizations and Arrangements**</u>

> *Stabat Mater*
> *At the Cross Her Station Keeping*
> *Veni Creator Spiritus*
> *Adoro te Devote*
> *Godhead here in hiding*

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[38] Kurt Poterack, Calvert Shenk, and Susan Treacy, eds., *The Adoremus Hymnal* (San Francisco: Ignatius Press, 1997); *The Hymnal 1982: According to the Use of the Episcopal Church* (New York: Church Hymnal Corp., 1985); *The Saint Michael Hymnal: A Congregational Missal and Hymnal for the Celebration of Sung Mass in the Roman Rite* (Lafayette: St. Boniface Parish, 1998, 2003); *The Traditional Roman Hymnal* (Manitoba, Canada: The Society of Saint Pius X, 2000); *Journeysongs: Second Edition* (Portland: OCP, 2003); *Journeysongs: Third Edition* (Portland: OCP, 2012); *With One Voice: A Lutheran Resource for Worship* (Minneapolis: Augsburg Publishing House, 1995).

Ave verum Corpus
Alma Redemptoris Mater
Mary the Dawn
Regina caeli
Salve Regina
In paradisum

Three of Marier's Gospel acclamations are included in *The St. Michael Hymnal*, produced by St. Boniface Roman Catholic Church in Lafayette, Indiana. This Roman Catholic hymnal, now in its fourth edition, includes the acclamations *Alleluia for Sundays*, *Alleluia for Solemnities*, and *Lenten Gospel Acclamations.* These acclamations are all excerpts from Marier's own *Hymns, Psalms and Spiritual Canticles.*

Marier made a single contribution to *Hymns III*, a collection of hymnody published by The Church Hymnal Corporation for use in the Episcopal Church.[39] Located in this collection is Marier's English translation and organ accompaniment to the Latin antiphon *In paradisum* from the Requiem Mass (No. 184). This English translation, "Into paradise may the angels lead you," was also used in *The Hymnal 1982* at No. 354.[40] Two of Marier's hymn harmonizations are found in *The Traditional Roman Hymnal*: No. 57 "Jesus Christ is Risen Today" and No. 74 "O God, Almighty Father." Marier's English translation of *Alma redemptoris Mater* is printed as No. 488 in the Oregon Catholic Press (OCP) hymnal *Journeysongs: Second Edition*, and again as No. 471 in *Journeysongs: Third Edition.* Lastly, his arrangement of *Jesus dulcis memoria* is included in *With One Voice: A Lutheran Resource for Worship,* published in 1995 by Augsburg Fortress.

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[39] Raymond F. Glover, ed., *Hymns III* (New York: The Church Hymnal Corporation, 1979).
[40] Raymond F. Glover, ed., *The Hymnal 1982 Companion, Volume II: Service Music and Biographies* (New York: The Church Hymnal Corporation, 1984), 518.

The Composers' Forum for Catholic Worship

Marier was a member of the board of directors for the Composer's Forum for Catholic Worship (CFCW). This group was founded in October 1970 at Sugar Creek, Missouri, for the purposes of commissioning new music for the revised liturgy and to promote special projects. The forum succeeded in producing a large packet of music that was sent to its membership. Additional members of the board included Robert Blanchard, executive director; Rev. Frank A. Schoen; Charles MacGowan; Sr. Theophane Hytreck, OSF; Rev. Columba Kelly, O.S.B.; and Rev. Ralph C. Verdi, CPPS.[41] Marier's compositional contribution to the Composers' Forum was a set of *Alleluias for the Liturgical Year*. These Alleluia settings were eventually incorporated into the Gospel Acclamation section of *Hymns, Psalms and Spiritual Canticles.*

Conclusion

Marier's activity as a composer, editor and arranger was extensive, as evidenced in the variety of music that he composed. His work in publishing provided practical experience that served him well in producing his own music for St. Paul Church. His most comprehensive achievement was the hymnal *Hymns, Psalms and Spiritual Canticles.* This volume represented the liturgical changes made by Vatican II and Marier's own compositions for the revised Roman Rite, especially music influenced by plainchant. The final two chapters of this treatise will

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[41] Boccardi, 33.

specifically examine the liturgical music of Theodore Marier that was based on or inspired by

plainchant.

Chapter IV

The Liturgical Music of Theodore Marier:

Chant Accompaniment and Chant-Based Compositions

A substantial portion of Theodore Marier's liturgical music was inspired by plainchant. Approximately two-thirds of his compositional output fall into one of three categories related to chant. These categories are: chant accompaniment, chant-based, and chant-influenced. The chant accompaniments are organ parts composed to support the singing of existing plainchant melodies. Chant-based works are those that are created using an existing piece or pieces of plainchant repertory. Chant-influenced compositions are those that exhibit the stylistic characteristics of plainchant construction. The final two chapters of this treatise will examine examples of Marier's music that fall into these three categories. A complete list of Marier's chant-inspired music is provided in Appendix A, organized by the categories articulated above.

Compositional Influences

Composition was one of the primary components of Marier's work as a musician in the Church. Marier had many influences on his personal compositional style. His formal training in composition, as noted in Chapter II, was at Harvard University, where he was a student of Walter Piston. This training provided a strong foundation in compositional technique. Similarly, his editorial work at McLaughlin & Reilly Company gave Marier the experience of reviewing and preparing numerous scores for publication.

As a student of the Solesmes Method of plainchant, Marier gained an understanding of the practice of plainchant and its unique role in the liturgy, as well as a practical understanding of plainchant construction. Marier incorporated the various chant genres, melodies, and modalities into his compositional style. Additionally, Marier and his wife Alice made several trips to France in the summer months of the 1960s, during which they attended Masses and concerts in order to absorb the musical fabric of France at that time.[1] The Mariers established friendships with several prominent figures in France, including Jean Langlais and Maurice and Marie-Madeleine Duruflé. Marier maintained an on-going friendship with Langlais and was a noted interpreter of Langlais's music. When Langlais composed music in English, he would frequently send it to Marier to verify that the musical accents matched the text.[2] Langlais made several trips to Boston and gave organ recitals at St. Paul Church. Marier commissioned and was the dedicatee of Langlais's *Messe en Style Ancien* (Mass in Ancient Style) of 1952, and the *In paradisum* movement of the *Triptyque Grégorien* for organ (1978) was written in memory of Alice Marier.

Influence of Plainchant

As a result of these experiences, Marier's harmonic language is inherently modal and closely connected to existing plainchant. Unlike other composers of sacred music in the early and mid-twentieth century, Marier's compositional focus was on ritual music for the Church, music designed to accompany the ritual of the liturgy. This music reflected the qualities of

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[1] William Skinner, interview by the author, 7 May 2013.
[2] John Dunn, e-mail to the author, 29 January 2014.

sacred music found in plainchant, while also serving the needs of the transitional Church after

Vatican II. Issues of congregational participation, vernacular languages, and style were all part

of the challenge that came from changes made by the Second Vatican Council. The Constitution

on the Sacred Liturgy gave an important charge to composers:

> Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures. Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.[3]

The "qualities proper to genuine sacred music" refer to holiness, universality, and true art, as

defined by Pius X in his 1903 *moto proprio* discussed in Chapter I. The model set forth by the

Church for these qualities of sacred music is plainchant.[4]

Plainchant Accompaniment

Plainchant by its historical nature is unaccompanied monophony, and the modal

organization of plainchant melodies was not intended to imply a supporting harmonic structure.

For that reason, organ or other instrumental accompaniment to plainchant is an extraneous

addition, the purpose of which is to support choral and congregational singing of chant, and to

assist in the establishment of pitch and rhythm for unified singing. The appropriate use of the

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[3] Vatican II, constitution *Sacrosanctum Concilium*, 4 December 1963 in *AAS* 56 (1964) 97-134; English translation in *Documents on the Liturgy*, *1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, ed. and trans. by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 4-27, §121.
[4] Pius X, motu proprio *Tra le Sollecitudini*, 22 November 1903 in *ASS* 36 (1903/1904) 329-339, 387-395; English translation in http://www.adoremus.org/MotuProprio.html, §2, §3.

organ to accompany the singing of chant during the Roman Catholic liturgy in the twentieth

century was addressed by Pius X in his *moto proprio* of 1903:

> Although the music proper to the Church is purely vocal music, music with the
> accompaniment of the organ is also permitted. As the singing should always have the
> principal place, the organ or other instruments should merely sustain and never oppress
> it.[5]

Additional instruction was given by Pius XI in *Divini cultus*:

> The traditionally appropriate musical instrument of the Church is the organ, which, by
> reason of its extraordinary grandeur and majesty, has been considered a worthy adjunct to
> the Liturgy, whether for accompanying the chant or, when the choir is silent, for playing
> harmonious music at the prescribed times.[6]

Accompaniments by Theodore Marier

In response to the need to support the singing of plainchant in the liturgical setting,

Marier composed plainchant accompaniments to several pre-existing plainchant melodies. The

majority of Marier's plainchant accompaniments are located in the organ accompaniment edition

of *Cantus Populi: A Collection of Psalms, Hymns & Chants* and the choir and organ edition of

Hymns, Psalms and Spiritual Canticles.[7] The plainchant items found in these editions include

sections from the ordinary of the Mass in Latin, specifically Mass I (*Lux et origo*), Mass IV

(*Cunctipotens Genitor Deus*), Mass IX (*Cum jubilo*), Mass X (*Alme Pater*), Mass XI (*Orbis

factor*), Mass XVI (*In Feriis per Annum*), Mass XVII (*In Dominicis Adventus et*

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[5] *Tra le Sollecitudini*, §15, §16.

[6] Pius XI, Apostolic Constitution *Divini cultus Sanctitatem*, 20 December 1928 in *AAS* 21 (1929) 33-41; English translation in http://www.adoremus.org/DiviniCultus.html, §17.

[7] Theodore Marier, ed., *Accompaniments for Cantus Populi: High Keys* (Boston: McLaughlin & Reilly, 1963, 1964, 1966); Theodore Marier, ed., *Hymns, Psalms and Spiritual Canticles* (Belmont: Boston Archdiocesan Choir School, 1972/1983).

Quadragesimae), Mass XVIII (*Deus Genitor alme*), Gloria from Mass VIII (*De Angelis*), Gloria from Mass XV (*Dominator Deus*), Ambrosian Gloria, Credo I, Credo III, Ambrosian Credo, and Sanctus from Mass XIII (*Stelliferi Conditor Orbis*). Marier also composed accompaniments for the dialogues of the Mass between the priest and congregation, as well as the Alleluia (mode 2), Alleluia (mode 4), Alleluia (mode 6), and Alleluia (mode 8).

In addition to the ordinary of the Mass and dialogues, Marier composed his own set of accompaniments to chant hymnody, including the Advent hymns *Creator alme siderum* (mode 4) and *Veni Emmanuel* (mode 1); the Christmas hymn *Puer natus in Bethlehem* (mode 1); the Lenten hymn *Attende Domine* (mode 5); the Easter hymn *O filii et filiae* (mode 2); the Pentecost hymn *Veni Creator Spiritus* (mode 8); Eucharistic hymns *Adoro te devote* (mode 5), *Ave verum Corpus* (mode 6), and *Pange lingua* (mode 3); the Marian hymns *Ave Maria* (mode 1) and *Sub tuum praesidium* (mode 7); evening hymns *Lucis Creator optime* (mode 8) and *Te lucis ante terminum* (mode 8). He also provided accompaniments for the Mass sequences *Ecce Panis Angelorum* (mode 7), *Veni Sancte Spiritus* (mode 1) and *Victimae Paschali laudes* (mode 1).

Marier's accompaniments for select antiphons of the Divine Office and Mass include the four Marian antiphons used in the office of Compline: *Alma Redempotoris Mater* (mode 5), *Ave Regina Caelorum* (mode 6), *Regina caeli laetare* (mode 6), and *Salve Regina* (mode 5); antiphons used for various parts of the Mass, including *Asperges me* (mode 7), *Cor Jesu* (mode 1), *Hosanna filio David* (mode 7), *Requiem aeternam* (mode 6), *Rorate caeli* (mode 1), *In paradisum* (modes 7/8), and *Vidi Aquam* (mode 8); and the Office canticle *Nunc dimittis* (mode 8).

Accompaniment Editions and Treatises in the Twentieth Century

Marier was one of many composers in the twentieth century who composed organ accompaniments for existing plainchant melodies. For example, Archille P. Bragers's *Accompaniment to the Vatican Kyriale* was a significant collection of accompaniments to all of the chant settings of the Ordinary of the Mass according to the Solesmes rhythmic markings.[8] Along with Marier, Bragers taught on the faculty of the Pius X School of Liturgical Music, and his accompaniments were used in the *Pius X Hymnal*, which Marier edited.[9] Similar accompaniments of the Vatican *Kyriale* were composed by Dom Jean Hebért Desrocquettes, O.S.B. of Solesmes and Henri Potiron, choirmaster of the Basilica of Sacré-Cœur and Professor of the Gregorian Institute in Paris.[10] Contemporaries of Marier who composed accompaniments were Gerard Farrell, O.S.B., Charles Frischmann, A. Gregory Murray, O.S.B., Theophane Hytrek, Richard Proulx, and Chrysoganus Waddell.

In the first half of the twentieth century, numerous treatises on plainchant accompaniment were written in order to give practical instruction to organists. Notable volumes on the subject include Henri Potiron's *Treatise on the Accompaniment of Gregorian Chant*, Achille P. Bragers's *A Short Treatise on Gregorian Chant Accompaniment*, Marcel Dupré's *Manuel d'Accompagnement du Plain Chant Grégorien*, Dom Gregory Murray's *The Accompaniment of*

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[8] Archille P. Bragers, *Accompaniment to the Vatican Kyriale* (Boston: McLaughlin & Reilly, 1937).

[9] Theodore Marier, ed., *The Pius X Hymnal* (Boston: McLaughlin & Reilly, 1953).

[10] Dom Jean Hébert Desrocquettes and Henri Potiron, *Accompagnement du Kyriale Vatican* (Paris, Tournai, and Rome: Société Saint Jean L'Évangéliste, 1929).

Plainsong, Flor Peeters's *A Practical Method of Plain-Chant Accompaniment*, and Henri

Potiron's *Practical Instruction in Plainsong Accompaniment.*[11]

<u>Modality and Harmony</u>

Each of the treatises on plainchant accompaniment previously mentioned presents

instructive guidelines on the art of plainchant accompaniment. While there is some degree of

variation on the finer points of harmony and rhythmic organization, there is nevertheless a great

deal of continuity in the formation of general principles of plainchant accompaniment,

particularly in the development of principles based on the Solesmes Method of chant

interpretation. While there is no evidence to suggest that Marier knew these treaties, many of

principles articulated in these documents are identifiable in Marier's own work. The first of

these principles is that accompaniment is not an integral part of plainchant, and as such, the

melody is of primary importance and should be supported "with discretion."[12] Jean

Desrocquettes, O.S.B., in the introduction to Henri Potiron's *Treatise on Accompaniment of

Gregorian Chant* stated that, in regard to harmonization, "the melody should be as mistress, as

much as, perhaps even more than in regard to rhythm."[13] Desrocquettes' point is that melody is

the source of the harmonic structure of a chant accompaniment, and that the accompaniment

should "endeavour to express in harmonic language, to transpose or project, as it were, into the

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[11] Henri Potiron, *Treatise on the Accompaniment of Gregorian Chant* (Tournai: Desclée, 1933); Archille P. Bragers, *A Short Treatise on Gregorian Chant Accompaniment According to the Principles of the Monks of Solesmes* (New York: Fischer, 1934); Marcel Dupré, *Manuel d'Accompagnement du Plain Chant Grégorien* (Paris: Leduc, 1937); Dom Gregory Murray, *The Accompaniment of Plainsong* (London: The Society of St. Gregory, 1947); Flor Peeters, *A Practical Method of Plain-Chant Accompaniment* (Mechlin: Dessain, 1949); Henri Potiron, *Practical Instruction in Plainsong Accompaniment* (Tournai: Desclée, 1949).
[12] Peeters, 24.
[13] Jean Desrocquettes, O.S.B., in Potiron, XVIII.

harmonic order the elements given by the melody itself, that is to say its rhythm and latent harmonies."[14]

The melodies of plainchant pieces are organized by a system of eight melodic scales or modes, the origin of which dates back to the eighth century. The medieval modes can be defined as "categories for the classification of melodies according to their tonality and melodic type."[15] It is the melody and the mode that becomes the source of the harmony for an accompaniment in order that "the chords used should be constructed exclusively from pitches within the mode of the melody that is being accompanied."[16]

The modes are identified by number at the beginning of each chant item in modern chant notation. An important defining factor of the mode is the last pitch, or the final. The final is more commonly referred to in chant treatises as the tonic. Four finals are possible: d (modes 1 and 2), e (modes 3 and 4), f (modes 5 and 6), and g (modes 7 and 8). The other defining aspect of each mode is the reciting tone or dominant, the tone around which a melody moves and develops.[17] The various treatises on chant accompaniment consistently use the term "dominant," as did Marier in his writings. The importance of the modes as a springboard for the evolution of liturgical music was noted by Pius XII in *Musiae sacrae disciplina*:

> Thus, with the favor and under the auspices of the Church the study of sacred music has gone a long way over the course of the centuries. In this journey, although sometimes slowly and laboriously, it has gradually progressed from the simple and ingenuous Gregorian modes to great and magnificent works of art. To

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[14] Jean Desrocquettes, O.S.B., in Potiron, XVIII.
[15] David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon, 1993), 454.
[16] Bragers, 6.
[17] Theodore Marier, *A Gregorian Chant Masterclass* (Bethlehem, CT: Abbey of Regina Laudis, 2008), 13.

these works not only the human voice, but also the organ and other musical instruments, add dignity, majesty and a prodigious richness.[18]

In order to develop accompaniment for plainchant, a connection must be established between the eight modes and the tonal system. It would not be accurate to categorize a chant melody as being in a "major" or "minor" tonality, as these are modern innovations and present an oversimplification of the modal system. However, for the purposes of generating a tonal accompaniment to support a modal melody, there are general characteristics to each of the modes that, when constructing triads using the pitches of the scale as the root, create the effect of a major or minor tonality. Henri Potiron noted in his treatise that "some chords contain a major third, others a minor third and the fifth is perfect or diminished. Hence, chords may be of three kinds: perfect major, perfect minor or diminished fifth."[19] Similarly, Flor Peeters in his treatise on chant accompaniment assessed that triads built from pitches in modes 1-4 produce predominantly minor chords, and triads in modes 5-8 produce primarily major chords.[20] These points are illustrated in Example 4.1, the scale of mode 1 and the chord structure build upon the pitches of the mode 1 scale created by me. Chords with upper-case roman numerals have a major chord quality, and those with lower-case roman numerals are minor.

Example 4.2 is the Easter Sequence *Victime Paschali laudes* (mode 1), with the accompaniment composed by Marier. The chords developed by Marier in the accompaniment are built upon the diatonic scale steps of mode 1, notated in Example 4.1. The range of mode

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[18] Pius XII, encyclical letter *Musicae sacrae disciplina*, 25 December 1955 in *AAS* 48 (1956) 5-25; English translation in Claudia Carlen (ed.), *The Papal Encyclicals 1939-1958* (Raleigh: The Pierian Press, 1990), 279-289, §16.

[19] Potiron, 25.

[20] Peeters, 2.

one is from the pitches "re" to "re" or D to D, and is typically conceived in the modern tonality

of D minor.[21] A harmonic analysis of this melody in D minor reveals several points about the

chord structure. The tonic or final of the mode is "re," in this case, the notated pitch D. D minor

subsequently becomes the tonic minor chord symbolized by (i). The dominant of mode one is

"la," the pitch A, and the root of the v chord. The sixth pitch of the scale "ti," appears as part of

the mode itself. However, it is altered in this scale and in the corresponding harmonic structure

because the chant melody uses flat "ti" as "te" (b-flat). B-flat is used as the third of the minor iv

chord, and the root of the major VI chord. The fifth pitch in the ii chord is altered to "ti" or b-

natural because of its diminished quality, and the "danger of using this chord lies in the attraction

of the tonic towards the leading tone, a characteristic of the modern classical system that cannot

be admitted in the modal system of plainsong."[22]

Second, chords in this accompaniment appear primarily in root position or in first

inversion (with the third of the chord in the bass, signified by the number 6). Second inversion

(6/4) chords are only permissible "if used as passing chords or on a bass pedal,"[23] as found in the

bass part of the second chord of the seventh stanza in this chant. Third, chords with an added

seventh are used in this accompaniment, in root position (signified by 7) and in second and third

inversions signified by 4/3 and 4/2. Though generally discouraged in chant accompaniment,

seventh chords can be admitted if they appear with the seventh of the chord being a form of

melodic or harmonic ornamentation.[24] Examples of these ornamentations include passing tones

in the melody (fourth chord of the first stanza), passing tones in the harmony (seventh chord of

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[21] Peeters, 25.
[22] Potiron, 27.
[23] Bragers, 6.
[24] Peeters, 8.

the sixth stanza), upper neighbor tones (sixth and twelfth chords of the second stanza),

appoggiaturas with resolution on an upper or lower tone (eleventh chord of the eighth stanza), or

as part of a suspension (fourth chord of the fourth stanza).[25]

Example 4.1, Scale and Chords for Mode 1, Key of C major

Tonic/final

Dominant/tenor

re   mi   fa   sol   la   ti   te   do   re

d minor: i   ii   ii°   III   IV   iv   v   vi°   VI   VII   i

Modified *ti* to *te* in order to avoid diminished 5th

Diminished chords created from modified *ti* to *te* but not used in chant accompaniment.

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[25] Bragers, 6.

Example 4.2, acc. Theodore Marier, *Victimae Paschali laudes*

7. Sur-ré-xit Chri-stus spes me - a: prae-cé-det su-os in Ga-li-lae - am.

i----------iv⁶ᐟ⁴--------i----------iv⁴ᐟ³-----i--------iv⁶--------III⁶--------iv-------VII---------iv⁴ᐟ³----i

7ᵗʰ as passing tone

7ᵗʰ as passing tone

8. Sci-mus Chri-stum sur - re - xís - se a mór - tu - is ve - re:

i--------------i⁶----------------iv-------------------i-------------------VII⁶------------i⁶--------------VI

7ᵗʰ as suspension

8. tu no-bis vi-ctor Rex, mi-se-ré - re. A - men.__ Al-le-lú - ia.

III⁶-------IV--------i⁶----------iv⁷----+---VI------i----------------i⁶---------VII⁶---i--------III⁶------VII-----i

7ᵗʰ as *appoggiatura*

Rhythm of Plainchant and Harmonic Motion in Chant Accompaniment

Another important principle in the development of plainchant accompaniment is the understanding of the rhythmic organization of chant, and the strategic placement of chords within the rhythmic framework of the melody. Each of the treatises on plainchant accompaniment cited in this chapter subscribe to the so-called "Solesmes Method" of rhythm

developed by Dom André Mocquereau (1849-1930) and continued by Dom Joseph Gajard (1885-1972). The Solesmes Method approaches the rhythm of chant as essentially free rhythm, with chant neumes of equal value, each equating to the modern eighth note. These neuemes are organized into groupings of two (binary) or three (ternary) and are subsequently categorized as "arsis" (rising) and "thesis" (falling).[26] The grouping of these notes is based not on the accents found in the Latin text, but on the relationship of the beginning of each grouping, known as the *ictus*. The *ictus* is not an accent, but rather a point of alignment and method of organization for the subsequent groupings, and it exists independently from the natural accents in the Latin texts.

In developing an accompaniment to chant, the rhythmic organization of the melody must be considered when deciding on the placement of chords. Only melody notes with the *ictus* should have a chord change,[27] but care should be given to consider both the groupings of two and three pitches, as well as the overall phrase. A complete chord change on every *ictus* is discouraged, and would result in harmonic motion that "makes the melody heavy and awkward for the singers."[28] This type of accompaniment would detract from the melody, rather than support it. In Example 4.2, Marier employs this principle by harmonizing the entire first phrase of the second stanza up to the quarter-bar using primarily the i and vi chords (d minor and g minor) in root position and first inversion. Throughout chant, there is at least some harmonic motion to acknowledge every *ictus*, but it is not always a complete chord change. In some cases, it is a change of inversion of the original chord, a non-harmonic tone moving in stepwise motion, or movement over a sustained bass.

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[26] Eugène Cardine, et al., "Solesmes," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, accessed 18 November 2013, http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/26139.
[27] Bragers, 9.
[28] Potiron, 85.

Two types of chords are used in chant accompaniments: chords of movement (arsis) and chords of repose (thesis).[29] Chords of movement are those appearing in inversion, and with dissonant pitches, such as suspensions or passing tones. Chords of rest are root-position chords usually found at the end of a phrase or a final cadence. In Example 4.2, chords of movement are those in inversion such as the first two chords of the first stanza, or those that have dissonant pitches such as the fourth chord of the first stanza with the seventh of the chord located in the melody. Most thetic chords are those in root position such as the last chords of stanzas one, two and three. Despite the fact that the last chord of stanza five (i^6) is spelled in first inversion, it functions as a thetic chord because it marks the end of the phrase at the full-bar cadence.

Modal and Melodic Considerations

Mode 1 is perhaps the most basic of all the eight modes to demonstrate how to effectively construct a tonal harmony for which to harmonize a chant melody. This is due to the fact that the final or tonic of the mode is also the first pitch in the scale. However, not all chant melodies are written in such a way that the modality can line up with the corresponding harmony. Chant melodies were written centuries before the modal structure was codified in the eleventh century. As discussed earlier, the defining characteristic of a melody to a particular mode is not the melody itself, but rather the final or tonic. Care must be taken in this matter not only to consider the final or tonic, but also to examine the entire melody vis-à-vis the pitches of the mode. An example of this is seen in *Agnus Dei* from Mass XVII (Example 4.4). Marier's accompaniment

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[29] Peeters, 3; Bragers, 7.

of this melody demonstrates his awareness of both the modality and melody in order to arrive at a suitable tonal harmony that best supports it.

An examination of Marier's accompaniment to *Agnus Dei* XVII raises the question as to why he selected the key of A major for a chant melody that a harmonic analysis reveals to be in the key of D major. The reason is that the melody of *Agnus Dei* XVII is in mode 5, and the scale of mode 5 ranges from "fa" to "fa" (Example 4.3). The final of mode 5 is also "fa," in this particular transposition, the pitch D, and the dominant is "do," the pitch A. With the "do" of the scale on the pitch A, the succession of half and whole steps correspond to the tonality of A major. However, despite the fact that "ti" or G# occurs in the modal scale, it does not occur in the chant melody itself. In an attempt to utilize pitches found in the melody itself and not just the mode, Marier alters the harmonic structure to create the ii and IV chords for D major.

Example 4.3, Scale and Chords for Mode 5, Key of A major

Tonic/final

Dominant/tenor

fa   sol   la   ti   te   do   re   mi   fa

D major: I   II   ii   iii   iv°   IV   V   vi   vii   vii°   I

Modified *ti* to *te* in order to create a minor ii chord in D major

Diminished chord created from modified *ti* to *te* but not used in chant accompaniment.

Modified *ti* to *te* in order to avoid diminished 5th

The accompaniment to *Agnus Dei* XVII follows the same guidelines as those used by Marier in constructing the accompaniment to *Victimae Paschali laudes* in Example 4.2. The chords in this particular case are in root position or in first inversion. Chords of the seventh, used regularly in Example 4.2 are not employed here, with the exception of the first chord on the last system, which occurs as a result of a 7-8 suspension in the melody. Predominantly root-position chords appear at the ends of phrases before a quarter, half, or full bar. A notable feature of this accompaniment is Marier's use of common tones as a means of connecting chords without compromising the legato texture desirable for plainchant accompaniments. This technique is more visible in this accompaniment than in Example 4.2 due to the faster harmonic motion.

Flor Peeters, in his *Method of Gregorian Chant Accompaniment*, noted that legato style can be achieved through the frequent employment of notes common to successive chords, the use of a sustained bass, and avoidance of excessive leaps and disjunct motion.[30] Examples of common tones are found throughout *Agnus Dei* XVII; for example the bass D is the common tone to the first four chords (I-IV^6-I-I), the F# in the bass on the fifth chord (I^6) is also common to the sixth chord (iii) in the bass, and the alto F# on the sixth chord (iii) is also common to the seventh chord (vi).

Example 4.4, acc. Theodore Marier, *Agnus Dei XVII*

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[30] Peeters, 13.

7-8 Suspension in melody

mi - se - ré - re no - bis. A - gnus De - i, qui__

I^6----------ii^6--------IV-------------I----------------I^6-------------IV-------------I^6---------I

tol - lis pec - cá - ta mun - di: do - na no - bis pa - cem.

vi-----------V^6----vi^6----------------ii-------------iii-------------i^6---------ii^6-------IV^6-----------I

Gathering Tone

A further compositional feature found in chant accompaniments and one used frequently in those by Marier is the gathering tone. The gathering tone is a note sounded on the organ to establish pitch.[31] The gathering tone is the first pitch of the melody, played in the tenor or bass range of the organ immediately before the start of a sung phrase of chant. Marier uses the gathering tone regularly in pieces that have an antiphon or a response for the congregation, particularly the Responsorial Psalms or Gospel acclamations. The gathering tone has multiple

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[31] Robin A. Leaver, "Gathering Note," in *Worship Music: A Concise Dictionary*, ed. Edward Foley (Collegeville: The Liturgical Press, 2000), 121.

functions, the first of which is to establish the pitch of the first note of the antiphon. Secondly, the gathering tone, when played either *piano* or *forte* on the organ, will signal that the refrain or antiphon is to be sung by the choir or by the congregation. Third, the gathering tone is not an empty or "dead" pulse in the measure; rather it is part of a rhythmic grouping of pitches that come immediately after it in the melodic phrase. The gathering tone is the down pulse when a chant melody starts on an upbeat. It thus helps to preserve the rhythmic integrity of the chant by creating a spring-board to propel the rhythm forward. In Example 4.5 Kyrie from Mass XVI, each phrase of the chant begins with a gathering tone, which is the first note of a two note grouping. Further examples of the gathering tone are presented in Chapter V.

Example 4.5, acc. Theodore Marier, *Kyrie XVI*

Texture

      Marier composed chant accompaniments throughout his career, and these works represent an evolving skill. The majority of Marier's organ accompaniments have four independent voices, specifically the chant melody in the upper voice, and an alto, tenor, and bass part in the lower three voices. There are, however, several accompaniments written for only three voices. In some cases, such as the accompaniment to the *Gloria Ambrosiano* (Example 4.6), texture is used as a compositional device to emphasize the alternation of phrases in a lengthy liturgical text. This setting does not specify whether the alternation occurs between cantor and choir, or between the cantor or choir and the congregation; however, the sections with pedal would effectively support congregational singing. Other examples of this alternation of textures is found in the Agnus Dei IX (*Cum jubilo*), in which Marier sets each of the three "Agnus Dei" intonations in three voices, with the instruction that these phrases are sung by a cantor or cantors. The fourth voice in the pedal enters with the phrase "qui tolis."

      In the accompaniment edition to the hymnal *Cantus Populi*, Marier "thinned out" several parts of the Ordinary of the Mass in Latin for only three voices.[32] Some of these settings were also included in the organ and choir edition of *Hymns, Psalms and Spiritual Canticles*. The Gloria from Mass VIII (Example 4.7) is written entirely in a three-voice texture. Reducing the accompaniment to only two voices supporting the melody presents a particular compositional challenge in ensuring that chords are complete with at least the root and third of the chord, and that the accompaniment is legato rather than disjointed. Marier was able to accomplish this by ensuring that chords were written in close position to the melody, and with attention to chords

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[32] John Dunn, interview by the author, 10 January 2014, by telephone.

that could be placed in root position or first inversion, depending upon the note in the melody. For example, the second chord of the first system is in root position because the third of the chord (F#) is the melody note. The last chord of that same system is in first inversion because the root of the chord is the melody note (D).

Marier was not always consistent in maintaining an established texture. For example, the introit for the Mass for the Dead, *Requiem aeternam*, is for three voices until the last part of the final phrase of the antiphon, when a fourth voice is added. The corresponding Kyrie for the Mass for the Dead is for three voices until the final Kyrie when a fourth voice is added. A similar approach is used in the accompaniment to Kyrie from Mass XI (*Orbis factor*). Other examples of three-voice settings include Mass I (*Lux et origo*), Mass IV (*Cunctipotens Genitor Deus*), Mass IX (*Cum jubilo*), Mass X (*Alme Pater*), Mass XI (*Orbis factor*), Mass XVI, Mass XVII (*In feriis Adventus et Quadragesimae*), Gloria from Mass XV (*Dominator Deus*), Credo I and Credo III.

Example 4.6, acc. Theodore Marier, *Gloria Ambrosiano*, mm. 1-10

Example 4.7, acc. Theodore Marier, *Gloria VIII*, mm. 1-8

Gloria VIII

55

De Angelis

Glória in ex-cél-sis De - o. Et in ter-ra pax ho-mí-ni-bus

+ Ped.

Glory to God in the highest. *And peace to men of good will.*

bo-nae vo-lun-tá-tis. Lau-dá - mus te. Be-ne-dí-ci-mus te.

We praise you. *We bless you.*

Ad-o-rá - mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi

We adore you. *We glorify you.* *We give you thanks for your*

pro-pter ma-gnam gló-ri-am tu - am. Dó-mi-ne De-us, Rex cae-lé - stis,

great glory. *Lord God, heavenly King,*

Conclusions

Marier's chant accompaniments are intimately connected to the melody and mode on which the chant is based, and his use of the rhythmic principles of Solesmes demonstrate his conformity to the treatises on chant accompaniment previously discussed, along with his fidelity to the particularities of Solesmes' chant practice. These observations alone do not necessarily make Marier's accompaniments unique in comparison to similar bodies of works by composers of the time. However, these accompaniments made a significant contribution to the overall collection of compositions in the Solesmes style. The effectiveness of these works is found in how Marier, as an experienced composer, was able to create chant accompaniment that observed the rules of voice leading, was rhythmic in having some change of voice leading on every *ictus* or grouping of two or three, and structured in such a way as to not add excessive harmonic change that would weigh down the melody of the chant. Marier achieved this through a combination of techniques found in Examples 4.2 and 4.4, especially the use of common tones from chord to chord, movement of inner voices as passing tones, and bass lines that favor stepwise motion. Marier passionately believed that the lifeblood of a chant melody was found in its rhythm. For an accompaniment to assist in supporting chant, it not only needs to provide support to the melody but also a rhythmic underpinning that moves the chant forward using the tonal capabilities of the organ.

Music Based on Existing Chant

In addition to composing plainchant accompaniments, Marier used melodic material from existing plainchant in order to produce new works for use with vernacular liturgical texts. Psalm 85: *I Will Hear What the Lord Proclaims* (Example 4.9) uses the plainchant chant melody *Rorate caeli* (Example 4.8), an antiphon from the liturgical season of Advent. Marier adapted the entire antiphon of *Rorate caeli* to create the antiphon to Psalm 85. The text of this psalm is prescribed in the Lectionary for Mass as the psalm for the Second Sunday of Advent, cycle B. By using a pre-existing chant melody from the season of Advent, Marier contextualizes the psalm with the liturgical season in using not only the proper text from the Lectionary, but also in fitting it to a melody from the season.

Example 4.8, *Rorate caeli desuper,* **incipit**

Example 4.9, Theodore Marier, *Psalm 85: Antiphon A*

A further example of using a seasonal chant to contextualize a piece within a liturgical

season is Marier's setting of the antiphon *Behold, the Lord Will Come with Power* (Example

4.11), the opening antiphon for the Rite of Blessing of Candles on the Feast of the Presentation

of the Lord. Marier adapts the introit *Puer natus* (Example 4.10) from the Mass for Christmas

Day as the basis for this antiphon. The first and last phrase of the chant antiphon melody is used,

along with shorter segments of melodic material required to fit the English text. Marier's use of

this chant melody from Christmas Day is significant for use on the Feast of The Presentation of

the Lord because it links the liturgical celebration of the Nativity to the celebration of the

Presentation of the Lord. This feast is annually observed on February 2, forty days after

Christmas. In the pre-Vatican II liturgical calendar it marks the conclusion of the Christmas

Season.

Example 4.10, *Puer natus est nobis*

Example 4.11, Theodore Marier, *Behold, the Lord Will Come with Power*

First phrase of the chant melody through the half-bar

Behold, the Lord Will Come with Power   512

Opening pitches of second phrase after the half-bar

Pitches before the quarter-bar at the end of the second system

Last five pitches of fourth phrase before the full-bar

Final phrase of the chant antiphon after the half-bar

Marier used the plainchant *Te Deum* as the basis for his Gospel acclamation (Example 4.13) and English antiphon setting of the *Te Deum* (Example 4.15). The *Te Deum* is a prose chant for solemn feast days existing in two forms, simple and solemn tone settings. These settings are closely related, with the solemn setting having only a somewhat more ornate melody than the simple setting. Unlike Psalm 85 (Example 4.9), these settings are adaptations of the

chant melody rather than strict quotes from the original melodic material. Although the simple and solemn tones of the *Te Deum* have exactly the same first phrase, Marier borrowed from the simple setting in his construction of the second phrases of these two antiphons. Example 4.12 is the first phrase and measure 15 of the chant melody from which Marier took the material for the Alleluia (Example 4.13). Marier took two separate sections of the chant melody in order to ensure that the end of the antiphon would terminate on the pitch F#, the tonic of mode 3. The antiphon in Example 4.15 borrows the first phrase of the chant in a similar way to the Alleluia antiphon, but the second phrase is constructed from several short note groupings found in measures 21-22 of the chant melody (Example 4.14). Marier also added the additional pitch D (scale step "mi") in the middle of the phrase, a pitch not found in the chant melody itself in that range, though it is part of the modal scale.

Example 4.12, *Te Deum*, Incipit, mm. 15

Example 4.13, Theodore Marier, *Gospel Acclamation: Proper of the Saints*

Example 4.14, *Te Deum*, mm. 21-22

Example 4.15, *You Are God: We Praise You*, **antiphon by Theodore Marier**

A further example of Marier's adaptation of existing chant melodies is the antiphon *Where Charity and Love Prevail* (Example 4.17). This antiphon, which first appeared in the hymnal *Cantus Populi*, is one of Marier's earliest compositions to use a Latin chant with an English text. The antiphon borrows the last phrase of the first section of *In paradisum* from the Mass for the Dead, beginning with the words "in civiatem sanctam" (Example 4.16). Marier added the first three pitches to the existing chant, so that the antiphon would begin and end on the tonic pitch.

Example 4.16, *In paradisum*, **first section, final phrase**

Example 4.17, Theodore Marier, *Where Abide Charity and Love*

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Additional examples of the use of chant phrases can be found in Marier's settings of Psalm 117 (I) *All You Nations, Praise the Lord*, which uses the incipit of the chant antiphon *Ave Maria* (mode 1, third antiphon for second vespers, Feast of Our Lady of the Rosary), and Psalm 119 (I) *How Blessed are They*, which uses the incipit of the antiphon *Gaudeamus omnes in Domino* (mode 1, Introit for the Feast of the Assumption, All Saints Day, and Common of Saints).

Organ Works

Marier published two organ collections, the *Christmas Carol Suite for Organ*, and *Gregorian Chants: Two Suites*.[33] The *Christmas Suite for Organ* is a sequence of eight Christmas carols and is not based on existing plainchant. *Gregorian Chants: Two Suites* are organ mediations based on existing plainchant melodies. Suite I is a collection of four organ mediations on chant melodies of the Blessed Sacrament, and Suite II is based on four Marian plainchant melodies.

Suite I: Hymns to the Blessed Sacrament uses the chants *Adoro te devote* (mode 5), *Ecce Panis Angelorum* (mode 7), *O sacrum convivium* (mode 5), and *Ave verum Corpus* (mode 6). *Hymns to the Blessed Virgin Mary* uses the chants *Salve Virgo singularis* (mode 6), *Ave Maria* (mode 1), *Salve Regina* (mode 5), and *Salve Mater Misericordiae* (mode 5). These pieces were published in 1947, and though they were written as solo organ works, they do not fall into the category of concert literature, nor do they place high technical demands on the performer. These are liturgical works for use as a prelude or accompaniment to the parts of the Mass. It is entirely possible that Marier wrote this collection as an organ Mass. Evidence of a liturgical connection is found in the chant incipit to the Kyrie from Mass IX (*Cum jubilo*), which serves as a bridge between the second and third pieces of the suite (Example 4.18). Mass IX (*Cum jubilo*) is an authentic plainchant Mass sung on Marian feast days.

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[33] Theodore Marier, *Christmas Carol Suite for Organ* (Boston: McLaughlin & Reilly, 1962); Theodore Marier, *Gregorian Chants: Two Suites* (Boston: McLaughlin & Reilly, 1947).

Example 4.18, Theodore Marier, *Suite II: Hymns to the Blessed Virgin Mary*, mm. 43

Both suites are organized into five short improvisatory-like sections, with each section based on a different chant theme. The musical texture varies from unison or octave statements of the chant, to four- and five-voice chords. Marier notates desired organ registrations, ranging from foundation stops of the organ in the opening theme, to the use of solo stops with appropriate accompaniment stops for the inner sections. Marier also dictates which sections should be played with pedal, and those that are to be played *manualiter*.

These works are differentiated from Marier's plainchant accompaniments by the time signatures given at the beginning of each section of the suite. In the chant accompaniments, no time signatures appear, and the chant melodies are consistently written in eight-note groupings in order to emphasize the free rhythm of the chant. In these organ suites, the chant melodies are transcribed into a variety of time signatures. The opening of the prelude in suite I is in cut-time, while the prelude is in four-four with the chant melody written in quarter, half, and dotted half notes. The *Ave Maria* section of Suite II is in six-eight time with the melody in eighth notes similar to chant accompaniment, while the *O sacrum convivium* section of Suite I is in three-two time with the melody also in eighth notes.

The change in key signatures from section to section of both suites reveals the following harmonic layout:

Suite I
Prelude: G major
Adoro te: G major
Ecce Panis: G major to A major
O sacrum: b minor
Ave verum: G major

Suite II
Prelude: A-flat major
Ave Maria: f minor
Salve Virgo singularis: A-flat major
Salve Regina: F major
Salve Mater misericordiae: C major

The amount of melodic material used in each section of the suite varies from only a phrase to a complete melody. Marier used the first phrase of the chant *Salve Virgo singularis* (Example 4.19) as the basis for the Prelude of Suite II (Example 4.20), where it is used as a motive repeated in contrasting ranges and textures. Marier uses dynamics and organ registration to create a sense of alternation between phrases. The first phrase is marked *forte*, and played on the great (largest) division of the organ, followed by a contrasting second phrase marked *piano* and played on the swell (expressive) division.

In the Prelude of Suite I (Example 4.23), Marier places two chant melodies in dialogue with each other using the same contrasting ranges and textures employed in Suite II. The opening of the Prelude is the first phrase of the chant *Ecce Panis Angelorum* (Example 4.21). This melodic fragment is answered by the first phrase of the chant *Adoro te devote* (Example 4.22). The dialogue continues with the second phrase of each chant melody, until Marier concludes the Prelude with a sequence based on the seventh phrase of *Ecce Panis Angelorum*. The use of both chants in the Prelude anticipates the third section of the suite, in which Marier

juxtaposes these two melodies together with *Adoro te* in the bass clef and *Ecce Panis Angelorum* in the treble clef (Example 4.24).

Example 4.19, *Salve Virgo singularis*, **incipit**

Example 4.20, Theodore Marier, *Suite II Hymns to the Blessed Virgin Mary: Prelude*

Motive with two-voice accompaniment

Theme (chant incipit)

Motive with added thirds above the melody

Motive played down major sixth.

Motive played up a fifth from original pitch.

Descending sequence: G, F, E-flat

Example 4.21, *Ecce Panis Angelorum*, **phrases 1-7**

Example 4.22, *Adoro te devote*, **phrases 1-2**

Example 4.23, Theodore Marier, *Suite I: Hymns to the Blessed Sacrament: Prelude*

Example 4.24, Theodore Marier, *Suite I: Hymns to the Blessed Sacrament: Adoro te,* **mm. 24-48**

Marier employs the same procedure in selecting pitches for the harmonic structure of his suite as he did with chant accompaniments. The pitches within the mode and the melody are the primary source of the harmony, as seen in Example 4.25, the scale and chords for mode 5, and the corresponding setting of *Salve Mater misericordiae* (Example 4.26). The structure of the chant melody (antiphon, verse, antiphon) provides the structure for the organ piece on which it is based. Marier highlights this structure by placing the melody of the antiphon in the tenor range, played on a solo stop of the organ, with the accompaniment in the treble. He then inverts the texture when the melody of the verse enters, placed above the accompaniment. When the antiphon returns after the verse, Marier uses the same musical material as at the beginning, resulting in an A-B-A form. The musical texture built above the melody is comprised of broken chords. A harmonic analysis of the chord progression reveals a slow harmonic motion using mostly the tonic (I), subdominant (IV), and dominant (V) chords.

Example 4.25, Scale and Chords, Mode 5, Key of C

Example 4.26, Theodore Marier, *Suite II: Hymns to the Blessed Virgin Mary: Salve Mater misericordiae*, **mm. 121-133**

Salve Mater Misericordiae

a tempo

Solo

Antiphon melody, reprise of "A" Section

I--

V-------------------------------------I----------V---I---V---------

Solo *mf*

Solo *pp*

rit. e dim.

Acc.

Ped.

I-------------------------------V-----------I--

Conclusion

      The musical examples presented in this chapter demonstrate the ways in which Marier worked with existing plainchant melodies, specifically in the organ accompaniments that he constructed, the melodies that he borrowed to create a new composition, and the organ literature that he composed. These works also demonstrate the singular influence of plainchant on his compositional style, the knowledge acquired with regard to construction, most especially awareness of the breadth of the corpus of chant melodies, the composer's understanding of the modal system, and the rhythm of chant as taught by the Solesmes Method. An examination of works in the categories of chant accompaniment and chant-based music is paramount to understanding Marier's chant-influenced music, the subject of the final chapter of this treatise.

Chapter V

The Liturgical Music of Theodore Marier: Chant-influenced Compositions

Theodore Marier spent much of his life studying, performing, promoting, and teaching plainchant, through which he was able to understand the unique characteristics of the chant and the elements of chant construction. Plainchant consists primarily of text and melody, and is categorized by the genre or liturgical use of a given chant piece. Other components of plainchant such as modality, notation, and rhythm are also important areas in plainchant construction. All of these elements of plainchant were influential on the development of Marier's compositional style and are distinguishable characteristics of the chant-influenced music that he created for the liturgy.

Text

Text is the essence of liturgical music. "In liturgical music, based as it is on biblical faith, there is, there, a clear dominance of the Word; this music is a higher form of proclamation."[1] The texts intended to be sung must always be in conformity with Catholic doctrine; indeed, they should be drawn chiefly from scripture and from liturgical sources, specifically the Roman Missal, Lectionary, and Divine Office. Although the *editio typica* liturgical texts of the Church are disseminated to the universal Church in the Latin language, the approved use of the vernacular by the Second Vatican Council opened these texts to translation into other languages, including English. In doing so, it created the need for new music to

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[1] Joseph Cardinal Ratzinger, *The Spirit of the Liturgy* (San Francisco: Ignatius, 2000), 149.

accompany the text that had been translated into these languages. Marier reflected on the implications of this change, saying "the result of that decision in favor of the vernacular was to issue a challenge to composers to provide musical settings of the new ritual texts using the vernacular language."[2] The majority of Marier's chant-influenced compositions are set to texts in English, specifically those works found in *Cantus Populi* and *Hymns, Psalms and Spiritual Canticles*.[3] This point is significant because it provides evidence of Marier's support for the liturgical changes of Vatican II, and his response to the need for new musical settings of these liturgical texts.

Marier drew from a variety of sources for the vernacular texts of his compositions. In *Cantus Populi*, the texts for the order of Mass were those of the English translation from the National Conference of Bishops of the United States. Texts for the Psalm settings were taken from *The Psalms: The Fides Translation* by liturgical catechist Mary Perkins Ryan, and from *Bringing the Mass to the People* by Rev. Hans Ansgar Reinhold and the Confraternity of Christian Doctrine (CCD).[4] For the 1974 and 1983 Editions of *Hymns, Psalms and Spiritual Canticles*, the texts for the order of Mass were those completed by the International Committee on English in the Liturgy (ICEL) in 1970, 1973, 1975, and 1976, and the International Consultation on English Texts (ICET). Texts for the complete Psalter for Sundays and Feasts were drawn from the ICEL Lectionary for Mass (1970), The Confraternity of Christian

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[2] Theodore Marier, "Gregorian Chant, A Liturgical Art Form," *Sacred Music* 127, no. 1 (Spring 2000): 19.
[3] Theodore Marier, ed., *Cantus Populi: A Collection of Psalms, Hymns & Chants* (Boston: McLaughlin & Reilly, 1964); Theodore Marier, ed., *Hymns, Psalms and Spiritual Canticles* (Belmont: Boston Archdiocesan Choir School, 1972/1983).
[4] Mary Perkins Ryan, *The Psalms: the Fides Translation* (Chicago: Fides Publishers Association, 1955); Hans Ansgar Reinhold, *Bringing the Mass to the People* (London: Burns & Oates, 1960).

Doctrine's *New American Bible*, The National Council of the Churches of Christ *Revised Standard Version of the Bible*, *Psalms for Modern Man*, and *The Psalms: the Fides Translation.*[5]

Marier was able to draw from sources for the Psalms other than the approved ICEL translation found in Lectionary because of a specific allowance in the National Conference of Catholic Bishops 1972 document *Music in Catholic Worship*:

> Other psalms and refrains may also be used, including psalms arranged in responsorial form and metrical and similar versions of psalms, provided they are used in accordance with the principles of the *Simple Gradual* and are selected in harmony with the liturgical season, feast or occasion.[6]

In some cases, Marier used antiphons from the ICEL translation but often looked to other sources for English translations of the psalm verses. There are some exceptions to this, specifically the antiphons for Psalm 40, Psalm 104, Psalm 124, and Isaiah 12. In Psalm 104, Marier set the antiphon to the text as it appears in the psalm verse "Send forth your Spirit, Lord, and renew the face of the earth" rather than incurring the expense of obtaining the copyright permission to use the ICEL text "Lord, send out your Spirit and renew the face of the earth."[7]

For the verses of the psalms, Marier selected alternate versions that, in most cases, were more poetic in nature than the ICEL translation. Table 5.1 is a comparison of the text of Psalm 40 as it appears as the Responsorial Psalm in the Lectionary for the Second Sunday in Ordinary Time, years A and B with the translation in *Hymns, Psalms and Spiritual Canticles* taken from the *Revised Standard Version of the Bible*. The primary differences in these translations can be

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[5] *Lectionary for Mass* (New York: Catholic Book Publishing, 1970); *The New American Bible* (Paterson: St. Anthony Guild Press, 1970); *The Holy Bible, Revised Standard Version* (Cleveland: World, 1962); *The Psalms for Modern Man* (New York: American Bible Society, 1970).

[6] Bishops' Committee on the Liturgy, "Music in Catholic Worship-New Statement," BCL *Newsletter* 9, No. 7-8 (July-August, 1972), §63.

[7] John Dunn, e-mail to the author, 15 March 2014.

seen in the poetic language of the *Revised Standard Version of the Bible*, specifically the phrase

"Lord, this is my delight" in the first antiphon, "In my mouth he put a new song, a song of praise

to our God," in the first verse, and "I have told the glad news of deliverance in the great

congregation" in the fourth verse.

Table 5.1: Psalm 40: 2, 4, 7-8, 8-9, 10, antiphon and verses

Lectionary for Mass 1970[8]	**Hymns, Psalms and Spiritual Canticles No. 394** **Revised Standard Version of the Bible**
Antiphon 1: Here am I, Lord; I come to do your will. Antiphon 2: Lord, come to my aid.	Antiphon 1: I come to do your will, Lord, this is my delight. Antiphon 2: Lord, come to my aid.
I have waited, waited for the Lord, and he stooped toward me and heard my cry. And he put a new song into my mouth, a hymn to our God.	For the Lord I waited patiently; he inclined to me and heard my cry. In my mouth he put a new song, a song of praise to our God.
Sacrifice or oblation you wished not, but ears open to obedience you gave me. Holocausts or sin-offerings you sought not;	Sacrifice and offering you do not desire; but you have given me an open ear. Burnt offering and sin offering you have not required.
Then said I, "Behold I come." "In the written scroll it is prescribed for me, to do your will, O my God, is my delight, and your law is within my heart!"	Then I said, "Lo I come. In the roll of the book it is said of me: To do your will, my God, is my delight; your law is written in my heart."
I announced your justice in the vast assembly; I did not restrain my lips, as you, O Lord, know.	I have told the glad news of deliverance in the great congregation; Lo, I have not restrained my lips, as you know, O Lord.
But may all who seek you, exult and be glad in you. And may those who love your salvation say ever, "The Lord be glorified."	May all who are seeking you shout for you and be glad in you. May they always say who love your saving help: "Glory to the Lord!"

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[8] Lectionary for Mass, §42.

Genre and Form

Marier composed his liturgical music in genres that were part of the pre-conciliar liturgical practice, notably the ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus and Agnus Dei) and the Divine Office (canticles and antiphons). He also composed in the new forms emerging from liturgical changes implemented by the Council, particularly the dialogues, Responsorial Psalm, Gospel Acclamation, General Intercessions, and Memorial Acclamation.

The first section of *Hymns, Psalms and Spiritual Canticles* comprises music for the order of Mass, and settings of the various parts of the Mass sung by the priest, congregation, and choir, all set to original chant-influenced melodies composed by Marier. These settings, along with the Psalter, hymnody, and music for the Divine office, form what Marier referred to as a "core" program for a parish. This program was essentially all of the music necessary for the sung liturgy with parts for each office or ministry (priest, congregation, or choir) ranging from simple to complex settings.[9]

Dialogue Chants

Marier composed new melodies for the dialogues between the celebrant and congregation. These dialogues occur during the Introductory Rites, before and after the proclamation of the Gospel, before the preface prayer, and at the dismissal. Example 5.1 is Marier's composed dialogue for the Introductory Rites of the Mass. He included parts for the choir that could be doubled by the organ to assist with the pitch. Like the pre-existing plainchant

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[9] Theodore Marier, "Preface," *Hymns, Psalms and Spiritual Canticles*, vii.

dialogues in Latin, these melodies are straightforward, use step-wise melodic motion, are

syllabic, and in the case of the Preface Dialogue, use an antiphonal format. The importance of

the dialogues is given special mention in the instruction *Musicam sacram*:

> Among the melodies to be composed for the people's texts, those which belong to the priest and ministers are particularly important, whether they sing them alone, or whether they sing them together with the people, or whether they sing them in "dialogue" with the people. In composing these, musicians will consider whether the traditional melodies of the Latin liturgy, which are used for this purpose, can inspire the melody to be used for the same texts in the vernacular.[10]

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[10] Sacred Congregation for Rites, Instruction *Musicam sacram*, 5 March 1967 in *AAS* 59 (1967) 300-320; English translation in *Documents on the Liturgy, 1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, edited and translated by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 1293-1306, §56.

Example 5.1, Theodore Marier, *The Order of Mass*, "Entrance Rite"

THE ORDER OF MASS

Entrance Rite

ENTRANCE SONG *Selections appropriate to the feast or the theme of the celebration will be found listed in the Index.*

The Sign of the Cross   1

At the conclusion of the Entrance Song, *all remain standing and make the sign of the cross as the Celebrant sings the following:*

Cel. In the name of the Fa-ther, and of the Son, and of the Ho-ly Spir-it.

All A - men.

+ Ped.

Greeting   2

Facing the people with arms extended, the Celebrant sings the following:

Cel. The grace and peace of God, our Fa-ther, and the Lord Je-sus Christ be with you.

See also Sacramentary *for additional texts*

All And al - so with you.

Small notes in organ score to be played on manuals when pedal part is omitted.

+ Ped.

Here follows a brief exposition of the theme of the day's Mass given by the priest or another suitable minister.

*N. B. The small figure 8 beneath the G Clef indicates a pitch one octave lower than shown on staff.

<u>Mass Ordinary</u>

Marier composed a complete setting of the ordinary of the Mass in English, which he paired with the dialogue chants. He supplemented this setting with stand-alone settings of various other parts of the Mass, including a psalm-tone Gloria, a refrain-style Gloria, a setting of the Holy, Holy, Holy and Lamb of God in major mode, and one of each in minor mode, and choral-congregational setting of the Holy, Holy, Holy. He also included a *Missa Brevis*, a re-named version of his earlier work, *Mass for Advent and Lent* from 1965. As part of the order of Mass, he also composed chant formulas for the orations, Gospel reading, Prayers of the Faithful, Preface Prayer, Eucharistic Prayer, and the Rite for the Blessing and Sprinkling of Holy Water.

<u>Divine Office</u>

In the *Constitution on the Sacred Liturgy*, the Second Vatican Council called for a complete revision of the Divine Office. Chapter IV of that seminal document affirmed morning prayer (Lauds) and evening prayer (Vespers) as "the two hinges on which the daily office turns, and considered the chief hours and are to be celebrated as such."[11] Similarly, the importance of observing these hours in a communal setting was articulated, both in the *Constitution on the Sacred Liturgy* and in *Musicam sacram*, issued by the Congregation of Rites:

> For it is desirable that at least some part of the Divine Office, especially the principal Hours, namely Lauds and Vespers, should be performed in sung form by these people, at least on Sundays and feast days.[12]

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[11] Vatican II, constitution *Sacrosanctum Concilium*, 4 December 1963 in *AAS* 56 (1964) 97-134; English translation in *Documents on the Liturgy, 1963-1979, Conciliar, Papal, and Curial Texts / International Commission on English in the Liturgy*, ed. and trans. by Thomas C. O'Brien (Collegeville: The Pastoral Press, 1982), 4-27, §89.

[12] *Musicam sacram*, §37.

Marier responded to these directives by including the offices of morning prayer, evening prayer, and night prayer (compline) in *Hymns, Psalms and Spiritual Canticles*, and by composing the music necessary to make them sung offices suitable for a communal liturgy. For the office of morning prayer, Marier composed the invitatory dialogue (Psalm 95) with seasonal antiphons, psalmody and responsory, Canticle of Zechariah (Benedictus), and the dismissal dialogue. His evening prayer music includes the service of light (lucenarium) responses and oration tones, psalmody, Canticle of Mary (Magnificat), intercession tones and responses, the Lord's Prayer, blessing and dismissal dialogue. For night prayer, he composed the opening dialogue, tones for chanting the Confiteor, psalmody and responsory, Canticle of Simeon (*Nunc dimittis*), and blessing, and dismissal dialogue. Marier also composed music for many of the various liturgical rites of the Church, specifically the Rite of Blessing of Candles for the Feast of the Presentation of the Lord, music for the liturgies of Holy Week, and antiphons, responsories, and invocations for the Mass of Christian Burial.[13]

Responsorial Psalms

A new genre that appeared in the revisions to the Mass by Vatican II was the Responsorial Psalm. Situated during the Liturgy of the Word between the First and Second Readings of the Mass, the psalm is an alternate option to the chant Gradual. The psalm texts were chosen based on their relationship to the First Reading. Each Responsorial Psalm has both a prescribed antiphon and a set of verses, similar to the psalmody found in the Divine Office and

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[13] Marier composed an entire *Requiem Mass* in English for unison voices and organ. Some of the movements from that Mass were included in *Hymns, Psalms and Spiritual Canticles*. He supplemented his own compositions with Latin antiphons from the plainchant *Requiem Mass*.

the introit, offertory, and communion chants of the Mass. The performance of the psalmody is either through-composed, with the psalm text sung through without repetition or insertion of an antiphon; or antiphonal, with the cantor or *schola* alternating parts of the verses set to a pre-existing psalm tone, and the *schola*, together with the congregation, singing the antiphon after the verse. Marier composed an entire three-year cycle of psalms for Sundays, feasts, and solemnities of the Church year. The psalter forms Marier's largest compositional contribution to the hymnal *Hymns, Psalms and Spiritual Canticles.* He reflected on the issue of the psalms in a 1976 lecture:

> The Lectionary of 1970 also contained a new form which we now know as the Responsorial Psalm. It was new because in the rendering of the psalm, provision must be taken to involve the people. When you consider that each reading in the lectionary is accompanied by a responsive psalm, you have a glimpse of the magnitude of the problem.[14]

To address the "problem" he ruminated on in the 1976 lecture, Marier developed a psalm formulary consisting of a newly composed antiphon for the congregation, a psalm tone verse for the cantor or choir, and a choral setting of the psalm tone verses for the choir. Unlike the psalmody found in each of the canonical hours in the Divine Office, the Responsorial Psalm format typically calls for a repetition of the antiphon after each verse or pairs of verses, rather than the antiphon sung exclusively before and after the verses. The earliest versions of the psalm formulary first appeared in the 1962 edition of *Cantus Populi.* These psalm settings were used as introits, offertories, and communion antiphons. Only a small selection of psalms were included in this edition, but Marier developed the genre anticipating the full English-language

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[14] Msgr. Richard J. Schuler Archive: Theodore Marier, "The Singing Church" (15 July 1976). The complete lecture is printed as Appendix C.

Psalter that would appear in the 1970 *Lectionary for Mass* and would subsequently require musical settings.

Example 5.2 illustrates the initial layout of Marier's psalm formulary as it first appeared in *Cantus Populi* with the components described in the previous paragraph. In most cases, Marier composed the antiphon or used another source for the music such as the pre-existing plainchant melodies discussed in Chapter IV. The verses are set to pre-existing psalm tones that correspond to the ecclesiastical modes, in the case of Example 5.2, tone 8g.

After the *Lectionary for Mass* was issued in 1970, Marier began composing his Psalter using the formulary developed in *Cantus Populi.* He also made adaptations to his psalm formulary in order to make the settings as practical and accessible as possible. Example 5.3 is the revised version of Psalm (99) 100 from *Hymns, Psalms and Spiritual Canticles.* In comparison to the earlier version in *Cantus Populi*, the updated version has the antiphon and verse translations from the Lectionary, and the psalm tone verses for the cantor or *schola* are separated out from the choral verses. Because Marier's Psalter incorporates both new and pre-existing music, these pieces are simultaneously chant-based and chant-influenced.

Example 5.2, Theodore Marier, *Sing With Joy to the Lord with Psalm 99*

27.   Sing With Joy to the Lord
With Psalm 99

Repeat Antiphon.

* May be sung in unison by Choir.

3. Come in- to His gates with thanksgiving, | into His
courts with **hymns** of praise;
4. For the Lord is good, His mercy is ever- **last-** ing,

3. give thanks to *Him and* **bless** His name.
4. His faithfulness endures from generation to *gen- er- a-* tion.

Repeat Antiphon.

5. Glo- ry be to the Father, and to the **Son,**
6. As it was in the beginning, is now and ever **shall** be,

5. and to the *Ho- ly* **Spir-** it.
6. world *with- out* **end.** A- men.

Repeat Antiphon.

* *A single syllable beneath this note indicates a stop as on a quarter note.*

Example 5.3, Theodore Marier, *Psalm 100: Sing with Joy to the Lord, All Ye Lands*

435   Ps. 100
Sing with Joy to the Lord, All Ye Lands

2. Know that the Lord he is God, he made us and _____ we are his;
4. For the Lord is good, his mercy is ever - last - ing,

2. we are his people and the sheep _____ of his pas - ture. *Ant.*
4. his faithfulness endures from generation to _____ gen - er - a - tion. *Ant.*

Optional Verses for SATB Choir*

2. Know that the Lord he is God, he made us and _____ we are his;
4. For the Lord is good, his mercy is ever - last - ing,

2. we are his people and the sheep _____ of his pas - ture. *Ant.*
4. his faithfulness endures from generation to _____ gen - er - a - tion. *Ant.*

* Psalm Tone in Tenor Voice

Psalm Tones

A psalm tone is a flexible musical formula designed to sing a large volume of text, originally developed for use in chanting the psalmody of the Divine Office. The psalm tones were derived from the eight melodic modes, and were developed in liturgical use for singing the verses of the psalmody for the Divine Office and Mass in alternation with proper antiphons. The structure of the psalm tone has six parts: the preparation tone or tones (*initium*, *inchoatio*), the reciting tone (*tenor*), the flex tone (*flexus*), the median cadence (*mediatio*), the return to the reciting tone (*tenor*), and the final cadence (*terminatio*). Marier used all eight tones in his psalmody, plus the additional tone not based on the modes, the *tonus peregrinus* or wandering tone, named for the change in the reciting tone after the median cadence.[15] He also drew from other sources of psalm tones such as the *Graduale simplex.* Marier's deliberate and even distribution of all the psalm tones was done to provide variety, as well as to encourage the choir to become familiar with the modes.[16] Marier's distribution of the psalm tones in his liturgical music is seen in table 5.2.

Table 5.2: Psalm Tone Distribution

Psalm Tone	Psalm Number and Title or Liturgical Item
Tone 1	Canticle of Zechariah – verses: tone 1g Solemn O Redeemer, Receive the Song – verses: tone 1d Psalm 34 (I): I Will Bless the Lord at All Times – verses: tone 1g Psalm 50: God the Lord Has Spoken – verses: tone 1g Psalm 85: I Will Hear What the Lord God Proclaims – verses: tone 1d Psalm 95: Come, Let Us Sing Joyfully to the Lord – verses: tone 1g Psalm 116 (II): I Love the Lord – verses 1d

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[15] Robert D. Hawkins, "Tonus peregrines," in *Worship Music: A Concise Dictionary*, ed. Edward Foley (Collegeville: The Liturgical Press, 2000), 303.

[16] John Dunn, e-mail to the author, 16 March 2014.

Psalm Tone	Psalm Number and Title or Liturgical Item
	Psalm 119 (I): How Blessed Are They – verses: tone 1g
	Psalm 119 (II): How Blessed Are They – verses: tone 1g
	Psalm 121: I Lift Up My Eyes Toward the Mountains – verses: tone 1d
Tone 2	Gospel Acclamation for Passion Sunday and Holy Week – verses: tone 2
	Gospel Acclamation for Lent II - verses: tone 2
	Psalm 4: O My Just God – verses: tone 2
	Psalm 23 (I): The Lord Is My Shepherd – verses: tone 2
	Psalm 63: O God, You Are My God Whom I Seek – verses: tone 2
	Psalm 71: In You, O Lord, I Take Refuge – verses: tone 2
	Psalm 78 (II): Give ear, O My People – verses: tone 2
	Psalm 80 (II): From Egypt You Took a Vine – verses: tone 2
	Psalm 123: To You I Lift Up My Soul – verses: tone 2
	Psalm 124: If It Had Not Been the Lord – verses: tone 2
	Soul of Christ - verses: tone 2
Tone 3	Canticle of Simeon – verses: tone 3a
	Canticle of Simeon – verses: tone 3b
	Isaiah 12: Behold, God Is My Salvation – verse: tone 3a
	Psalm 22 (II): I Will Fulfill My Vows – verses: tone 3a
	Psalm 25 (I): Make Known Your Ways to Me, O Lord – verses: tone 3a
	Psalm 25 (II): Make Known Your Ways to Me, O Lord – verses: tone 3b
	Psalm 51 (I): Have Mercy on Me, O God – verses: tone 3a
	Psalm 51 (II): Have Mercy on Me, O God – verses: tone 3a
	Psalm 65: O God, in Zion People Must Praise You – verses: tone 3a
	Psalm 86: You, O Lord, Are Good and Forgiving – verses: tone 3a
	Psalm 137: By the Streams of Babylon – verses: tone 3b
	Psalm 149: Sing to the Lord a New Song – verses: tone 3a
Tone 4	Gospel Acclamation for Advent - verses: tone 4g
	Gospel Acclamation for Lent IV - verses: tone 4g
	Gospel Acclamation for Lenten Feasts and Solemnities - verses: tone 4g
	Gospel Acclamation for Proper of the Saints - verses: tone 4g
	Psalm 23: The Lord Is My Shepherd – verses: tone 4e
	Psalm 25 (III): To you, Lord, I Lift Up My Soul – verses: tone 4g
	Psalm 27 (I): The Lord is My Light and My Salvation – verses: tone 4g
	Psalm 34 (II): I Will Bless the Lord at All Times – verses: tone 4g
	Psalm 40: For the Lord I Waited Patiently – verses: tone 4g
	Psalm 90: O Lord, You Have Been Our Refuge – verses: tone 4g
	Psalm 91: You Who Dwell in the Shelter of the Lord – verses: tone 4g
	Psalm 93: The Lord Is King – verses: tone 4g
	Psalm 113: Praise the Lord, You His Servants – verses: tone 4g
Tone 5	Gospel Acclamation for Christmastide - verses: tone 5
	Gospel Acclamation for Eastertide Sundays – verses: tone 5

Psalm Tone	Psalm Number and Title or Liturgical Item
	Gospel Acclamation for Sundays of the Year I – verses: tone 5
	Psalm 4 & 134: When I Call, Answer Me – verses: tone 5
	Psalm 8: When I Behold Your Heavens – verses: tone 5
	Psalm 19 (III): The Heavens Declare the Glory of God – verses: tone 5
	Psalm 24 (II): Lift Up Your Heads, O Gates – verses: tone 5
	Psalm 47: All You Peoples, Clap Your Hands – verses: tone 5
	Psalm 63: O God, You Are My God – verses: tone 5
	Psalm 67: May God Have Pity on Us – verses: tone 5
	Psalm 68: The Just Rejoice – verses: tone 5
	Psalm 81: Take Up a Melody and Sound the Timbrel – verses: tone 5
	Psalm 84 (I): How Lovely Is Your Dwelling Place – verses: tone 5
	Psalm 89: I Will Sing of Your Steadfast Love – verses: tone 5
	Psalm 118 (I): Give Thanks to the Lord – verses: tone 5
	Psalm 122: I Rejoiced Because They Said to Me – verses: tone 5
	Psalm 146: Forever the Lord God Keeps His Faith – verses: tone 5
	Psalm 147 (II): Praise the Lord for He is Good – verses: tone 5
Tone 6	Where Charity and Love Prevail - verses: tone 6
	Psalm 13: But I Have Trusted in Thy Steadfast Love – verses: tone 6
	Psalm 15: They Who Walk Blamelessly – verses: tone 6
	Psalm 16: Keep Me, O God – verses: tone 6
	Psalm 23 (III): Dominus Pascit Me – verses: tone 6
	Psalm 30: I Will Extol You, O Lord – verses: tone 6
	Psalm 32: Happy Are They Whose Sins Are Forgiven – verses: tone 6
	Psalm 42-43: My Soul Thirsts for God – verses: tone 6
	Psalm 45: My Heart Overflows with a Goodly Theme – verses: tone 6
	Psalm 107: They Who Sail the Sea in Ships – verses: tone 6
	Psalm 112: Happy Are They Who Fear the Lord – verses: tone 6
	Psalm 126: When the Lord Brought Back the Captives – verses: tone 6
Tone 7	Exodus 15: My Strength and My Courage is the Lord – verses: tone 7c
	Gospel Acclamation for Lent I - verses: tone 7c
	Gospel Acclamation for General Use - verses: tone 7a
	Psalm 18: I Love You, O Lord, My Strength – verses: tone 7c
	Psalm 33: Upright Is the Word of the Lord – verses: tone 7a
	Psalm 34 (III): I Will Bless the Lord at All Times – verses: tone 7c
	Psalm 72: O God, with Your Judgment – verses: tone 7a
	Psalm 78 (I): What We Have Heard and Know – verses: tone 7c
	Psalm 92: It Is Good to Give Thanks to the Lord – verses: tone 7a
	Psalm 96 (I): Sing to the Lord a New Song – verses: tone 7a
	Psalm 96 (II): Sing to the Lord a New Song – verses: tone 7a
	Psalm 97: The Lord is King – verses: tone 7c
	Psalm 103 (I): Bless the Lord, O My Soul – verses: tone 7d
	Psalm 104 (I): Bless the Lord, O My Soul – verses: tone 7a

Psalm Tone	Psalm Number and Title or Liturgical Item
	Psalm 104 (II): Bless the Lord, O My Soul – verses: tone 7a
	Psalm 116 (I): What Shall I Render to the Lord – verses: tone 7a
	Psalm 128: Happy Are You Who Fear the Lord – verses: tone 7d
	Psalm 132: Lo, We Heard of It in Ephrathah – verses: tone 7c
	Psalm 145 (II): I Will Extol You – verses: tone 7d
Tone 8	Alleluia (Easter Vigil) – verses: tone 8g
	Daniel 3: Angels of the Lord, Bless the Lord – verses: 8g
	Glory to God in the Highest - verses - tone 8g
	Gospel Acclamation for Sundays of the Year II - verses: tone 8g
	Luke 1: Magnificat – verses: tone 8g
	Psalm 1: Happy are They - verses: tone 8g
	Psalm 54: O God, by Your Name Save Me – verses: tone 8g
	Psalm 66: Shout to God with Joy, All the World – verses: tone 8g
	Psalm 91: You Who Dwell in the Shelter – verses: tone 8g
	Psalm 98 (II): Sing to the Lord a New Song – verses: tone 8g
	Psalm 100: Sing with Joy to the Lord, All Ye Lands – verses: tone 8g
	Psalm 138 (I): I Will Give Thanks to You – verses: tone 8g
	Psalm 138 (II): I Will Give Thanks to You – verses: tone 8g
	Psalm 139: O Lord, You Have Probed Me – verses: tone 8g
	Psalm 147 (I): Praise the Lord for He Is Good – verses: tone 8g
Tonus peregrinus	Gospel Acclamation for Lent III - verses: *tonus peregrinus*
	Psalm 17: Hear, O Lord, a Just Cause – verses: *tonus peregrinus*
	Psalm 19 (II): The Law of the Lord is Perfect – verses: *tonus peregrinus*
	Psalm 24 (I): The Lord's Are the Earth – verses: *tonus peregrinus*
	Psalm 41: Happy Are They Who Have Regard – verses: *tonus peregrinus*
	Psalm 69: I Pray to You – verses: *tonus peregrinus*
	Psalm 103 (II): Bless the Lord, O My Soul – verses: *tonus peregrinus*
	Psalm 130: Out of the Depths I Cry to You – verses: *tonus peregrinus*
	Psalm 141: Lord, Place a Guard at My Mouth – verses: *tonus peregrinus*
Antiphonale romanum	Psalm 110: The Lord Says to My Lord – verses: *Antiphonale romanum*
Graduale simplex	Psalm 22: All You Who See Me Scoff at Me – verses: *Graduale simplex*
	Psalm 27 (II): The Lord Is My Light – verses: *Graduale simplex*
	Psalm 29: Declare to the Lord – verses: *Graduale simplex*
	Psalm 62: Only in God Is My Soul at Rest – verses: *Graduale simplex*
	Psalm 80 (I): Give Ear, O Shepherd of Israel – verses: *Graduale simplex*
	Psalm 96 (IV): Sing to the Lord a New Song – verses: *Graduale simplex*
	Psalm 98 (III): Sing to the Lord a New Song – verses: *Graduale simplex*
	Psalm 131: My Heart Is Not Proud, O Lord – verses: *Graduale simplex*
	Psalm 145 (I): I Will Extol You – verses: *Graduale simplex*
	Daniel 3: Blessed Are You, O Lord – verses: *Graduale simplex*

Some of the plainchant psalm tones have multiple options for the final cadence, indicated by the upper- or lower-case letters after the tone number (1d, 3a, 4g, 7a, 8g etc.). Only tones 1, 3, 4, 7 and 8 have these optional endings, and the letter following the number indicates the final pitch of the termination phrase. The purpose of these alternate endings is to achieve a clear melodic transition back to the corresponding antiphon with which the tone is paired. Canticles of the Divine Office have simple and solemn tones derived from the Psalm tones. Marier used the solemn tones for his settings of the Magnificat and Canticle of Zachariah (Benedictus).

Falsobordone Choral Verses

For the alternate choral verses of the Psalms and other liturgical pieces that use the antiphon-verse-antiphon format, Marier employed the *falsobordone* (Fr. *fauxbourdon*) technique of harmonizing a psalm tone with root-position triads, with the melody of the plainchant psalm tone located in the tenor part.[17] The early examples of the Responsorial Psalm format in the SATB edition of *Cantus Populi* have the verses of the cantor and choir parts under the *falsobordone* texture; however, in the later SSA 1964 edition of *Cantus Populi* and in *Hymns, Psalms and Spiritual Canticles*, the cantor verses have a separate organ accompaniment over the single chant melody, and a separate set of verses set using the *falsobordone* technique. In the SSA edition of *Cantus Populi*, Marier reworked the *falsobordone* verses from four to three voices, as in Example 5.4, the SSA setting of *Sing With Joy to the Lord with Psalm 99*.

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[17] Murray C. Bradshaw, "Falsobordone," *Grove Music Online*, *Oxford Music Online* (Oxford University Press), Web, accessed 14 Feb. 2014 <http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/09273>.

In this example, the chant melody is moved from the tenor to the alto part, and in comparison to the soprano part of Example 5.1, a new upper voice is composed in order to keep the triads in close position, complete with the root, third, and fifth of each chord, and pitched within a range appropriate to treble voices. Despite the fact that there are only three voices, Marier maintains the integrity of the *falsobordone* technique by keeping the triads in root position whenever possible, specifically on the reciting tones, and on the median and final cadences.

Example 5.4, Theodore Marier, *Sing With Joy to the Lord with Psalm 99* **(SSA Setting)**

27.   Sing With Joy to the Lord

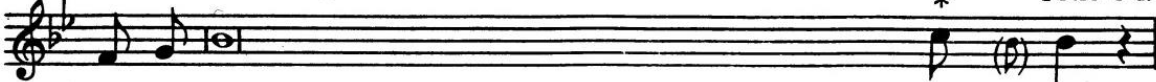### With Psalm 99

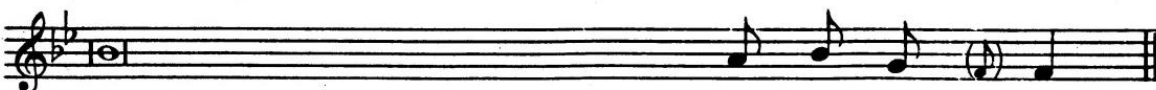ANTIPHON: *Choir and People*   T.M.

Sing with joy _ to the Lord, all _ ye lands; serve the Lord with glad - ness.

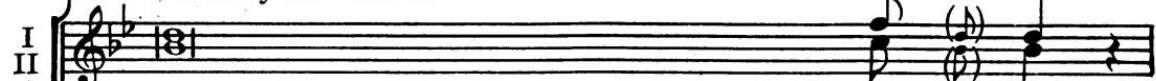PSALM: *Choir and People*   *   Tone 8 G

1. Sing with joy to the Lord, all ye lands, serve the Lord with glad - ness;
3. Come in - to His gates with thanksgiving, into His courts with hymns of praise,
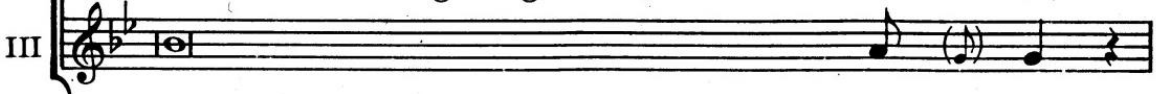5. Glo - ry be to the Father, and to the   Son, *

1. come into His pres - -   -   - ence re - joic - ing.
3. give thanks to   *Him and* bless His name.
5. and to the   *Ho - ly* Spir - it.

Choir: (Melody in Voice II)

I
II

2. Know that the Lord He is God, He made us and   we   are His,
4. For the Lord is good, His mercy is ever - - last - ing,
6. As it was in the beginning, is now, and ever   shall   be,

III

2. We are His people and the sheep   *of His* pas - ture.
            | *Repeat* Antiphon |
4. His faithfulness endures from generation to   *gen - er - a* - tion.
            | *Repeat* Antiphon |
6. world   *with - out* end. A - men.
            | *Repeat* Antiphon |

* *A single syllable beneath this note indicates a stop on a quarter note.*

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Newly-composed Psalm Tones

Aside from the pre-existing psalm tones, Marier composed three of his own original tones based on the structure of the plainchant tones. Example 5.5 *Blessed Be God: Divine Praises* has a series of verses set to a psalm tone composed by Marier. This melody has a reciting tone (*tenor*), median cadence (*mediatio*), return to the reciting tone (*tenor*), and final cadence (*terminatio*). There is no preparation tone (*initium*) in the strict sense; however, the pedal tone played on the organ and the first two verses sung in dialogue between the cantor and congregation serve to establish the pitch and melodic formula, thus creating an extended preparation tone. Other examples of Marier's own composed psalm tones are found in the verses to Psalm 98 and Psalm 136, both printed in *Hymns, Psalms and Spiritual Canticles.*

Gospel Acclamations

Marier's Gospel acclamations are set in the same manner as the Responsorial Psalms: an acclamation sung by the congregation, a psalm tone verse, and a choral verse using the *falsobordone* technique. The acclamation is sung immediately before the proclamation of the Gospel, using the texts "Alleluia" during non-penitential seasons, and "Praise to You, Lord Jesus Christ, King of endless glory," "Praise and honor to you, Lord Jesus Christ," or "Glory and praise to you, Lord Jesus Christ" during Lent. The Lenten texts were first presented in the introduction to the 1970 Lectionary for Mass. The multiple settings of the Gospel acclamation composed by Marier are organized by liturgical season, as seen in Example 5.6, for the Solemnities of Trinity, Corpus Christi, the Sacred Heart, and Christ the King. The Gospel acclamations provide further evidence of his desire to set liturgical texts proper to the Sunday or

feast. A notable feature in Marier's Gospel acclamation settings distinguishing them from the psalmody is the inclusion of a soprano descant on the final antiphon after the verse. This embellishment adds to the celebratory nature of the proclamation of the Gospel. In the case of Example 5.6, the antiphon is reprinted after the verse with the descant. In some of the other acclamations, the antiphon is only printed once, but with the descant written in cue-size notes above the melody.

Example 5.5, Theodore Marier, *Blessed Be God: Divine Praises*

Blessed Be God
Divine Praises

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Reciting tone (*tenor*)

Median cadence (*mediatio*)

3. Blessed be Jesus Christ, true God and _____ true _____ man.
5. Blessed be his Most _____ Sa - cred Heart.
7. Blessed be Jesus in the Most Holy Sacrament of the _____ al - tar.
9. Blessed be the great Mother of God, Mary, most _____ ho - ly.
11. Blessed be her Glorious As - sump - tion.
13. Blessed be Saint Joseph, her most _____ chaste _____ Spouse.

Reciting tone (*tenor*)

final cadence (*terminatio*)

4. Blessed be the _____ Name of Je - sus.
6. Blessed be _____ his Most Pre - cious Blood.
8. Blessed be the Holy Spirit, _____ the Con - sol - er.
10. Blessed be her Holy and Immacu - late Con - cep - tion.
12. Blessed be the name of Mary, Vir - gin and Moth - er.
14. Blessed be God in his An - gels and in _____ his saints.

Text: Anon.
Tune: *Divine Praises*, T. Marier.

Example 5.6, Theodore Marier, *Gospel Acclamations, Sundays of the Year – II*

Alternate setting for SATB Choir*

1. The Lord says: I am the _____ world's light;
2. Jesus preached the Good News of the _____ king - dom,
3. Blessed are you, Father, Lord of earth and _____ heav - en;
4. The word of God became man and lived a - mong us.
5. Open our _____ hearts, O Lord,

For the Last Sundays Be watchful, pray _____ con - stant-ly
Trinity Sunday Glory to the Father, the Son and the Holy_____ Spir - it:
Corpus Christi The Lord says: I am the living bread from _____ heav - en;
Sacred Heart Take my yoke up - on you:
Christ the King Blessed is he who inherits the kingdom of
David, our_____ Fa - ther;

1. anyone who follows me will _____ have the light of light.
2. and _____ healed those who were sick.
3. the mysteries of the kingdom
   you have re - vealed to lit - tle ones.
4. He enabled those who accepted
   him to be - come God's chil - dren.
5. to listen to the _____ words of your Son.

For the Last Sundays that you may be worthy to stand be - fore the Son of Man.
Trinity Sunday to God who is, who was _____ and who is to come.
Corpus Christi if anyone eats this bread he will _____ live for ev - er.
Sacred Heart learn from me, for gentle and low - ly in heart am I.
Christ the King blessed is he who comes _____ in the Lord's name.

* *Psalm Tone in Tenor Voice*

All repeat Alleluia

Last time with Soprano descant

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Melody

There are several characteristics of plainchant melodies that are identifiable in Marier's liturgical compositions. These characteristics include the melodic types, melodic motion, and relationship of melody to text. Authentic chant melodies are categorized as syllabic, neumatic, or melismatic. Syllabic melodies are those which as a rule employ one note per syllable of text. Neumatic melodies have two or more notes per syllable of text, and melismatic melodies have several notes per syllable. In pre-existing plainchant forms, syllabic melodies are found in hymns, dialogue chants, and some chants of the ordinary. Neumatic melodies are found in antiphons of the Mass and Divine Office; melismatic chants are seen primarily in festive settings of the ordinary of the graduals, alleluias, tracts, and Matins responsories. Marier's chant-influenced works employ all three types of melodies.

The *Our Father* (Example 5.7) shows the syllabic type. Marier uses this type for his dialogue chants and for most antiphons and other responses sung by the congregation. While it can be argued that any composition with one note of music per syllable could be influenced by syllabic chant melodies, Marier's intentions to emulate this basic melodic type can be seen in a comparison with the plainchant *Pater noster* (Example 5.8). In both of these settings, there is essentially one eighth note or plainchant neume per syllable of text. Marier used un-beamed eighth notes in order to emphasize the individual pulse of each note similar to those found in the chant notation. He also did not provide a time signature for this composition because he composed it in free rhythm as found in plainchant.

Example 5.7, Theodore Marier, *Our Father*

Our Father I
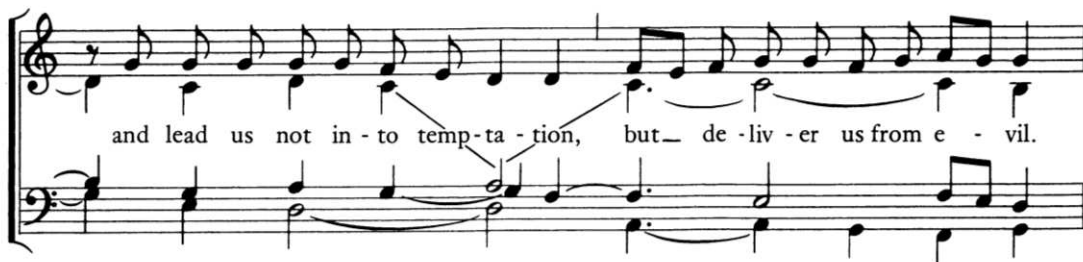
Example 5.8, Plainchant, *Pater noster*

P ræcéptis sa-lu-tá-ri-bus móni-ti, et di-ví-na

insti-tu-ti- óne formá-ti, audémus dí-ce-re:

Pa-ter noster, qui es in cæ-lis: sancti-fi-cé-tur

nomen tu-um; advé-ni- at régnum tu-um; fi- at

vo-lúntas tu- a, sic-ut in cæ-lo et in terra.

Panem nostrum co-ti-di- ánum da no-bis hó-di- e;

et dimitte no-bis dé-bi-ta nostra, sic-ut et nos

dimít-timus de-bi-tó-ri-bus nostris; et ne nos indúcas

in tenta-ti- ó-nem; sed lí-be-ra nos a ma-lo.

The neumatic type of melody is seen in Marier's setting of Psalm 96 *Proclaim His marvelous deeds* (Example 5.9). In this antiphon, the neumatic groupings vary from two to three notes as found on the words "proclaim," "all," and "nations."

Example 5.9, Theodore Marier, *Psalm 96: Proclaim His Marvelous Deeds*

An additional example of a neumatic melody is the *Magnificat* refrain (Example 5.10), the antiphon of the Gospel Canticle for the office of Vespers. Marier uses five notes on the word "soul," and two notes on the words "my," "in," and "my." Of all his compositions, Marier regarded the *Magnificat* as his personal favorite.[18] He composed three different settings of the *Magnificat* using the same antiphon, one for solo cantor or *schola* using psalm tone 8 and his own psalm tone *falsobordone* setting; another with a full, non-chant choral setting of verses; and a third with psalm tone 8 verses but with *falsobordone* verses based on the tone.

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[18] John Dunn, telephone interview by the author, 13 September 2012.

Example 5.10, Theodore Marier, *Canticle of Mary: Magnificat*

A final example of the use of the neumatic melodic style is Psalm 54 *O God, by Your Name Save Me* (Example 5.11). This antiphon has a more extensive neumatic passage with five pitches used on the word "Lord."

Example 5.11, Theodore Marier, *Psalm 54: O God, by Your Name Save Me*

Melismatic plainchant melodies typically have between ten to twenty pitches per syllable of text such as those found in the verses of the Gradual and Tract of the *Graduale romanum*.[19] Marier did not compose melismatic melodies as extensive as those found in the authentic plainchant repertoire, presumably because those elaborate and ornate melodies were intended to be sung by solo cantors in the liturgy, rather than by larger groups of singers. Given that Marier's primary intentions for these melodies was to provide music for the assembly in the liturgy, composing melodies in a melismatic, soloistic style would not have been on his pastoral agenda.

There are, however, within Marier's compositions examples of quasi-melismatic melodies such as the antiphon to Psalm 147 *Praise the Lord* (Example 5.12). In this antiphon, the first word "praise" is set to an elaborate descending and ascending melody comprising six pitches per syllable. The result is an embellishment drawing attention to the word "praise" and how it functions textually in leading to the object of the phrase, "Lord."

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[19] Kenneth Levy, "Plainchant," *Grove Music Online*. *Oxford Music Online* (Oxford University Press), accessed 30 March 2014. <http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/40099pg5>.

Example 5.12, Theodore Marier, *Psalm 147 Praise the Lord for He is Good*

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Ps. 147 (II)
Praise the Lord for He Is Good

ANTIPHON: Praise the Lord who heals the broken-hearted

Perhaps the longest melismatic passage in Marier's liturgical music is the last line of the antiphon *May the Angels Take You Into Paradise* (Example 5.13) from the Mass of Christian Burial. This excerpt is as much an example of his melismatic writing as it is an example of his use of text painting. In this phrase, the melisma over the word "everlasting" gives the text added emphasis by using an extended phrase as a musical representation of the "everlasting rest" desired for the deceased in the Mass of Christian Burial. This passage is a parallel to the melisma on the word "aeternam" found in the plainchant melody *In paradisum* (Example 5.14).

Example 5.13, Theodore Marier, *May the Angels take You Into Paradise*

Example 5.14, *In paradisum***, final phrase**

Musical text painting as a literal representation of the text is not a deliberate and distinguishable feature of most plainchant melodies, yet "singers of Gregorian chant have often delighted in those exceptional melodies which seem to represent their texts in particularly vivid ways."[20] Some notable examples include the ascending motif in the introit *Viri Galilaei* for the Mass on the Feast of the Ascension, or the melodic ascent on "de caelo sonus" (a sound from heaven) in the communion antiphon *Factus est repente* for the Feast of Pentecost. These are some of the many examples in the plainchant repertory where prominent words or phrases are given special melodic treatment. Marier applied musical text painting in his own melodies in English. In the second phrase of Psalm 122 *I Rejoiced Because they Said to M*e (Example 5.15), the text "house of the Lord" is given special melodic treatment. The word "house" is set over

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[20] William Peter Mahrt, "Word-Painting and Formulaic Chant," in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, ed. Robert A. Skeris (St. Paul: Catholic Church Music Associates, 1990), 113.

three pitches, the most of any other word in the antiphon, and the word "Lord" is set on D, the highest note of the phrase. The melody of the phrase begins a sixth below it and gradually moves upward to the word "Lord." Another example of this use of melodic ascent as a means of emphasizing text can be found in the antiphon to Psalm 132 *Lo, We Heard of It in Ephrathah* (Example 5.16). In this melody, the interval of the fifth is used to emphasize the text "Lord, go up," and is followed by a continued ascent of the melody to an octave above the starting pitch.

Example 5.15, Theodore Marier, *Psalm 122 I Rejoiced Because They Said to Me*

Example 5.16, Theodore Marier, *Psalm 132 Lo, We Heard of It in Ephrathah*

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Ps. 132

Lo, We Heard of It in Ephrathah

ANTIPHONS: A Lord, go up to the place of your rest
                      B God will give him the throne of David, his father

A I. *Cantor or Schola* II. *All*

A more deliberate example of text painting is found in the descending motive of Psalm 65 *O God, in Zion People Must Praise You*. The phrase "the seed that falls on good ground" (Example 5.17) is set to a descending melody beginning on the word "falls" and continues to descend until the word "ground."

Example 5.17, Theodore Marier, *Psalm 65 O God, In Zion People Must Praise You*

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Ps. 65

O God, in Zion People Must Praise You

ANTIPHON: The seed that falls on good ground

I. *Cantor or Schola* II. *All*

Modality

Marier's melodies and accompaniments use the modal system as the basis for composition. Marier did not label his compositions as to the exact mode on which they were based; however, the modality of his works can be determined by analyzing the pitches used in the melody, comparing them to the scales of the eight modes, and identifying the final (tonic), and reciting tone (dominant) in the melody.[21]

The melody of *Holy, Holy, Holy in Minor Mode* (Example 5.19) is in mode 2, determined by the pitches used in the accompaniment and organized in the scale for mode 2 (Example 5.18). The scale of mode 2 ranges from "la" to "la"; in this transposition it encompasses the pitches D to D. The starting and ending pitch of the melody is G, which is also the final of the mode. The dominant of mode 2 is "fa," the pitch B-flat in this scale. By using the solfège syllables of the mode 2 scale and applying them to the melody of Marier's composition, the result is a modal melody directly corresponding with the scale of mode 2. As a side note, Marier avoided the pitch "ti" in the melody, and utilized the common practice of lowering the pitch to "te" in the accompaniment in order to avoid the interval of the diminished fifth.

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[21] In his text *A Gregorian Chant Masterclass*, Marier consistently used the terms "tonic" and "dominant" when referring to modal scales.

Example 5.18, Scale for Mode 2, Key of F

Example 5.19, Theodore Marier, *Holy, Holy, Holy (Minor Mode)*

In Example 5.19, the tonic, dominant, and range of the melody are essential elements in identifying the mode and are distinct components to Marier's modal compositions. Marier typically begins and ends his melodies on the tonic, and the dominant plays an important role in the development of the melody, often being used several times in the course of a given melody. In Example 5.20, Psalm 96 *Sing to the Lord a New Song* the antiphon is set in mode 7; the final or tonic is "sol" (the pitch E), the pitch on which the antiphon begins and ends. The dominant of the mode is "re," in this case the pitch B. By using the tonic and dominant as the first two pitches of the melody, the mode is immediately identified and outlined. The dominant tone appears five times in the antiphon melody, and is the point around which the melody ascends and descends in step-wise motion.

Example 5.20, Theodore Marier, *Psalm 96 (I) Sing to the Lord a New Song*

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Ps. 96 (I)
Sing to the Lord a New Song

ANTIPHONS: A Today is born our Savior, Christ the Lord
B Proclaim his marvelous deeds to all the nations

Marier consistently ended his melodies on the tonic of the mode on which the piece is based. However, not all of Marier's melodies begin on the tonic of the mode. The melodies of the psalm antiphons frequently begin on the last pitch of the psalm tone that is paired with the antiphon. Psalm 51 (I) *Have Mercy on Me, O God, in Your Goodness* (Example 5.21) is in mode 3, using psalm tone 3a. The ending of Psalm tone 3 concludes on the pitch A, or "la." In order to establish a smooth transition back to the antiphon, Marier begins the antiphon on "la" and ends on the final of the mode, "mi" the pitch E. Similar examples are found in Marier's settings of Psalm 17, Psalm 19 (III), Psalm 27 (I), Psalm 34 (II), Psalm 34 (III), Psalm 40, Psalm 50, Psalm 51 (II), Psalm 63, Psalm 67, Psalm 69, Psalm 72, Psalm 78 (I), Psalm 81, Psalm 84 (I), Psalm 84 (II), Psalm 89, Psalm 90, Psalm 92, Psalm 95, Psalm 97, Psalm 103 (I), Psalm 113, Psalm 122, Psalm 128, Psalm 145 (II), Psalm 147 (II), Psalm 149, Exodus 15, Isaiah 12, and Luke 1 (*Magnificat*).

Example 5.21, Theodore Marier, *Psalm 51 (I) Have Mercy on Me, O God, in Your Goodness*

400   Ps. 51 (I)
Have Mercy on Me, O God, in Your Goodness

ANTIPHON: Remember your love and have mercy on me
May also be sung with Ps. 51 (II) on following pages

I. *Cantor or Schola*   II. *All*

Tonic/Final

I. *p*
II. *f*   Re - mem - ber your love ____ and have mer - cy ____ on me.

PSALM 51: 3-4. 5-6. 12-13. 14. 17.

Cantor and Schola alternating   T. 3a

1. Have mer - cy on me, O ____ God, in your good - ness;
2. Thoroughly ____ wash me from my ___ guilt,

1. in the greatness of your compassion wipe ____ out my of - fense. __
2. and cleanse me ____ of my sin. ____

<u>Influence of Psalm Tones</u>

Psalm tones are used for the appointed psalm verses in the Mass and Divine Office. Each psalm is paired with a proper antiphon that is sung before and after the verses of the psalm with the psalm tone duplicating the modality of its antiphon. In his psalter and Gospel acclamations, Marier applies this practice. Although the antiphons were newly-composed by Marier, the composition of the antiphon and the selection of the pre-existing psalm tone emerged together,

with influences from the nature of the liturgical season or feast, the major or minor qualities of the modes, and the liturgical text.[22]

The majority of Marier's psalm antiphons, with some limited exceptions, are based on one of the pre-existing plainchant psalm tones, with the tone identified in the score. The verses of the psalms use the pre-existing chant psalm tones, in some cases with their alternate endings as seen in table 5.2. The musical examples in the previous section of this chapter have shown the connection of the psalm tone to the melody as it relates to the tonic and the dominant of the mode on which the psalm tone is based, but in many cases the psalm tones also provide the melodic and harmonic material for the composition.

The psalm tones influenced Marier's melodies in a variety of ways. In the most basic instances, he simply borrowed phrases of melodic material from the psalm tones in order to establish a melodic link between the antiphon and the tone, as in the antiphon of Psalm 24 (II) *Lift Up Your Heads, O Gates* (Example 5.22). The first phrase of the antiphon is essentially the intonation, reciting tone and median cadence of psalm tone 5. The remainder of the antiphon is newly-composed music using pitches drawn from the tone and the mode.

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[22] John Dunn, e-mail to the author, 15 March 2014.

Example 5.22, Theodore Marier, *Psalm 24 (II) Lift Up Your Heads, O Gates*

In other compositions, such as Psalm 24 *The Lord's Are the Earth and its Fullness* (Example 5.23), Marier used smaller excerpts of melodic material from the psalm tone, or used key pitches from the melodic framework of the mode as a basis for composition. Psalm 24 is based on the so-called ninth psalm tone, the *tonus peregrinus* named for the unique feature of the

drop that occurs in the reciting tone on the second half of the tone structure.[23] The melodic structure of the tone begins with the intonation "la-te-la," followed by the first reciting tone on "la." This melodic fragment is used twice in antiphon A of Psalm 24. The median cadence "sol-te-la-sol-fa" is used as the second phrase of antiphon B. The second reciting tone "sol" and the final cadence "re-fa-mi-re" form the last phrase of antiphon B.

The alternate endings of the psalm tones, designed to facilitate the return to the antiphon, were selected by Marier for his psalter and were influential features in his compositions. Each of the endings has a distinct melody and termination pattern, and that pattern is referenced in some of the antiphons, such as antiphon B of Psalm 85 *I Will Hear What the Lord God Proclaims* (Example 5.24). The termination cadence of tone 1D is one of the most melodically elaborate of the various endings, and uses the pattern "sol-fa-sol-la-sol-sol-fa-mi-re." Marier incorporates the reciting tone "la" and the first two pitches of the termination cadence "sol-fa" within the antiphon itself, and the last part of the cadence, the distinct descending pattern "sol-fa-mi-re" as the end of the antiphon.

Organ Accompaniments to Original Melodies

Marier used the same procedures and guidelines in the creation of the accompaniments to his own melodies as he did for the accompaniments to pre-existing plainchant. The purpose of the accompaniments is to support the melody, not to detract from it with unnecessary embellishment. Pitches for the accompaniment are drawn exclusively from within the mode and,

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[23]Alex Lingas, "Tonus peregrinus," *Grove Music Online*, *Oxford Music Online* (Oxford University Press), accessed 18 November 2013, http://www.oxfordmusiconline.com.proxycu.wrlc.org/subscriber/article/grove/music/28143.

in the case of the psalmody, the tone on which the piece is based. The gathering tone in the

organ is used extensively, especially in the dialogues between the priest and congregation and in

the antiphons of the Psalter and Gospel acclamations.

Example 5.23, Theodore Marier, *Psalm 24: The Lord's Are the Earth and Its Fullness*

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The Lord's Are the Earth and Its Fullness

ANTIPHONS: A Let the Lord enter
B Here, Lord, are your people

A I. *Cantor or Schola* II. *All*

I. *p*
II. *f*
Let the Lord en - ter; he is King of glo - ry.

+Ped.

B I. *Cantor or Schola* II. *All*

I. *p*
II. *f*
Here, Lord, are your peo - ple, that long to see you face to face.

+Ped.

PSALM 24: 1-2. 3-4. 5-6.

Cantor and Schola alternating

T. Per.

1. The Lord's are the earth and its full - ness;
3. Who can ascend the moun-tain of the Lord;
5. They shall receive a bless - ing from the Lord,

1. the world and those who dwell in it.
3. or who may stand in his ho - ly place?
5. from God their Savior, a re - ward.

Example 5.24, Theodore Marier, *Psalm 85 I Will Hear What the Lord God Proclaims*

PSALM 85: 9-10. 11-12. 13-14.

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Example 5.25 is the scale of mode 6 beginning on C, ranging from "do-do," and the corresponding triads built upon the pitches of the scale. This mode and chord structure is the basis for Marier's accompaniment to Psalm 30 *I Will Extol You, O Lord* (Example 5.26). In using the chord structure developed from the scale to this piece, the result is a harmonic underlay in major mode. As seen in previous examples in this chapter and Chapter IV, the B is modified

to B-flat in order to avoid the interval of the diminished fifth in the accompaniment. It is also a pitch Marier uses in the melody itself. The chords used in this accompaniment are primarily in root position and first inversion. The two instances of second-inversion chords (sixth chord of the antiphon and eleventh chord of the psalm tone), though discouraged in chant accompaniment, are valid uses of this inversion according to treatises on chant accompaniment because they are created as a result of a pedal point in the bass. Similarly, there are instances of non-harmonic tones in the pedal of the psalm tone (end of the first and third systems of the psalm tone), which function as passing tones.

Example 5.25, Scale and Chords for Mode 6, Key of C

Example 5.26, Theodore Marier, *Psalm 30: I Will Extol You, O Lord*

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Ps. 30
I Will Extol You, O Lord

ANTIPHON: I will praise you, Lord, for you have rescued me

I. *Cantor or Schola* II. *All*

I. *p*
II. *f* I will praise you, Lord, for you have res - cued me.

F major: I-------------iii⁶ᐟ⁴---------IV⁶----------I⁶----------------vi-----------------IV⁶ᐟ⁴---------------I

Gathering tone

PSALM 30: 2. 4. 5-6. 11. 12a-13b.

Cantor and Schola alternating

T. 6

1. I will___ extol you, O Lord, for ___ you drew me clear
3. Sing praise___ to the Lord, you _____ his faith - ful ones,
5. O Lord,___ hear and have pit - y on me;

Passing tones

I------------------------I------------------------------ii------------------I

1. and did not let my enemies _____ re - joice___ o - ver me.
3. and to his ho - ly name___ give thanks.
5. be _____ my help - er, O Lord.

vi--ii⁶------------------------I⁶

2. O Lord, you brought me up from _____ the neth - er-world;
4. For his anger lasts but a moment;+ his good will ____ a life - time.
6. You changed my mourning in - to danc - ing;

Passing tone

I--I

2. you preserved me from among those going down ____ in - to ____ the pit. *Ant.*
4. Weeping enters in at nightfall,/but rejoic - ing comes with the dawn. *Ant.*
6. O Lord, my God, forever will _____ I give ____ you thanks. *Ant.*

vi--ii⁶ᐟ⁴------------vi

*Optional Verses for SATB Choir**

2. O Lord, you brought me up from _____ the neth - er-world;
4. For his anger lasts but a moment;/his good will ____ a life - time.
6. You changed my mourning in - to danc - ing;

I---

2. you preserved me from among those going down ____ in - to ____ the pit. *Ant.*
4. Weeping enters in at nightfall,/but rejoic - ing comes with the dawn. *Ant.*
6. O Lord, my God, forever will _____ I give ____ you thanks. *Ant.*

* *Psalm To* vi⁶--vi---ii----------------vi

Notation

Plainchant is notated with neumes. This neumatic system dates from approximately the ninth century and evolved into the modern plainchant notation currently in use today.[24] Neumes appear as individual pitches or as groups of pitches, as seen in the neume chart in Example 5.27. Neumes fall into one of four possible categories: simple, compound, liquescent, or ornamenting. Simple neumes such as the *punctum*, *virga*, *podatus*, or *clivis* are those that equate to one, two, or three pitches. Compound neumes, including the *scandicus*, *climacus*, *torculus*, and others, represent three or more pitches grouped together. Liquescent neumes are text-related and appear on dipthongs, semiconsonants, and consonants. These neumes often appear smaller than simple and compound neumes, and examples are the *epiphonus*, *cephalicus*, and *ancus*. The final category, the ornamenting neumes, *striphicus*, *oriscus*, *quilisma*, *salicus*, and *pressus*, indicate pitch but also can imply a particular method of expression such as a change in dynamic or tempo.

The earliest chant sources are nondiastematic, having no staff lines. By the eleventh century, diastematic neumes appeared, first as notated above or below a single line; by the twelfth century, the four lines as those seen in modern chant books were used. Two movable clefs are used for chant notation, the DO-clef (or C-clef), with a C placed in the line to notate the location of the pitch C or do, and the FA-clef (or F-clef), notated with a *virga* and a C to notate the location of the pitch F or fa. These clefs in plainchant notation do not indicate fixed pitches according to a standardized tuning in the same way as the modern notation system. Plainchant

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[24] David Hiley, *Western Plainchant: A Handbook* (Oxford: Clarendon, 1993), 362.

clefs provide only the relative pitches in order that chant melodies could be transposed to a

tuning that is comfortable for the singers and appropriate to the range of the melody.

Example 5.27, Neume Chart[25]

The following table lists the most basic notes and groups:

	punctum		*virga*
	podatus (pes) bottom note sung first		*clivis* higher note sung first
	torculus all notes are of equal value, sung consecutively		*porrectus* three notes, the first two at either end of the diagonal
	climacus all notes, including the small *rhombus*, are of equal value, and are sung consecutively		
	bistropha (distropha) repeated notes sung as a single note of double length		*tristropha* repeated notes sung as a single note of triple length
	pressus repeated notes sung as a single note of double length		*quilisma* middle note of a three-note group; the note before is expressed
	scandicus all notes are of equal value		*salicus* the last *two* notes form a podatus; the note marked with the ictus is lengthened
	liquescent notes pronounce a diphthong (a-*u*) or voiced consonant (*l, m, n, j,* etc.) on the small note		when the first interval of the *salicus* is a 5th, the *first* two notes form the podatus; the note marked with the ictus is lengthened

[25] *The Parish Book of Chant, Expanded Second Edition* (Richmond: Church Music Association of America, 2012), 313. Published as part of the commons of the faith under the Creative Commons attribution license 3.0, granting permission to copy, distribute, or record electronic files with no restrictions and no license.

Marier used plainchant notation in only one collection: the 1965 congregation edition of the *Mass for Lent*. The Kyrie, notated in C clef, uses both simple and compound neumes (Example 5.28). On the word "Lord," the *torculus* is used to notate the pitches A-B-A, on "have," a single *punctum*, and "mercy," a *clivus* on the pitches c-a followed by a dotted *punctum* on a. Marier used a *porrectus* for the word "Christ." Marier incorporates the Solesmes vertical *episema* on the third pitch of each *torculus* and on the third pitch of each *clivus* to indicate that those pitches, though visually connected to the grouping of three notes, are part of the beginning of the next grouping of two pitches.

Although the title of the congregation booklet is the *Mass for Lent*, the Mass was developed into the *Mass for Advent and Lent*, possibly as a parallel to the authentic chant Mass XVII (*in dominicis adventus et quadragesimae*), and printed as an individual piece before Marier compiled and edited *Hymns, Psalm and Spiritual Canticles*. The Mass was later reworked to conform to the new translation of the Mass and appears in that hymnal in modern notation as the *Missa Brevis*. The new title was given in order to encourage the use of this Mass outside the seasons of Advent and Lent.

Example 5.28, Theodore Marier, *Mass for Advent and Lent*, "Kyrie"

SAINT PAUL CHURCH
Cambridge

Mass for Lent

Celebrant - Congregation - Choir

Includes

KYRIE   CREDO   RESPONSES   TO   PRAYERS

SANCTUS   PATER NOSTER   AGNUS DEI

by

Theodore Marier

Kyrie

Inasmuch as Marier's music is primarily printed in modern notation, there are

nevertheless distinct notational choices throughout his compositions that reflect his desire to

preserve an influence of plainchant. The most basic of these notations are the written indications

he occasionally placed in his scores such as "in Gregorian style," "in the style of chant," or

"freely-in chant style."[26] Beyond these obvious indications, Marier was an advocate of

transcribing melodies using eighth and quarter notes with stems, rather than solid or hollow

round note heads without stems. The advantage of this approach is a more precise notational

system that best captures the subtleties that are inherent in chant melodies and rhythms. Marier

reflected on these advantages in an article on transcribing chant manuscripts into modern

notation:

> If we accept the prevailing "equalist" theory of chant interpretation, that is, considering all single-note units as having one pulse each, the eighth-note modern notation transcription equivalents seem to be practical and easily assimilated. For example: the note-groups over a single syllable can be beamed; the notes that are doubled in length can be shown as quarter notes; and slurs can be used to connect a series of note-groups in a long "florid" passage.[27]

Marier took the principles of chant transcription and applied them to his own

compositions. He consistently notated his chant-influenced melodies using primarily eighth

notes and quarter notes to create the sense that each eighth note represented a neume. The

majority of the chant-influenced melodies comprise eighth-note groupings, with quarter and half

notes used only at the ends of phrases. In places where he desired a note held longer than a value

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[26] Theodore Marier, *Jesu corona virginum* (unpublished manuscript), mm. 2; Theodore Marier, *Mass for Advent and Lent* "Kyrie" (unpublished manuscript), mm. 1; mm. Theodore Marier, *Locus iste and Alleluia* (unpublished manuscript), mm. 67.

[27] Theodore Marier, "Gregorian Chant Notation: A Chant Authority Tells How to Transcribe the Original into Contemporary Notation," *The American Organist* 15, no. 4 (April 1981): 46.

of an eighth note, he frequently tied the eighth notes together rather than replacing them with a

quarter note (Example 5.29), in order to simulate the effect of a two puncti. Quarter notes are

used at the ends of phrases to represent dotted nuemes (doubling the value of the neume), a

frequent notation at the end of plainchant melodies. Both of these notations are found

throughout Marier's melodies and are a clear indication that he was thinking neumatically.

Example 5.29, Theodore Marier, *Great Amen*

Bar Lines

To organize his chant-influenced phrases, Marier used the four bar line types found in

modern plainchant manuscripts: the quarter bar (incise), half bar (member), full bar (period), and

double bar. The quarter bar line is the smallest segment of chant phrasing.[28] All of Marier's

Gospel acclamations have a quarter bar notation separating the repetition of the "Alleluia." The

more extended chants of the Gloria and Creed use the quarter bar to separate the segments of the

phrase, as do many of the Responsorial Psalm antiphons. In the case of the antiphons, the

quarter bar is typically placed where there is a grammatical punctuation such as a comma or

semicolon.

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[28] Justine Bayard Ward, *Gregorian Chant Practicum* (Washington, DC: The Catholic University of America Press, 1990), 83.

Marier used the half-bar sparingly in his music, usually to separate two longer phrases with a pause, and to indicate a breath marking for the singers. Marier used the full bar and the double bar often throughout his music. In his settings of the Gloria, Creed, and chanting formulas of the orations and Gospel, the full phrases are marked with either the full bar or, in most cases, the double bar to mark the completion of a section or a significant phrase. The full bar or double bar was also used by Marier to mark the alternation between cantor or celebrant and congregation.

Holy, Holy Holy in Major Mode (Example 5.30) incorporates all four bar line types, each for the specific functions previously mentioned. The quarter bar, used in four places in the melody, separates the short segments of the phrase "Holy, Holy, Holy Lord, God of power and might" and the break between the "hosannas." In each of these instances, the quarter bar coincides with a comma in the text. The half bar and the end of the first system indicate a breath for the singers and the half-way point of the first full phrase. The full bar in the second and fourth systems mark the completion of the full phrases, as well as the start of the new melodic material in the "Hosanna" section. Finally, the double bar used in the third system marks the complete end of the entire first section of melodic and textual material, and at the end of the piece it marks the conclusion.

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Example 5.30, Theodore Marier, *Holy, Holy, Holy in Major Mode*

Quarter bar line/incise

Half bar line/member

Full bar/period

Double bar

Holy, Holy, Holy · I

Major Mode

T. M.

All Ho - ly, ho - ly, ho - ly Lord, God of pow'r __ and might,

+ Ped.

heav'n __ and earth are full __ of your glo - ry. Ho - san - na,

- Ped.

ho - san - na in the high - est. Bless - ed is he who comes _ in the

+ Ped.   - Ped.   + Ped.

Soprano descant Ho - san - na, ho - san - na

name of the Lord. Ho - san - na, ho - san - na in the high - est.

Rhythm

As discussed in Chapter IV in relation to plainchant accompaniment, the so-called "Solesmes Method" approaches the rhythm of chant as essentially free rhythm, with neumes or notes of equal value, each equating to the modern eighth note. As a student of Dom Gajard at the Abbey of Solesmes, and a practitioner of the Ward Method, Marier subscribed to the principles of the Solesmes Method and used them as the basis for the rhythmic organization of his liturgical compositions. In order to emphasize the free-rhythm of his melodies, Marier generally did not use time signatures in his music. The exception to this is his organ music presented in Chapter IV, and music with extended choral passages, in which time signatures assist the choir in staying together and the conductor in determining appropriate patterns for the conducting or chironomy.

In accordance with the Solesmes Method, the rhythm of his compositions can be binary or ternary, rising (arsic) or falling (thetic). As a demonstration of these groupings in Marier's music, the binary and ternary groupings of the melody of Example 5.31 *Holy, Holy, Holy in Minor Mode* are charted using numbers above the pitches (1, 2 or 1, 2, 3), and the chironomy is marked above the numbers using the letters A (arsis) and T (thesis). Marier notated the chironomy for this melody in his 1982 revision of the Ward Method book three, *Think and Sing*.[29] The rhythmic groupings of the melody are further evident when taking into consideration

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[29] Justine Bayard Ward, *Think and Sing: Book Three Teacher's Manual* (Washington, D.C.: The Catholic University of America Press, 1982), 172.

the underlying organ accompaniment. Each binary or ternary grouping is marked in the accompaniment with some form of harmonic motion.

Like the plainchant accompaniments he composed for pre-existing melodies, Marier used chords of motion (arsic) or of repose (thetic) to support his own melodies.[30] In this example, chords of movement are those appearing in inversion (fifth chord of the first system, second, fourth, and seventh chords of the second system, etc.), and with dissonant pitches such as passing tones (fourth chord of the first system, first chord of the second system, etc.), appoggiaturas (second chord of the first system), escape tones (third chord of the third system,

Example 5.31, Theodore Marier, *Holy, Holy, Holy in Minor Mode*

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[30] Archille P. Bragers, *A Short Treatise on Gregorian Chant Accompaniment According to the Principles of the Monks of Solesmes* (New York: Fischer, 1934), 7; Flor Peeters, *A Practical Method of Plain-Chant Accompaniment* (Mechlin: Dessain, 1949), 3.

eighth chord of the fourth system), or suspensions (second chord of the fourth system). Chords

of rest are root-position chords, especially those found at the end of a phrase or a final cadence

(last chord of the first system, fifth and sixth chords of the second system, etc).

Solesmes Rhythmic Symbols

Several symbols pertaining to the interpretation of rhythm appear in the manuscripts

prepared by the monks of Solesmes. The first of these is the *ictus*, a short vertical line referred to

as the vertical *episema*, placed beneath or above a neume marking the binary or ternary

groupings.[31] The *ictus* is not an expressive notation, but a "point where the rhythms are welded

together, and the mainspring on which the continuity of the movement depends."[32] Marier did

not use the *ictus* or vertical *episema* in his own melodies, presumably because the notation of the

melodies using eighth and quarter notes made the rhythmic groupings obvious, in addition to the

fact that the majority of his music was written with an organ accompaniment that served to

reinforce the groupings with harmonic motion, as discussed in conjunction with Example 5.31.

Unlike the vertical *episema*, the horizontal *episema*, a horizontal line placed over a

neume or group of neumes, is a rhythmic marking eliciting an expressive lengthening of the

duration of the neume or neumes.[33] The horizontal *episema* is a prominent notation in Marier's

chant-influenced liturgical works, specifically his settings of the ordinary of the Mass, dialogue

chants, oration and Gospel tones, Gospel acclamation antiphons, and in many of the

Responsorial Psalm antiphons. Marier used the *episema* to emphasize the importance of a word

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[31] Theodore Marier, *A Gregorian Chant Masterclass* (Bethlehem: The Abbey of Regina Laudis, 2008), 24.

[32] Dom Joseph Gajard, *The Rhythm of Plainsong According to The Solesmes School* (New York: J. Fischer & Bro., 1945), 27.

[33] Marier, 45.

or words within the liturgical text, as in the antiphon of Psalm 18 *I Love You, Lord, My Strength* (Example 5.32). The first note of the groupings of the words "love" and "Lord" are given added emphasis by the addition of the *episema.* In most cases, the horizontal *episema* appears over a single note; however, he also placed it over two or more notes as on the word "us" in Example 5.33, *Lamb of God in Major Mode.*

Example 5.32, Theodore Marier, *Psalm 18: I Love You, O Lord, My Strength*

Example 5.33, Theodore Marier, *Lamb of God in Major Mode*, mm. 3

Horizontal *episema* over two notes

Conceptualization of Melodies in Plainchant Notation

The notational choices made by Marier in his effort to infuse his compositions with the essence of plainchant gives the distinct impression that, as he composed his melodies, he may have conceived them in plainchant notation first before setting them in modern notation. In using the principles of transcription articulated by Marier in his 1981 article "Gregorian Chant Notation: A Chant Authority Tells How to Transcribe the Original into Contemporary Notation," and in considering the various melodic and rhythmic idioms explored in this chapter, two of Marier's melodies, Psalm 24 *The Lord's Are the Earth and its Fullness* (Example 5.34) and *Memorial Acclamation A* (Example 5.35), have been transcribed into plainchant notation.

The approach for arriving at these transcriptions is as follows: the melodies have been placed into C clef, in a comfortable notational range on the four-line staff, and transposed into a key that preserves the intervals found in the original modern notation. For the pitches, single unbeamed eighth notes have been transcribed into individual neumes (Example 5.34 "Let the," Example 5.35 "Christ has"); beamed eighth notes have been transcribed into a *podatus* (Example 5.34 "Lord") or *clivis* (Example 5.35 "is"); quarter notes have been transcribed into dotted

neumes (Example 5.34, last note of "enter" and "glory," Example 5.35 "died," "risen," "again"); groups of three pitches equate to a *torculus* (Example 5.34 on "enter") or *porrectus* (Example 5.34 on "King"); and groups of four pitches as part of a *quilisma* (Example 5.35 on the third "Christ"). The vertical *episema* or *ictus* notations have been included to mark the binary and ternary groupings, and Marier's use of the quarter bar and full bar lines have been incorporated into the transcription.

Example 5.34, Theodore Marier, *Psalm 24 (I): The Lord's Are the Earth and Its Fullness*

Example 5.35, Theodore Marier, *Memorial Acclamation A*

Choral Textures in Chant-influenced Compositions

Much of the music presented in this chapter was composed predominantly for the liturgical assembly in order to encourage the "fully conscious, and active participation" of the faithful desired by the Second Vatican Council.[34] However, an important dimension to Marier's liturgical works is his inclusion of choral parts in the people's music. Certainly the strong choral tradition that Marier cultivated at St. Paul Church through the establishment of the Boston Archdiocesan Choir School made the need for choral music in the vernacular all the more necessary. The incorporation of choral music into *Hymns, Psalms and Spiritual Canticles* is one of the unique features of that hymnal, particularly in the elaborate choral settings of the ordinary

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[34] *Sacrosanctum Concilium*, §14.

of the Mass, *falsobordone* verses to the psalmody and Gospel acclamations, and descants and choral stanzas of the hymnody.

Marier believed that the choir should have a distinct role in the liturgy beyond just supporting the singing of the congregation and offering an occasional motet or anthem, particularly given the level of on-going time commitment required for membership in the ensemble.[35] Marier's position on the role of the choir was supported by the National Conference of Catholic Bishops in the document *Music in Catholic Worship*:

> At times the choir, within the congregation of the faithful and as part of it, will assume the role of leadership, while at other times it will remain its own distinctive ministry. This means that the choir will lead the people in sung prayer, by alternating or reinforcing the sacred song of the congregation, or by enhancing it with the addition of a musical elaboration. At other times in the course of liturgical celebration the choir will sing works whose musical demands enlist and challenge its competence.[36]

Marier's liturgical choral writing falls into three categories: works for choir alone, works with alternation between the choir and congregation, and works with choir and congregational parts intermingled. Examples of Marier's exclusively choral works are discussed in Chapter III as they relate to his overall compositional output. The *falsobordone* verses of the psalmody and Gospel acclamations are examples of choral writing that alternates with the congregation. A further example of this alternation technique is found in the *Kyrie* of the *Missa Brevis* (Example 5.36). The invocation and response "Lord, have mercy" is intoned by the cantor (or celebrant), followed by a repeat by the congregation in unison. The choir then follows with a choral echo using the first four pitches of the congregation's response as the motive for an independent

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[35] John Dunn, e-mail to the author, 3 March 2014.
[36] *Music in Catholic Worship*, §36.

choral invocation, "Lord, have mercy, have mercy." Marier employed the same technique with the texts "Christ, have mercy" and "Lord, have mercy." In this piece, each liturgical role (celebrant or cantor, congregation, choir, and organist) has its own part in which to participate. The other movements of the *Missa Brevis* (*Sanctus* and *Agnus Dei*) have similar passages of alternation between the congregation and the choir.

The third category of Marier's choral textures is perhaps the most significant for how he successfully comingled the choir and congregation's parts in a way that gave substantial melodic support to the congregation, while also creating an independent choral tapestry. The *Holy, Holy Holy* (Example 5.37 and 5.38) provides an effective example of this use of choral texture. The piece begins with an organ introduction using the thematic material from the congregation's first entrance on the word "holy." The introduction gives way to the choir singing the "holy" phrase first, before it is repeated by the congregation, with reinforcement by the tenor and bass voices from the choir and in octaves on the organ. At rehearsal letter D, Marier reinforced the congregation's part "Blessed is he who comes in the name of the Lord" with a solo melody in the organ and with unison treble voices while the tenors and basses sing an independent polyphonic underlay. The congregation's part is then dovetailed with a completely choral texture on "in the name of the Lord."

Example 5.36, Theodore Marier, *Mass for Advent and Lent*, "Kyrie," mm. 1-6

Missa Brevis

Theodore Marier
For Congregation, SATB Choir and Organ

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Lord, Have Mercy

NOTE:
When sung with the Penitential Rite at No. 3, the measures shown with the fermata on the tone G may be used for the supplications.

Example 5.37, Theodore Marier, *Holy, Holy, Holy*, mm. 1-7

46   Holy, Holy, Holy

Theodore Marier

Example 5.38, Theodore Marier, *Holy, Holy, Holy*, mm. 36-42

Synthesis of Compositional Style

We conclude this study of Theodore Marier's liturgical chant-influenced music with an examination of *Locus iste and Alleluia*, a work that represents a synthesis of his compositional style. *Locus iste and Alleluia* survives in an unpublished manuscript written in 1990 for the tenth anniversary celebration of St. Mary Church in Piscataway, Maryland. The work was commissioned by Scott Turkington, director of music at St. Mary Church and former assistant to Marier at St. Paul Church. This, one of Marier's largest liturgical works, was written toward the end of his life. It is scored for SATB choir, soloists, and organ, with an "Alleluia" antiphon for the congregation.

The text of the composition is taken from two sources: *Locus iste* is the Gradual from the Mass for the Dedication of a Church (or the Mass for the Anniversary of the Dedication of a Church) with an English translation by Marier, the Latin text found in the *Graduale romanum*. The verse for the Alleluia is taken from the third antiphon for the office of second vespers for the Dedication of a Church. The layout of the piece, performing forces, and distribution of the text is as follows:

Gradual

Antiphon, unison treble voices:
This place is the handiwork of God, a sacramental sign beyond our understanding.
He made it without a blemish, a place of irreproachable beauty.

Verse, unison tenor and bass voices:
O God, before whom stands a choir of angels, listen to the prayers of your servants.[37]

Antiphon, SATB Choir:
Locus iste, a Deo factus est, inaestimabile sacramentum, sacramentum.
Locus iste, a Deo factus est, Locus iste, a Deo factus est, irreprihensibilis est, irreprihensibilis est,

Verse, SATB Choir:
Deus, cui adstat chorus, chorus Angelorum chorus Angelorum, exaudi, exaudi, exaudi preces servorum tuorum, exaudi preces servorum tuorum,

Treble voices, divisi:
Deus,

Tenor or bass solo:
cui adstat chorus, chorus Angelorum,

Tenor and Bass voices, divisi:
Deus,

Treble solo:
exaudi preces servorum tuorum,

SATB Choir:
servorum tuorum.

Alleluia

Antiphon, I-cantor, II-tutti:
Alleluia, alleluia, alleluia.

Verse, SATB Choir, tenor solo:
Alleluia, Haec est domus Domini firmites aedificata: bene fundata est supra firmam petram.[38]

Antiphon, congregation, unison choir, soprano descant:
Alleluia, alleluia, alleluia.

The work is divided into three sections, an introduction (Example 5.39), an extended

choral section (Example 5.40), and an Alleluia antiphon with a corresponding verse (Example

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[37] English translation by Theodore Marier.
[38] Third antiphon for the office of second vespers for the Dedication of a Church.

5.41). The first section of the work functions as a prologue in English anticipating the choral "Locus iste." Marier's treatment of this section as an extended introduction to the choral section is perhaps an indication that he composed the *Locus iste* first, a supposition that is reinforced by the fact that he did not provide measure numbers for these first two pages; the numbering of measures begins with the first measure of the choral "Locus iste" section. The introduction is based on Psalm tone 5, and the work opens with an organ sixteenth-note intonation (Example 5.39, mm 1-2) loosely based on the *initium* pattern of that tone. Treble voices in unison begin the English passage of the *Locus iste* text, "This is the handiwork of God," starting on the reciting tone of Psalm tone 5, which Marier used as the basis for the first two pages of the work. The treble voices alternate with the tenor and bass voices to chant the remainder of the English text, around which the organ interjects the same sixteenth-note commentary that opened the work. The independent nature of the organ part is somewhat atypical of Marier's choral-organ works, which predominantly use the organ to double the choral parts and support the singing.

This organ part, while remaining independent of the vocal parts, still provides the harmonic support for the singing of the psalm tone, first in establishing A minor at the entrance of the voices (mm. 2-3), then shifting to F major for the second half of the tone (mm. 4-6), then a further, more extended transition down to D minor with an added seventh for the final termination cadence. The organ part then creates the bridge to the choral entrance by establishing a descending pedal line in four-four time and a dominant tonality to the tonic chord to the choral entrance on the tonic.

The *Locus Iste* (Example 5.40) begins on a large F-major chord in open position, with the voices doubled by the organ (mm. 1-2). The particular chord set to this text is a homage to

Anton Bruckner's (1824-1896) motet on this same text. In Bruckner's setting, the opening chord, though unaccompanied, appears in C major using the same intervals as the chord in Marier's setting. As Marier's choral setting develops using a predominantly homophonic texture, a chant-like countermelody appears in the organ (mm. 4-7, 10), brought forth in the tenor range by the use of a solo stop. The melody appears several different times in the organ part in various transpositions, until it is finally sung in psalm-tone format on the text of the Gradual verse. The chanting of the verse with alternating men and women serves as the conclusion to the middle section of the piece (mm. 66-68).

The third part of the work, the Alleluia, is a Gospel acclamation based on the plainchant *Te Deum*, with some material borrowed from No. 94 in *Hymns, Psalms and Spiritual Canticles*. This version appears with the following modifications: it is pitched a whole step lower than the version set in the hymnal; the accompaniment of the second part of the antiphon was changed to end on E minor rather than A minor as it would have in the original; the verse has a newly composed choral accompaniment, not the *falsobordoni* choral setting found in his original version; and the descant to the final antiphon is newly composed and more extensive than the version in the hymnal. For the choral verse, Marier harmonized the plainchant Psalm tone 4g by placing the melody in the tenor, supported by a four voice choral texture singing a sustained chord progression on the text "alleluia."

This work is significant in Marier's compositional output because it simultaneously resides in all three categories of his chant-influenced liturgical music. It is chant-based because it uses Psalm tone 5 in the introduction, Psalm tone 4g in the Alleluia verse, and the *Te Deum* melody as the basis for the Alleluia; it utilizes chant accompaniment in the organ part that Marier

developed for the various chant sections; and it is chant-influenced in the countermelody that

Marier conceived for the *Locus iste* section. Lastly, though this is predominantly a choral piece,

it also contains music for the congregation in the Alleluia antiphon.

Example 5.39, Theodore Marier, *Locus iste and Alleluia: Introduction*

Transition to D minor

listen to the prayers of your servants.

D minor[7]

a tempo

rit et crescendo

+ Ped f

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Example 5.40, Theodore Marier, *Locus iste and Alleluia: Part II*, mm. 1-12; 63-68

Example 5.41, Theodore Marier, *Locus iste and Alleluia: Part III*, mm. 1-3

Conclusion

The musical examples and analyses presented in this final chapter point to the qualities

and identify the characteristic aspects of Marier's compositional style, a style ultimately defined

by his use of plainchant, which Pius X named the "supreme model for sacred music."[39] Marier's

music stands as evidence of his belief that "the more closely a composition for the church

approaches in its movement, inspiration and savor the Gregorian form, the more sacred and

liturgical it becomes."[40] Marier's music was informed by tradition and practice, and it reflects a

desire to cooperate with the Church's teaching on music in the liturgy. The very plainchant that

was given "pride of place" in the Church also had a similar pride of place in his life and music.

But Marier's compositions raise an important question regarding the meaning behind his use of

plainchant: was Marier's music composed to be a mere imitation of plainchant, or was it

composed as new music with a specific purpose for use in the Church?

Pope John Paul II in his 2003 *Chirograph for the Centenary of the Motu Proprio "Tra le

Sollecitudini" on Sacred Music* addressed this issue with the following: "it is not, of course, a

question of imitating Gregorian chant but rather of ensuring that new compositions are imbued

with the same spirit that inspired and little by little came to shape it. Only an artist who is

profoundly steeped in the *sensus Ecclesiae* can attempt to perceive and express in melody the

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[39] Pius X, motu proprio *Tra le Sollecitudini*, 22 November 1903 in *ASS* 36 (1903/1904) 329-339, 387-395; English translation in http://www.adoremus.org/MotuProprio.html, §3.
[40] *Tra le Sollecitudini*, §3

truth of the Mystery that is celebrated in the Liturgy."[41] Marier's *sensus Ecclesiae* or "awareness of being" in the Church came as the result of his fifty years as Director of Music at St. Paul Church, Cambridge, his formal studies in composition and plainchant, and his pedagogical experience with the Ward Method, the Boston Archdiocesan Choir School, and The Catholic University of America. Familiarity with plainchant and the tradition of the Church as a qualifier for composition was, in fact, a point articulated by Pope Paul VI in 1966 to the *Consilium* tasked with implementing the directives of the Second Vatican Council: "study of the repertory of the past, and especially of Gregorian chant, should be the basis of musical training, even when the ultimate goal is the creation of new compositions."[42]

The majority of Marier's liturgical music was composed for the revised liturgy of Paul VI and the Second Vatican Council. In response to the need for new liturgical music for the reformed liturgy using the vernacular language, Marier drew from the tradition of the past and built upon it. The indispensable requirement of being informed by tradition was affirmed by Pope Benedict XVI in 2006: "an authentic updating of sacred music can take place only in the lineage of the great tradition of the past, of Gregorian chant and sacred polyphony."[43] Benedict XVI provided further reflection on this point in his 2011 *Letter to the Pontifical Institute of Sacred Music:* "The liturgy, and consequently sacred music, lives from a correct and constant relation between healthy 'tradition' and legitimate 'progressio,' keeping very present that these

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[41] Pope John Paul II's 2003 *Chirograph for the Centenary of the Motu Proprio "Tra le sollecitudini" on Sacred Music*, http://www.vatican.va/holy_father/john_paul_ii/letters/2003/documents/hf_jp-ii_let_20031203_musica-sacra_en.html, §12.
[42] Annibale Bugnini, *The Reform of the Liturgy: 1948-1975* (Collegeville: The Liturgical Press, 1990), 908.
[43] Benedict XVI, *Remarks in the Sistine Chapel following a tribute concert to Dominico Bartolucci*, 24 June 2006, http://www.vatican.va/holy_father/benedict_xvi/speeches/2006/june/documents/hf_ben-xvi_spe_20060624_fondazione-bartolucci_en.html.

two concepts – that the conciliar Fathers clearly underscore – integrate mutually because tradition is a living reality that, because of this, includes in itself the principle of development, of progress."[44] In this letter, the Holy Father pointed out that true sacred music must exist between tradition and progress, a connection that, by nature of its foundation and purpose, is contained in Theodore Marier's liturgical music.

Finally, Marier's liturgical music achieved several goals. First, it was created to be in conformity with Church teaching on sacred music and to possess the qualities of sacred music as defined and shaped by the ecclesiastical decrees of the twentieth century. Second, this music filled the need for new liturgical music in the English language and used new liturgical genres that arose in the wake of the Second Vatican Council. This music served the revised liturgy and contributed toward the "fully active and conscious participation" of the faithful. Third, tradition and progress are evident in these compositions. Tradition exists in the sense that it draws on music of the past, and progress is evident in the ways Marier reshaped it to conform to liturgical change. Marier embraced the reformed liturgy in the United States, and his music is witness to how it can be accomplished with dignity, while still reconciling tradition with pastoral necessity.

Lastly, Marier maintained that an influence of plainchant was a foundational element to liturgical music. In his own music, the use of plainchant was not simply a technique or a compositional exercise, but an expression of liturgical spirituality, and a physical manifestation of his personal apostolate as a musician in service to the Church. For Marier, liturgical music was written "to express with all its beauty and subtlety the finest shadings of man's relationship

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[44] Benedict XVI, *Letter to the Pontifical Institute of Sacred Music*, 13 May 2011, http://www.vatican.va/holy_father/benedict_xvi/letters/2011/documents/hf_ben-xvi_let_20110513_musica-sacra_en.html.

to God. It must send to the heavens on waves of sound all the praise and gratitude, hopes and

petitions of mankind. It must be music written for God."[45]

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[45] Theodore Marier, "Polyphony: Old and New," *Music in Catholic Worship: An Explanation and Demonstration*, The Gregorian Institute of Guam, the Church Music Association of America and The Centre for Ward Method Studies at The Catholic University of America, LP (1957, Reproduced 2001).

Appendix A

Chant-inspired Compositions of Theodore Marier

Sources and Abbreviations:

Pius X Hymnal (PXH)

Cantus Populi (CP)

Hymns Psalms and Spiritual Canticles (HPSC)

Unpublished Manuscripts (UpM)

Theodore Marier (TM)

Chant-based Compositions

TITLE	GENRE	SCORING	SOURCE
And Forgive Our Sins, O God, with *Psalm 24* Antiphon: TM, verses: Tone 4a, TM Harm.	Antiphon (Introit)	SATB, cong.	CP-25
As the Deer Longs, with *Psalm 22* Antiphon: TM, verses: Tone 2	Antiphon (communion)	SATB, cong.	CP-136
Be Attentive, O Lord, with *Psalm 26* Antiphon: TM, verses: Tone 4g	Antiphon (Offertory)	SATB, cong.	CP-133
Behold, the Lord Will Come with Power *Puer Natus,* adpt. TM	Antiphon	Unison chant, organ	HPSC-512
Behold the Wood of the Cross Good Friday: for the Showing of the Cross	Good Friday Antiphon	Unison chant	HPSC-530
Blessed Be the Lord, the God of Israel: Canticle of Zechariah Antiphons (A,B,C,D,E,F), verses: Tone 1g Solm.	Canticle	Unison chant, organ	HPSC-487
Bless the Lord, O My Soul, with *Psalm 102* Antiphon: TM, verses: Tone 7d	Antiphon (Communion)	SATB, cong.	CP-138
Christ Became Obedient for Us Gospel Acclamation for Passion Sunday and Holy Week Antiphon: TM, verses: Tone 2	Gospel Acclamation	Unison chant, organ	HPSC-519, 528
Drop Down Dew Antiphon: TM, Verses: Tone 1, TM Harm.	Antiphon (Intr. Advent IV)	SATB, cong.	CP-74
Glory to God in the Highest (Psalm tone setting) Antiphon: TM, verses: Tone 8G	Mass Ordinary	SATB, cong. organ	HPSC-49

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TITLE	GENRE	SCORING	SOURCE
Gospel Acclamations: Advent: Antiphon: TM, verse: Tone 4g Christmastide: Ant: TM, verse: Tone 5 Lent I: Antiphon: TM, verse: Tone 7c Lent II: Antiphon: TM, verse: Tone 2 Lent III: Antiphon: TM, verse: T. Per. Lent IV: Antiphon: TM, verse: Tone 4g Lenten Feasts/Solemnities: Ant.: TM, Tone 4g Sundays of the Year I: Ant.: TM, verse: Tone 5 Sundays of the Year II: Ant.: TM, verse: Tone 8G Proper of the Year: Ant. *Te Deum,* verse: Tone 4g	Gospel Acclamation	SATB, cong. organ	HPSC-85-94, 95A-95B
Gregorian Chants: Two Suites *Suite I: Hymns to the Blessed Sacrament* *Suite II: Hymns to the Blessed Virgin Mary*	Organ work	Organ	McLaughlin & Reilly 1947
How Blessed Are They, with *Psalm 118* Ant: TM, using *Gaudeamus,* verses: Tone 1g	Antiphon (Offertory)	SATB cong.	CP-132
Let My Prayer, O Lord, with *Psalm 140* Ant: TM using *In paradisum,* verses: Tone 8G	Antiphon (Offertory)	SATB, cong.	CP-130
Locus iste and *Alleluia* Use of Tone 5 and *Te Deum*	Gradual and Alleluia	SATB, organ	UpM
Lord, You Have Dismissed Your Servant in Peace: Canticle of Simeon Ant: TM, verses: Tone 3b	Canticle	Unison chant, organ	HPSC-508
Morning Prayer Invitatory and *Psalm 95* Antiphons (A,B,C,D,E,F), verses: Tone 4g	Invitatory	Unison chant, organ	HPSC-479-480
Morning Prayer Responsory Antiphon: TM	Responsory	Unison chant, organ	HPSC-486
O Come, O Come, Emmanuel *Veni Emmanuel* Mode 1 Acc: TM, Setting verse 6: TM	Hymn, choral verses	Unison chant, SATB, organ	HPSC-236-236A
O My People :Lamentation for Good Friday Antiphon: TM, verses: Tone 1g	Antiphon	Unison chant	HPSC-531
O Redeemer, Receive the Song Antiphon: TM, verses: Tone 1D	Hymn	Unison chant, organ	HPSC-525
Psalter (Responsorial Psalms for Sunday Mass, Principal Feasts/Solemnities) *Psalm 1:* Ant. TM, verses: Tone 8G *Psalm 4:* Ant. TM, verses: Tone 2 *Psalm 4* and *134* (Night Prayer), TM, verses: Tone 5	Responsorial Psalms	Unison chant, SATB, organ	HPSC- 363 364 505

TITLE	GENRE	SCORING	SOURCE
Psalm 8: Ant. TM, verses: Tone 5			365
Psalm 13: Ant. TM, verses: Tone 6			366
Psalm 15: Ant. TM, verses: Tone 6			367
Psalm 16: Ant. (A,B): TM, verses: Tone 6			368
Psalm 17: Ant. TM, verses: Tonus Per.			369
Psalm 18: Ant. TM, verses: Tone 7c			370
Psalm 19 (II): Ant. (A,B): TM, verses: Tonus Per.			372 373
Psalm 19 (III): Ant. (A,B): TM, verses: Tone 5			374, 518
Psalm 22 (I): Ant. TM, verses: Grad. Simplex			375
Psalm 22 (II): Ant. TM, verses: Tone 3a			376
Psalm 23 (I): Ant. (A,B) TM, verses: Tone 2			494
Psalm 23 (Evening Prayer): Ant. TM: verses: Tone 4E			379
Psalm 24 (I): Ant. (A,B) TM, verses: Tonus Per.			380
Psalm 24 (II): Ant. TM, verses: Tone 5			381
Psalm 25 (I): Ant. (A,B), verses: Tone 3a			382
Psalm 25 (II): Ant. TM, verses: Tone 3b			383
Psalm 25 (III): Ant. TM, verses: Tone 4g			384
Psalm 27 (I): Ant. (A,B,C) TM, verses: Tone 4g			385
Psalm 27 (II): Ant. and verses: *Grad. Simplex,* adpt. TM			387
Psalm 30: Ant. TM, verses: Tone 6			388
Psalm 31: Ant. (B), TM, verses: Tone 4g			389
Psalm 32: Ant. (A,B), TM, verses: Tone 6			390
Psalm 33: Ant. (A,B), TM, verses: Tone 7a			391
Psalm 34 (I): Ant. (A,B), TM, verses: Tone 1g			392
Psalm 34 (II): Ant. (A,B), TM, verses: Tone 4g			393
Psalm 34 (III): Ant. TM, verses: Tone 7c			394
Psalm 40: Ant. (A,B), TM, verses: Tone 4g			395
Psalm 41: Ant. TM, verses: Tonus Per.			396
Psalm 42-43: Ant. TM, verses: Tone 6			397
Psalm 45: Ant. (AB), TM, verses: Tone 6			398
Psalm 47: Ant. TM, verses: Tone 5			399
Psalm 50: Ant. TM, verses: Tone 1g			400
Psalm 51 (I): Ant. TM, verses: Tone 3a, alt. Choir Verse: Palestrina			401
Psalm 51 (II): Ant. (A,B), TM, verses: Tone 3a			402
Psalm 54: Ant. TM, verses: Tone 8G			403
Psalm 62: Ant. TM, verses: *Grad. Simplex*			404
Psalm 63: Ant. TM, verses: Tone 2			482
Psalm 63 (Morning Prayer): Ant. TM, verses: Tone 5			405

TITLE	GENRE	SCORING	SOURCE
Psalm 65: Ant. TM, verses: Tone 3a			406
Psalm 66: Ant. TM, verses: Tone 8G			407
Psalm 67: Ant. (A,B), TM, verses: Tone 5			408
Psalm 68: Ant. TM, verses: Tone 5			409
Psalm 69: Ant. (A,B), TM, verses: Tonus Per.			410
Psalm 71: Ant. (A,B), TM, verses: Tone 2			411
Psalm 72: Ant. (A,B), TM, verses: Tone 7a			412
Psalm 78 (I): Ant. TM, verses: Tone 7c			413
Psalm 78 (II): Ant. TM, verses: Tone 2			414
Psalm 80 (I): Ant. TM, verses: Grad. Simplex			415
Psalm 80 (II): Ant. TM, verses: Tone 2			416
Psalm 81: Ant. TM, verses: Tone 5			417
Psalm 84 (I): Ant. TM, verses: Tone 5			418
Psalm 84 (II): Ant. TM, verses: Tone 5			419
Psalm 85: Ant. 1: *Rorate Caeli,* adpt. TM, Ant. 2, TM, verses: Tone 1D			420
Psalm 86: Ant. TM, verses: Tone 3a			421
Psalm 89: Ant. (A,B), TM, verses: Tone 5			422
Psalm 90: Ant. (A,B,C), TM, verses: Tone 4g			423
Psalm 91: Ant. (A,B), TM, verses: Tone 4g			504
Psalm 91 (Night Prayer): Ant. TM, verses: Tone 8G			424
Psalm 92: Ant. TM, verses: Tone 7a			426
Psalm 95: Ant. (A,B), TM, verses: Tone 1g			427
Psalm 96 (I): Ant. (A,B), TM, verses: Tone 7a			428
Psalm 96 (II): Ant. (A,B), TM, verses: Tone 7a			430
Psalm 96 (IV): verses: *Grad. Simplex,* adpt. TM			431
Psalm 97: Ant. (A,B,C), TM, verses: Tone 7c			433
Psalm 98 (II): Ant. (A,B), TM, verses: Tone 8G			434
Psalm 98 (III): verses: *Graduale Simplex*			435
Psalm 100: Ant. (A,B), TM, verses: Tone 8G			436
Psalm 103 (I): Ant. (A,B), TM, verses: Tone 7d			437
Psalm 103 (II): Ant. TM, verses: Tonus Per.			438
Psalm 104 (I): Ant. TM, verses: Tone 7a			439
Psalm 104 (II): Ant. (A,B), TM, verses: Tone 7a			440
Psalm 107: Ant. TM, verses: Tone 6			441
Psalm 110: Ant. T, verses: *Ant. Romanum,* adt. TM			442
Psalm 112: Ant. (A,B,C), TM, verses: Tone 6			443
Psalm 113: Ant. (A,B,C), TM, verses: Tone 4g			444
Psalm 116 (I): Ant. (B), TM, verses: Tone 7a			445
Psalm 116 (II): Ant. (A,B), TM, verses: Tone 1D			446
Psalm 117 (I): Ant. TM, verses: Tone 1g			450

TITLE	GENRE	SCORING	SOURCE
Psalm 118 (I): Ant. (B,C,D), TM, verses: Tone 5			452
Psalm 119 (I): Ant. TM, verses: Tone 1g			453
Psalm 119 (II): Ant. TM, verses: Tone 1g			454
Psalm 121: Ant. TM, verses: Tone 1D			455
Psalm 122: Ant. TM, verses: Tone 5			456
Psalm 123: Ant. TM, verses: Tone 2			457
Psalm 124: Ant. TM, verses: Tone 2			458
Psalm 126: Ant. (A,B), TM, verses: Tone 6			459
Psalm 128: Ant. (A,B), TM, verses: Tone 7d			460
Psalm 130: Ant. (A,B), TM, verses: Tonus Per.			461
Psalm 131: Ant. TM, verses: *Graduale Simplex*			462
Psalm 132: Ant. (A,B), TM, verses: Tone 7c			465
Psalm 137: Ant. TM, verses: Tone 3b			466
Psalm 138 (I): Ant. (A,B) TM, verses: Tone 8G			467
Psalm 138 (II): Ant. (A,B) TM, verses: Tone 8G			468
Psalm 139: Ant. (A,B) TM, verses: Tone 8G			493
Psalm 141 (Evening Prayer): Ant. TM, verses; Tonus Per.			469
Psalm 145 (I): Ant. (A,B) TM, verses: *Graduale Simplex*			470
Psalm 145 (II): Ant. (A,B) TM, verses: Tone 7d			471
Psalm 146: Ant. (A,B,C) TM, verses: Tone 5			472
Psalm 147 (I): Ant. (A,B) TM, verses: Tone 8G			473
Psalm 147 (II): Ant. TM, verses: Tone 5			480
Psalm 149 (Morning Prayer): Ant. TM, verses: Tone 3a			474
Exodus 15: Ant. TM, verses: Tone 7c			475
Daniel 3: Ant. TM, verses: *Graduale Simplex*			483
Daniel 3 (Morning Prayer): Ant. TM, verses: Tone 8G			476
Isaiah 12: Ant. (A,B) TM, verses: Tone 3a			477
Luke 1: Ant. TM, verses: Tone 8 Solemn			
Sing With Joy to the Lord, with *Psalm 99* Antiphon: TM, Verses: Tone 8G, TM Harm.	Antiphon (Introit)	SATB, cong.	CP-27
Springs of Water, Bless the Lord Antiphon: TM, verses: Tone 7a	Antiphon	Unison chant, organ	HPSC-307
To Do Your Will, My God, with *Psalm 39* Antiphon: TM, verses: Tone 6	Antiphon (Offertory)	SATB, cong.	CP-134
To You Do I Lift Up My Soul, with *Psalm 24* Antiphon: TM, verses, Tone 3a	Antiphon (Offertory)	SATB, cong.	CP-131
Where Abideth Charity and Love (Ubi Caritas) Antiphon: TM, using *In paradisum*	Antiphon (Holy	SATB, cong.	CP-48 HPSC-351

TITLE	GENRE	SCORING	SOURCE
Verses: Tone 6, TM Harm.	Thursday)		
You Are God: We Praise You (Te Deum) Antiphon and Verses: *Te Deum,* adp. TM	Hymn	SATB, organ, cong.	HPSC-361
You Open Your Hand, with *Psalm 83* Antiphon: TM, verses: Tone 5	Antiphon (Communion)	SATB, cong.	CP-137

Chant-influenced Compositions: Works not based on existing chant

TITLE	GENRE	SCORING	SOURCE
Acclamations to Christ the King	Motet	SATB, organ	UpM
Blessed be God: Divine Praises	Litany	Cong, cantor, organ	HPSC-122
Faithful Cross Antiphon for Good Friday	Antiphon	SATB	HPSC-532
Glory to God in the Highest	Mass Ordinary	SATB, cong. organ	HPSC-49A
Jesu corona Virginum	Motet	SSA, organ	UpM
Litany of the Saints	Litany	Unison chant	HPSC-535
Luke 1: Magnificat, Antiphon and Verses: TM	Canticle	SATB, cong. organ	HPSC-477A
Mass for Advent and Lent (Missa Brevis) *Kyrie, Credo, Sanctus, Pater, Agnus* (In English)	Mass Ordinary	SATB, celebrant cong. organ	UpM, HPSC 40-42
Missa Emmanuel *Kyrie, Credo, Sanctus, Pater, Agnus*	Mass Ordinary	SSA, organ	UpM
Night Prayer (Office of Compline) Opening Invocation Penitential Rite Blessing and Conclusion	Divine Office	Unison chant, organ	HPSC-500, 501, 510
Now, Master, You Can Dismiss Your Servant in Peace Ant: TM, verses: Tone 3a	Canticle	Unison chant, organ	HPSC-513
The Order of Mass in English Entrance Rite Penitential Rite	Mass Ordinary	SATB, celebrant, cong.	HPSC 1-36, 598

TITLE	GENRE	SCORING	SOURCE
Profession of Faith Prayer of the Faithful Liturgy of the Eucharist dialogues/acclamations Concluding Rites		organ	
The Psalter *Psalm 136* (I): Ant. and verses: TM *Psalm 136* (II): Ant. and verses: TM	Psalter	SATB, cong. organ	HPSC-463 HPSC-464
Rite of Christian Burial Saints of God (Entrance Rite) Eternal Rest (Entrance Rite) Gospel Acclamation May Eternal Rest (Communion) I Believe That My Redeemer Lives (Responsory) Invocations of the Litany May the Angels (Recessional)	Mass Antiphons	Unison chant, organ	HPSC-539 541 542 544 546 547 549
Rite of Ordination of Deacons and Priests Antiphons for the Investiture and Sign of Peace	Antiphons	Unison chant, organ	HPSC-550
Service of Light (Evening Prayer) Invitatory Preface of Thanksgiving for Light Responses Intercessions	Divine Office	Unison chant, organ	HPSC-490, 492, 496

Chant Accompaniments and Harmonization

TITLE	GENRE	SCORING	SOURCE
A Boy is Born in Bethlehem *Puer natus in Bethlehem,* Mode 1	Hymn	Unison chant, organ	CP-81 HPSC-99
Adoremus in Aeternum Mode 5	Antiphon	Unison chant, organ	CP-50
Alleluia (Easter Vigil) Mode 8G	Gospel Acclamation	Unison chant, organ	HPSC-534
Alleluia, Veni Sancte Spiritus Pentecost Sunday	Gospel Acclamation	Unison chant, organ	HPSC-595
Asperges me Mode 7	Antiphon	Unison chant, organ	CP-105
At the Cross Her Station Keeping (Stabat Mater) Mode 6	Sequence	SATB, organ	CP-89 HPSC-115
Ave Maria, Mode 1	Hymn	Unison chant, organ	CP-59 HPSC-117
Ave verum, Mode 6	Hymn	Unison	HPSC-118

TITLE	GENRE	SCORING	SOURCE
		chant, organ	
Cantus in Ordine Missae (Mass in Latin) Organ accompaniments: TM Ritus Initales Ritum Paenitentialem *Kyrie* XI, *Gloria de Angelis* Ad Liturgiam Verbi – responses *Credo* III Liturgia Eucharistica – responses *Sanctus* XIII, Mortem tuam, Amen Pater Noster *Agnus Dei* X *Cum jubilo* Ritus Conclusionis – responses *Kyrie* XVI, *Gloria* XV, *Sanctus* XVIII, Agnus XVIII, *Kyrie* XVII, *Sanctus* XVII, Agnus XVII	Mass Ordinary	Unison chant, organ	HPSC-50-82
Christ, Lord of Glory *Christus Rex,* Ambrosian Chant	Litany	Unison chant, organ	CP-3 HPSC-129
Come, Holy Spirit, Ever One *Nunc, sancte nobis,* Ambrosian Chant	Hymn	Unison chant, organ	HPSC-136
Cor Jesu Mode 1	Antiphon	Unison chant, organ	CP-53
Credo (Psalm Tone) Tone 8G	Mass Ordinary	Unison chant, organ	CP-120
Credo I Mode IV	Mass Ordinary	Unison chant, organ	CP-121
Credo III Mode V	Mass Ordinary	Unison chant, organ	CP-122
Gloria (Ambrosian)	Mass Ordinary	Unison chant, organ	CP-123
Dear Maker of the Starry Skies *Creator alme siderum,* Mode 4	Hymn	Unison chant, organ	CP-77 HPSC-147
The Divine Praises (Tone 3a), TM Harm.	Litany	SATB, cong.	CP-4
Ecce panis Angelorum (*Lauda Sion*) Mode 7	Sequence (excerpt)	Unison chant, organ	HPSC-150
Gloria VIII *(De Angelis)* Mode V	Mass Ordinary	Unison chant, organ	CP-116
Gloria XV *(Dominator Deus)* Mode IV	Mass Ordinary	Unison chant, organ	CP-117
Gloria (Ambrosian)	Mass Ordinary	Unison chant, organ	CP-118
Gloria (Psalm Tone) Tone 4g	Mass Ordinary	Unison chant, organ	CP-119
Gospel Acclamations	Gospel	SATB,	HPSC-91,

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TITLE	GENRE	SCORING	SOURCE
Eastertide Sundays: Ant: Monk, verse: Tone 5 Season of the Year: Ant: Gregorian, verse: Tone 6 *Alleluia,* Mode 2 *Alleluia,* Mode 4 *Alleluia,* Mode 8	Acclamations	cong., organ	95, 96-98
Godhead Here in Hiding *Adoro te,* Mode 5	Hymn	Unison chant, organ	CP-36 HPSC-164
Gracious Is the Lord and Just, with *Psalm 115* Antiphon: J. Phillips, Verses: Tone 7a, TM Harm.	Antiphon (Offertory)	SATB, cong.	CP-35
Hail, O Holy Queen! Salve Regina Mode 5	Marian Antiphon	Unison chant, organ	CP-69 HPSC-171
Hail Mary, Queen of Heav'n *Ave Regina caelorum* Mode 6	Marian Antiphon	Unison chant, organ	CP-126 HPSC-172
Holy Spirit, Come and Shine Sequence for Pentecost – *Veni sancte Spiritus* Mode 1	Sequence	Unison chant, organ	HPSC-187
Hosanna Filio David	Antiphon	Unison chant, organ	HPSC-517
I Will Go Into the Altar of God, with *Psalm 42* Antiphon: J. Phillips, Verses: Tone 5, TM Harm.	Antiphon (Introit)	SATB, cong.	CP-26
Loving Mother of Our Savior *Alma Redemptoris Mater* Mode 5	Marian Antiphon	Unison chant, organ	CP-125 HPSC-219
Mary, Queen of Heav'n *Regina Caeli, Laetare* Mode 6	Marian Antiphon	Unison chant, organ	CP-68 HPSC-220
Mass I *(Lux et origo)* *Kyrie* (Mode VIII) *Gloria* (Mode IV) *Sanctus* (Mode IV) *Agnus Dei* (Mode IV) *Ite, missa est* (Mode VIII)	Mass Ordinary	Unison chant, organ	CP-108
Mass IV *(Cunctipotens Genitor Deus)* *Kyrie* (Mode I) *Sanctus* (Mode VIII) *Agnus Dei* (Mode VI) *Ite, missa est* (Mode I)	Mass Ordinary	Unison chant, organ	CP-109
Mass IX *(Cum jubilo)* *Kyrie* (Mode I) *Sanctus* (Mode V) *Agnus Dei* (Mode V) *Ite, missa est* (Mode I)	Mass Ordinary	Unison chant, organ	CP-110
Mass X *(Alme Pater)*	Mass	Unison	CP-111

TITLE	GENRE	SCORING	SOURCE
Kyrie (Mode I) *Sanctus* (Mode IV) *Agnus Dei* (Mode IV) *Ite, missa est* (Mode I)	Ordinary	chant, organ	
Mass XI *(Orbis factor)* *Kyrie* (Mode I) *Sanctus* (Mode II) *Agnus Dei* (Mode I) *Ite, missa est* (Mode I)	Mass Ordinary	Unison chant, organ	CP-112
Mass XVI *(A Chant Mass for the People)* *Kyrie* (Mode III) *Sanctus* (Mode II) *Agnus Dei* (Mode I) *Ite, missa est* (Mode IV)	Mass Ordinary	Unison chant, organ	CP-113
Mass XVII *(On Sundays in Advent and Lent)* *Kyrie* (Mode VI) *Sanctus* (Mode V) *Agnus Dei* (Mode V)	Mass Ordinary	Unison chant, organ	CP-114
Mass XVIII *(Deus Genitor alme)* *Kyrie* (Mode IV) *Sanctus* (-) *Agnus Dei* (-) *Ite, missa est* (-)	Mass Ordinary	Unison chant, organ	CP-115
My God, My God, O Hear My Plea *Aurora caelum* Mode 8	Hymn	Unison chant, organ	HPSC-225
Now My Tongue the Myst'ry Telling / Therefore, We Before Him Bending *Pange lingua* Mode 3	Benediction Hymn	Unison chant, organ	HPSC-228
Now with the Fast Departing Light / *All Praise to You, O God, This Night* *Te lucis ante terminum,* Mode 8	Hymn	Unison chant, organ	HPSC-502, 503
Nunc Dimittis: Canticle of Simeon Antiphon: Gregorian Chant, verse: Tone 8G	Canticle	Unison chant, organ	HPSC-514
O Come, O Come Emmanuel Mode 1	Hymn	Unison chant, organ	CP-78 HPSC-236
O God of Light *Te Lucis ante terminum* Mode 8	Hymn	Unison chant, organ	HPSC-240, 481
O Jesus, in Thy Heart Divine *Jesu dulcis memoria* Mode 1	Hymn	Unison chant, organ	HPSC-247
O Lord, Incline Thine Ear *Attende Domine*	Hymn	Unison chant, organ	CP-51 HPSC-250

TITLE	GENRE	SCORING	SOURCE
Mode 5			
O Lord, Make Haste to Hear My Cry *Jesu dulcis memoria* Mode 1	Hymn	Unison chant, organ	HPSC-251
O Radiant Light *Te lucis ante terminum*	Hymn	Unison chant, organ	HPSC-491
O Salutaris Hostia *Jesu dulcis memoria* Mode 4	Benediction Hymn	Unison chant, organ	CP-56
O Saving Victim / O Salutaris Hostia *Creator alme siderum* Mode 4	Benediction Hymn	Unison chant, organ	HPSC-260
O Splendor of Eternal Light *Lucis Creator optime* Mode 8	Evening Hymn	Unison chant, organ	HPSC-262
O Son of Justice, Fill Our Hearts *A solis ortus cardine* Mode 3	Morning Hymn	Unison chant, organ	HPSC-264
O Taste and See, with *Psalm 33* Antiphon: J. Phillips, Verses: Tone 1f, TM Harm.	Antiphon (Communio)	SATB, cong.	CP-42
Of the Father's Love Begotten *Divinum mysterium* Mode 5	Hymn	Unison chant, organ	HPSC-269
Pange Lingua – Tantum Ergo Sacramentum Mode 3	Benediction Hymn	Unison chant, organ	HPSC-275
The Psalter (Responsorial Psalms for Sunday Mass, Principal Feasts/Solemnities) *Psalm 23* (III): Ant. *Dominus Pascit Me,* verses: Tone 6 *Psalm 93:* Ant. *Christus Vincit* – Ambrosian Chant, verses: Tone 4g *Psalm 110:* Ant. *Dixit Dominus Meo,* verses, Tone 8G *Psalm 117* (II): Ant. Gregorian Chant, verses: Tone 6 *Psalm 117* (III): Ant. Gregorian Chant (A,B), verses: tone 5 *Psalm 117* (IV): Ant. Gregorian Chant (A: *Rorate caeli*, B: *Cor Jesu sancratissimum*), verses: Tone 1D			HPSC-378 HPSC-425 HPSC-551 HPSC-447 HPSC-448 HPSC-449

TITLE	GENRE	SCORING	SOURCE
The Lord's Prayer	Lord's Prayer	Unison chant, organ	HPSC-497
Repleatur (for Choir Investiture)	Antiphon	Unison chant, SATB, organ	HPSC-554
Requiem Mass Antiphons Introit and *Kyrie* *Lux aeterna* (with Psalm 23) *In paradisum*	Mass Antiphons, Ordinary	Unison chant, organ	CP-124 HPSC- 540 545 548
Rorate Caeli Mode 1	Antiphon	Unison, cong.	CP-52
Soul of Christ (Anima Christi) Tone 2, TM Harm.	Hymn	SATB, cong.	CP-46 HPSC-304
Sub tuum praesidium Mode 7	Hymn	Unison chant, organ	CP-60
Tantum ergo Mode 5, Mode 3	Benediction Hymn	Unison chant, organ	CP-57 CP-58
Veni Creator Spiritus Mode 8	Hymn	Unison chant, organ	CP-101 HPSC-340
Veni Sancte Spiritus Mode 1 NB: Different harmonization and key than *Holy Spirit, Come and Shine* HPSC-187	Sequence Pentecost	Unison chant, organ	HPSC-341
Victimae Paschali Laudes Mode 1	Sequence Easter	Unison chant, organ	HPSC-342
Vidi Aquam Mode VIII	Antiphon	Unison chant, organ	CP-106
We Praise You, Father, for Your Gift *Te lucis ante terminum* Mode 8 NB: Same harmonization as *O God of Light,* HPSC-240	Hymn	Unison chant, organ	HPSC-348
Ye Sons and Daughters of the Lord *O filii et filiae* Mode 2	Hymn	Unison chant, organ	CP-98 HPSC-358

Appendix B

Acceptance Speech for the Terence Cardinal Cooke Memorial Award

from the New York School of Liturgical Music

Theodore Marier

9 June 1985

It is with a feeling of real pride, coupled with a generous portion of humility, that I accept the honor you have paid me here tonight by presenting me with the Terence Cardinal Cooke Memorial Award for distinguished service to the cause of liturgical music. I am happy indeed to be identified in this way with this remarkable church leader, the recently deceased Cardinal Archbishop of New York, for his enthusiastic support of this school of liturgical music which he founded, whose 10th commencement we are gathered here tonight to celebrate, and for his deep conviction about the meaning and purpose of music in the context of the Church's liturgy.

I would like to offer my sincere congratulations, as guests, relatives and friends of the graduates do here tonight, to the graduates who have successfully completed the required courses attesting to their competence and readiness to serve the Church in the years ahead. The Church needs your competence and dedication desperately. It is a confused world that you will inhabit, musically and theologically. The church music world that you are entering is one ranging from the austere to the bizarre. It will not always be easy for you to make your way through the mindless jungles of musical and liturgical diversity. If, however, you are convinced that your purpose is to serve a praying church, you will find your way. Just how this praying church will

respond to your musical ministrations only time and persistent effort will determine. May God bless your work on behalf of his people.

It has been said that I am one of the few Roman Catholic church musicians to make a successful transition from the old order to the new, that is, one who was able to cope with the myriad problems that this transition gave rise to. I am reluctant to agree with this statement because in so doing, many, not just a few of my acquaintances, and I am sure of yours, too, in the field of church music would be left out who are still out there, and have been for years, struggling with musical survival in spite of the storms of change occasioned by the transition from the old to the new orders. Many of these brave souls are known and even more of them are unknown who have given their professional lives to our common cause and have managed to survive because of their tenacious hold on the conviction that only music of high quality is appropriate and valid for the praying church, a conviction that is constantly being challenged in the general disorder of our times.

For some of the musicians among you who were not involved in the Roman Rite, this matter of the transition from the old order to the new in the mid-twentieth century is only vaguely understood or known perhaps from reading about it in music journals or hearing about it from disenchanted old timers. For those of us who lived through the transition it was indeed a searing reality at times and at other times a period of deep satisfaction.

I would like to take a few moments tonight to reflect on this transition and perhaps offer you some insights for a better understanding of how we arrived in the church music arena that we know today.

I would place the beginning of the changes at about the mid-40's immediately following World War II, about the time of the issuance of the papal encyclical "Mediator Dei." As an aside, I suggest that papal encyclicals are issued when there are signs of trouble brewing and the Holy Father hopes to correct problems by instructing the faithful how to cope with these problems. If there were no problems that needed correction, liturgical or otherwise, there would be no need of encyclicals. In the mid-40's there were signs of troubles. In the distance, one could hear the muffled drums of unrest. Some articulate church-oriented people were beginning to grumble, to hint at dissatisfaction with the old liturgical order, and were daring to explore the possibility of changing it. The drum beat grew louder and like a great crescendo it reached its fortissimo peak of intensity at the time of the Second Vatican Council. The twenty years that followed that council in some ways seemed like a reign of musical terror, and there were many who did not survive it. The intensity of the drum beat seems to be abating now, and we are hoping for the synthesis, a period of relative peace should follow. During those days when the storms of change were at their peak, my wife used to console me with an old axiom that she picked up somewhere as an answer to the what-do-we do-now question. It went something like this: "the pendulum doth swing from the liberals to the conservatives, the conservatives to the liberals!" There was some element of healing in that axiom.

So the survivors were sustained by their belief that to place one's talent at the service of the Church is what one must do even if at times this meant tolerating or even yielding to the demands of way-out musical or liturgical experimentations.

Let me trace briefly some of the signs of the old order, those legal and musical structures that gave direction to our efforts in those days and you will better understand the difficulties that conscientious church musicians faced in the period of transition from the old order to the new.

Remember first that 50 years ago, the time when I first entered the church music scene, the official language of the liturgy was Latin. All the texts of the Mass, the Divine Office, even private devotions like the Benediction of the Blessed Sacrament, were either said or sung in the Latin language. The average musician was involved in providing music for the High Mass, which required the presence of three priests. The music for this service had to be sung in Latin. The use of the vernacular was forbidden. By and large, this restriction was generally adhered to. The priest celebrant sang all of the parts of the Mass that were assigned to him. He did not depute this responsibility to others. The responses were sung by the choir in the gallery. The people in the pews were silent. I mean silent! During those years the organ was the only musical instrument that could be heard in churches. The Viennese tradition of using an orchestra to accompany the singing of the choir was frowned on by most liturgists and musicians whose mind-set had been solidly formed by the St. Pius Tenth "Motu Proprio."

The three elements of the liturgy that concerned us most, like three pillars of strength holding up the structure of church music for us were: for music, Gregorian Chant and so-called sacred polyphony; for the ritual, the Tridentine Mass; for security, the church law regarding music as expressed in the "Motu Proprio" of St. Pius Tenth, the "Divini Cultus" of Pius XIth, and the "Mediator Dei"of Pius XIIth. These papal instructions were like Michelin Guides, so to speak, for all of our church music excursions. We had musical journals and summer schools of church music where one could learn the law and its proper interpretation and implementation.

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All orthodox musicians in the Roman Church submitted to the same formation and those of good conscience abided by the rules they had learned.

Furthermore, in order to be sure that the law was observed and properly implemented, we had so-called White Lists of approved music and Black Lists of disapproved music. When I worked in the publishing business during those times everything we published had to be submitted to the diocesan music authority for approval so that the Nihil Obstat could be added to the first page of music, like a copyright notice. Of course, the real hot items like the Old St. Basil Hymnal were on the Black List, much the way Gregorian Chant is considered to be today.

The norm for making a musical judgment about the propriety of a given musical composition was the distinction that was made between sacred and secular music, between music for entertainment versus music for meditation. Music that had even vaguely reflected the music of the theater was forbidden. I remember well the battles that raged orally and in print over the use of the Wedding March from Wagner's Lohengrin. Obviously, this composition headed the Black List in spite of protestations by the mothers of brides who pleaded for us to make an exception in the case of their daughters' wedding. Even Schubert's "Ave Maria" was on the Black List. Many other banned compositions of those days later found their way into the common approved repertory of music for choirs and soloists.

In the old order, we lived with the five-sectional Mass settings in Latin of the *Kyrie* (the only non-Latin composition allowed), *Gloria*, *Credo*, *Sanctus-Benedictus*, and the *Agnus Dei*. Thousands of settings were published and listed on the White or Black lists according to the whim of the St. Gregory Society which passed on such matters. The Propers were either chanted in Gregorian settings or on simpler formulae.

The use of vernacular hymns, that is for us English, was allowed only at the so-called Low Mass, as Mass recited by the priest with his back to the congregation and the responses made by the altar boy. The musician remained in the choir lofts playing or singing whatever seemed appropriate. (See the White List).

So narrow were our sights and so limited our expectations that when the winds of change began to speed up we did not know which way to turn. I remember our first ecumenical service in the early 60's. My musical dog collar was so tightened by restrictions that when we were required to sing all together A Mighty Fortress is Our God, I almost choked.

Then came the cataclysm. The drum beat of discontent reached its climactic point and the old order was out. You will remember that the old order included the Tridentine Mass (although this is making a come-back), Gregorian Chant, Latin, and the legalistic encyclicals. Moreover, silent congregations had to be awakened. The lid was off and musicians were left stranded.

The most significant change was that of language. Musicians were expected to produce music overnight for the sung liturgy only with English words. Latin was, and in some areas still is, on the Black List, like Gregorian Chant. But there was no repertory of music with English texts available except the hymns that had developed at private devotions, and these could hardly suffice for the requirements of the new vernacular liturgy. Ah, what sweet nostalgia is awakened at the mention of Mother, at Your Feet is Kneeling, Good Night, Sweet Jesus, Bring Flowers of the Fairest, and those gems whose memory shall never be erased: O Mother, I could Weep for Mirth and Only a Veil Twixt Thee and Me.

Our only salvation then was to explore the great repertory of music already available in the repertory of the Church of England. And these we did. After all, we could not sing Only a veil Twixt Thee and Me, every Sunday.

Soon another explosion. The Tridentine Mass was banned and with it the translations that had been improvised for the benefit of the faithful. The new Pauline Rite was "in." We were stunned again having to provide music for a new ritual that included a Penitential Rite, Responsorial Psalm, Gospel Acclamation, Alleluia Refrains, Prayers of the Faithful and the abandonment of the five-section Mass settings because the congregations had to take art in the Holy, Holy, Holy, the principal acclamation of the Mass. These were totally new areas of musical exploration.

The old order was out. The new order is in. Enter Father Gelineau, Lucien Deiss, Vermulst, and the others who took over to fill the void created by the sudden change from old to the new order. The White Lists of the old order became the Black Lists of the new, lists that though unpublished are none-the-less woven deeply into the fabric of the thinking of many contemporary liturgists and musicians. Latin? Out! Gregorian Chant? Out! This in spite of the fact that the Second Vatican Council ruled that Gregorian Chant is to be given "pride of place" in the liturgical offices. Tridentine Mass? Out! Legal restrictions governing the choice of music? Out! Traditional Mass settings – even with English texts? Out! Any instrument other than the organ? In, especially guitars! Very much "in" also today is the style of music that was found in the Old St. Basil Hymnal, of course refined with guitar chords and new texts, but the same sentimental ballad style that was frowned on in the old order. One of the great plusses that came with the change from the old to the new is that the whole world of music is now available to us if

we have the proper resources to perform it. This has meant an enrichment of our music programs that we could never have known formerly. It was and is also our musical salvation.

For those of us who decided to weather the storms of change, it was like making a new beginning. We had to go back to square one. As time went on we began to experience the good that could be found in the new order of things. Indeed, as we look back, there were some elements of worship that needed to be re-evaluated. Others we could accept with great satisfaction.

To me, one of the most satisfying changes that we were expected to adjust to was in awakening the congregation to joyous participation in their acts of worship. No longer assisting like silent "telephone poles" to use an expression coined by Pope John XXIIIrd, but we were to create an assembly alive and vocally involved. To have succeeded in energizing this aspect of the reform, for example in our home situation in Cambridge, is perhaps one of the aspects of the new order that I am most grateful for. In addition to an excellent choir, we have the singingest congregation I know, and I mean just an heterogeneous assembly of people – not like the professional musicians whipping up a musical storm at AGO conventions – but average people, young and old, singing their hearts out, responding to an urgent need to reach out beyond the power of words, with music as the first oration of Pentecost Sunday exhorts us to do.

How did we arrive at this point? It was a long process and we had many wonderful experiences along the way. When I first came to St. Paul's as organist in 1934, I accompanied a choir of some 85 voices that sang the best of the available Mass settings, especially those of the so-called Caecilian composers Griesbacher, Haller, among others. The propers were sung in a quasi-faux bourdon style composed by Edmond Tozer. When the choir was turned over to me

the beginnings of congregational singing were already initiated and Gregorian Chant was at last making strong inroads into our current musical repertoire. To enhance this movement I brought the choir down from the gallery to the transept in the front of the church where we are now and had a card printed that contained the Mass responses and *Credo* III. At first there was much resistance on the part of the people. It took at least 10 years to overcome this resistance to change. The location of the choir, however, was successful from the onset because from this vantage point the musical action could be controlled. Our only accompaniment for the choir at the time was a small reed organ. An assistant played the organ for congregational singing.

It soon became clear that the small reed organ was inadequate as an accompaniment to the choir and that a chancel pipe organ had to be installed without, at the same time, losing the necessary support provided by the larger gallery organ. So a two-manual and pedal Casavant Organ was purchased. The three-manual Casavant console which had been attached to the large Woodberry gallery organ was brought to the front and the two organs connected so that both instruments could be available to one player.

This major change in the location of the choir had a domino effect over the next decade. In order to provide space for the console and choir the pews of the front transept had to be removed. The side altar, too, had to be removed. We now have excellent choir stalls in that area and a readily accessible podium for the cantor-animateur.

With all this physical equipment had to come a change in the music program. Thus the music manual which is the basis of our program came into being. This book of 1965 started out as a loose-leaf notebook, then it became a substantial paper-back and now it is a hard-bound

manual containing music for parish and choir to use know as Hymns, Psalms and Spiritual Canticles, the title you recognize as a line from St. Paul's letter to the Colossians.

But even all this was not enough. In order to provide music of quality for the liturgy on a continuing basis in the face of population shifts away from our city parish, to maintain a standard of music that could match the architectural beauty and communicative power of the building we inhabit, an awesome challenge, we founded a choir school drawing on the resource of talented children from all over the Boston Archdiocese.

This is where we are today. This, briefly, is how we bridge the gap between the old order and the new.

The future? The ball is in your court. It seems to be the function of a commencement speaker to offer words of advice to the graduating class. I have no success formula to offer you. You will be, if you are not already there, in a musical world that offers a bewildering array of possibilities. You have your talent, your skills, your appreciation of what needs to be done. Place all this at the service of the church.

Let me in closing pose a few questions the answers to which you will have to find if you are to make your contribution to keeping the prayer-life of the church alive through music.

Are you prepared to cope with the widespread problem of musical diversity?

Are you willing to consider the distinction between music for entertainment and music for worship?

Are you willing to accept Pope Pius X's dictum that "sacred music will be more holy the more closely it is joined to the liturgical rite"?

Igor Stravinsky is quoted as having said that the basic purpose and function of music is to give pleasure. Does your concept of church music add a new dimension to this statement, for instance in the fostering of oneness of spirit, or of investing the sacred rites with greater solemnity?

Think well about your answers and act on your belief.

Keep in mind the beautiful words of the 17th century poet George Herbert:

Let all the world in every corner sing, My God and King.
The heavens are not too high
His praises may thither fly;
The earth is not too low,
His praises there may grow.
The Church with psalms must shout,
No door can keep them out;
But above all, the heart
Must bear the longest part.
Let all the world in every corner sing, My God and King.

Appendix C

The Singing Church

Lecture by Theodore Marier

Thursday, 15 July 1976 – Blessed Sacrament Church, Washington, DC

My assignment today seems to be that of bringing you up to date in answer to the question: what's new in liturgical music for Roman Catholic Church Musicians? My first response is: everything, or at least, almost everything. A bewildering number of basic changes in the last 15 years have thrown the music efforts of Catholic Church musicians into a maelstrom from which, for a time, there seemed to be no life-saving channel of recovery. But you cannot keep good music down any more than you can keep a good church down, and so let me offer them hope and perhaps a saving grace for their dedicated efforts.

In order to bring the present condition of church music into focus, let me first review briefly a few significant events that preceded the cataclysmic change in liturgical practice of the 1960 decade which we Roman Catholic church musicians are now struggling to adjust to.

For 400 years, that is, from the middle of the 16th century to our times, the Roman Catholic Church made no substantial official changes in liturgical practice—public worship— until the middle of the 20th century. From the Council of Trent in the mid-20th century, the Tridentine form of the Mass, the Divine Office and the Sacramental Rites remained officially unchanged. At the turn of the 20th century, namely 1903, Pope Pius X in his Encyclical letter Moto Proprio, made a very bold proposal, one which was to determine the direction of many of the major liturgical developments in the Roman Catholic Church for the next 75 years to our own

time. Pius X commanded with all the force of his papal authority that the people, the congregation, should become active participators through singing in the sacred rites of divine worship. Silent for centuries, the people in the pews of Catholic churches throughout the world were instructed to become vocally articulate at Mass in order to enrich and strengthen the prayer content of their lives. He envisioned a "singing church" and strove to realize his dream. So radical was this instruction that Pope Pius X was publically criticized throughout the world for his bold proposal. Especially in Rome was he excoriated, where opera singers performed their music in the churches, and the thought of yielding even a part of the musical office to the people in the pews was considered ridiculous; and more than that, to have to sing Gregorian Chant— about which of course they knew nothing—was more than they could take.

In spite of the raging opposition to the Motu Proprio's instruction, as it turned out, the awakening of Catholic congregations to song was given further impetus by succeeding popes, Pius XI and Pius XII. Then Pope John XXIII opened the floodgates of total change by calling together the 2nd Vatican Council of 1963. Here too, the concept of congregational participation was one of the basic concepts of the Council's decree on liturgy, the very same concept that was hurled at an unsuspecting Catholic world by Pope Pius X in 1903.

<u>Language</u>

From the time of Pope Justin in the 4th century, Latin had become the official language of the Roman Church. This came about because Latin was in fact the language of the Christian people of that era. Now in the 20th century the Latin language, because it was not the language of the people, became a stumbling block to the full vocal participation of the people in the sacred rites. So, a change had to be made. For musicians this change was cataclysmic, because all of

the vocal music they had known made use of Latin as was prescribed by liturgical law. For the Roman Rite there was no English-language music available, nor French, nor German, nor Spanish, etc. All of a sudden we had a new language requirement and no music to go with it. You know what happened. A void was created and it was not long before the void was filled by the guitar contingent with their instant music.

At this point the full flood tide of change swept away old forms and new forms began to be reconstructed on the site of the old.

1963

Chapter VI of Vatican Council Document on the Liturgy opened the way for official use of the vernacular.

1967

A new instruction was issued to expand and rephrase the meaning of the Vatican Council decree. In this instruction the centrality of the role of the Celebrant in the liturgy was given special emphasis. The instruction also clarified the position of the cantor, or leader of song—a totally new personality in Eucharistic celebrations. It also called for a re-formation of the role of the choir, all the while stressing, in almost every paragraph, Pius X's revolutionary proposal of 1903: that the people must take their rightful place through singing in the acts of liturgical worship.

1970

The new lectionary appeared with two cycles of scripture readings, one for Sundays (a 3-year cycle) and one for weekdays (a 2-year cycle). This revision of the liturgical calendar as given in the Lectionary was important to the church musician because it included a new

statement about the use of music and placed in focus the various roles taken by the celebrant, choir, cantor, organ and people in the new rite. The Lectionary of 1970 also contained a new form which we now know as the Responsorial Psalm. It was new because in the rendering of the psalm provision must be taken to involve the people. When you consider that each reading in the lectionary is accompanied by a responsive psalm you have a glimpse of the magnitude of the problem.

For example, the distribution of the entire psalter is made over the new 2- and 3-year cycles. This complex structure imposes new and extensive musical requirement for church musicians to grapple with. Rather, that most Catholic Church musicians never had to deal with psalmody as such before this time, because they rarely if ever sang Vespers, or Compline, or any of the other offices that were sung only in monasteries and convents. Church musicians were generally asked only to provide music for the Mass where no psalmody was required. But this was not the end.

<u>1971</u>

A new ORDER OF MASS was promulgated—a new structure for the Mass—mandatory. The new rite while not eliminating the introits, graduals, and offertory texts, among others, afforded a wide range of options.

<u>1974</u>

The new Sacramentary was issued. This official book included the new chants for the celebrant and the manner of celebration according to the latest norms. Along with the changes in the rite of the Mass over the last three years, new forms have been structured for Conformation,

Burial Rite, Penance, Ordination, Baptism, Holy Week, and the Sacrament of the Dying, and the Divine Office is currently in the process of being changed.

This is where the Roman Catholic musician finds himself today, surrounded with new forms to grapple with, new points of departure for his music efforts, a new language, English, and of course, new music. It is a bewildering array of diverse musical forms and requirements which he has never before had to contend with. At the same time, however, the present scene affords him new horizons, new opportunities for creativity which were never open to him before. For many, this burden of freedom of choice is too challenging and unsettling. Such people need neat musical packages, prefabbed for every occasion. To others, the times –though complex— are exciting and rewarding.

Because we are laboring under the strict limitations of time today, and because one illustration is worth a thousand words, I am going to play for you some tapes that we at St. Paul's have made over the last few weeks as illustrations of some of the points I have made here. These brief illustrations will indicate, in a necessarily limited way, how we have tried to answer the challenge of the times. In all of these tapes you will hear the sound of an active congregation taking its rightful place in the liturgy. Following the playing of the tapes, I would like to open the remainder of this period to questions and discussion.

Let us begin with a hymn, since this is the most often used and most popular form of musical expression today in our liturgical celebrations.

Hymn

Because our resource of hymns with English texts was very limited until 1963, it was necessary to adopt into our repertory the classic melodies used by other denominations. At first

tentative—and to some seemingly daring—borrowings were made. When we used <u>Nun Danket</u> for the first time in a harmonization by the Lutheran J. S. Bach, how eyebrows were raised! Now, <u>A Mighty Fortress</u>, <u>The Church's One Foundation</u>, and <u>Vigilantes et Sancti</u>, ring out regularly in our churches. Here on the tape is <u>In Babilone</u>, set to a Pentecost text which we sang a couple of weeks ago: <u>Holy Spirit, Ever Dwelling</u>. (TAPE)

<u>Acclamations</u>

Unheard before the mid-60's, the acclamation has become for us one of the most often used of the new forms. This is a short musical statement first sung by the choir, then repeated by the congregation. A short verse is added before the final repetition by the people when the acclamation precedes the reading or chanting of the Gospel. The text for the Gospel acclamation is Alleluia during the year. During Lent, another text is substituted, such as "Glory and Praise to you, Lord Jesus Christ." (TAPE)

<u>Alleluia</u>

I chose this setting of the Alleluia to play for you because it illustrates the possibility of continuing to use Gregorian Chant in spite of the Latin text, in this case, contained in the verse. We have many settings of the Alleluia for the congregation and choir. This one is an especially lovely one, designated in the old rite for Pentecost. So we offered it to our congregation and they sang it. (TAPE)

<u>Creed</u>

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In most churches, the Creed is now recited, not sung. We still sing the creed at solemn Sunday celebrations. We have two settings, one in English. We still use *Credo* III, the traditional Latin setting. Here are a sample of each. (TAPE)

Prayers of the Faithful

Another new form in which the Celebrant or Deacon or Cantor sings the petitions and the congregation makes a response. The setting heard here is the one taken from the Byzantine Rite, and is probably the most widely used musical setting of this liturgical form. (TAPE)

Eucharistic Prayer

Beginning with the Preface Dialogue and continuing through the Consecration to the Great Amen, we offer now a chant-like setting of the entire Eucharistic Prayer that involves the Celebrant, Choir and People. (TAPE)

Psalmody

As I said earlier, the chanting of complete psalms was reserved in the old rite for those who chanted the divine Office. Today, in the new rite, a psalm, or a paraphrase in the form of a psalm hymn, is required after the first reading in the Liturgy of the Word. Not only required as to text content, the form of the psalm should involve the congregation. Here is a setting of Psalm 84 as we sang it a few Sundays ago. (TAPE)

(QUESTIONS)

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Appendix D

Permission Letter to Reprint Music from *Hymns, Psalms and Spiritual Canticles*

February 1, 2012

125 Coolidge Avenue, No. 404
Watertown, MA 02472

Mr. William Atwood
8273 Highland Street
Manassas, VA 20110

Dear Bill,

For inclusion in your doctoral treatise at The Catholic University of America, you are granted permission to reproduced musical examples composed by Theodore Marier drawn from his publication, *Hymns, Psalms and Spiritual Canticles.*

The book was first copyrighted in 1983 by BACS Publishing Co, and then assigned by Theodore Marier to Boston Boy Choir, Inc., in 1999.

Sincerely yours,

John Dunn
Headmaster/Music Director Emeritus, Boston Archdiocesan Choir School
Trustee and Clerk, Boston Boy Choir, Inc.

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