

## Music Listening for Maundy Thursday and Good Friday

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While our Holy Week liturgies this year will be missing their usual live choral aspect, a great wealth of recorded choral music is available to us that may assist us in our reflections as we experience these great days of the church year in a different way. The repertoire of choral music for Holy week is indeed very vast and rich, but I will limit my references to just a few works each for Maundy Thursday and Good Friday. All of these pieces have been sung at Saint Mary's in past years and some were intended to be sung again this year. The YouTube links which I have provided come from a variety of musicians and places. I hope you will find devotional focus and spiritual benefit in listening to these choral compositions and meditating on the words being sung. Although this music comes to us by electronic means, it was, at some point, live when it was sung before an electronic recording device. Voices singing together have a unique ability, among musical instruments, to impart a sense of community even when transmitted indirectly. Some of the videos have scrolling scores which may enhance your participation in the interaction of the offering and receiving of this music. Watching and listening to these recordings may lead you to sample others as well.

### Maundy Thursday

My Maundy Thursday selections include the *Gloria* from Arvo Pärt's *Missa Syllabica* which was scheduled to be sung at St. Mary's this Thursday. The singing of the *Gloria in excelsis* on Maundy Thursday is a startling bit of joy which precedes the more somber acts of that liturgy, one which ends with the stripping of the altar and the watch before the day of the crucifixion. The central piece of the Maundy Thursday liturgy is the washing of feet which Jesus did for his disciples and commanded them to do as he had one. The traditional anthem sung at the offertory on Maundy Thursday is the ninth-century Latin hymn *Ubi caritas*. Like all great liturgical texts, *Ubi caritas* has been set repeatedly by composers for generations. I offer three different settings of this anthem—, settings by Maurice Duruflé, Morten Lauridsen, and me—each of which illuminates the text in its own way. Finally, there are two settings of George Herbert's *Love*, one by Ralph Vaughan Williams and the other my own. Herbert's pulling together of the foot washing, the personification of love, and the Eucharistic reference in this poem make it especially suitable for Maundy Thursday.

Here is more information about the music and its composers.

*Missa Syllabica* is a work of the Estonian composer Arvo Pärt (b.1935). In the 1970s Pärt studied medieval and renaissance music. In this period, he also converted from Lutheranism to Orthodox Christianity. In 1980 he emigrated with his wife and sons, eventually relocating to Berlin. He has German citizenship, but now lives in Laulasmaa, a village in northwestern Estonia. Pärt is internationally regarded as one of the most distinguished living composers and has a long list of

honors from universities, cultural organizations and societies. In the 1970s Pärt gradually identified and applied a particular approach to minimalism in composition which he called *tintinnabuli*. This reference to bells was related to the harmonics represented in triads and their compositional manipulation. Pärt's approach to minimalism, his interest in chant and his musical spirituality come together in *Missa Syllabica*. As the title of this settings suggests, each syllable of the text is assigned only a single pitch—there are no melismas—and syllables are sung only in vertical alignment. There is a great economy of pitches used in the mass; there are no accidentals. Select pitches are stated in repeating patterns by various combinations of voices, phrase by phrase. Triads are outlined by some voices while others sing stepwise melodic fragments, resulting in cluster harmonies. Phases of text and music are separated by pauses of prescribed duration which, in an acoustic space such as Saint Mary's, gives additional bell-like quality to the music. Pärt's *Missa Syllabica* occurs in several versions, some using voices and instruments.

The French composer and organist Maurice Duruflé (1902–1986) was steeped in liturgical chant from his childhood as a chorister at the Rouen Cathedral choir School. He first entered the Paris Conservatory in 1920, becoming Professor of Harmony in 1943, a position he retained for nearly thirty years. He is remembered for his lifelong association with the stunningly beautiful church of St. Étienne-du-Mont, Paris, where he was named titular organist in 1929. The first of his *Quatre motets sur des thèmes grégoriens* (1960) is his setting of the Maundy Thursday antiphon *Ubi caritas et amor*, the traditional offertory antiphon for Maundy Thursday. This setting of the antiphon's first verse, elegant in its expressive simplicity, has become the virtual default choral setting of this text in our time.

Another setting of *Ubi caritas*, utilizing the full text, is by Morten Lauridsen's setting. Lauridsen's setting, premiered in December 1998 at Loyola Marymount University, Los Angeles, is dedicated to Father Richard H. Trame, S.J. to honor his service to the University. Lauridsen, Distinguished Professor of Composition at the University of Southern California, Los Angeles, was named an "American Choral Master" by the National Endowment for the Arts in 2005. His setting of *Ubi caritas* seems to take its inspiration from the traditional chant, but actually quotes the chant only briefly as it moves flexibly from relatively chaste four-voice writing to more lush choral textures, ever hovering in the harmonic orbit of E Major.

*Ubi Caritas (He is Our Peace)*. The 2010 Holy Land Group of St. Paul's Episcopal Church, Fayetteville, AK, found the text of Ephesians 2:14 inscribed on the West Bank wall in Bethlehem near Jerusalem gate. Charles Rigsby, music director of St. Paul's, envisioned an anthem featuring this biblical text and engaged me to realize the project with additional texts. The result unites the Ephesians verse with the Maundy Thursday antiphon *Ubi caritas* in Latin (set to new music), and the *Agnus Dei* of plainsong *Mass XVIII*. These try out each other's music in the course of the anthem and are finally overlaid by the Ephesians text with its own music.

*Love (III)* is from George Herbert's 1633 collection *The Temple: Sacred Poems*. Its musical setting by Ralph Vaughan Williams (1872-1958) is the third of Vaughan Williams' *Five Mystical Songs* for baritone, chorus and orchestra, all composed on texts by Herbert (1593-1633) between 1906 and 1911. In setting the Herbert poem, Vaughan Williams distinctively quotes a plainsong melody for O

*sacrum convivium*, a clear Eucharistic reference, against Herbert's words "You must sit down, says Love, and taste my meat. So I did sit and eat."

The second setting of Herbert's *Love (III)* is my own composition and is for unaccompanied mixed voices. It was composed in 1991 for the fortieth anniversary of ordination to the priesthood of The Reverend Charles W. Scott who was then an associate priest at All Saints Church, Manhattan where I was then Director of Music. The setting is in three stanzas, as is the poem. While the music of all three stanzas is virtually the same, it supports the text's narrative closely in each stanza. The overall musical style reflects the syllabic and chordal style which Thomas Tallis and other early Anglican composers were encouraged to adopt to enhance clarity and maximize intelligibility. At the same time, the six-voice texture and harmonic vocabulary of this setting give Herbert's seventeenth-century poem a twentieth-century expression.

The texts and links to YouTube recordings follow.

Gloria (Missa Syllabica)—Arvo Pärt (b.1935)

*Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe, Domine Deus, Agnus Dei, Filius Patris; qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Sanctus, Tu solus Dominus, Tu solus Altissimus, Iesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.*

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we worship you, we glorify you, we give you thanks for your great glory. O Lord God, heavenly King, almighty God and Father, O Lord, the only-begotten Son, Jesus Christ, O Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

<https://www.youtube.com/watch?v=KfU8ipqHHJ4>

Ubi caritas—Maurice Duruflé (1902-1986)

*Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso jucundamur. Timeamus, et amemus Deum vivum. Et ex corde diligamus nos sincero. Amen.*

Where charity and love are, there is God. The love of Christ has brought us together into one flock. Let us rejoice and let us be glad in that love itself. And let us love from a pure heart. Amen.

<https://www.youtube.com/watch?v=l1BTWCpEFRQ>

Ubi caritas—Morten Lauridsen (b. 1943)

*Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Exultemus, et in ipso jucundamur. Timeamus, et amemus Deum vivum. Et ex corde diligamus nos sincero. Simul ergo cum in unum congegatur: Ne nos mente dividamus, caveamus, Cessent jurgia maligna, cessent lites, Et in medio nostri sit Christus Deus. Amen.*

Where charity and love are, there is God. The love of Christ has brought us together into one flock. Let us rejoice and let us be glad in that love itself. And let us love from a pure heart. Likewise, therefore, when we come together let us be united as one: let us be careful, lest we be divided in intention. Let us cease all quarrels and strife. And let Christ dwell in the midst of us. Amen.

[https://www.youtube.com/watch?v=1A\\_Bih0hpEE](https://www.youtube.com/watch?v=1A_Bih0hpEE)

Ubi caritas—David Hurd (b. 1950)

*Ubi caritas et amor, Deus ibi est. Congregavit nos in unum Christi amor. Simul ergo cum in unum ongregatur: Ne nos mente dividamur caveamus. Cessent iurgia maligna, cessent lites. Et in medio nostri sit Christus Deus.*

Where charity and love are, God is there. Christ's love has gathered us into one.

Therefore, as we are gathered into ne, let us beware lest we be divided in mind. Let malicious quarrels end, let strife cease. And in our midst be Christ our God.

*Agnus Dei, qui tollis peccata mundi: dona nobis pacem.*

Lamb of God, who takes away the sins of the world, grant us peace.

For he himself is our peace who has made the two one and has destroyed the barrier that divides all hostility. He is our peace.

<https://www.youtube.com/watch?v=FatPPUxFMKo>

Love bade me welcome—Ralph Vaughan Williams (1872-1958)

Love bade me welcome: yet my soul drew back,

    Guiltie of dust and sinne.

But quick-ey'd Love, observing me grow slack

    From my first entrance in,

Drew nearer to me, sweetly questioning,

    If I lacked anything.

A guest, I answer'd, worthy to be here:

    Love said, You shall be he.

I the unkinde, ungratefull? Ah my deare,

    I cannot look on thee.

Love took my hand, and smiling did reply,

    Who made the eyes but I?

Truth Lord, but I have marr'd them: let my shame  
Go where it doth deserve.  
And know you not, sayes Love, who bore the blame?  
My deare, then I will serve.  
You must sit down, sayes Love, and taste my meat:  
So I did sit and eat.

<https://www.youtube.com/watch?v=Xn9vo82lXh4>

Love bade me welcome—David Hurd

<https://www.youtube.com/watch?v=mBkuNwIlaDc>

## Good Friday

The music of Good Friday comes largely from the Church's ancient chants appointed for the day. It includes traditional forms for the singing of prayers, acclamations, psalms, and scripture. In addition, there is a great wealth of choral settings of the texts traditionally sung to plainsong as well as more recent compositions appropriate to be sung on Good Friday. John Sanders' setting of the Reproaches is specific to the Good Friday Liturgy. The Nicene Creed is not said on Good Friday, but Antonio Lotti's setting of the line specific to our Lord's crucifixion and death is surely well suited to the day. Likewise, the lament *O Sorrow Deep* responds directly to the impact of our Lord's crucifixion and is particularly suitable for Good Friday.

Here is more information about these pieces and their composers.

The singing of the Reproaches during the Veneration of the Cross is a feature unique to the Good Friday Liturgy. For the past several years at St. Mary's the Reproaches have been sung to a setting by John Sanders (1933–2003). John Sanders was born in Wanstead, Essex. As a teenager, he spent two years at the Royal College of Music, where he came under the influence of John Dykes-Bower, the organist at St. Paul's Cathedral. He later was organ scholar at Gonville and Caius College, Cambridge. Sanders first went to Gloucester Cathedral in 1958 as assistant organist under Herbert Sumsion (1899-1995), and began, as well, an enduring relationship with the St. Cecilia Singers chamber choir. In 1963, at the age of 30, Sanders was appointed organ and master of the choristers at Chester Cathedral where he also revived the Chester Music Festival. Upon Sumsion's retirement in 1967, Sanders returned to Gloucester Cathedral as organist and master of the choristers. Over the next twenty-six years Sanders also conducted several other local choirs as well as the Gloucestershire Symphony Orchestra. Sanders is especially remembered for his dedicated direction of the Three Choirs Festival, an historic regularly occurring musical collaboration among the cathedrals of Gloucester, Hereford and Worcester, which he administered between 1968 and 1994. Following his 1994 retirement from Gloucester Cathedral, Sanders turned his attention more to composition. His choral compositions have been compared favorably with those of Herbert Howells (1892-1983) for their sensitivity to text, vocal naturalness, and harmonic richness.

The Italian Baroque composer Antonio Lotti (1667–1740) was born in Venice, his father Matteo having been *Kappellmeister* at Hanover at the time. Lotti's career took shape at St. Mark's, Venice, where he was an alto singer, organist, and eventually *maestro di cappella* from 1736 until his death four years later. In addition to his well-known church music—masses and cantatas—Lotti composed madrigals and about thirty operas, some of which were produced in Dresden where he was employed from 1717 to 1719. Lotti's liturgical compositions include renaissance characteristics but also bear evidence of the emerging baroque styles in approach to harmony and functional bass. He set *Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est*, words from the Nicene Creed, several times for choirs of various sizes. The eight-part setting, rich in harmonic expression, is probably his best known work.

*O Sorrow Deep* is a setting for four voices of a modern text derived from the eight-stanza seventeenth-century German *O Traurigkeit!* The source text has evolved over time, having been translated to English by Catherine Winkworth for her 1863 collection *Chorale Book for England*. Further translation work by Winfred Douglas (1867–1944) and James Waring McCrady (b.1938) has been merged to yield the four-stanza form of *O Traurigkeit!* which is found at 173 in *The Hymnal 1982*. It is this four-stanza form of the text which I set as *O Sorrow Deep*. The setting was composed in 1997 in memory of Donald Joyce, whom I had recently succeeded as Music Director at the Church of the Holy Apostles, Chelsea, and where it was first sung that year as the communion motet on Palm Sunday.

The texts and links to YouTube recordings follow.

The Reproaches—John Sanders (1933–2003)

O my people, what have I done to you? How have I offended you? Answer me!  
I led you out of Egypt, from slavery to freedom, but you led your Saviour to the cross.  
O my people, what have I done to you? How have I offended you? Answer me!  
Holy is God! Holy and strong! Holy immortal One, have mercy on us.  
For forty years I led you safely through the desert. I fed you with manna from heaven, and brought you to a land of plenty; but you led your Saviour to the cross.  
Holy is God! Holy and strong! Holy immortal One, have mercy on us.  
What more could I have done for you? I planted you as my fairest vine, but you yielded only bitterness: when I was thirsty you gave me vinegar to drink, and you pierced your Saviour's side with a lance.  
Holy is God! Holy and strong! Holy immortal One, have mercy on us.  
I opened the sea before you, but you opened my side with a spear.  
I led you on your way in a pillar of cloud, but you led me to Pilate's court.  
O my people, what have I done to you? How have I offended you? Answer me!  
I bore you up with manna in the desert, but you struck me down and scourged me.  
I gave you saving water from the rock, but you gave me gall and vinegar to drink.  
O my people, what have I done to you? How have I offended you? Answer me!  
I gave you a royal sceptre, but you gave me a crown of thorns.

I raised you to the height of majesty, but you have raised me high on a cross.  
O my people, what have I done to you? How have I offended you? Answer me!

<https://www.youtube.com/watch?v=ie1rJc-FkmE>

Crucifixus—Antonio Lotti (1667–1740)

*Crucifixus etiam pro nobis: sub Pontio Pilato passus, et sepultus est.*

For our sake he was crucified under Pontius Pilate; he suffered death and was buried.

<https://www.youtube.com/watch?v=8itDCBV-6wI>

O Sorrow deep—David Hurd (b.1950)

O sorrow deep! Who would not weep with heartfelt pain and sighing!  
God the Father's only Son in the tomb is lying.  
The Paschal Lamb, like Isaac's ram, in blood was offered for us,  
pouring out his life that he might to life restore us.  
Blest shall they be eternally who ponder in their weeping  
that the glorious Prince of Life should in death be sleeping.  
O Jesus blest, my help and rest, with tears I pray thee,  
hear me: now, and even unto death, dearest Lord, be near me.

<https://www.youtube.com/watch?v=jOcOZVpY-zc>