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THE LITURGICAL MUSIC OF RICHARD PROULX AS A FULFILLMENT OF THE MUSICAL DIRECTIVES OF THE SECOND VATICAN COUNCIL

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THE LITURGICAL MUSIC OF RICHARD PROULX AS A FULFILLMENT OF

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A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

The thesis of this study is that Richard Proulx (1937-2010) composed sacred music in a manner that fulfilled directives on sacred music from the Second Vatican Council. Council documents *Sacrosanctum Concilium, Musicam Sacram,* and documents from American bishops including, *The Place of Music in Eucharistic Celebrations, Music in Catholic Worship,* and *Liturgical Music Today,* contain directives on music for the liturgy in the Catholic Church. Discussion of these documents will illustrate the edicts that Proulx's music followed. Discussion of the post-conciliar zeitgeist in America will demonstrate the misguided interpretation of the Council's reforms in America, and the trends that Proulx's compositional style eschewed.

The scope of this study is the analysis of three of Proulx's works for organ, and five choral works. *Fanfare, Pavane: Danse Liturgique pour Orgue,* and *Les Paroles Finales de Saint-Louis* demonstrate Proulx's approach to composing organ music for the sacred liturgy. *We Adore You, O Christ, The Pelican,* and *Psalm 133* demonstrate Proulx's approach to composing sacred choral anthems for the liturgy. *A Community Mass* demonstrates Proulx's approach to composing a setting of the Ordinary of the Mass. *The Stars Declare His Glory* demonstrates Proulx's approach to writing congregational hymnody.

Conclusions drawn from the analysis of the aforementioned works will show their fidelity to Vatican II and its directives on sacred music.

Chapter 1: Introduction and Purpose of the Study

Introduction

The purpose of this study is to discuss and analyze selected organ and choral music of Richard Proulx (1937-2010). Richard Proulx composed music for use in the Roman Catholic Mass that fulfilled the directives of the Second Vatican Council with regard to liturgical music. This will be demonstrated by exposition of these directives and analysis of selected hymn tunes, choral works, organ works, and settings of the Ordinary of the Mass, by Richard Proulx. Liturgical music composed in the United States during Proulx's time exhibits a wide variety of musical styles, and the most popular liturgical music exhibits a strong influence of folk and popular music. Through analysis of the musical directives of the Second Vatican Council, it will be proven that Proulx's music fulfills them in a unique manner. The discussion of Proulx's compositional style as it pertains to the Second Vatican Council will be a resource towards proper understanding of the ideals of Roman Catholic liturgical music in the modern era.

Proulx's compositional output spans over 300 works, including hymn tunes, organ variations on hymn tunes, choral works, congregational mass settings, organ works, one opera, and one concerto. He is the recipient of numerous accolades, including an Honorary Doctorate from the University of Saint Thomas, Saint Paul, MN, in 1989, an Honorary Doctorate from the General Theological Seminary, New York, NY, in 1994, and the American Guild of Organists' Composer of the Year award in 2006[1].

[1] "Richard Proulx Extended Biography," *Richard Proulx Extended Biography*. Accessed May 8, 2017. http://www.csbsju.edu/richard-proulx/more-about-richard-proulx/extended-biography.

He served as Director of Music at the Church of the Holy Childhood in St. Paul, MN, from 1955 until 1970. From 1970 until 1980 he held a similar position at St. Thomas Church in Seattle, WA. In 1980 he became the Director of Music at Holy Name Cathedral in Chicago, IL, a position he held until 2000. He was a consultor and contributor for the *Hymnal 1982* and the *New Yale Hymnal*[2].

His compositional style, particularly in Roman Catholic liturgical music, stands in direct contrast of many prominent composers of his time. Following the Second Vatican Council, composers wrote many new compositions for the Roman Catholic Church. However, in the United States, many composers wrote in a folk and popular idiom that was not called for by the council, and has been strongly derided as being in direct opposition to the Roman Catholic Church's teachings. Not only was the disconnect between the council's specifications and the style of these new compositions ignored by the Bishops, Priests, and parish musicians of the time, but their popularity grew to dominate the post-conciliar musical life of the church in the United States, even subverting the preexisting body of sacred music used in Roman Catholic worship for centuries. Despite Proulx's significant compositional output and notable influence on liturgical music in Roman Catholic worship, little has been written about his music to date of this study.

The second chapter will discuss documents of the Second Vatican Council and of the American Bishops following the Second Vatican Council. Their musical directives will be discussed, demonstrating the congruency of Proulx's music therewith. The third chapter will discuss the reception of the Second Vatican Council's reforms in the United

[2] Ibid.

States, and the influence of the folk and popular idiom on new music. The force of this influence, and, thus, the significance of Proulx's having eschewed this influence will be established.

The fourth chapter will analyze five of Proulx's choral compositions: *We Adore You, O Christ, The Pelican, Psalm 133, A Community Mass,* and *The Stars Declare His Glory.* This list encompasses works written for parish choirs of varying ability and works for congregational singing. These works include unaccompanied and accompanied anthems, a setting of the Ordinary of the Mass, and a congregational hymn. Proulx's compositional style in writing for parish choirs and congregations and the fulfilment of post-Vatican II musical principles will be discussed.

The fifth chapter will discuss three of Proulx's compositions for organ: *Fanfare, Pavane: Danse Liturgique pour Orgue,* and *Les Paroles Finales de Saint-Louis*. Proulx's compositional style in writing for the organ and the fulfilment of post-Vatican II musical principles found in these works will be discussed. The sixth chapter will present conclusions drawn from analysis of the aforementioned works, noting commonalities in Proulx's compositional style.

Review of Related Literature

Mary G. Fox, Coordinating Editor of *Pastoral Liturgy,* the journal published by Liturgy Training Publications, lauded Proulx in her article, "May He Join the Heavenly Choirs: Richard Proulx (1937-2010)"[3] Fox's article discusses his influence as a composer and church musician, quoting notable colleagues of his in the field of church music. Observations of those quoted include the tremendous accessibility of his music to congregations, how this affected the implementation of the reforms of the Second Vatican Council, and how Proulx modeled the ideals of the Council in the sacred music program of Holy Name Cathedral in Chicago. Alan Hommerding, senior liturgy publications editor at World Library Publications, is quoted as saying that Proulx, "crafted incredibly well-suited music to the singing capabilities of the congregation."[4]

Michael Silhavy, Senior Editor of GIA Publications, interviewed Proulx when Silhavy was Associate Director of the Worship Center for the Archdiocese of St. Paul and Minneapolis. This interview was then published in the April 2006 issue of *The American Organist.*[5] In the interview, Proulx discusses his education, his approach to composition for the organ, and names his teachers and describes his influences. Among influences mentioned are Paul Manz, for his improvisation and his ability to write music tailored to the abilities of an amateur church choir. Proulx also cites Paul Hindemith, Ralph Vaughan Williams, Benjamin Britten, Aaron Copland, Arvo Pärt, John Tavener,

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[3] Mary G. Fox, "May He Join the Heavenly Choirs: Richard Proulx (1938-2010)," *Pastoral Liturgy*, accessed April 7, 2019, http://www.pastoralliturgy.org/resources/1002RichardProulx.php.

[4] Ibid.

[5] Michael Silhavy, "Interview with Richard Proulx," *The American Organist* (April 2006): 78-80.

and Astor Piazzolla as musical influences. He also discusses the creation and premiere of his *Fanfare for Organ* and *Les Paroles Finales de Saint-Louis*.

In October of 1992, Proulx was interviewed by Selah Publishing Company for their newsletter *Music in Worship.*[6] In the interview, Proulx discusses the program of sacred music at Holy Name Cathedral of Chicago, where he was serving as Organist and Music Director. Proulx also discusses his early development as a musician, as well as his influences as a composer.

Of particular note is the discussion of the influence of Paul Hindemith on Proulx. Proulx himself states,

> I find much to admire in his music-in the less is more philosophy of music making. I think that happens to composers as they get older: they begin to rely on things which can be implied successfully rather than made obvious all the time. The textures become thinner. I think one learns about the psychology of certain harmonic progressions and contrapuntal devices.[7]

Proulx goes on to name Aaron Copland, Louis Vierne, Maurice Duruflé, and Arvo Pärt, as additional major influences.

Comparison of the selected works for analysis with other works of Proulx will help to fully define Proulx's compositional style. While little has been written about Proulx's music, certain works of his have received reviews in *The Choral Journal*, published by the American Choral Director's Association. Emily Gaskill reviewed his work, *Sing Praise to God: Concertato on Crucifer,* written for SATB choir and organ, with optional brass and timpani. Gaskill notes that, "The vocal parts and organ

[6] "An Interview With Richard Proulx," accessed June 3, 2019, https://www.selahpub.com/MusicInWorship/ProulxInterview.html.

[7] Ibid.

accompaniment… are not too demanding for the average church choir."[8] However, she does not find this to be a hinderance to the musical integrity of the piece, noting the impressive effect of the fanfare introduction, the harmonic and rhythmic complexity of the same, and his effective construction of a soprano countermelody in one of the stanzas.

Jed David Watson reviewed Proulx's *Make Strong for Service,* in which Proulx sets his own paraphrase of a fourth century text to a canon by Luigi Cherubini[9]. The arrangement is scored for SAB choir, keyboard, flute, and cello. Like Gaskill, Watson notes the approachability of the work for the smaller church choir. Watson also notes the usefulness of Proulx's treatment of the ranges of each voice part as an opportunity to teach singers to work in the upper part of their respective vocal registers, and the effective addition of the two obbligato instrument parts. Watson's review of Proulx's *Let All the World in Every Corner Sing* calls the work "stunning,"[10]

An uncredited author writing for *The Choral Journal* reviewed Proulx's arrangement of the hymn, *All Glory, Laud, and Honor,* for cantor, choir, and congregation, with optional percussion and handbells. This reviewer notes the complexity of the congregational refrain, suggesting that not all congregations may be capable of singing it well.[11]

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[8] Emily Gaskill, "Reviewed Work: Sing Praise to God: Concertato on Crucifer by Richard Proulx," *The Choral Journal* 50, no. 9 (April 2010): 95. JSTOR (23560486).

[9] Jed David Watson, "Reviewed Work: Make Strong For Service by Luigi Cherubini, Richard Proulx," *The Choral Journal* 40, no. 4 (November 1999): 86-87. JSTOR (23553068).

[10] Jed David Watson, "Back Matter," *The Choral Journal* 36, no. 3 (October 1995): 68. JSTOR (23550418).

[11] "Reviewed Work: All Glory, Laud, and Honor by Richard Proulx," *The Choral Journal* 35, no. 10 (May 1995): 97. JSTOR (23550357).

Proulx set the 1969 Albert Bayly text, *When the Morning Stars Together,* to C. Hubert H. Parry's tune, RUSTINGTON, and arranged the pairing for organ, SATB choir, congregation, and brass. Richard Coffey's review of the arrangement calls the pairing of the text and tune, "a perfect match."[12] Coffey also praises Proulx's organ accompaniment, and the use of interludes and optional voicings to increase the festivity of the setting.

Proulx's arrangement of the Isaac Watts hymn, *Joy to the World*, gained a highly favorable review from Craig Johnson[13]. Johnson, as did Coffey, praises Proulx's organ accompaniment and its fidelity to the baroque idiom of the hymn's tune attributed G.F. Handel. Johnson, similar to Gaskill, remarks on the approachability of the arrangement for a smaller choir.

Spirit of God Unleashed-The Choral Music of Richard Proulx: A Retrospective is a recording of various choral works of Proulx by his own choir, The Cathedral Singers. In his review of the work, Steven Gibson notes the reputation Proulx had then accrued as a composer, beginning his review, "Richard Proulx is a name synonymous with beauty, dignity, and wonderful, flowing vocal lines."[14] Gibson comments quite positively on the quality of the compositions and the quality of the performances given on the recording.

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[12] Richard Coffey, "Reviewed Work: Concertato on "When the Morning Stars Together" by Charles H. H. Parry, Richard Proulx," *The Choral Journal* 39, no. 10 (May 1999): 79. JSTOR (23553019).

[13] Craig Johnson, "Reviewed Work: Joy to the World by George Frideric Handel, Richard Proulx," *The Choral Journal* 39, no. 7 (February 1999): 93. JSTOR (23552850).

[14] Steven R. Gibson, "Reviewed Work: Spirit of God Unleashed The Choral Music of Richard Proulx: A Retrospective Let All the World in Ev'ry Corner Sing; Strengthen for Service; Spirit of God Unleashed; Amazing Grace; Palm Sunday Fanfare; This World, My God Is Held; Glory to God—Hymn; Attende, Domine; He Is the Way; Song of Isaiah; The Choirmaster at the Pearly Gates; O Lord, Support Us; Exodus Canticle; While Christ Lay Dead; Come to Us, Creative Spirit—Hymn; Psalm 151: An

Proulx's prowess as an editor is reviewed by Jeffrey Carter in his review of Proulx's edition of *Hosanna Filio David,* by Tomas Luis de Victoria[15]. Carter lauds the scholarship of the editorial notes, as well as Proulx's addition of dynamic markings, breath markings, and adaptation of the text underlay to fit the English translation of the Latin text to which Proulx set's Victoria's music.

Common themes from the aforementioned reviews are the accessibility of music to amateur musicians (such as would predominate the music ministry of most Roman Catholic parishes), a compositional sophistication and complexity that fosters sufficient expression of musical ideas, and the ability to write well across multiple genres and for multiple musical forces. Analysis of the selected works will show a continuance of these themes as well as a congruity with post-conciliar teachings of the Roman Catholic Church.

As three of the four genres of works of Proulx to be analyzed involve the human voice, discussion of these works will involve Proulx's approach to composing for the voice. *Composing for Voice: Exploring Voice, Language and Music*[16]*,* by Paul Barker and Maria Huesca, addresses practical elements that composers should consider when writing vocal works. Barker and Huesca discuss the construction of a musical phrase in

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Acoustical Psalm; How Good It Is to Sing; Were You There; Easter Carol; Jesu, the Very Thought of Thee; The Village Choir; Corpus Christi Mass; Kyrie, Sanctus, Agnus Dei, Dismissal; Entrance into Jerusalem by The Cathedral Singers and Friend, Richard Proulx, Lawrence Tremsky, Mary Hickey, Ross Beacraft, Michael Folker, Robert Beatty, Paul Huizenga, Kent Jager, Mary Theresa Reed," *The Choral Journal* 39, no. 1 (August 1998): 55. JSTOR (23552459).

[15] Jeffrey Carter, "Reviewed Work: Hosanna filio David (Hosanna to the Son of David) by Tomas Luis de Victoria, Richard Proulx," *The Choral Journal* 41, no. 5 (December 2000): 95. JSTOR (23553818).

[16] Paul Barker and Maria Huesca, *Composing for Voice: Exploring Voice, Language and Music*, 2nd ed. (New York, NY: Routledge, 2018).

relation to the capacity of a singer's breath, the influence of dictional considerations on crafting a melody, rhythmic in text setting, and other considerations. Analysis of Proulx's approach to composing for the human voice will demonstrate his ability to craft vocal lines that are approachable by the church congregation and the amateur choir.

In addressing the compositional style of Richard Proulx, and the same exhibiting harmonic language that fluctuates in and out of the scope of common-practice tonality, analytical techniques sensitive to this fluctuation will be necessary. Daniel Harrison, the Allen Forte Professor of Music Theory at Yale University, discusses the analysis of music that features this fluctuation in his book, *Pieces of Tradition.*[17]

Harrison examines the vestiges of common practice tonality found in contemporary music, analyzing works by many contemporary composers. He contrasts various analytical methods, including those of Paul Hindemith and Ernst Krenek. From this he posits the presence of deriving common-practice stylistic features in music employing a post-common-practice harmonic language. Such an analytical approach will be useful in examining Proulx's music.

The Richard Proulx Hymnary[18]*,* published in 2009 by GIA Publications, contains not only the three hymn tunes to be analyzed, but commentary by Russell Shulz-Widmar, information on each of the tunes compiled by Michael Silhavy, and an introduction by Proulx himself. Silhavy's background information on each of the tunes will aid in the full analysis thereof. Shulz-Widmar's provides brief discussion of style and influence in

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[17] Daniel Harrison, *Pieces of Tradition: An Analysis of Contemporary Tonal Music* (Oxford: Oxford University Press, 2016).

[18] Richard Proulx, *The Richard Proulx Hymnary* (Chicago, IL: GIA Publications, Inc., 2009).

Proulx's hymn tune writing. Proulx's own comments discuss his influence musical priorities in crafting hymn tunes. Proulx writes, "Unlike the large number of choral and instrumental works I have produced, the goal of these congregational songs has been to create singable, simple but strong melodies for use by largely untrained congregational singers."[19] Further analysis of these tunes will discuss exactly how Proulx constructed such "simple but strong" compositions. The prioritization of the engagement of the congregational singer is congruent with the Second Vatican Council's goal to engage the laity in song.

Leo Nestor, former professor of music at the Catholic University of America, lauded Proulx's hymn writing ability in Proulx's obituary, written by Trevor Jensen[20]. Nestor commented, "If you were on church on Sunday and you heard this tune you'd never heard before, you'd immediately want to sing it."[21] This observation corroborates Proulx's ability to write congregational music that is easily learned by amateur singers in a congregation.

Organist and composer Scott Hyslop undertook a similar study when he wrote, *The Journey Was Chosen: The Life and Work of Paul Manz*[22]. Hyslop analyzed selected organ works, choral works, hymn tunes, and settings of the Lutheran Ordinary of the Mass. Manz's principal compositional techniques are explored across these genres, and attributes of compositional style are identified, including harmonic language, rhythm, and

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[19] Ibid, 5

[20] Trevor Jensen, "Richard Proulx, 1937-2010; former music director at Holy Name," *The Chicago Tribune,* February 3, 2010, https://www.chicagotribune.com/ct-xpm-2010-02-23-ct-met-0224-proulx-obit-20100223-story.html.

[21] Ibid.

[22] Scott Hyslop, *The Journey Was Chosen: The Life and Work of Paul Manz* (Fenton, MO: MorningStar Music Publishers, 2007).

texture. Of particular interest is Hyslop's analysis of Manz's approach to music written for the church congregation.

Though writing for congregations of different Christian denominations, Richard Proulx and Paul Manz share a number of common attributes, including a common time period and their both having worked in the Chicago and Minneapolis-Saint Paul areas. This study of the music of Richard Proulx encompasses the same genres as did Hyslop's study of Manz, and also includes music written for a church congregation.

As the documents of the Second Vatican Council and the statements of the United States Conference of Catholic Bishops cover similar subject matter but vary slightly in both directive and scope of authority, it is helpful to consult the work of those who have studied these documents thoroughly and understand their context at an expert level. Priest and composer Fr. Jan Michael Joncas compared universally authoritative, territorially authoritative, and advisory documents written before and after Vatican II in *From Sacred Song to Ritual Music.*[23] In this book he addresses the definition, purpose, and qualities of Roman Catholic liturgical music and by whom it should be made.

Writings analyzed are pre-Vatican II universally authoritative documents *Tra le sollecitudini, Musicae sacrae diciplina,* territorially authoritative document *De musica sacra et sacra liturgia ad mentem litterarum Pii Papae XII "Musica sacra disciplina" et "Mediator Dei,"* post-conciliar universally authoritative documents *Sacrosanctum Concilium* and *Musicam Sacram,* post-conciliar territorially authoritative documents *Music in Catholic Worship, Liturgical Music Today,* and advisory documents *The*

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

Milwaukee Symposia for Church Composers: A Ten Year Report, and *The Snowbird Statement on Catholic Liturgical Music.* His analysis and cross-referencing of these documents explicates the musical directives of the Second Vatican Council to a level that it may be proven that Richard Proulx's liturgical music is in keeping with all of them.

Chapter 2: The Documents of the Second Vatican Council and American Bishops

Vatican II documents *Sacrosanctum Concilium* and *Musicam Sacram* detail the Councils' liturgical reforms and include discussion of sacred music. *Sacrosanctum Concilium,*[24] published in 1963, introduces the council's desired reforms to the mass, and *Musicam Sacram,*[25] published in 1967, addresses sacred music specifically, clarifying and expanding upon the principles of sacred music in *Sacrosanctum Concilium.* Published by the Holy See, they carry the weight of liturgical law. Documents published by the American Bishops, *Music in Catholic Worship* and *Liturgical Music Today*, though only advisory in their authority, provide an even greater level of specificity on liturgical music.

[24] Pope Paul, VI, "Constitution on the Sacred Liturgy," *Sacrosanctum Concilium*, accessed May 06, 2019, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_const_19631204_sacrosanctum-concilium_en.html.

[25] Second Vatican Ecumenical Council, "Instruction on Music in the Liturgy," *Musicam Sacram* (1967), Accessed May 1, 2019, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html.

Sacrosanctum Concilium

Sacrosanctum Concilium addresses frequently the importance of congregational participation in the Catholic Mass, stating in article 14, "Mother Church earnestly desires that all the faithful should be led to that fully conscious, and active participation in liturgical celebrations which is demanded by the very nature of the liturgy." Further discussion of communal participation addresses involvement in music explicitly. The congregation is encouraged to participate in, "acclamations, responses, psalmody, antiphons, and songs."[26]

Article 114 emphasizes the importance of congregational participation as it states, "Bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs." Article 118 calls for cultivation of the musical life of the congregation, stating, "Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics." Repeated references to congregational singing emphasize its centrality to the congregational participation the Council desired.

Analysis of Richard Proulx's hymnody will show a commitment to fostering congregational song through the construction of rhythms and melodies that may be easily sung by a large group of mostly untrained singers, as well as the use of sound theological text and careful attention to the depiction of textual ideas in harmonic and melodic language. Furthermore, discussion of his congregational mass settings will demonstrate

[26] Ibid, article 30.

not only a commitment to the level of congregational participation called for in the aforementioned articles, but a commitment to the writing with the musical qualities necessary to encourage communal singing.

Along with congregational song, *Sacrosanctum Concilium* emphasized the importance of choirs and of the established canon of sacred music. Article 114 states, "The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches." The document also advocates for the choirs of smaller churches, and the need for music that fits their abilities. Article 121 states,

> Let [composers] 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.

Discussion of the choral music of Richard Proulx will show his ability to write for choirs in such a way that his works may be accessed not only by large choirs, but by the smaller choirs to which the document refers. *We Adore You, O Christ,* and *Psalm 133* are particularly well-suited for smaller choirs, but maintain a high degree of artistic integrity. *The Pelican* is an example of a work more suited for larger, more capable choirs.

Sacrosanctum Concilium later discusses the admittance to the liturgy of vocal works in languages other than Latin. Article 36 states,

> Particular law remaining in force, the use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended.

A Community Mass contains both Latin and English texts, preserving the Latin language as directed, but introducing the vernacular as well. *Psalm 133* contains text in both Latin and English.

Article 120 of *Sacrosanctum Concilium* discusses the importance of the pipe organ. It states,

> In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

Proulx's contribution of organ works suitable for the sacred liturgy contributes to the liturgical use of the organ for which this article calls. The range of expressivity in all three selected works lift up the listener's mind as the article suggests. Proulx's use of the organ in choral works, as seen in *Psalm 133*, and the prominence of the organ in *A Community Mass,* and *The Stars Declare His Glory* accord with this article.

Article 120 also emphasizes the admittance of other instruments into the sacred liturgy, qualifying the admittance with the stipulation that their use must be approved by "competent territorial authority," and "only on the condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful." The optional inclusion of strings as added instruments in *Psalm 133* and the addition of brass, strings, percussion, and flute in *A Community Mass* will be shown to be in fulfillment of this directive.

Article 116 discusses the primacy of Gregorian chant, stating, "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." Stylistic reference to Gregorian chant in *Pavane: Danse Liturgique,* and *Psalm 133,* direct

quotation of Gregorian chant in *A Community Mass* and *Les Paroles Finales de Saint-Louis* demonstrate an adherence to this article.

Article 116 also discusses the place of polyphony in the liturgy, stating, "…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…" Analysis of *We Adore You, O Christ, The Pelican, Fanfare,* and *The Stars Declare His Glory*, will show their accordance with article 116.

Article 121 discusses the importance of new music to be written for liturgical use. It begins, "Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures." Following its call for music to be written for choirs of varying ability and for the congregation, in a passage previously quoted, it states, "The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources." The use of scriptural text in *Psalm 133* and *The Stars Declare His Glory,* the use of liturgical text in *We Adore You, O Christ,* and *A Community Mass,* the use of a doctrinally sound poetic text in *The Pelican,* and the reference to the final words of Saint Louis IX in *Les Paroles Finales de Saint-Louis* show conformity to this article.

Musicam Sacram

Musicam Sacram, published by the Sacred Congregation of Rites in 1967, expounds upon matters of sacred music laid out in *Sacrosanctum Concilium.* Included in *Musicam Sacram* is an expanded discussion of the definition of "participation" by the congregation, the roles of the choir and assembly in singing the various parts of the mass, and the use of instruments in the liturgy. The definitions of congregational participation allows for solo singing by the choir as well as singing by the assembly. The scoring of the Ordinary of the Mass between choir and congregation, as found in *A Community Mass,* is encouraged. *Musicam Sacram* also discusses the place of instrumental music in the mass.

The form of congregational participation is clarified. Article 15 describes a two-fold means of participation on the part of the assembly. The first part, "Should be above all internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace." The second part, "Must be, on the other hand, external also, that is, such as to show the internal participation by gestures and bodily attitudes, by the acclamations, responses and singing." This second part underscores the importance of congregational song. *A Community Mass* is a setting of the Ordinary of the Mass that balances musical sophistication in harmonic language, voice-leading, and orchestration, with accessibility to the congregation, fostering their song. *The Stars Declare His Glory* incorporates expression of text and sophisticated harmonic language with a melody accessible for congregational singing.

Musicam Sacram goes on to explain the place of singing by the choir alone. The final part of article 15 states, "The faithful should also be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise

their minds to God." The first and final parts of article 15 thus justify singing by the choir alone, or any sort of music in which the assembly does not take part. Article 16 also addresses this, stating,

> Some of the people's song, however, especially if the faithful have not yet been sufficiently instructed, or if musical settings for several voices are used, can be handed over to the choir alone, provided that the people are not excluded from those parts that concern them. But the usage of entrusting to the choir alone the entire singing of the whole Proper and of the whole Ordinary, to the complete exclusion of the people's participation in the singing, is to be deprecated.

In this article, the mention of "musical settings for several voices" being suitable for being sung by the choir alone, clarifies the place the singing of the choir alone in the liturgy. Article 19 also makes references to the choir's duty as being "to ensure the proper performance of the parts which belong to it," as well as "to encourage the active participation of the faithful in the singing." As such, the use of solo choral works in the sacred liturgy, such as *We Adore You, O Christ, Psalm 133,* and *The Pelican*, as well as the scoring of the middle part of "Glory to God" for choir alone, is in accordance with these articles.

Greater specificity toward the roles of the choir and assembly in singing particular parts of the mass follows these introductory principles. On the practice of congregational hymnody, article 32 states,

> The custom legitimately in use in certain places and widely confirmed by indults, of substituting other songs for the songs given in the Graduale for the Entrance, Offertory and Communion, can be retained according to the judgment of the competent territorial authority, as long as songs of this sort are in keeping with the parts of the Mass, with the feast or with the liturgical season.

This article confirms the place of hymnody in the mass, and, as such, the liturgical suitability of *The Stars Declare His Glory,* especially since it is a paraphrase of a Psalm. Article 33 goes a step further. Having extended the definition of the Proper of the Mass to

include hymnody, the importance of congregational singing of the Proper of the Mass is described as it states, “It is desirable that the assembly of the faithful should participate in the songs of the Proper as much as possible, especially through simple responses and other suitable settings.” This article particularly enforces the importance of hymnody such as *The Stars Declare His Glory.*

Article 34 discusses the singing of the Ordinary of the Mass by assembly and choir, as it restates the possibility of the Ordinary, in part or whole, being sung by the choir. However, it mentions the *Sanctus* as being particularly suited to being sung by the people. Proulx’s setting of this text for the assembly with the choir in *A Community Mass* is in accordance with this directive.

Article 59 addresses the creation of new music for the post-conciliar liturgy. It states,

> Musicians will enter on this new work with the desire to continue that tradition which has furnished the Church, in her divine worship, with a truly abundant heritage. Let them examine the works of the past, their types and characteristics, but let them also pay careful attention to the new laws and requirements of the Liturgy, so that “new forms may in some way grow organically from forms that already exist,” and the new work will form a new part in the musical heritage of the Church, not unworthy of its past.

Analysis of all of the selected works of Proulx will demonstrate the melding of traditional musical elements with the needs of the post-conciliar mass. His harmonic language, grounded in tonality, but infused with a 20th Century tonal palate, particularly honors the traditions of the past with the innovations of the modern era.

Article 64 addresses the instrumental accompaniment of the choir and congregation. Cautioning against overly complex accompaniment, it states, “their sound should not so overwhelm the voices that it is difficult to make out the text.” *A Community*

Mass and *The Stars Declare His Glory* demonstrate scoring of the organ and additional instruments in such a way that the primacy of the vocal parts is maintained.

Article 65 advocates for solo organ music in the liturgy, mentioning that the organ may be played alone, "at the beginning before the priest reaches the altar, at the Offertory, at the Communion, and at the end of Mass." The importance of solo organ music in the liturgy further emphasizes the need for works such as *Fanfare, Pavane: Danse Liturgique,* and *Les Paroles Finales de Saint-Louis.*

Music in Catholic Worship

Music in Catholic Worship,[27] published in 1972 by the Bishop's Committee on the Liturgy of the National Conference of Catholic Bishops (an organization which is now named the United States Conference of Catholic Bishops), is an expansion of a document entitled, *The Place of Music in Eucharistic Celebrations,*[28] published in 1966. *Music in Catholic Worship* addresses the importance of judging the appropriateness of music for the liturgy from three angles: musical, liturgical, and pastoral.[29]

The musical judgement described by the document advocates the selection of music that is, "technically, aesthetically, and expressively good."[30] The liturgical judgement described asks the question of suitability for music that has been dubbed as having passed the musical judgment for the Roman liturgy. The Pastoral judgment then vets music having passed the preceding barriers for its ability to serve the people of a given worshipping community, asking, "Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?"[31] Analysis of Richard Proulx's liturgical music will show not only its technical, aesthetic, and expressive good, but its suitability for liturgical use and its candidacy for widespread pastoral application.

Music in Catholic Worship also addresses specific parts of the Ordinary of the Mass. With regard to the "Lord, Have Mercy," article 65 states, "When sung, the setting

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[27] Bishop's Committee on the Liturgy, *Music in Catholic Worship* (Washington, DC: Bishop's Committee on the Liturgy, 1972): 5.

[28] Frederick R. McManus, *Thirty Years of Liturgical Renewal Statements of the Bishop's Committee on the Liturgy* (Washington, DC, 1987): 92.

[29] *Music in Catholic Worship,* 5.

[30] Ibid, 6.

[31] Ibid, 7.

should be brief and simple in order not to give undue importance to the introductory rites." The simplicity of the "Kyrie" in *A Community Mass* stands in accordance with this article. "Glory to God" of *A Community Mass* stands in fulfilment of article 66 and its encouragement for alternation between the choir and the people, as it states, "The new text offers many opportunities for alternation of choir and people in poetic parallelisms." Regarding the "Holy, Holy, Holy," article 56 states,

> This is the people's acclamation of praise concluding the preface of the eucharistic prayer. We join the whole communion of saints in acclaiming the Lord. Settings which add harmony or descants on solemn feasts and occasions are appropriate, but since this chant belongs to priest and people, the choir parts must facilitate and make effective the people's parts.

Proulx's "Holy, Holy, Holy" in *A Community Mass*, while adorned with harmony and descants in the choir, maintains the primacy of the people's song by tempering complexity and maintaining simplicity in texture, melody, and rhythm in the choir's part.

Liturgical Music Today

Expansion and clarification of *Music in Catholic Worship* was the express purpose of *Liturgical Music Today,* published by the United States Conference of Catholic Bishops in 1982.[32] It advocates a unity of style among the eucharistic acclamations in a singular Mass.[33] *A Community Mass*, in its unitive nature, fulfills this advocacy.

Also addressed is the importance of instrumental music, particularly organ music, in the Mass. Article 58 states,

> Instrumental music can also assist the assembly in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life. Instrumental music, used in this way, must be understood as more than an easily dispensable adornment to the rites, a decoration to dress up a ceremony. It is rather ministerial, helping the assembly to rejoice, to weep, to be one of mind, to be converted, to pray.

Thus, *Liturgical Music Today* endorses the expressivity of the three selected organ works, and underscores the importance of instrumental music such in the liturgy.

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[32] *Liturgical Music Today: A Statement of the Bishop's Committee on the Liturgy on the Occasion of the Tenth Anniversary of Music in Catholic Worship*, (Washington, DC: Bishop's Committee on the Liturgy, National Conference of Catholic Bishops, 1982).

[33] Ibid, article 15.

Chapter 3: The American Response to Vatican II

Following the Second Vatican Council, Catholic parishes in America took varying approaches in sacred music programs across the United States. Among these responses was found the influence of folk and popular idioms on sacred music and the use of texts of questionable doctrinal conformity. Music written in this folk and popular style gained enormous popularity, despite its questionable fulfilment of the Second Vatican Council's directions on sacred music.

Monsignor Richard Schuler discusses the history of the explosive popularity of folk music in the mass in his essay "A Chronicle of the Reform."[34] In 1966, the Music Advisory Board of the Bishop's Committee on the Liturgy, the organization currently named The United States Conference of Catholic Bishops, was formed to advise the Bishop's Committee on implementing sacred music reforms of the Second Vatican Council. Schuler was on this board. The Music Advisory Board passed a statement that advocated the use of guitars and folk music in the liturgy for masses celebrated by particular groups, largely driven by reports of masses such as this having been celebrated with college and high school students.

Schuler describes the aftermath of the passage of this statement, as he writes,

> The press took over. American newspapers, both secular and ecclesiastical, announced that the American bishops had approved of the use of guitars, folk music and the hootenanny Mass. Despite repeated statements from the Holy See prohibiting the use of secular music and words in the liturgy, the movement continued to be promoted in the United States and in Europe.[35]

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[34] Monsignor Richard Schuler, "A Chronicle of the Reform: Catholic Music in the 20th Century," *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, Ed. Robert Skeris, (Saint Paul, MN: Catholic Church Music Associates, 1990): 349-419.

[35] Ibid, 369.

As Schuler points out, the fact that the statement of an advisory board of a conference of Bishops bears no legislative authority did not hinder the weight and the effect of the Music Advisory Board's statement with respect to "the hootenanny mass."[36] This statement led to the disbanding of choirs, the use of Latin and Gregorian chant being forbidden.[37]

Monsignor Francis Mannion's essay, "Paradigms in American Catholic Liturgical Music," names six general forms of response to Vatican II. They are, "Neo-Caecilianism and the Restoration Agenda, The Folk Movement and Popular Culture, The Development of Ethnic Expression, Functionalism and Scholarly Constraint, The Ideals of Modern Classicisim, and The Influences of Ecumenicism and Eclecticism."[38] Of these six, Edward Schaefer, in *Catholic Music Through the Ages,* asserts that the "Folk Movement and Popular Culture" greatly eclipsed the other five in popularity.[39] As Mannion observed, the popular music industry in America had grown exponentially by the mid-sixties, and the emphasis on the youth in popular culture was significant.[40] As this influence combined with the hasty production of new music for the liturgy, the prominence of sacred music in the folk and popular idiom flourished.

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[36] Ibid, 370.

[37] Ibid, 370.

[38] Monsignor Francis Mannion, "Paradigms in American Catholic Liturgical Music," in *Masterworks of God: Essays in Liturgical Theory and Practice* (Chicago, IL: Hildebrand Books, 2004): 116-143.

[39] Edward E. Schaefer, *Catholic Music through the Ages: Balancing the Needs of a Worshipping Church* (Chicago, IL: Hillenbrand Books, 2008): 152.

[40] *Masterworks of God: Essays in Liturgical Theory and Practice,* 121.

As such, many new sacred works were created in the folk and popular style, and popular inertia more than the Second Vatican Council's documents drove their creation. Furthermore, popular interpretation of Vatican II included a "rush to fill a void"[41] of music that congregations could sing together. Joseph Swain, in *Sacred Treasure: Understanding Catholic Liturgical Music* corroborates Mannion's connection between trends in American popular music and the creation of folk-inspired liturgical music.[42] Schaefer notes that certain hymn texts written immediately following Vatican II were problematic with respect to Catholic doctrine.

One example of such a hymn is *Gather Us In,* by Marty Haugen. In *Gather Us In,* Haugen writes, "Not in some heaven, light years away, but here in this place, the new light is shining, now is the kingdom, now is the day."[43] On this Schaefer observes, "While his desire to convey urgency in the mandate for Christians to be 'the light of the world,' is laudable, his contention that the kingdom of heaven is now, is not."[44] Article 326 of the *Catechism of the Catholic Church* states,

> The Scriptural expression "heaven and earth" means all that exists, creation in its entirety. It also indicates the bond, deep within creation, that both unites heaven and earth and distinguishes the one from the other: "the earth" is the world of men, while "heaven" or "the heavens" can designate both the firmament and God's own "place" - "our Father in heaven" and consequently the "heaven" too which is eschatological glory. Finally, "heaven" refers to the saints and the "place" of the spiritual creatures, the angels, who surround God.[45]

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[41] Joseph P. Swain, *Sacred Treasure: Understanding Catholic Liturgical Music* (Collegeville, MN: Liturgical Press, 2012): 39.

[42] Ibid, 43.

[43] Marty Haugen, *Gather Us In* (Chicago, IL: GIA Publications, 1983).

[44] Schaefer, 154.

[45] Pope John Paul II, *Catechism of the Catholic Church,* (1992), accessed March 19, 2020 https://www.vatican.va/archive/ENG0015/_INDEX.HTM

Clearly, the Catholic church does not purport that heaven exists on the earth in any respect, and, as such, *Gather Us In* presents a significant dissonance with Catholic theology.

Swain also notes the musical shortcomings of folk and popular hymnody. He cites *Be Not Afraid,* by Robert J. Dufford,[46] as an example of these shortcomings. The first problem he discusses is the rhythm of the melody. *Be Not Afraid* features a number of varying rhythmic figurations, and many of them are, according to Swain's observation, too quick and inconsistent for congregations to sing together. Of this he writes,

> But the tune cannot survive congregational singing. This is the sad fact. It has been tried in thousands of American liturgies, and I have never once heard it sung correctly, as notated. The melodic contour and range offer no problems, but no human congregation can possibly execute all of those various rhythms with any accuracy or ensemble.[47]

Naturally, "congregational" music that congregations cannot correctly sing works against its very nature.

The harmonic language of *Be Not Afraid* also poses problems, according to Swain. He calls the use of few chords and a slow harmonic rhythm "harmonic ascetism,"[48] and compares it to the writings of American folk artist Bob Dylan. He further asserts that the rejection of faster harmonic rhythm and, with it, Common Practice voice leading and counterpoint, is to break with the established canon of Western music. This choice creates a conflict with article 59 of *Musicam Sacram*, and its call to composers to keep tradition with music of the past.

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[46] Robert Dufford, *Be Not Afraid,* (Portland, OR: OCP Publications, 1975).
[47] Swain, 44.
[48] Ibid, 45.

Furthermore, Swain notes the challenge of leading such a hymn from the organ, presenting a conflict with article 120 of *Sacrosanctum Concilium*. As Swain notes, the slow harmonic rhythm favors much more the use of guitar than the organ. He writes,

> A decent picking technique, or even an energetic strum, can enliven a single chord lasting four measures enough to hold our interest, without getting in the way of the singer's melody. When we bring "Be Not Afraid" into church, however and replace the guitar with an organ, the slow harmony becomes a deadweight.[49]

The fact, then, that Dufford composed *Be Not Afraid* first with guitar chords only, having a "keyboard" accompaniment written by Sister Theophane Hytrek,[50] then comes as no surprise. As article 120 of *Sacrosanctum Concilium* confirms the primacy of the organ in liturgical music, *Be Not Afraid* and its guitar-necessitating accompaniment presents a conflict. Although the same article explicitly admits instruments other than the organ for divine worship, it qualifies their admittance that they must be made suitable for sacred use. The clearly traceable inspiration from secular music on *Be Not Afraid* stands in direct conflict of this.

The folk influence, driven by popular inertia and without regard to the texts of Vatican II, assumed dominance during Proulx's career. Despite this, Proulx maintained a style that, in chapters four and five, will be proven to be congruent with Vatican II's reforms. Schaefer lauds Proulx by name, noting, "However, perhaps the single composer who has retained some connection between the 'old' and the 'new' worlds of Catholic liturgical music and also maintained a significant degree of prominence is Richard

[49] Ibid, 47.
[50] Ibid.

Proulx."[51] Analysis of his choral and organ works will demonstrate the accuracy of this statement.

[51] Schaefer, 156.

Chapter 4: Analysis of Selected Choral Works of Richard Proulx

These selected choral works of Richard Proulx include *We Adore You, O Christ, The Pelican, Psalm 133, A Community Mass,* and *The Stars Declare His Glory.* Throughout all of these works, careful writing for each vocal part allows for accessibility, even for minimally trained singers. Tonal areas are established, though colored by higher tertian harmonies, mode mixture, quartal and quintal harmonies, and polychords. *Psalm 133, A Community Mass,* and *The Stars Declare His Glory* feature instrumental accompaniment, while *We Adore You, O Christ,* and *The Pelican* do not.

We Adore You, O Christ

We Adore You, O Christ, was written in 1997. The text is cited in the score as having been taken from the Orthodox Good Friday Service. The middle section of the text is a paraphrase of the Orthodox *Hymn to the Resurrection*.[52] The first two lines and the final three lines are drawn from other sources. The complete text is as follows:

> We adore you, O Christ, and we bless You,
> because by your Cross You have redeemed the world.
> We glory in your Cross, O Lord God;
> We praise and glorify your holy resurrection;
> By virtue of your cross joy has come into the world.
> O savior, by your Cross, by your holy Cross,
> Save us and help us, O Lord.
> By your cross, your holy Cross, You have redeemed us all. Amen.

The first two lines are attributed to Saint Francis of Assisi, as part of a prayer he was known to say as he passed a Catholic church.[53] They are also used throughout the Stations of the Cross, a popular devotion prayed on Fridays in the season of Lent. In addition to appearing in the *Hymn to the Resurrection,* lines three through five appear in the Communion rite of the *Divine Liturgy of Saint John Chrysostom*,[54] and in the Good Friday liturgy of *The Roman Missal.*[55] Lines six and seven appear in *The Roman Missal*

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[52] "Selected Liturgical Hymns," *Orthodox Church in America,* accessed November 7, 2019, https://www.oca.org/orthodoxy/prayers/selected-liturgical-hymns.

[53] Philip Kosloski, "The Fascinating History of the 'We Adore You, O Christ' Prayer from the Stations of the Cross," *Aleteia*, accessed November 7, 2019, https://aleteia.org/2019/03/15/the-fascinating-history-of-the-we-adore-you-o-christ-prayer-from-stations-of-the-cross.

[54] "The Divine Liturgy of Saint John Chrysostom," *Greek Orthodox Archdiocese of America,* accessed November 7, 2019, https://www.goarch.org/-/the-divine-liturgy-of-saint-john-chrysostom.

[55] *The Roman Missal* (Washington, D.C.: The United States Conference of Catholic Bishops, 2011): 331.

as part of the Eucharistic Prayer.[56] The final line is a summative paraphrase of the second line.

The *Liber Usualis* contains two Latin antiphons that appear in Proulx's text. The antiphon, "Adoramus te, Christe," translates to, "We adore you, Christ, and we bless you, who by your cross have redeemed the world."[57] The antiphon, "Salvator mundi," translates to, "Savior of the world, save us: who by your Cross and Blood have redeemed us, help us, we pray to you, our God."[58] These antiphons are prescribed for the transfer of the consecrated Blessed Sacrament from its place of reposition during the Good Friday Service to the high altar for distribution during Communion.[59]

The *Book of Common Prayer* contains three anthems which closely resemble Proulx's composition in terms of organization and wording. Anthem 1 begins, "We glory in your cross, O Lord, and praise and glorify your holy resurrection; for by virtue of your cross joy has come to the whole world."[60] In Anthem 2, the words, "We adore you, O Christ, and we bless you, because by your holy cross you have redeemed the world"[61] bookend additional text. The shorter Anthem 3 states in its entirety, "O Savior of the world, who by thy cross and precious blood hast redeemed us: Save us and help us, we humbly beseech thee, O Lord."[62]

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[56] Ibid, 309.

[57] *The Liber Usualis: With Introduction and Rubrics in English*. (Tournai, Belgium; New York, NY: Desclée, 1962): 746, my translation.

[58] Ibid, 747, my translation.

[59] Ibid, 746.

[60] *The Book of Common Prayer* (New York, NY: Church Publishing Incorporated, 1789), 281.

[61] Ibid.

[62] Ibid, 282.

Although a setting of text for Good Friday, on which the crucifixion of Jesus is remembered, the combination of these lines of text result in a mood that is far from sorrowful. With the exception of the momentary plea, "save us and help us," the text is full of triumphant verbs, including "glory," "adore," "bless," and "praise." This points beyond the sorrow of the crucifixion towards the joy of the resurrection.

The frequent capitalization of the word, "Cross" corroborates the joyful mood of the text. The names of the three persons of the Holy Trinity are capitalized in general practice, and pronouns for them are often capitalized as well. Capitalization of the word "Cross" when referring to the cross on which Jesus Christ died ascribes it the esteem worthy of sharing capitalization along with the persons of the Holy Trinity.

This is born out of a recognition of the cross as the path by which the resurrection of Jesus Christ is reached. As such, the abundance of strong and positive verbs accords with the view of the cross as held at the Good Friday liturgy. Philip Pfatteicher discusses this in, *Journey into the Heart of God: Living the Liturgical Year.* Referring to the cross as, "the instrument of death transformed into the source of forgiveness, life and salvation,"[63] he discusses the first two lines of *We Adore You, O Christ,* saying, "[We adore you, O Christ, and we bless you, because by your holy Cross you have redeemed the world] sums up the entire meaning of Good Friday: death and life, conflict and victory."[64] To depict these elements, the music creates an ethereal meditation on the mystery of the death and passion of Jesus.

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[63] Philip Pfatteicher, *Journey Into the Heart of God: Living the Liturgical Year* (New York, NY: Oxford University Press, 2013): 202.

[64] Ibid, 203.

The mood of the music introduces a contrast to the celebratory nature of the text, highlighting the sobering reality that resurrection must be attained through death on the cross. Jason Overall's review of the work for the *Journal of the Association of Anglican Musicians* calls the piece a "mysterious, evocative choral incantation."[65] Frequent drones, a synthetic scale, monodic texture, and a freedom of rhythm accomplish that which Overall describes.

The piece establishes a tonal center of C by the key signature, melodic cadences on C, and a constant droning based on C. A drone comprised of tenor C and tenor G begins the piece, expressed on an "oh" by the bass and tenor voices. This drone stays in place until m. 12, where the alto voice drones a middle C for the next 9 measures. The tenor C-G drone returns in the tenor and bass voices in m. 21. The alto and soprano voices take over the C-G drone in m. 29, forming the drone on middle C and middle G. The bass voice doubles the C base of the drone, entering on the fourth beat of m. 29.

The presence of a drone evokes the style of Byzantine chant. In the 16th century, the *Ison* was introduced to Byzantine chant as a means of adding polyphony to an otherwise monophonic musical tradition.[66] The *Ison* is the droning of the bass note of the mode.[67] The *Ison*-like drone and the monodic texture found in *We Adore You* together recreate this particular texture.

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[65] Jason Overall, "Choral Music Reviews," *The Journal of the Association of Anglican Musicians,* (January 2018): 22.

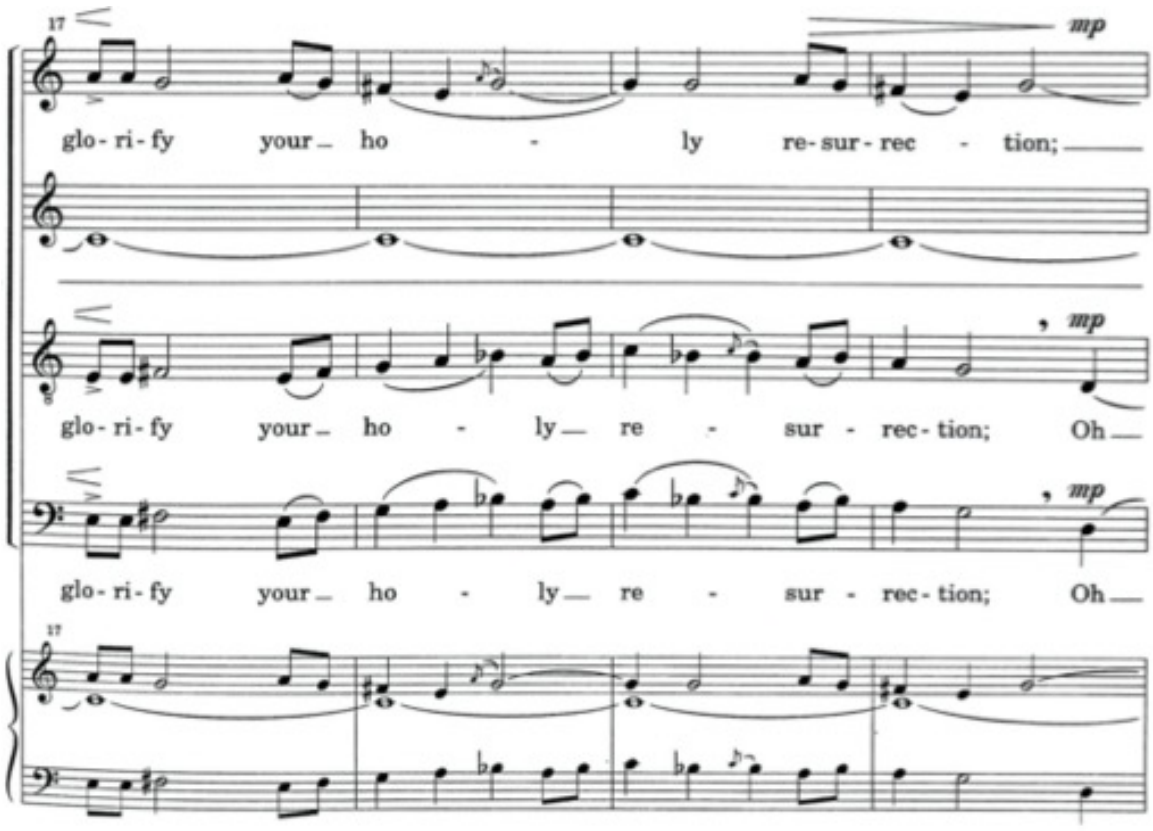
[66] Dimitiri Conomos, "A Brief Survey of the History of Byzantine and Post-Byzantine Chant," *The Divine Music Project,* accessed November 29, 2019, http://www.stanthonysmonastery.org/music/History.htm.

[67] "Introduction," *The Divine Music Project,* accessed November 29, 2019, http://www.stanthonysmonastery.org/music/Intro.htm.

Melodic cadences on C further establish C as a tonal center. Both the soprano and alto voices cadence on C one octave apart at m. 28. In m. 36, the tenor voice cadences on tenor C. Cadences on G at m. 6, m. 11, m. 15, and m. 20, are melodic half-cadences that help establish the tonal center of C while delaying full resolution. The melodic cadences on C in mm. 28 and 36 serve as resolution of the previous cadences and final confirmation of the tonal center of C.

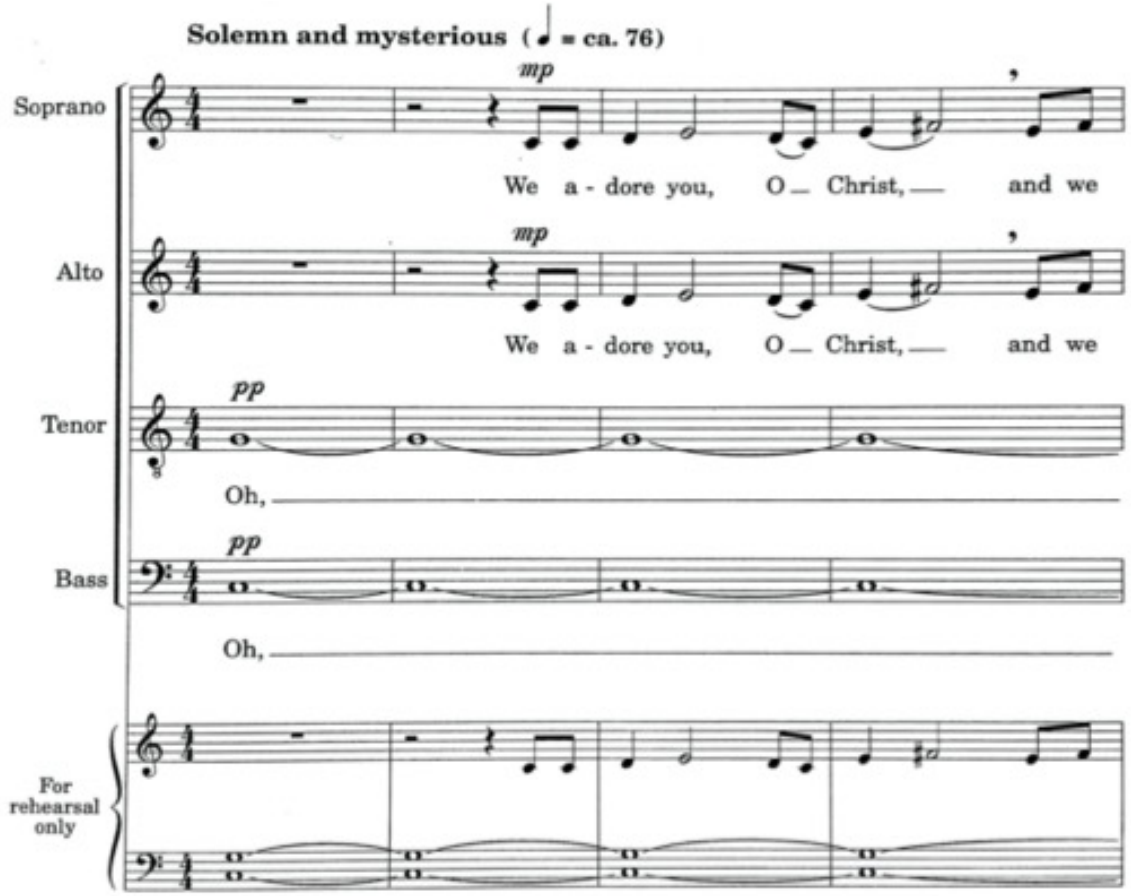
Melodic material comes from a synthetic scale. This scale is derived from a major scale with a raised fourth and a lowered seventh. No pitch deviations from this scale exist in the piece: F is always sharp, B is always flat, and no other accidentals appear. Melodic motion is almost exclusively stepwise, and leaps are rare. This highlights the structure of the synthetic scale upon which the piece is based. Grace notes in the melody work with the synthetic scale to evoke non-western traditions. Grace notes appear in the soprano line in m. 18, in the unison bass and tenor lines in m. 19, in the unison soprano and alto lines in m. 24, in the alto line in m. 27, and in the unison soprano and alto lines in m. 28. Example 1 shows some of the grace notes, the synthetic scale, and the stepwise motion that pervades the piece.

Example 1. ***We Adore You, O Christ,*** **mm. 17-20.**



The melodic lines are highly motivic and repetitive. An ascending motive that pauses on E before landing on F-sharp is heard quite frequently. Another ascending motive that then highlights B-flat frequently follows the first motive. Example 1 shows this second motive, and Example 2 shows the first. Variations from these two motives in subsequent sections do appear, but they closely resemble their original forms in melodic shape. The frequent appearance of these motives contributes to the organization of the work.

Example 2. ***We Adore You, O Christ,*** **mm. 1-4.**



The piece is organized into a strophic form. Melody and texture define each strophe. The lengths of strophes are uneven, incorporating various segments of the text. Mm. 1 through 11 form the first strophe, mm. 12 through 20 the second, mm. 21 through 28 the third, and mm. 29 through 36 the fourth. Mm. 37-end form a coda, as the melodic material that has defined the previous strophes is stunted, with only a fragment being presented before the piece ends. Table 1 shows the strophic organization of the work and indicates the placement of melody and drone.

Table 1. *We Adore You, O Christ* section outline.

Strophe Number	Measures	Melodic Treatment	Drone Placement
1	1-11	Unison, soprano and alto	Bass-C, tenor-G
2 (first half)	12-15	Unison, bass, tenor, and soprano	Alto-C
2 (second half)	16-20	Melody unison in bass and tenor, countermelody in soprano	Alto-C
3	21-28	Unison, soprano and alto, until m. 26	Bass-C, tenor-G, soprano-C at m. 27
4	29-36	Tenor	Bass-C, alto- middle C, soprano-G
Coda	37-end	Soprano and alto, unison with marked dissonance	Bass-C, tenor-G

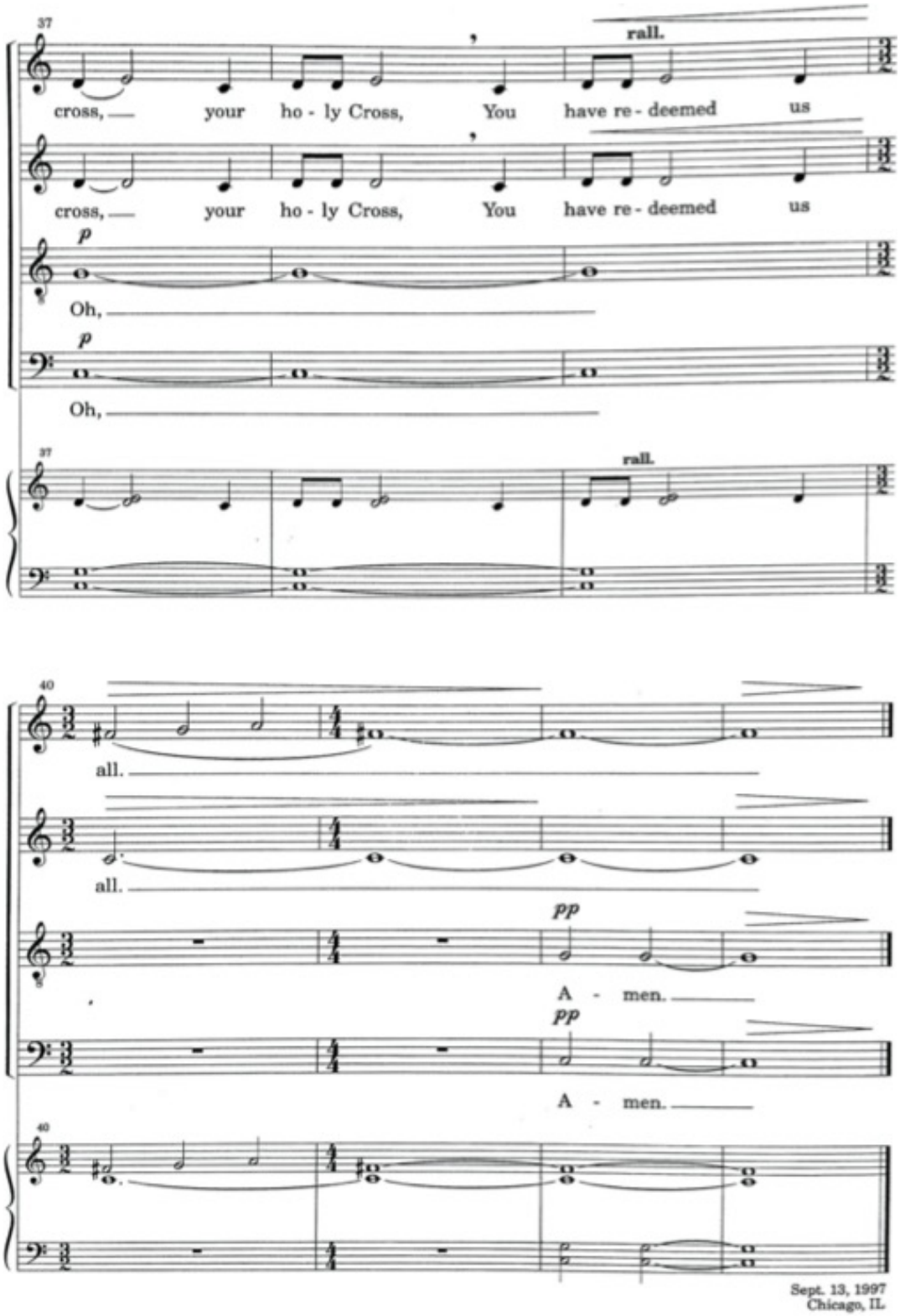
A monodic texture unifies the work. There is always a drone, and there is always a melody, with the sole exception of mm. 1-2, where the drone is heard by itself as an introductory tool. In mm. 16-20, a countermelody appears in the soprano line, which had previously been in unison with the tenor and bass lines. This is shown in Example 1. The soprano voice transitions from being in unison with the alto line to joining the drone in m. 26 through two passing tones.

The constant presence of drones creates a pervasive harmonic stasis. From beginning to end of the piece, there is a C pedal point, and there is most commonly a G on top of it. As such, all moments of harmony revolve around C and G. Moments of arrival in the melody create occasional sonorities that exhibit varying levels of dissonance. This creates an ethereal effect that lasts throughout the piece.

When the melody occasionally rests on an E, a tonic triad is created. Similar melodic motion and rhythmic arrival creates a much different sonority when the melody then rests on an F#. The subsequent resolution of the melody onto a G creates resolution into the C-G drone. This journey of tension and release creates the tonal trajectory of consonance to dissonance and back to consonance. While not using any Common Practice harmonic practices such as tonic-predominant-dominant-tonic motion, the overall arc moving away from and then back to tonic harmony is teleologically similar to a tonal harmonic trajectory. Example 2 shows the melody arriving on an E and creating the tonic triad, as well as the melody arriving on an F# and creating the dissonant sonority. A similar pattern is formed when the melody rests on an A in m. 16. This creates a $vi^{6/4}$ triad. The C-F#-G sonority follows this, as does subsequent resolution into the C-G drone.

In the final section the impetus to resolve dissonance is abandoned. Arrivals on major seconds between the alto and soprano voices in mm. 37, 38 and 39, emphasize that dissonance through rapid-fire repetition. This then yields to a final arrival on a tritone, C-F#, between the alto and soprano voices, as the bass and tenor voices sound an “amen” on the C-G drone. Despite all of the previous resolutions and motions from dissonance to consonance, the piece ends on a jarring tritone that clashes with the top note of the drone at the minor second. Example 3 shows the repetitive clashes at the major second between the alto and soprano voices, and the clash of the alto and soprano tritone with the bass and tenor drone that concludes the piece.

Example 3. ***We Adore You, O Christ,*** **mm. 37-43.**



The 4/4 time signature, introduced at the beginning of the work, remains almost entirely constant, save only for m. 40, where a 3/2 time signature is briefly introduced. However, the melodic rhythms then create patterns of arrival that obscure the sense of meter. The melody frequently pauses on beats two and three of the measure. This is consistently observed at the beginning of the ascending melodic motive that signals the beginning of a new strophe. Resting on the weak second beat and the lack of motion on the stronger third beat obscures the sense of pulse and meter. Phrase lengths pivot between four and five measures, obscuring the sense of phrase.

It is through the combination of Proulx's treatment of harmony, texture, melody, rhythm, and form, that the piece achieves what Leon Nelson's review of the work in *The Diapason* calls "an ethereal and beautiful feeling."[68] Melody, texture, and the use of drones work together to create a sense of mystery. Rhythm and melody together obscure a sense of pulse, suspending time and supporting the awe-filled nature of the text. Repetition in the melody and placement of the drone in the texture creates organization that grounds the work.

Creating such a work as *We Adore You, O Christ* fulfills article 121 of *Sacrosanctum Concilium,* as it states, "Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures," and, later, "The texts intended to be sung must always be in conformity with Catholic doctrine." In writing *We Adore You, O Christ,* Proulx contributed to the treasury of

[68] Leon Nelson, "Reviews: Choral Music," *The Diapason* 108 no. 2 (February 2017): 14.

sacred music in the Catholic Church, and employed a text that is both in conformity with Catholic doctrine and drawn from liturgical sources.

As *Sacrosanctum Concilium* asks composers to create works "for the needs of small choirs," *We Adore You O Christ* is a work accessible by choirs of various sizes. A choir as small as four could sing the work, as the work is for four voices without *divisi*. The frequent appearance of drones reduces the technical complexity of the work. The stepwise motion and repetitive nature of the melodic material makes it accessible for singers of a wide variety of technical ability, such as may be found in the choir of a smaller parish church.

The Pelican

"The Pelican," written in 1995, is a setting of a 1980 text by John Bennet (b. 1920) for an unaccompanied choir of eight voices. Bennet's text is below:

> Alleluia!
> As from her bloodied breast
> the Pelican gives life to given life
> and dies to save,
> So Christ upon the cross,
> So God in man
> Took iron through his flesh
> to close the grave.
> Alleluia![69]

The text draws upon the traditional parallel between a legendary practice of the pelican and Jesus Christ. According to legend, when a mother pelican cannot find food for her young, she uses her own beak to puncture her chest, nourishing her offspring through her own blood, and sacrificing her own life in so doing.[70] Father Michael Van Sloun, a priest of the Archdiocese of Saint Paul and Minneapolis, writes on this comparison,

> Christians see parallels between the mother pelican and her chicks and Jesus and his followers… The mother gives her life that her chicks might live, and Jesus laid down his life that we might live (Jn 15:13). The mother's blood saves the lives of the chicks, and the blood of Jesus is salvation and eternal life (Jn 6:54) for those who receive it.[71]

Father William Saunders, columnist for the Arlington Catholic Herald, describes appearance of this legend in *Physiologus,* a collection of legends surrounding various

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[69] Richard Proulx, *The Pelican,* (Chicago, IL: GIA Publications, 1995).

[70] William Saunders, "The Symbol of the Pelican," *The Arlington Catholic Herald,* accessed January 18, 2020, https://www.catholicherald.com/news/the_symbolism_of_the_pelican.

[71] Michael Van Sloun, "Why the Pelican With Chicks is a Symbol of the Eucharist," *The Catholic Spirit,* accessed January 18, 2020, https://thecatholicspirit.com/faith/focus-on-faith/faith-fundamentals/why-the-pelican-with-chicks-is-a-symbol-of-the-eucharist.

animals bearing an allegorical connection to Jesus Christ's death on the cross. Saunders goes on to note reference to the pelican in Dante's *Divine Comedy,* John Lyly's *Euphues,* William Shakespeare's *Hamlet,* John Skelton's *Armorie of Birds,* and St. Thomas Aquinas's hymn, *Adoro Te Devote.*[72]

Bennet's text is a poetic rendering of the legend. Following the "Alleluia" bookend, he describes the pelican's self-sacrifice to her offspring. He then immediately makes the comparison to Jesus's death upon the cross, comparing the beak of pelican to the nails placed into his hands and feet as he writes, "So God in man took iron through his flesh to close the grave." The bookend of "Alleluia" affirms the ultimate victory of both the legendary actions of the pelican and the action of Jesus's crucifixion.

Proulx's composition is organized into an ABA form. The A section sets the "alleluia" acclamation. The B section contains the main body of the text. The B section may further be reduced into 3 smaller subsections. Mm. 9-16 form the first subsection, mm. 17-23 form the second subsection, and mm. 24-29 form the final subsection. These subsections are delineated by changes in the harmonic scheme, and corroborated by grand pauses. The return of the A section at the end of the piece is nearly identical to the beginning, save for the final two measures. An outline of the structure of the piece appears in Table 2.

[72] Saunders.

Table 2. *The Pelican* section outline.

Section	Measures	Text Incipit
A	1-8	"Alleluia"
B	9-29	"As from her bloodied breast"
A	30-37	"Alleluia"

While tonal centers in *The Pelican* are not established according to Common Practice harmony, Proulx establishes pitch centers with 20th Century harmonic language, including chromaticism, polytonality, quartal and quintal harmonies, and higher tertian harmonies. The absence of dominant-tonic motion further obscures tonality. However, there is an overall establishment, departure from, and a return to a tonal center of G across the piece.

The A section is built upon short iterations of the word, "alleluia," and the harmonic arrivals at the conclusion of the word exhibit functionality in the keys of G major and E minor. The first of these occurs in the first measure, on a quintal chord based on E. In the second measure, a similar arrival occurs on a B minor chord with an added 9th. In the third measure, a still similar arrival occurs on a polychord comprised of a D major chord in second inversion over a C major chord in first inversion. Following this, two more polychords lead to an arrival on a C major chord with an added 9th. This precedes the final arrival of the section, on a quartal chord based on E.

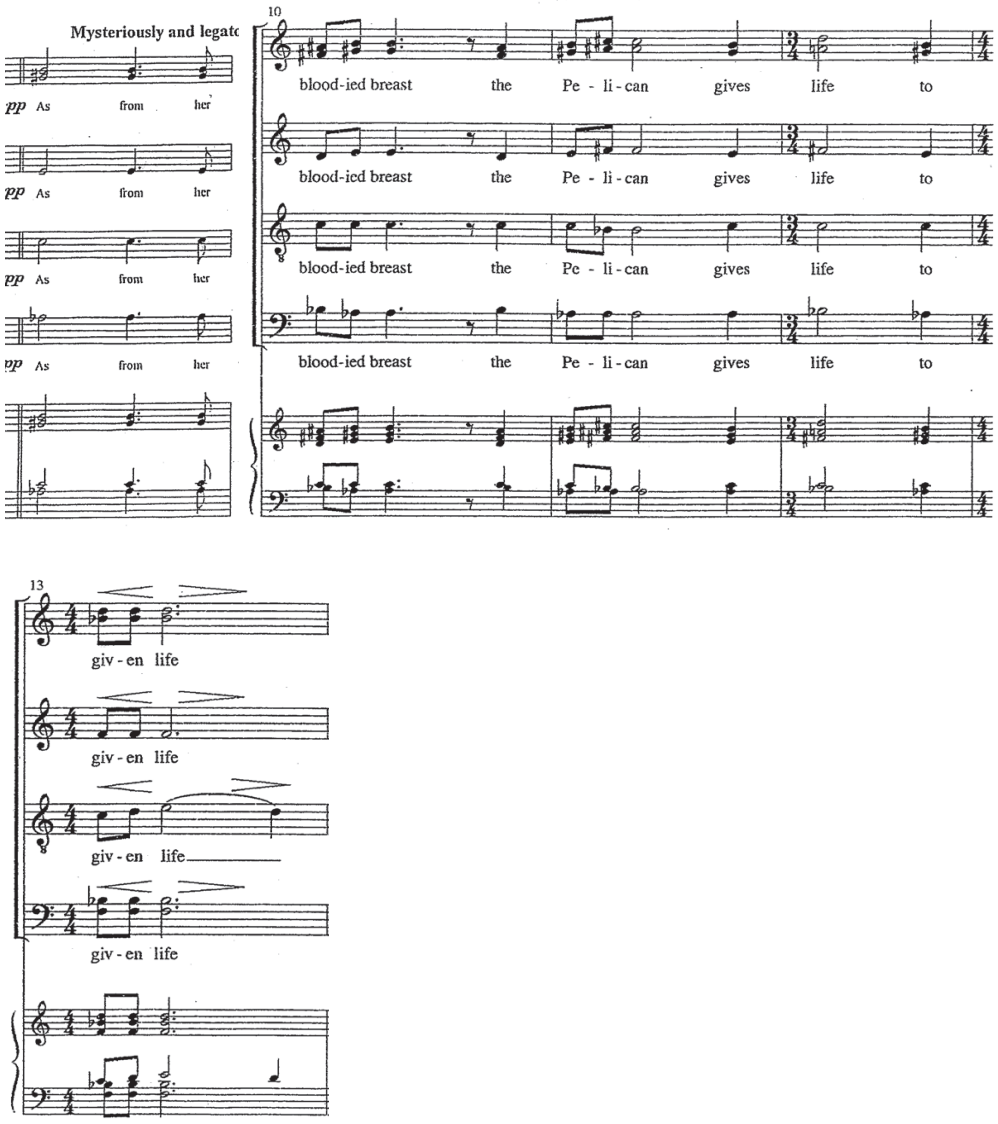
All of the harmonies on which are frequent arrivals in the A section of the piece are related to G major. The tertian harmonies built upon B, D, and C, are all considered functional in the key of G major. The quartal sonority based upon E is not entirely devoid of functional relationality to G major, as its base is the 6th scale degree, and its

components are diatonic. While no tonic-subdominant-dominant-tonic motion can be interpreted, and the harmonic language is well outside of the bounds of Common Practice harmony, the fact that all of these sonorities are in and of themselves functional in G major serves to suggest, relative to this harmonic language, a loose tonal center of G.

The B section explores other tonal centers, establishing them with a similar level of flexibility. Polytonality, quartal harmonies, and higher tertian harmonies remain core elements of the harmonic language. Changes in harmonic scheme define subsections of section B.

Measures 9-16, subsection 1 of section B, feature a 3-voice texture between the soprano and alto voices. The soprano voice divides into two parts in mm. 9-13, and the alto voice divides into two parts in m. 15. This *divisi* creates a harmonic unit between the soprano and alto voices that is both related to and separate from the tenor and bass voices. Planing triads appear consistently in mm. 9-13 in the soprano and alto voices. Assuming a tonal center of E in these measures, the progression would be, I, flat vii+, I flat vii+, I V/V, I flat vii^{6}, I, IV$^{6/4}$/N. This progression is shown in Example 4.

Example 4. *The Pelican*, mm 9-13.



Pivoting around the tonic E major in mm. 9-13 establishes a tonal center of E. The arrival on the $IV^{6/4}$/N in m. 13 is both climactic in nature, and prolonged in duration, creating a modulation to B-flat. Its placement at the end of the phrase, the dynamic crescendo that accompanies it, and the alignment of all voices into the $IV^{6/4}$/N chord all

contribute to the climactic nature of this arrival. The sonority is then prolonged in the soprano and alto voices in mm. 14-15, enforcing the modulation.

The significance of m. 15 extends beyond enforcing a modulation, however. Between the soprano and alto voices there is a motion that both enforces the $IV^{6/4}$/N and creates an arrival on a quartal harmony, creating hermeneutic linkage between the B section and the A sections. This is the first appearance of a quartal harmony in the B section, and its appearance on the word "dies" underscores the significance of the text's description of the pelican's life-giving death.

While the soprano and alto voices in exist in their own harmonic sphere in mm. 9-13, the tenor and bass voices simultaneously function within that sphere and create polytonality with it. At the outset of the B section in m. 9, an A-flat in the bass voice and a C in the tenor voice initially form a polychord with the soprano and alto voices. This polytonal relationship, emphasized by harmonic spellings with flats in the tenor and bass voices and sharps in the soprano and alto voices, continues through the end of this first subsection in m. 16. In mm. 9-12 the tenor and bass voices maintain consistent alternation between intervals of a major second and a major third. This sets the harmonic scheme of the soprano and alto voices against the harmonic scheme of the tenor and bass voices in polytonality.

However, the tenor and bass voices also serve to corroborate the harmonic scheme of the soprano and alto voices, and are not completely in opposition to them. A-flat's enharmonic relationship to G-sharp sets the bass voice at an enharmonic perfect octave with the soprano 2 voice in mm. 9, 10, and 12. The same is true between the B-flat in the bass voice and the soprano I voice in m. 10, and between the tenor voice and the

soprano II voice in m. 11. Furthermore, there is a great deal of inverse motion between the soprano I and bass lines in mm. 9-11. As the soprano I line moves down and back up one half-step, from B-natural to A-sharp, the bass line moves up and back one whole step, from A-flat to B-flat. This then yields to more parallel motion between the two voices in mm. 12 and 13.

Concurrently, the static tenor voice provides a pedal point against which the bass and the upper three voices move in an oblique fashion. Only in m. 11 does the tenor voice give up the C-natural pedal point, and in this measure the bass voice assumes stasis on an A-flat. This gives the other voices a grounding around which to orbit and secures the opportunity for multiple occurrences of the sonority on which section B begins.

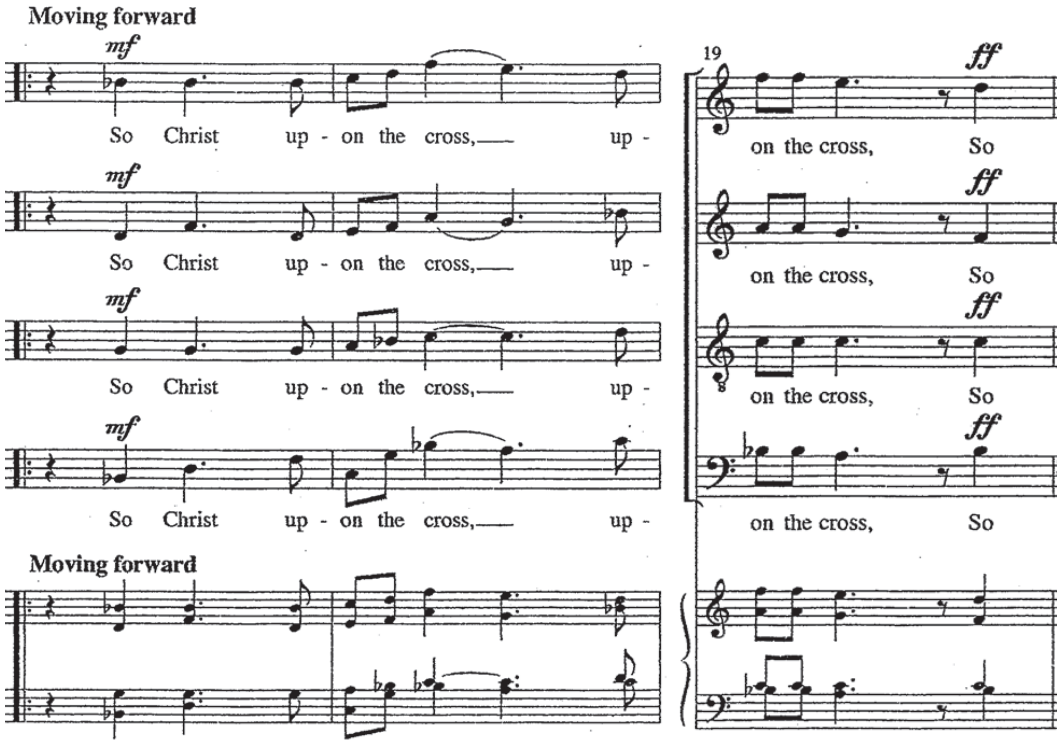
Suggestion toward the corroborating function of the tenor and bass voices in mm. 9-12 is enforced by their opening the door for the tonicization of $IV^{6/4}$/N beginning in m. 13 by introducing the B-flat pitch into the harmonic scheme. As the soprano and alto voices have centered around E in mm. 9-12, the introduction of B-flat below them allows the A-sharp to serve as the common tone between E and B-flat. This confirms the dual nature of the tenor and bass voices as functioning both in polytonal contrast and working in corroboration with the soprano and alto voices.

Eventually this dichotomy of polytonality with corroborating function gives way to clear polytonality in m. 12, where full triads in the bass and tenor voices appear against full triads in the soprano and alto voices. The achieved fruition of earlier polytonal implications further fuels the climactic nature of this moment. However, this subsection then closes on, assuming the modulation to B-flat, a $V^{4/2}$/N.

This accomplishes multiple goals. First, it completes a tonal arc of increasing polytonality and thickening texture to usher in the climax on the word “dies” in m. 15. As m. 16 closes the subsection with a return to more cohesive harmony and fewer voices, the arc is complete. Second, it creates a tension that suggests the need to continue into the next subsection. Third, it provides the common tone of B-flat in the soprano voice from which the second subsection returns to B-flat as its tonal center.

Subsection 2 establishes a loose tonal center of G minor. This is the most firmly established tonal center in the whole piece, and some harmonic function visible. However, there is still a conspicuous lack of dominant-tonic hierarchy. The progression that begins this subsection is i6, $v^{4/3}$/IV, i, ii^{6}, v^{7}/IV, V/III over a B-flat pedal point, ii^{7}, a 3-note tone cluster rooted on B-flat, V/III over a B-flat pedal point, ii^{7}, III^{9}. This is shown in Example 5.

Example 5. *The Pelican,* mm. 17-19.



Through the common tone of D ushering in a $III^{4/2}$ chord in E minor that moves to an E minor chord with an added 6th, Proulx briefly tonicizes E minor in m. 20. This tonicization dramatically highlights the text, "God in man," referring to the Roman Catholic belief that Jesus Christ was both fully human and divine.

The harmonic scheme of subsection 2 bears hermeneutic resemblance to subsection 1. Although clear vertical sonorities can be determined, there is motion that resembles the polytonality beginning in m. 10. The soprano and alto voices move in parallel sixths in mm. 17-19. Concurrently, the tenor and bass voices take up an alternation between major seconds and minor thirds in mm. 18-19. This setting of

soprano/alto and tenor/bass voices in opposing duets is similar to the polytonal texture seen in subsection 1.

In m. 21, a planing whole-tone motion leads to the closing of the subsection on a G-flat 4/2 sonority. A progression from B-flat major to A-flat major to G-flat major is seen in m. 21 and the beginning of m. 22. In m. 22, descent in the bass voice sets up the voicing of the closing G-flat major seventh harmony in second inversion. The return of a G-flat seventh chord bears reminiscence to m. 16, and the close of subsection 1.

Subsection 3 begins with unison F-sharps, connecting to the preceding sonority through the enharmonic relationship of G-flat and F-sharp. F-sharp becomes significant in this subsection, as the subsection closes on a quartal harmony based upon F-sharp. Furthermore, arrivals on a dominant 4/2 in F-sharp appear in mm. 26 and 27. While other harmonies are not functional or related to the key of F-sharp, this establishment of the dominant creates the dominant-tonic hierarchy otherwise conspicuously absent in the piece. It also prepares the F-sharp quartal chord in m. 29, gives it a sense of finality and closure when it arrives, and highlights the text, “to close the grave.”

As the A section returns in m. 30, it mirrors the first A section almost identically. A two-measure extension closes the piece on a G major sonority with an added ninth. This sonority is in root and close position, making it, save for the added ninth, the strongest tonal arrival of the piece. This further enforces the notion that G is established as a home tonal center.

Proulx employs quartal harmonies, higher tertian harmonies, polytonality, and the establishment of tonal centers to dramatize Jon Bennett’s text. Tonal centers established in *The Pelican* create organization. The harshness of the harmonic language emphasizes

the bittersweet nature surrounding proclaiming “Alleluia” at the death of both the proverbial Pelican and Jesus Christ. Both have to die to give life, and thus the life given comes at a price. Dramatic moments in the text are highlighted through climactic arrivals on quartal and polytonal harmonies.

Similar to *We Adore You, O Christ, The Pelican* fulfills article 121 of *Sacrosanctum Concilium,* as it adds to the treasury of sacred music, and employs a text that is in conformity with Catholic doctrine. The dissonance in the harmonic language demands the attention of the listener and dramatizes the text, which is consistent with *Musicam Sacram* as it addresses the participation of the congregation in the Liturgy.

Article 15 of *Musicam Sacram* states that participation, “Should be above all internal, in the sense that by it the faithful join their mind to what they pronounce or hear, and cooperate with heavenly grace.” The same article goes on to state, “The faithful should be taught to unite themselves interiorly to what the ministers or choir sing, so that by listening to them they may raise their minds to God.” *The Pelican* addresses the theological concepts of the death and resurrection of Jesus Christ, the dual nature of his humanity and divinity, and his salvific death on the cross. Through his harmonic language, Proulx draws attention to these concepts, providing musical exegesis of the text..

Psalm 133

Psalm 133 was written in 1992, and is a setting of the 133rd psalm for SATB choir, organ, with optional string orchestra. The text speaks of the beauty of people living together in unity. The text is as follows:

> *Ecce quam bonum et quam jucundum habitare fratres in unum.*
> Behold, how good and how pleasant it is
> when friends live together in unity.
> *Ecce quam bonum, ecce!*
> Such unity is fragrant as the precious oil poured upon the head
> and falling down over the head of Aaron,
> down to the collar of his robes.
> *Ecce quam bonum, ecce!*
> Such unity is plentiful as the dew of Mount Hermon
> descending upon the hills of Zion.
> For there the Lord bestows his blessing and life forevermore.
> *Ecce quam bonum, ecce!*
> *Ecce quam bonum et quam jucundum habitare fratres in unum.*

The Latin incipit, "*Ecce quam bonum et quam iucundum habitare fratres in unum,*" bookends the piece. The first part of this incipit, "*Ecce quam bonum*," repeating "*ecce*" at the end, is used as a refrain three times. This establishment of a refrain emphasizes the goodness that each verse describes, focusing the meaning of the text.

Beginning with, "Behold, how good and how pleasant," the psalm describes the unity among people with these two adjectives. While they are similar, they are not entirely the same. That which is good may not necessarily be pleasant, and that which is pleasant may not necessarily be good. The psalm continues to laud unity with two analogies.

The "precious oil poured upon the head and falling down over the head of Aaron" refers both to the general custom of anointing one's head with oil as a form of greeting, as referenced in Luke 7:46, "You did not anoint my head with oil, but she anointed my

feet with ointment." Jesus says this to his disciples to justify his forgiveness of a sinful woman. Anointing with oil is also mentioned in the book of Exodus. In Exodus 30:22-33, a prescription is given for a sacred oil of anointing. The specificity of the recipe suggests the importance and rarity of this oil. Articles intended to be anointed with this oil include, "the tent of meeting and the ark of the covenant, the table and all its utensils, the menorah and its utensils, and the basin with its stand."[73] Aaron and his sons, first to be consecrated to the priesthood, are also directed to be anointed with this precious oil.[74] Leviticus 8:4-13 describes Moses fulfilling these commandments and anointing Aaron with the prescribed oil. Making reference to the rarity and importance of the oil with which Aaron was anointed describes the depth of the goodness and pleasantness of the unity described at the beginning of the psalm.

The next verse of *Psalm 133* compares unity to the plentiful dew of Mount Hermon. Adam Clarke writes of this dew, "On this mountain the dew is very copious… with this dew, even in dry weather, their tents were as wet as if it had rained the whole night. This seems to show the strength of the comparison."[75] Through two strong adjectives and two robust analogies, the psalm makes clear the high value of unity.

Proulx's setting of the text is divided into eight sections. The introduction and coda are nearly identical to one another, and form the bookends for the rest of the piece. A refrain, first introduced in mm. 11-14, reappears in mm. 30-33 and in mm. 60-63,

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[73] Ex. 30:26-28.
[74] Ex. 30:30.
[75] Adam Clarke, *Commentary on the Holy Bible*, (Nashville, TN: Abingdon, 1977): 132.

unifying the piece and providing a consistency against which the A, B, and C sections may provide contrast. Table 3 shows the formal segmentation and key areas of the piece.

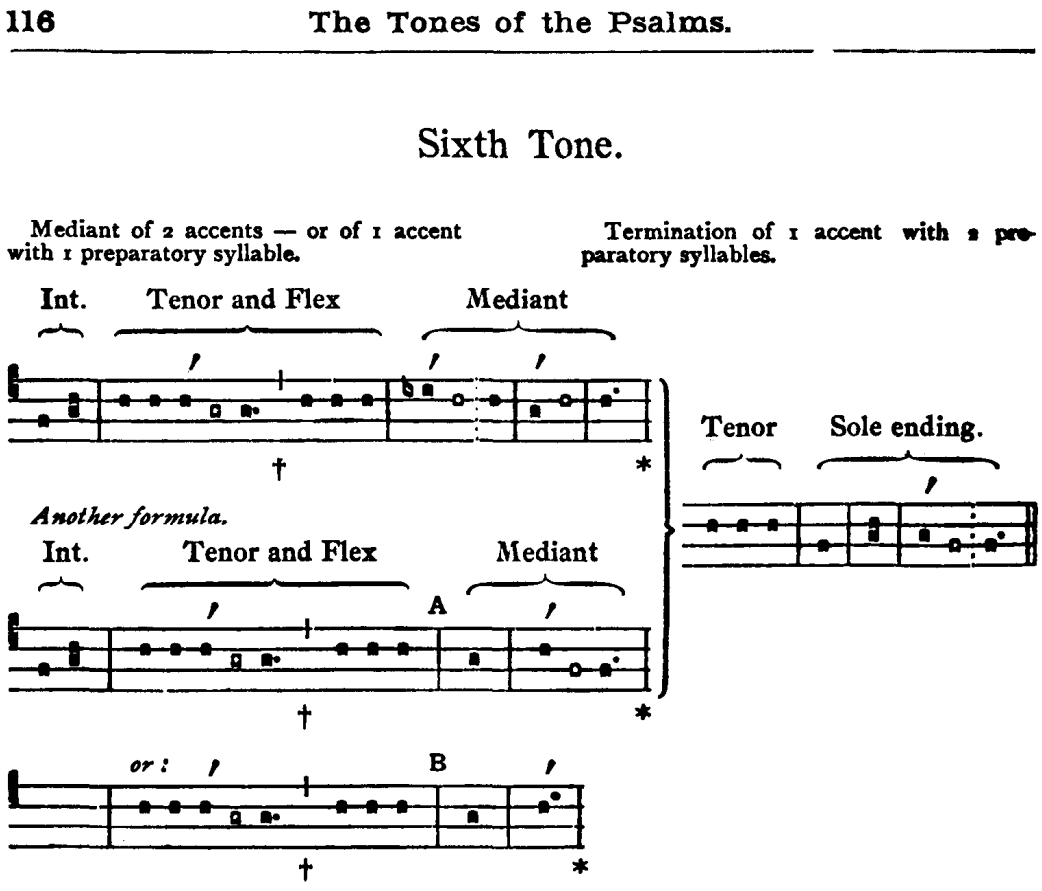
Table 3. *Psalm 133* section outline.

Section	Measures	Key Area(s)
Introduction	1-3	G major
A	4-10	G major, E Dorian
Refrain	11-14	E Dorian
B	15-29	F# minor, D Dorian, E Dorian
Refrain	30-33	E Dorian
C	34-59	F# minor, D minor, E Dorian
Refrain	60-63	E Dorian
Coda	64-68	G major

In the introduction and in the coda, the Latin text, "*Ecce quam bonum et quam jucundum habitare fratres in unum*" is set to a melody with free rhythm, accompanied by a quintal harmony based on G in the organ. The rhythm supports the evocation of Gregorian chant, as no time signature is established until m. 4.

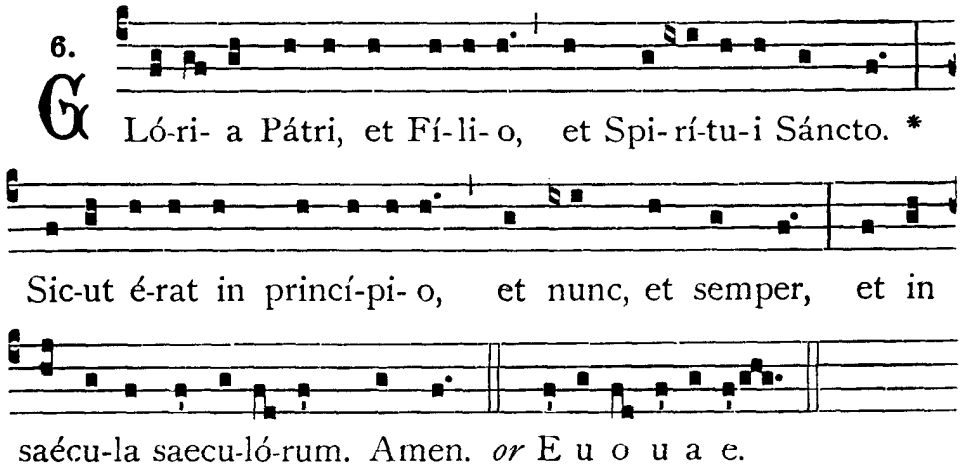
This melody is a quotation of the sixth psalm tone found in the *Liber Usualis*. As the first three notes of the psalm tone rise, so does Proulx's melody. The psalm tone's mediant motion is mirrored on the word "bonum." Albeit embellished, the final phrase of Proulx's melody resembles the fa-sol-la-sol-fa ending of the psalm tone. The sixth psalm tone, complete with possible alternative mediant formulae, is shown in Example 6.

Example 6. The sixth psalm tone, *Liber Usualis.*



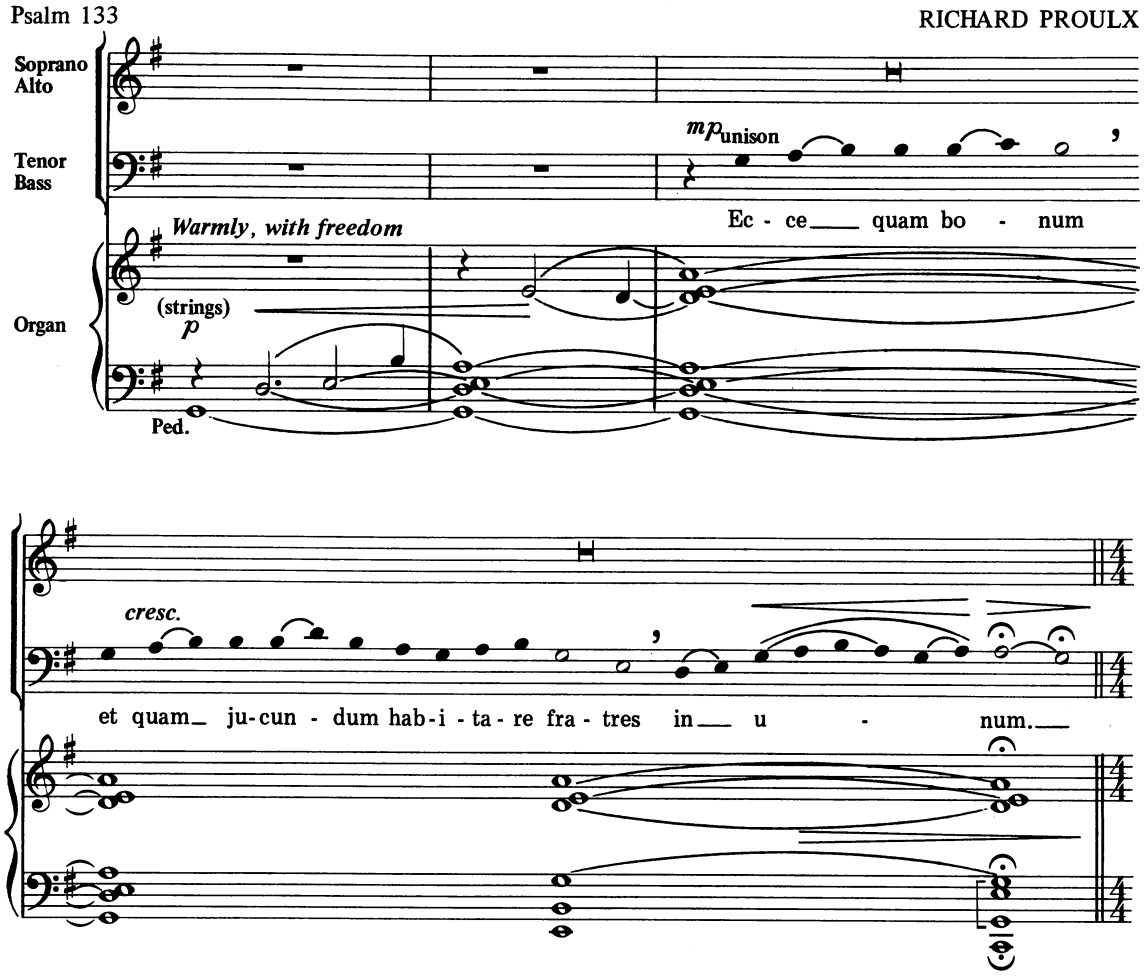
When the sixth psalm tone is applied to the Introit chant of the Mass, it receives the embellishment of an ascent to "do," approached by a stepwise fa-sol-la-do motion. In the same phrase it receives a further embellishment of a descent down to re, approached by leap from fa. These embellishments are shown in Example 7.

Example 7. The sixth tone for the "Gloria Patri," *Liber Usualis.*



Proulx mirrors these two motions in the beginning of *Psalm 133*. On the word "*jucundum*," in m. 3, the ascent to middle D mirrors the sixth Gloria Patri tone's ascent to do. On the word "*fratres*," also in m. 3, the descent to tenor E is quite similar to the sixth Gloria Patri tone's descent to re. The opening of *Psalm 133,* and the aforementioned similarities are shown in Example 8.

Example 8. *Psalm 133*, mm. 1-3.



The placement of this quotation at the beginning and end of the piece then enshrines the entire work in reference to Gregorian chant. As *Sacrosanctum Concilium* and *Musicam Sacram* both address Gregorian chant having "pride of place in liturgical services," *Psalm 133*'s bookending reference and melodic references within the piece to Gregorian chant creates that "pride of place." Because of the clear reference to the sixth psalm tone, it is a strong example of a post-Vatican II work that gives Gregorian chant its proper tribute.

The harmonic language of the introduction defers focus to the melody, strengthening the quotation of Gregorian chant. After establishing pitch-by-pitch the quintal harmony that dominates most of the introduction in the organ, the organ stays almost entirely static on this harmony. An inversion of the sonority appears under the word "*fratres*," and a C is introduced below G on the final chord. As the next sonority, in m. 4, returns to the same G quintal chord, the addition of the C in the final sonority of the introduction appears as a device for continuation, embellishing the G quintal chord. As such, the tonal center of G is established firmly in the introduction both through the harmony in the organ and the melodic cadence in the tenor and bass voices. This is also illustrated in Example 8.

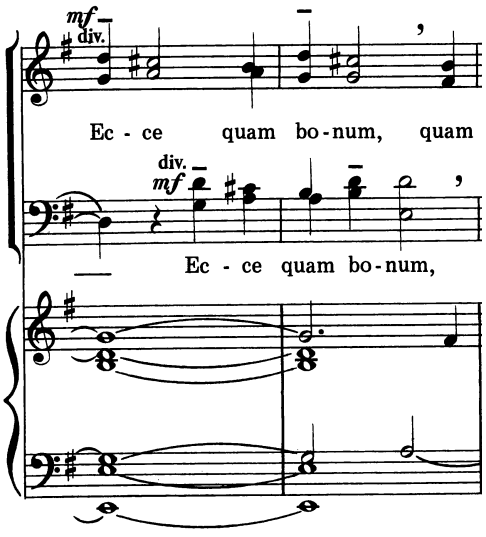
The tonal center of G is reaffirmed in the first major section, lasting across mm. 4-10. In the voices, a two-voice canon at the octave bears many of the same melodic resemblances to the sixth psalm tone as does the introduction. The same three-note ascent is seen in the beginning of the section, and in the second phrase, in mm. 7 and 8. Descents down to E and ascents up to D are also present. In the descent from D, C-sharp is introduced, suggesting the Lydian mode, and connecting this section to the first appearance of the refrain, beginning in m. 11. The melody ends on D, suggesting a melodic half-cadence in G Lydian.

A faster harmonic rhythm is immediately visible. While dominant-tonic motion is absent, harmonic language is mostly diatonic in G major, and pandiatonicism drives the harmonic language. The introduction of C-sharp in mm. 7-9 both supports the Lydian mode indicated in the melody, and provides linkage to the first appearance of the refrain.

Measure 8 begins a chain of descending fifths. Approached from an established E minor harmony in m. 7, functioning as vi in the still-established tonal area of G, the progression in m. 8 begins with a Neapolitan of vi with an added eleventh moving to a vii half-diminished of IV, to a vi^{6-5} in G major, to a V7/V in G major, to an evaded cadential 6/4 in G major. In letter notation this would be expressed as Fadd11—B half diminished 7—E major 7— A7—G^6 over D. The third beat of m. 9 would be the beginning of a cadential 6/4 motion when put in the context of what precedes it, but resolution to an authentic G major chord does not occur. Rather, the motion of mm. 8-10 introduces the E Dorian tonal center of the first refrain.

The refrain, first appearing in mm. 11-14, begins in E Dorian, but transitions to F# minor. All three appearances of the refrain, with returns at mm. 30-33 and mm. 60-63, are identical to one another. E Dorian is established immediately by the E major seventh chord in the accompaniment, and the motion to C-sharp in the soprano and tenor voices. This is illustrated in Example 9.

Example 9. *Psalm 133*, mm. 11-12.



The following sonority, in m. 13, is an inversion of the G quintal chord that began the work. The presence of A in the lowest voice provides a common tone for the F-sharp minor chord in m. 14. This motion toward F-sharp minor is repeated throughout every refrain, and sections B and C both begin in the tonal area of F-sharp minor before modulating elsewhere.

Proulx continues a canonic texture in the refrain, as the tenor and bass voices echo the soprano and alto voices upon their entrance. The two paired voices move in inverse motion to one another, and reinforce E Dorian as a tonal center, before doubling the sonority of the third measure in the accompaniment, and then moving toward a final arrival on F-sharp minor.

Section B, encompassing mm. 15-29, includes the tonal centers of F-sharp minor, D Dorian, and E Dorian. The reign of each respective tonal center is brief, and one leads to another as movement away from and back to E Dorian. Having been previously established in the refrain, F-sharp minor begins the section. This leads to a modulation to D minor in m. 17. VI in the key of F-sharp minor in m. 17, leading to V/V in D minor, leads to establishment of D Dorian in m. 18. A i^6 triad in D Dorian in the accompaniment and octave-unison stepwise motion in the voices establish this tonal center. B-natural in the accompaniment and in the voices establishes the Dorian mode.

In m. 21, a polychord, comprised of a D-flat augmented chord in the lower voices of the accompaniment and an F major/minor seventh chord in first inversion in the upper voices of the accompaniment and in the choir, introduces more harmonic ambiguity. The upper element of the polychord, F major/minor seventh, foreshadows the arrival on the same sonority in third inversion on the downbeat of m. 22. Measures 22-25 would then

be in the tonal center of B-flat, were it not for the B-naturals still present. E-flat, having been introduced in m. 22, is present throughout mm. 22-25. Measures 21-25 serve to transition, avoiding an overall tonal center.

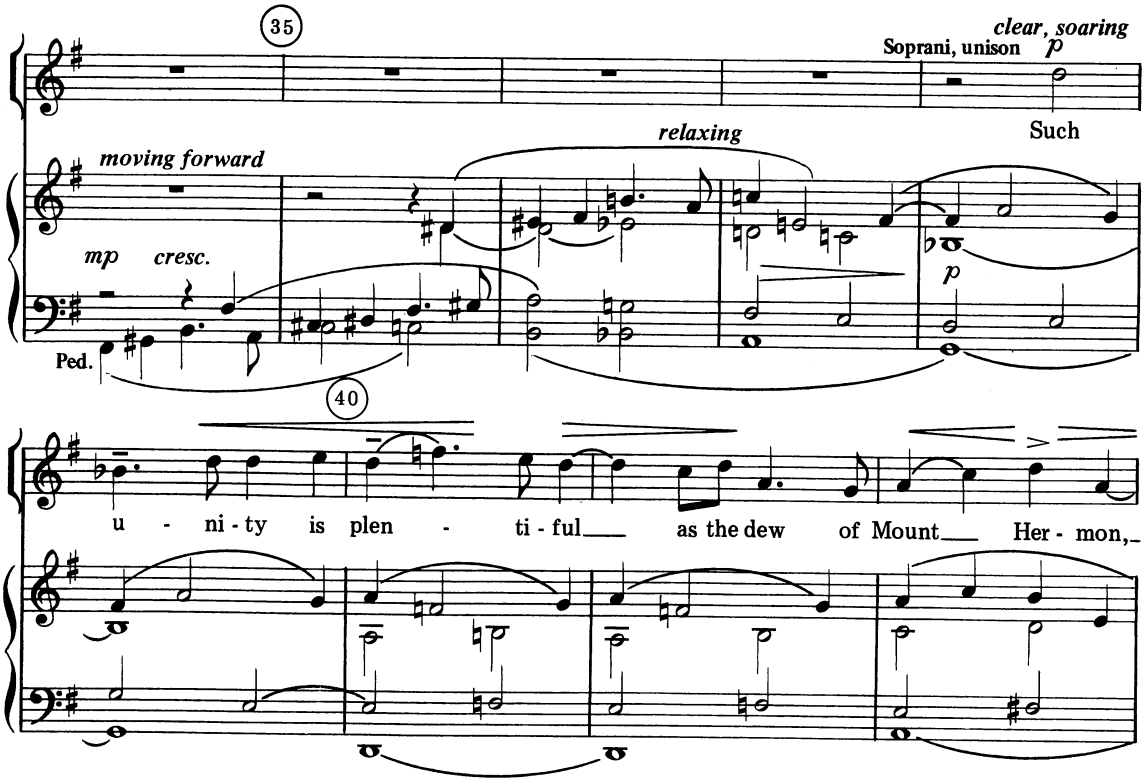
In m. 24, though B-natural yields to B-flat, suggesting an overall tonal center of B-flat as a possibility, in mm. 24 and 25, little exists to establish B-flat as a tonal center, save for the fact that sonorities in these measures are considerable as being diatonic to B-flat major. The common tone of G in m. 25 aids an otherwise abrupt modulation back to E Dorian in m. 26. E Dorian then remains in place until the reappearance of the refrain in m. 30.

Throughout mm. 18-30, the choir parts cooperate with the accompaniment in the aforementioned harmonic schemes. The unison at the octave texture in mm. 18 and 19 and its expansion into two-voice unison at the octave in m. 20 reinforces the tonal motion previously described. Completely unison at the octave texture appears when a tonal area is most firmly established, as seen in mm. 18-19 and mm. 24-26. The use of unison texture paints the text and its focus on unity, and this will be discussed later in this chapter.

The canonic treatment of sopranos and altos against tenors and basses in mm. 27-29 serves to affirm E Dorian as the tonal center and to create unity with the ending of section A. These two goals complement one another in achieving a strong preparation for the reappearance of the refrain. The refrain reappears in m. 30. Following an appearance of the refrain that is identical to that which is seen in mm. 11-14, section C begins at m. 34.

Section C avoids establishing a tonal area until m. 56, when E Dorian returns. Throughout mm. 34-55, consonant and mildly dissonant triadic harmonies appear in a non-functional manner. With 1-2 voice texture, mm. 34 and 35 relate to the preestablished tonal area of F-sharp minor, but by the time full triads appear, it is clear that motion away from F-sharp minor is occurring. A striking sonority in m. 36, a triad built on E-flat but containing both B-natural and B-flat, confirms that the tonal language has markedly shifted away from F-sharp minor. This motion and sonority is shown in Example 10.

Example 10. ***Psalm 133,*** **mm. 34-42.**



In mm. 38-42, two-measure cells of alternating sonorities appear. Measures 38 and 39 alternate between G minor/major seven and E half-diminished seven in the first inversion, maintaining a G in the bass. Measures 40 and 41 exhibit a similar pivoting motion between D minor ninth and B diminished in the first inversion, maintaining a D in the bass. This is also illustrated in Example 10. Measures 42 and 43 continue this pattern, alternating between A minor and D major in second inversion. An arrival on an F-sharp minor triad in m. 46 hearkens back to the end of the refrain and the beginning of this section, creating a halfway point in the section.

The clearly D minor unison soprano line establishes D minor, while the accompaniment borrows harmonies from other modes. Two half-cadences reinforce the D minor tonal center. This brings harmonic centrality and consistency to mm. 39-46, and demonstrates the function of the accompaniment as a chromatic harmonization of the melody.

Measures 46-56 continue the previously established harmonic scheme without a tonal center, but hints at previous tonal centers establish unity. The arrival on F-sharp minor in m. 46 makes reference to previous appearances of F-sharp minor. A hint a D major appears in m. 49, and a I-vii^{07} motion suggests a resolution that does not arrive in m. 50. A quartal harmony based on F-sharp but with A in the bass in m. 52 signals a return by its evocation of the quartal/quintal harmonic structure, and its reintroduction of pitches diatonic to E Dorian. An F-sharp minor triad in m. 53 both reevokes this sonority and furthers the transition to E Dorian, which makes a full return in m. 56.

Measures 56-59 reintroduces a two-part canonic texture at the octave in the choir, closing the section in the same manner as sections A and B. Following the final

appearance of the refrain in mm. 60-63, reappearance of the introduction closes the work. An F major triad, a chromatic lower neighbor to F-sharp minor and flat VII of G major, makes the transition into the reappearance of the introduction.

The return of the introduction is nearly identical to its first appearance. The same G-quintal sonority of the accompaniment, the chant-like melody in the lower voices of the choir, and G-E-C motion in the bass are all present. These are augmented by a descant in the soprano and alto voices. With the exception of the addition of the C in the bass voice in the final measure, everything else in the reappearance of the introduction reconfirms G major as a tonal center. However, the introduction of the C in the bass voice creates unity between the bookending sections and middle sections of the piece. As tonal areas are embellished or completely evaded in the middle sections of the piece, the introductory and closing sections establish enough of a tonal area to provide organization and closure, but color this organization and closure with some tonal obscurity. This works with the quintal sonority in the organ to create a common harmonic color throughout the entire work.

The optional string parts mostly double and occasionally embellish the organ part. The first violin doubles the highest line in the organ at the octave in m. 15, highlighting this melodic line and expanding the instrumental texture while the choir does not sing. A similar corroboration is seen in the cello line in m. 7, where the cello subdivides the F#-G-A-B motion in the organ into eighth notes. Aside from octave doubling and occasional rhythmic subdivision, this modest embellishment remains the sole function of the optional string parts. As such, Proulx provides flexible opportunities to expand upon the instrumentation. As string parts mostly double the organ, successful additions of various

string parts does not necessitate a full complement of string instrumentation. This provides the opportunity to add string instruments to a performance individually, which is a useful flexibility to parishes without the resources to add a full complement of string parts to a performance of the work.

Proulx's frequent use of unison texture paints the word, "unity." The introduction and closing sections exhibit this in the unison melody in the tenor and bass voices of the choir. The 2-voice canonic structures that close sections A, B, and C further this. A 2-voice canonic structure in the choir is seen exclusively in section A. Section B develops an arc that begins and ends with octave unison in the choir. This arc includes the text painting of "falling down," in m. 24, as the melody in unison at the octave descends in mostly stepwise motion over this text.

Section C begins with a unison line in the upper voices of the choir, but gives way to a four-voice texture at m. 48. Save for the refrain, which is built on canonic motion, this is the greatest level of four-voice independence exhibited in the entire work. The accompaniment also drops out here, furthering the uniqueness of these measures. This highlights the line of text, "For there the Lord bestows his blessing, and life forevermore."

Thus revealed is the ultimate exegesis of the psalm, that unity among God's people leads to God's blessing and to eternal life. The descant in m. 65 is then understood as a painting of eternal life and heaven. As the descant drives upward above the main melody of the piece, so are the souls of those that have lived in unity with one another and with God called toward heaven.

Psalm 133 fulfills the musical edicts of the Second Vatican Council through its use and musical exegesis of scriptural text, its accessibility to smaller choirs, its quotation of Gregorian chant, and its employment of both Latin and English languages. As article 121 of *Sacrosanctum Concilium* calls for new works composed to rely on "holy scripture and liturgical sources," the setting of one of the psalms fulfills this. The exegesis of the text resulting from Proulx's careful setting fulfills article 112 of *Sacrosanctum Concilium's* discussion of the purpose of sacred music, "the glory of God and the sanctification of the faithful." Proulx's musical exegesis of the psalm text also furthers the internal participation described in *Musicam Sacram*, as article 15 calls for the congregation to "join their mind to what they pronounce or hear, and cooperate with heavenly grace."

As article 121 of *Sacrosanctum Concilium* describes the need for music written for small choirs, *Psalm 133* stands as an example of a work approachable by small choirs. The frequent use of a unison texture aids in a choir's ability to quickly learn the piece, and demands less sectional independence. The refrain and final part of section C are the only places where a four-voice texture without octave doubling is assumed. Furthermore, the overall consistent presence of the accompaniment aids singers in maintaining intonation. Measures 48-53 exhibit the only moment in the piece where the choir sings without accompaniment. Proulx's approach to voice leading including frequent stepwise motion for all voices in the choir makes learning and execution of the vocal lines easier for each singer.

As *Psalm 133* employs both reference to Gregorian chant and a modern tonal language, it employs text in both Latin and English. Article 36 of *Sacrosanctum Concilium* states,

> The use of the Latin language is to be preserved in the Latin rites. But since the use of the mother tongue, whether in the Mass, the administration of the sacraments, or other parts of the liturgy, frequently may be of great advantage to the people, the limits of its employment may be extended.

While preserving the importance of Latin, article 36 opens the door for use of the vernacular language in the Catholic liturgy. *Psalm 133*, in a manner similar to its treatment of Gregorian chant, features Latin in the beginning and end of the piece, while employing English in the middle of the work. This preserves the use of Latin as well as the advantageous use of the vernacular English.

A Community Mass

A Community Mass is a setting of the Ordinary of the Mass for SATB choir, assembly, cantor, and organ, with optional brass, percussion, flute, and strings. The part of the congregation is given the most integral role, with other forces acting in supporting roles. Movements include "Kyrie", "Glory to God," "Holy, Holy, Holy," "We Proclaim Your Death," "When We Eat This Bread," "Save Us, Savior of the World," "Amen," and "Lamb of God." *A Community Mass* was originally written in 1971, revised in 1977, and revised again in 2010, to correspond to the textual changes to the Ordinary of the Mass found in the 2012 edition of *The Roman Missal.*[76] As these changes preclude the use of the 1971 and 1977 versions of *A Community Mass* in the Roman Catholic liturgy, and Proulx himself made the revisions to the 2010 version, only the 2010 version will be discussed. An outline of *A Community Mass* appears in Table 4.

Table 4. *A Community Mass* movements and scoring.

Movement	Key	Scoring
Kyrie	G Minor	Cantor Assembly SATB Choir Organ
Glory to God	D Major	Assembly SATB Choir Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani/Percussion Strings

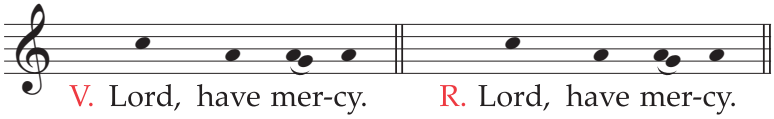
[76] *The Roman Missal: Renewed by Decree of The Most Holy Second Ecumenical Council of the Vatican, Promulgated by Authority of Pope Paul VI and Revised at the Direction of Pope John Paul II* (Collegeville, MN: Liturgical Press, 2012).

Holy, Holy, Holy	F Major	Assembly SATB Choir Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani/Percussion Strings
We Proclaim Your Death	F Minor	Assembly Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani Strings
When We Eat This Bread	F Major	Assembly SATB Choir Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani Strings
Save Us, Savior of the World	F Major	Assembly Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani Strings
Amen	F Minor	Assembly SATB Choir Organ Flute

		3 Trumpets 2 Horns 3 Trombones Tuba Tympani/Percussion Strings
Lamb of God	F Minor	Assembly SATB Choir Organ Flute 3 Trumpets 2 Horns 3 Trombones Tuba Tympani/Percussion Strings

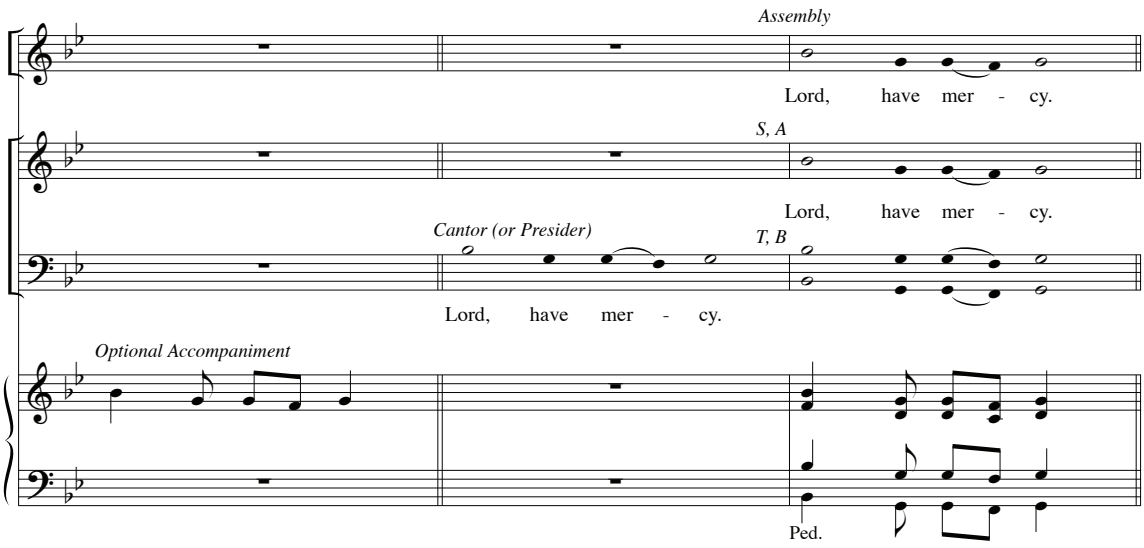
"Kyrie" is published in three different versions. All three versions quote the *Litany of the Saints*,. Example 11 shows the first invocation of the *Litany of the Saints* as it appears in *The Roman Missal,*[77] and Example 12 shows the first invocation of Proulx's "Kyrie."

Example 11. Opening invocation of *Litany of the Saints.*



[77] Ibid., 371.

Example 12. Opening invocation of "Kyrie," from *A Community Mass.*



The first version, using English text, is set for cantor, assembly, and choir, with organ accompaniment. The choir's parts are octave-doublings of the assembly's part, as shown in Example 12. Proulx scores the bass voice of the choir an octave below the tenors, adding gravitas to the response. The organ accompaniment follows mostly the organum pattern shown in Example 12. The exception to this appears in m. 5, when the organum pattern expands into an arrival on VI. Having marked the organ accompaniment optional, Proulx creates flexibility in performing the movement.

The second version, also using English text, expands the role of the organ and choir. The organ, still marked "optional," accompanies the cantor in the tenor range and doubles the choir. The choir takes up the organum pattern in the first response in m. 2. In the second response, the sopranos provide a descant over the melody, the tenors provide a countermelody that adds dissonance, both in passing and on the arrival at the end of m. 4. Here, the arrival on VI in the first version is supplanted by an arrival on an open position

B-flat-C-D cluster. A similar treatment of the choir is exhibited in the final response, with the addition of a brief coda taken up by the tenors and sopranos. Despite the addition of more complexity in the choral parts, Proulx maintains the centrality of the congregation's part, doubling it in the alto and bass voices, and constructing the embellishing voices in close melodic range, similar rhythm, and with a tonal language sympathetic to the melody of the congregation's responses.

The third version uses the Greek text. No separate parts are provided for the choir. The organ accompaniment, again marked optional, receives its most harmonically developed treatment out of the three versions. Proulx's voice leading employs mostly Common Practice techniques, with the exception of m. 2. Parallel fifth organum is seen between the soprano and bass voices of the organ accompaniment, as the measure arrives on iv in G minor. The overall harmonic language is diatonic within G minor. However, Proulx avoids any use of the dominant. Minor v precedes an arrival on an open-fifth i in the first measure, and minor iv precedes arrivals on i in mm. 4 and 5. The final arrival cadences on the relative major.

"Glory to God" is scored for assembly, SATB choir, and organ. The optional additional instrumentation includes one flute, three trumpets, two horns in F, three trombones, tuba, tympani, tambourine, triangle, two violins, viola, cello, and double bass. Throughout the ABA^1 form of the movement, Proulx establishes a tonal area of D Major, with highly frequent mode mixture. A formal outline of "Glory to God" appears in Table 5.

Table 5. "Glory to God," *A Community Mass* section outline.

Section	Measures	Vocal Forces
Introduction	1-6	Tacet
A	7-18	Assembly
B (aba)	19-46	SATB Choir (Assembly optional)
A^1	47-end	Assembly (ST descant)

The introduction features the organ prominently, and additional instruments are entirely tacet until the upbeat to m. 6. Even then, only the lower brass, lower strings, and percussion, play. They provide a stepwise descending line that provides a cue for the assembly to join at m. 7. The organ establishes the D major tonal area and the 4/4 meter through a fanfare-like passage.

A rapid quintal outline based on D arrives on a trill on D before the opening theme is heard in the middle voices of the organ. Sixteenth-note motion from D to A in the highest voice of the organ invokes the Neapolitan in m. 5 before arriving on a suspended dominant that does not resolve. This is consistent with Proulx's approach to tonality. He evades appearance of the dominant, but establishes a tonal area nonetheless. In place of a dominant harmony, the descending passage provides a melodic cue to the assembly to begin singing. A similar impetus is seen in the alternate introduction, written for organ alone, where a minor dominant with added seventh and ninth scale degrees precedes an arrival on I. The entrance of the pedal in m. 3 enforces the 4/4 meter and works with the introduction of the opening theme to establish the tempo, while the

harmonic rhythm in mm. 4 and 5 establish the 2/2 tactus that will later be reinforced throughout the movement.

In the section A, the assembly part assumes prominence, and mode mixture in the accompaniment colors the D Major tonal area of the melody. The choir doubles the assembly's unison line, providing support to their singing. The assembly's melody is entirely diatonic to D Dorian, while the accompaniment borrows from D Major, D Minor, and D Dorian.

Borrowing from D Minor and D Dorian is frequent in the accompaniment, and appearances of the major dominant are almost entirely absent. The sole appearance of V occurs on the downbeat of m. 14. However, the third beat of the same measure finds V yielding to v. The final cadence in the section in mm. 17-18 is characterized by a motion from v^9 to I. The appearance of VIImaj7 in m. 11 furthers the Dorian nature of the movement.

The opening unison D establishes D as the pitch center while forecasting the upcoming modal ambiguity. While appearances of the major tonic outweigh appearances of minor tonic, the dichotomy of the two is exemplified by frequent pivoting within the same measure. This is seen in mm. 10, 15-16, and 18. Borrowing from the minor mode is consistent with Proulx's juxtaposition of the D Dorian and D Major in the previous section. VI^7 in D Minor appears frequently, as seen on the strong beats in mm. 7, 9, and 17. The arrival on III of D Dorian in m. 13 is highly notable, and furthers the establishment of the Dorian mode in this section.

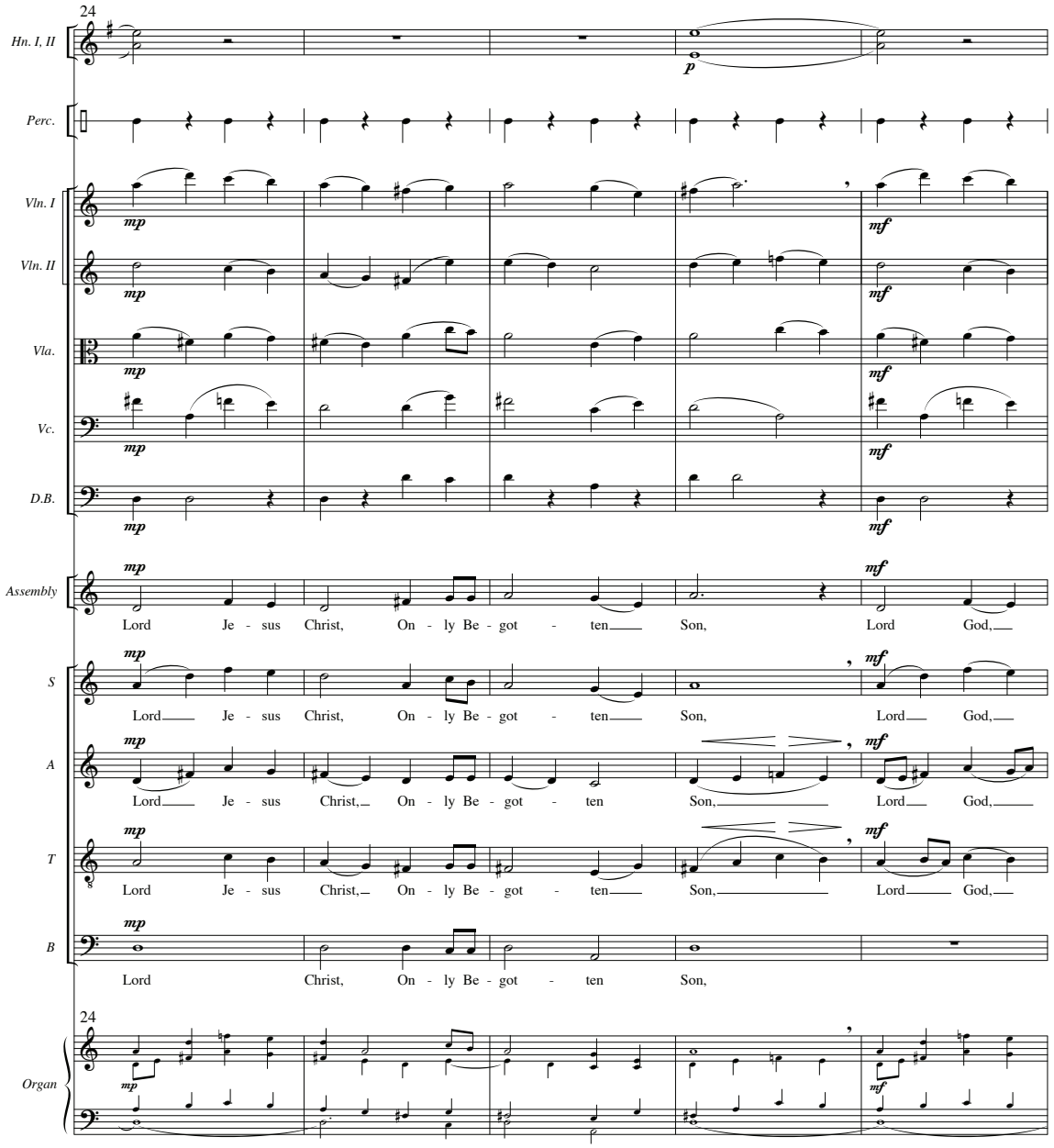
The additional instruments function mostly double and occasionally embellish the organ accompaniment. The brass instruments double the assembly's line in mm. 7-10.

Concurrently, the strings double the rhythmic hits in the organ accompaniment. Conversely, the flute provides the most embellishment, introducing a sixteenth-note ascending figure reminiscent of the introduction. The flute continues this throughout the section, and the sixteenth-note upward motion reappears in m. 16.

Rhythmic accents in the organ accompaniment in mm. 9, 11, 12, and 17 are doubled in the strings, brass, and tympani. The strings are playing in double and triple stops, furthering the impact of these accents. In mm. 9 and 17, accents on the first and third beat suggest the larger 2/2 tactus, and off-beat accents serving as an upbeat to the third beat in mm. 11 and 12 further the larger tactus as well. In m. 13, despite motion on each quarter note of the measure in the organ and brass, the strings, again with double stops in the viola and cello lines, enforce the 2/2 tactus as they accent beats 1 and 3. The tympani and tambourine double this, typically accenting beats 1 and 3, or providing the off-beat accent on beats 2 or 4 that prepares the accent on the next strong beat.

In section B, the assembly melody is marked, "optional," the organ and brass drop out, and the SATB choir assumes prominence, accompanied by the strings and percussion with light appearances from the horns. The pivoting between major and minor becomes more frequent here, alternating from I to i on beats 2 and 3 in mm. 20, 24, 28, and 41. This is paired with an ascending melodic motive in the soprano line, which happens to outline a $i^{6/4}$ chord. The I to i dichotomy, the melodic motive, and the reduced instrumentation of the section are illustrated in Example 13.

Example 13. "Glory to God," from *A Community Mass,* mm. 24-28.



The ascending melodic motive in the soprano, first stated as m. 24, helps to create a smaller ABA form within the larger B section. The return of the motive at m. 41 signals

the end of larger section B, and is accompanied by a return of the texture and harmonic patterning established in m. 24.

Measures 33-40 form the smaller B section of the smaller ABA. Two 4-measure phrases express the anaphoric text, “You take away the sins of the world, have mercy on us. You take away the sins of the world, receive our prayer.” The choir is in unison for both phrases, with the sopranos and altos in unison in mm. 33-36, and the tenors and basses in unison in mm. 37-40.

Harmonic language in mm. 33-40 establishes D Dorian more than in the rest of the movement. In the strings and optional organ part, planing 6/4 chords accompany the unison voices of the choir in a consistency altered only when the bottom voice drops out briefly in mm. 34 and 38. This occurs against a bass line that contrasts the mostly descending upper three voices. The end result is a polytonal relationship between the 6/4 chords against the bass line.

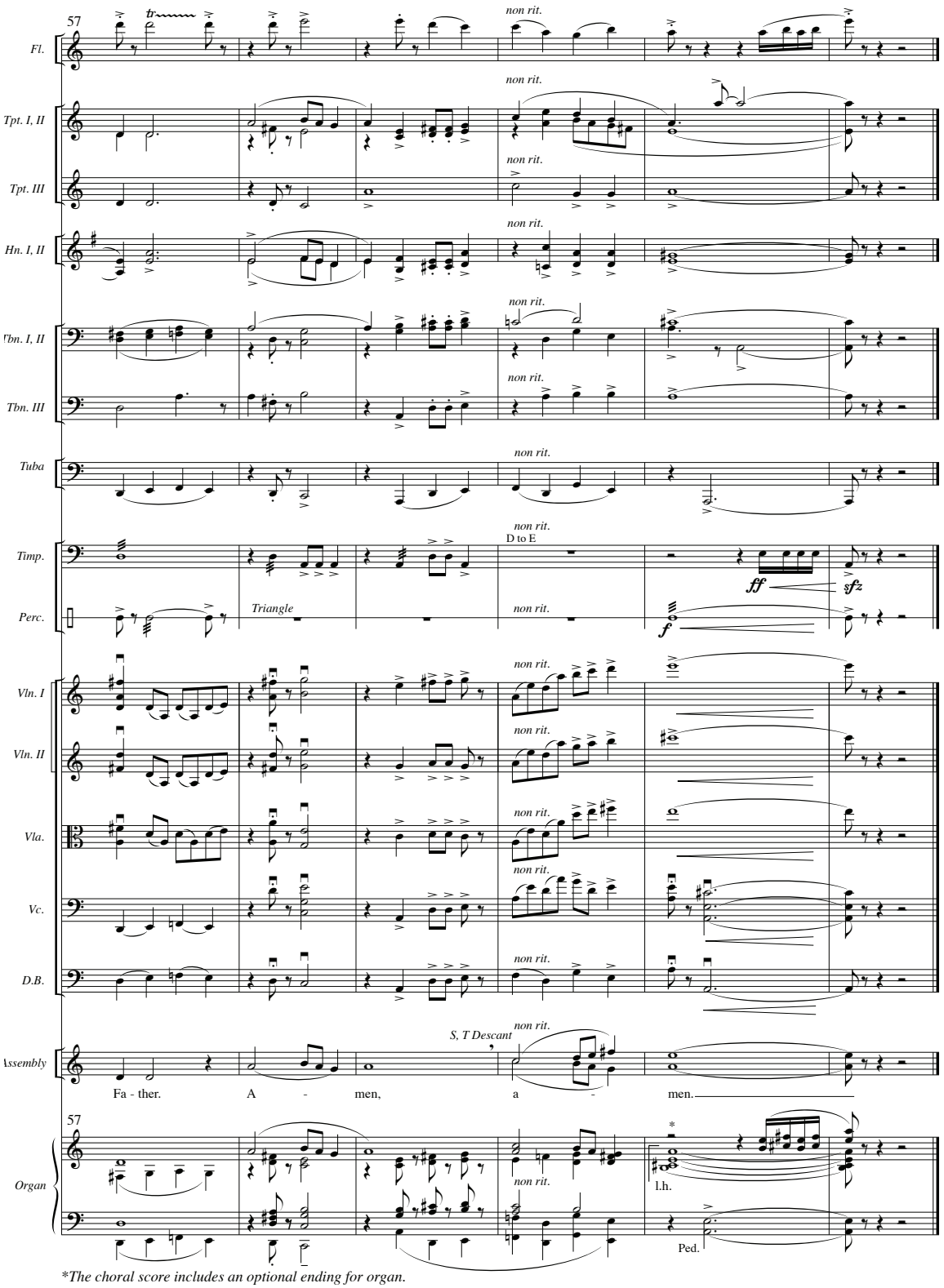
Instrumental accompaniment in large section B is mostly doubles the voice parts, providing minor embellishments. In the smaller A sections, the strings double the voice parts, but often double at the octave or two-octave levels. Doubling shifts are seen within an instrumental line. For example, the second violin doubles the tenor line up one octave from beat 3 of m. 24 to beat to beat 3 of m. 25. At beat 4 of m. 25, it begins doubling the alto line, and continues doing so until m. 28. Concurrently, the first violin alternates between doubling the tenor line up two octaves from beat 3 of m. 24 to the downbeat of m. 26, in which it doubles the soprano line up one octave before returning to a looser doubling of the tenor line in mm. 28 and 29. As previously discussed, mm. 33-40 find

more independence in the strings, as they fill out the texture to accompany the unison voices in the choir.

The rare appearances of the major dominant in mm. 40 and 46 signal the returns of A sections. In m. 40, the major dominant signals the return of the smaller A section, mm. 41-46. In m. 46, the major dominant signals the return of the larger A' section, mm. 47-62.

As there is less text for the in the A^1, it is shorter than the A section, lasting only 16 measures. However, it opens with the same stepwise descending motive, complete with the lowered third and second scale degrees. The choir's again doubles the assembly, save for a soprano and tenor descant in mm. 60-62. A pattern of accents on beats 1 and 3 in mm. 50 and 56, and accents on beats 2 and 3 in mm. 52-53 and 58-59 mirror their analogous appearances in the A section. Also continued from the first section is the derivation of the brass and string writing from the organ accompaniment, and the flute's filigree passages. A reference to the quintal figuration of the introduction in m. 60 in the strings brings a sense of return to close the movement. This is shown in Example 14.

Example 14. "Glory to God," from *A Community Mass,* mm. 57-62.



**The choral score includes an optional ending for organ.*

In “Glory to God,” Proulx supports the singing of the assembly. A consistent 4/4 meter creates a regularity in the rhythm that an assembly of untrained singers may easily follow, and that large groups may sing together with accuracy. While the rhythm is far from static or oversimplified, its predictable patterns provide accessibility. Careful attention is paid to mirror natural syllabic accents in the rhythm and melodic contour.

The assembly’s melody is mostly stepwise and repetitive. The descending stepwise passage from beat 4 of m. 8 through beat 3 of m. 10 reappears in mm. 17 and 18. The ascending fifth of “Glory to God” in m. 7 is repeated across mm. 10-11. In both appearances, the leap is surrounded by almost entirely stepwise motion. The descending ˆ1-ˆ7-ˆ5 figure in m. 15 is immediately repeated in m. 16. Care is also given to cue the assembly’s entrances with a consistent melodic motive, as the descending passage in the introduction and return of the A section at m. 47 bring the assembly in from the elaborate introduction and section scored for choir and strings, respectively.

“Holy, Holy, Holy” is scored for assembly, SATB choir, organ, brass, strings, tympani, and snare drum. Maintaining a strong tonal center of F major, it exhibits Common Practice harmonic language. Consistent four-measure phrases and organization into two very similar sections creates balance and predictability, furthering ease of learning and singing for the assembly, whose melody remains prominent.

Harmonic motion centers around the tonic for the first phrase in mm. 2-5. The first phrase ends with an imperfect authentic cadence where V^9 on beat 4 of m. 4 leads to I on the downbeat of m. 5. The second phrase leads to a strong subdominant arrival in m. 8, followed by the dominant in m. 9. Arrival on iii in m. 11 acts as a dominant substitute

to an incomplete tonic chord (without the 3rd) in m. 13. The second half of "Holy, Holy, Holy" mirrors the first half.

"Holy, Holy, Holy" is a strong example of Proulx's penchant for combining elements of old and new, as mentioned in multiple Vatican II documents. As Proulx typically embellishes Common Practice harmonic language with higher tertian harmonies and mode mixture, the first cadence in m. 5 is preceded by ii^9 and V^9 harmonies. A consistent pattern of major seventh chords appears at m. 14, lasting until the third beat of m. 15. The arrival on the tonic in m. 21 is preceded by a V^9 sonority, and the tonic appears first as an open fifth at m. 21, and then with an added 9th at m. 22. Furthermore, there is a final pivot from the tonic to flat VII and back to the tonic over an F pedal point. Overall Common Practice harmonic language is in place, but Proulx expands the harmonic palate.

The SATB choir serves as an embellishment to the assembly's melodic line. Following an initial texture of unison at the octave in mm. 2-3, the texture expands. The assembly's line appears first in the bass and soprano voices of the choir in mm. 4-5 and then remains in the tenor line until it returns to the bass line at m. 20. The assembly's singing is constantly supported by at least one voice of the choir. Concurrently, the other voices of the choir provide embellishment on the assembly's line and painting of the text.

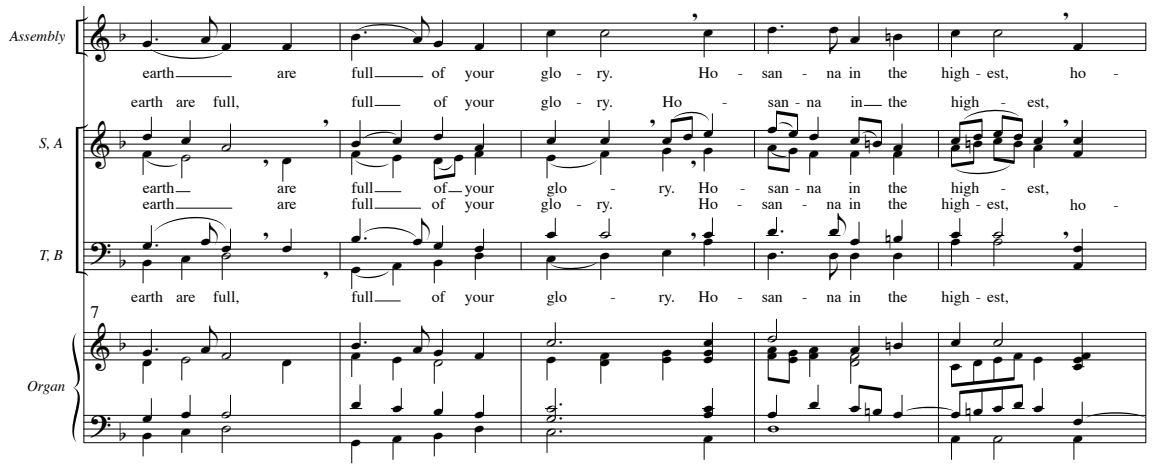
Further aiding the assembly's participation is the conservative appearances of the choir's deviation from the assembly's rhythm. The conservative rhythmic variation in the choir part does not overwhelm the assembly with complexity. For example, in m. 5, the sopranos and altos repeat the text, "God of hosts." This adds interest and embellishment after the assembly's phrase is complete, minimizing the potential of confusing the

assembly. A similar approach is seen at m. 9, where the soprano line anticipates the text, "Hosanna in the highest," and the alto and bass lines finish the word, "glory" one beat after the assembly. Again, the assembly has come to the end of a phrase and would be taking a breath to begin the next phrase while these embellishments are occurring.

By placing choral embellishments in moments of reduced activity in the assembly's melodic line, Proulx minimizes the possibility of confusing the assembly while providing added aural interest and text painting. For example, as the choir becomes more prominent in m. 10, it depicts the image of angels singing God's praises as the text proclaims, "Heaven and earth are full of your glory. Hosanna in the highest." The choir then literally provides what the document *Gaudium et Spes* calls, "a foretaste of the heavenly banquet."[78] This is shown in Example 15.

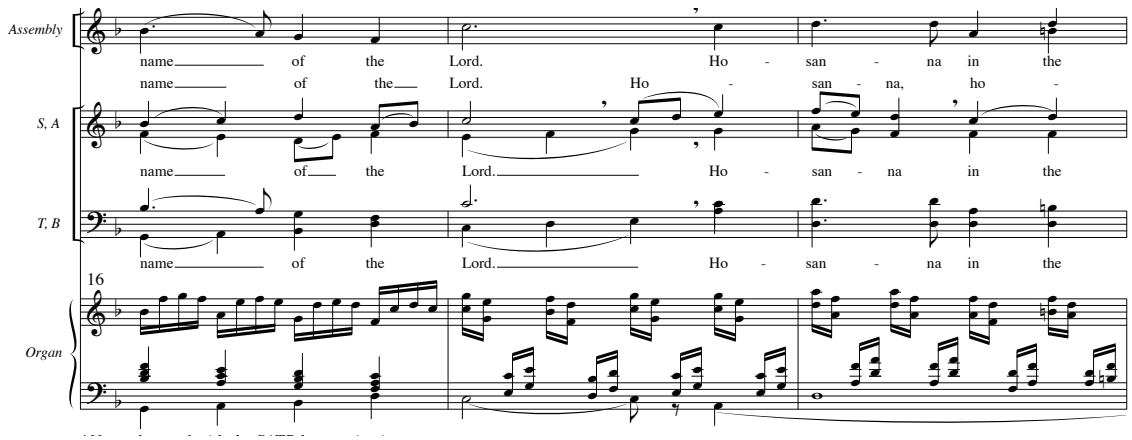
[78] Pope Paul VI, "Pastoral Constitution on the Church in the Modern World," *Gaudium et Spes,* 1965, accessed March 10, 2020, http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_cons_19651207_gaudium-et-spes_en.html.

Example 15. "Holy, Holy, Holy," from *A Community Mass,* mm. 7-11.

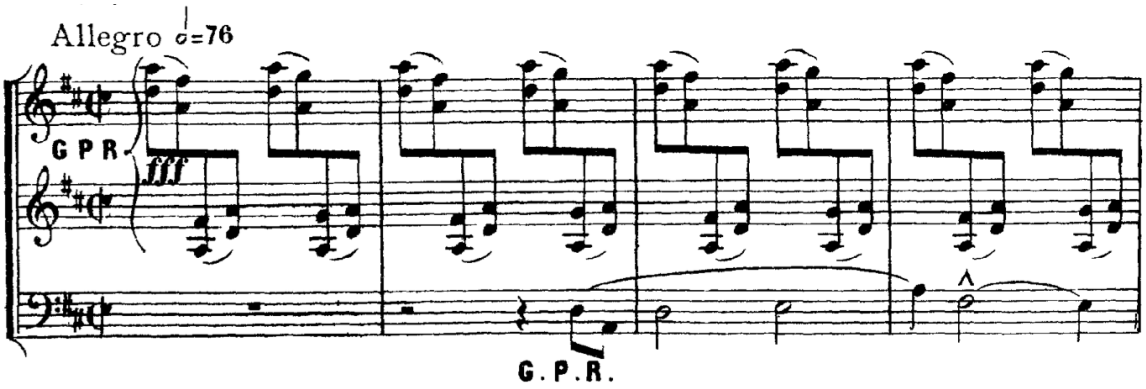


The organ accompaniment takes on a greater role in "Holy, Holy, Holy" than in other movements. After beginning the movement in a rather straightforward manner that supports the assembly's melody and rhythm, the organ assumes a toccata pattern of sixteenth notes in the right hand at m. 13. The left hand and pedal continue to provide rhythmic and harmonic support while the right hand provides the embellishment of the toccata figuration. This expands into both hands employing an arpeggiated toccata figuration similar to the final movement of Louis Vierne's *Symphony No. 1,* Op. 14. An example of both toccata figurations in "Holy, Holy, Holy" is seen in Example 16, and Vierne's toccata figuration in "Finale," from *Symphony No. 1* is seen in Example 17.

Example 16. "Holy, Holy, Holy," from *A Community Mass,* mm. 16-18.



Example 17. "Finale," from *Symphony No. 1,* Op. 14, mm. 1-4, Louis Vierne.[79]



The expansion of the role of the organ provides excitement and splendor, and, similar to his treatment of the choir in this passage, depicts the image of heaven that the text describes. The pedal line of the organ, the choir, and the additional instruments provide a stability and support for the assembly's singing. Additionally, the version of *A Community Mass* published in the choral/organ version contains an organ accompaniment

[79] Louis Vierne, "Finale," *Symphony No. 1*, (Paris: J. Hamelle, 1903).

that does not employ these toccata figurations, and keeps a straightforward chorale-like accompaniment. Proulx thus leaves to the discretion of the parish ministers of music to select which accompaniment best serves the assembly, and the abilities of musicians.

Similar to "Glory to God," the additional instruments double and occasionally embellish the assembly, organ, and choral parts. Double and triple stops on beats 1 and 3 in the violins and viola establish the larger 2/2 tactus. The tympani and snare drum cooperate with this as well, accenting beats 1 and 3 primarily, but playing on all four beats to add rhythmic excitement, as seen in m. 9, where increased activity in the tympani precedes, "Hosanna in the highest." The strings shift to *pizzicato* in m. 14, providing contrast from previous texture, and assisting in depicting the grandeur in the text "Hosanna in the highest" when *arco* bowing is reintroduced.

Occasional fanfare-like figurations are seen in the trumpets, but a predominance of doubling the choir or assembly lines dominates in the brass, continuing Proulx's practice of providing assembly support first and embellishment second. The flute part provides upper-register filigree passages, as seen in "Glory to God." Similar to "Glory to God," the treatment of the instruments is such that they provide interest and embellishment when included, but are not so integral to the structure of the work that their absence precludes performance of the work. This provides flexibility and allow performances of the work among parishes with a diversity of instrumental resources and abilities.

"We Proclaim Your Death" is scored for assembly, organ, brass, strings, timpani, and flute, and maintains a tonal center of F minor. The choice of F minor contrasts sharply with the brightness of "Holy, Holy, Holy" to depict the text, "We proclaim your

death, O Lord." The dominant is evaded across the eight measures of the movement. The Neapolitan appears as a predominant harmony in m. 7, but the arrival on the tonic with a Picardy third in m. 8 is preceded by minor v^7. This is yet another example of Proulx's penchant for coloring Common Practice harmony with an extended tonal palate. Similar to other movements of *A Community Mass,* the assembly's line is brought to prominence. Additional instruments largely double and occasionally embellish the organ accompaniment which itself supports the assembly's singing, and the SATB choir doubles the assembly's melodic line in unison.

"When We Eat This Bread" is scored in the manner of "We Proclaim Your Death," and assumes a tonal center of F major. The choice of F major underscores the focus of the text on the eucharistic act and the promise of Christ's return to earth as the text proclaims, "When we eat the Bread and drink this Cup, we proclaim your Death, O Lord, until you come again." As the text's capitalization of "Bread," "Cup," and "Death" unify the three elements into one overall joyful mood, the choice of a major key underscores this mood. The soprano descant that expands upon the SATB choir's otherwise doubling of the unison line of the assembly echoes this. The final three measures quote "Holy, Holy, Holy," providing unity among the two movements. Additional instruments mostly double with occasional embellishments, consistent with previous movements.

"Save Us, Savior of the World" follows the same scoring as "We Proclaim Your Death," and "When We Eat This Bread." Similar to "When We Eat This Bread," and "Holy, Holy, Holy," it assumes a tonal center of F major. The major key highlights the joyful mood of the text, "you have set us free." Thus, the opening line, "Save us, savior

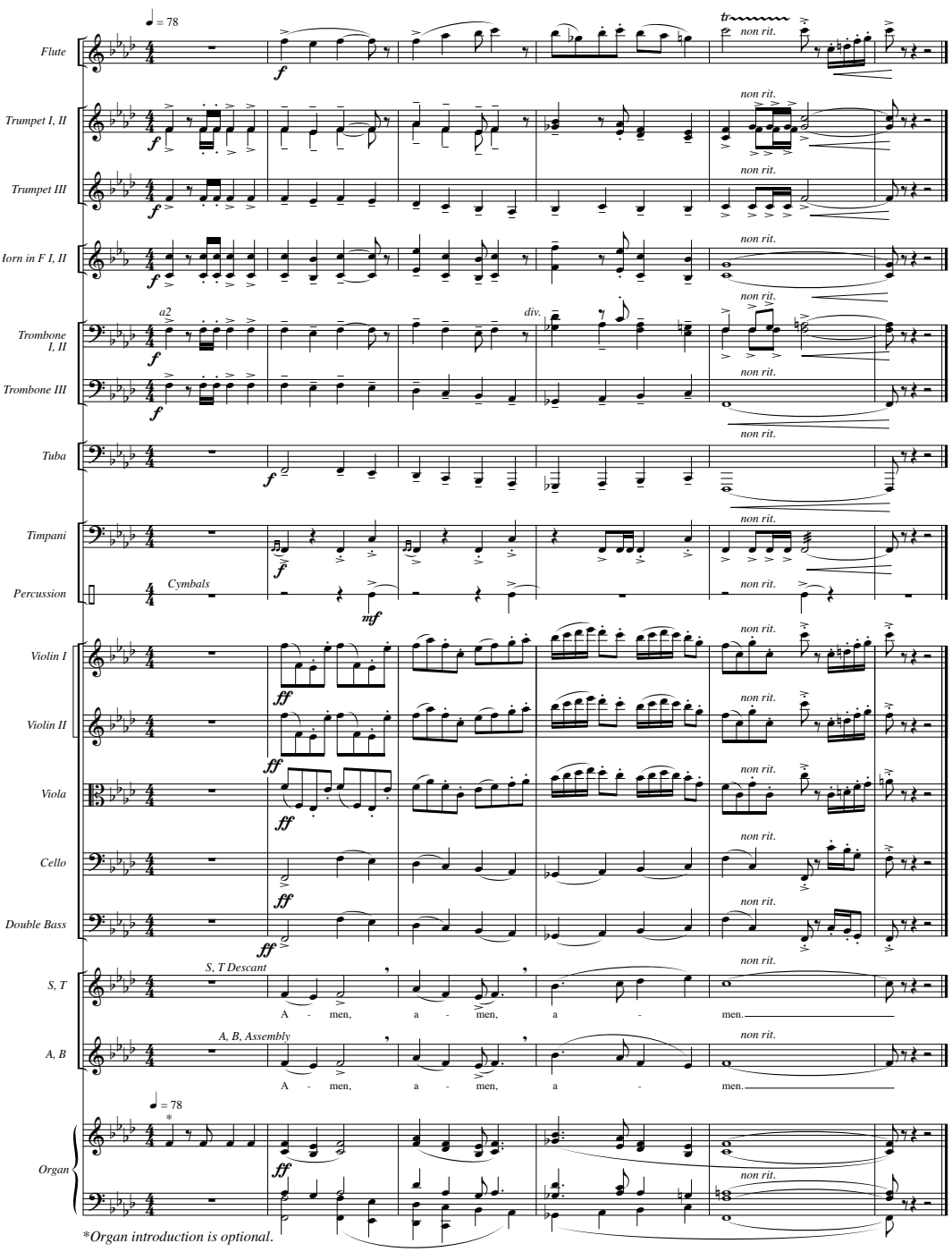
of the world," is suggested as a measure of hope in the freedom gained by belief in the death and resurrection of Christ. The harmonic language, while establishing F major firmly, includes the addition of higher tertian harmonies and the absence of the dominant. The final cadence is a plagal cadence colored by the addition of the ninth to the VI^6 sonority. A 6-5 suspension colors the arrival on the tonic. Stepwise motion dominates the assembly's line, and the tessitura is in the middle of the vocal range, making the assembly's line easier for the untrained singer. Similar to previous movements, additional instruments corroborate and add slight embellishment to the organ accompaniment.

The tonal center of F Minor returns for "Amen." The movement lasts a brief five measures. The ending arrival on the Picardy third tonic is preceded by a minor v^7. The use of the Neapolitan as a predominant function in m. 4 is similar to m. 7 of "We Proclaim Your Death." The additional instruments perform a greater level of embellishment than in other movements. As the assembly's part is shorter and more simplistic than in other movements, this affords the opportunity for slightly more complex writing in the instrumental parts. "Amen" is scored similarly to movements immediately preceding it, with the addition of cymbals, and a descant for the choir.

A fanfare figuration in the brass serves as the introduction to the "Amen," and a fanfare rhythm punctuates the end. The violins offer a leaping decorative line doubled in the viola line at the octave. This line exhibits a rhythmic crescendo, moving from eighth notes in mm. 2-3 to sixteenth notes in m. 4. Following the trumpet fanfare on beat 2, the violins, viola, and flute add a sixteenth-note upward motion reminiscent of the similar figuration in "Glory to God." Other instrumental parts work with the organ to provide

stability and leadership for the assembly, maintaining its role as primary in the movement. All of this is shown in Example 18, which shows "Amen" in its entirety.

Example 18. "Amen from *A Community Mass*.



"Lamb of God" is scored for assembly, organ, brass, strings, flute, timpani, and triangle, and the choir doubles the assembly in unison, save for a soprano and tenor descant in the final section. A loose tonal center of F minor is established. While the key signature of suggests E-Flat Major or C Minor, the frequent appearance of D-Flat and the arrivals on F suggest F Minor as the tonal area. However, the use of mode mixture and frequent Picardy thirds disrupt the consistency of F Minor. A loose tonal area of F Minor connects "Lamb of God" to the previous movements, "We Proclaim Your Death," and "Amen." The mode mixture, a common stylistic feature of Proulx's accords with the tonal scheme of "Glory to God," creating unity among movements in the work.

The three sections of the movement correspond to the text's construction as a litany, featuring the invocation, "Lamb of God" three times. The first section, following a two-measure introduction, encompasses mm. 3-9. The second section encompasses mm. 10-16, and the third and final section encompasses mm. 17-23. Each section ends on a Picardy third I in F minor, preceded by a minor v^7.

The obscuring of the tonal center by use of the minor dominant is consistent with other movements. Further obscuring the tonal center in this movement is the pivoting from flat VII to VI and back again at the beginning of every section. This motion is alluded to melodically in the introduction as well. However, the frequent appearances of VI in F minor, such as those seen in the first, third, and fourth measures of each section, provide a grounding back to F minor. As such, F minor is established as a tonal center and it is embellished by the appearance of minor v, flat VII, and the Picardy-third-I harmonies.

Similar to other movements of *A Community Mass,* the assembly's line receives prominence, with mostly stepwise motion, occupying a small range, and staying within a middle-range vocal tessitura. Leaps are rare, and do not exceed a major third. Leaps also occur only within the triad provided in the organ accompaniment.

Orchestration in "Lamb of God" is more varied than in other movements. Brass, directed to play with mutes, alternate between trumpets playing in the first section, horns and trombones playing in the second section, and playing together for the third section. The use of strings is more sparing and punctuative. In sections 1 and 2, the strings enter with the text, "have mercy on us." In the final section, the violins, doubled at the octave, provide a countermelody to the assembly's line. The viola, cello, and double bass play *pizzicato* under this. The cello and double bass line double the pedal line of the organ almost exactly, adding octave leaps and mm. 17 and 21. The viola's line is comprised of eighth notes, and is more independent, only doubling another line in m. 19. Strings return to *arco* at m. 22, underscoring the text, "grant us peace." The flute begins with an ascending passage in tied half notes. In the final section, activity in the flute line increases greatly, and the flute plays a florid descant independent from other lines. The timpani is used more sparingly, and only underscores the text, "have mercy on us" and "grant us peace." The triangle appears more prominently, and plays a pattern of three beats, repeating this pattern frequently throughout the movement.

A Community Mass is constructed to bring prominence to the assembly's line. The writing for the SATB choir provides embellishment and splendor, but does not overwhelm the assembly's singing with complexity. Similar is Proulx's approach to the organ accompaniment, which provides solid leadership for the assembly. The additional

instruments provide both support and embellishment to the assembly's line, but are restrained from overwhelming the voice of the assembly. As *Sacrosanctum Concilium* and *Musicam Sacram* both describe the need for active participation in the singing of parts of the mass, *A Community Mass* affords the assembly the opportunity to offer that participation.

Musicam Sacram discusses the necessity for assigning singing roles to choir and congregation based upon the ability of either group. Article 9 states,

> In selecting the kind of sacred music to be used, whether it be for the choir or for the people, the capacities of those who are to sing the music must be taken into account. No kind of sacred music is prohibited from liturgical actions by the Church as long as it corresponds to the spirit of the liturgical celebration itself and the nature of its individual parts, and does not hinder the active participation of the people.

The assembly's part in *A Community Mass* is tailored for conformity to its musical capacity.

While the assembly's part is given its prominence, the role of the choir is not diminished in the singing of *A Community Mass. Sacrosanctum Concilium*'s declaration that "choirs must be diligently promoted" receives its due attention in Proulx's treatment of the choir in *A Community Mass*. The choir serves not only to support and embellish the singing of the assembly, but, as seen in "Glory to God" is given the opportunity to sing alone, fostering both the external and internal participation described in *Musicam Sacram.*

The use of organ and additional instruments in *A Community Mass* fulfills article 120 of *Sacrosanctum Concilium* and its call to keep the organ held in "high esteem." The prominence of the organ in *A Community Mass* ensures the "high esteem" the document describes. The orchestration of *A Community Mass* fulfills the second half of the same

article, and its admittance of instruments other than the organ, and Proulx's careful treatment of each instrument assures their suitability for sacred use as described by *Sacrosanctum Concilium* Article 64 of *Musicam Sacram* also addresses the treatment of instruments aside from the pipe organ, stating,

> The use of musical instruments to accompany the singing can act as a support to the voices, render participation easier, and achieve a deeper union in the assembly. However, their sound should not so overwhelm the voices that it is difficult to make out the text; and when some part is proclaimed aloud by the priest or a minister by virtue of his role, they should be silent.

Proulx's care not to overwhelm the assembly's vocal line with his orchestration fulfills this directly.

Musicam Sacram addresses the prioritization for parts of the mass that should be sung by the people. In articles 28-30, it names "Holy, Holy, Holy" as belonging to the first level of prioritization. "Kyrie," "Glory to God," and "Lamb of God" belong to the second degree of participation. This demonstrates a strong desire for these parts of the mass to include singing by the assembly. Featuring the assembly's voice in all of these, *A Community Mass* stands in fulfillment of these articles as well.

As *A Community Mass* provides options for use of both the Greek text, "Kyrie eleison" and English text, "Lord, have mercy," it follows the first part of article 36 of *Sacrosanctum Concilium* and its declaration that the use of Latin in the mass is to be retained. Although its text is Greek, the "Kyrie Eleison" is assumed to be a part of the Latin Ordinary of the Mass.[80] As the remainder of *A Community Mass* is set in English,

[80] Adrian Fortescue, "Kyrie Eleison," *The Catholic Encyclopedia,* Vol. 8, (New York: Robert Appleton Company, 1910).

this accords with the same article of *Sacrosanctum Concilium*'s permission to use the vernacular text in the mass.

The Stars Declare His Glory

The Stars Declare His Glory was written in 1981. In the introduction to *The Richard Proulx Hymnary,* Proulx writes of his compositional process in writing hymnody, "the goal of these congregational songs has been to create singable, simple but strong melodies for use by largely untrained congregational singers."[81] Russell Schulz-Widmar's forward in *The Richard Proulx Hymnary* lauds Proulx's success in writing both accessible and musically substantive hymnody as it states,

> Proulx doesn't write "down." Let someone else write the lightweight, transitory, comfy, easily-attained-easily-lost congregational songs. I doubt he could do it. With him every note has a job and every hymn is a significant piece of music. They are written to contribute—they shed fresh light; they create another viewpoint. They're not another version of the same thing.[82]

The tune, ALDINE, was written specifically for the text by Timothy Dudley-Smith. Dudley-Smith's text, a paraphrase of Psalm 19 is below:

> The stars declare his glory; the vault of heaven springs
> Mute witness of the Master's hand in all created things.
> And through the silences of space their soundless music sings.
>
> The dawn returns in splendor, the heavens burn and blaze,
> The rising of the sun renews the race that measures all our days,
> And writes in fire across the skies God's majesty and praise.
>
> So shine the Lord's commandments to make the simple wise;
> More sweet than honey to the taste, more rich than any prize,
> A law of love within our hearts, a light before our eyes.
>
> So order too this life of mine, direct it all my days;
> The meditations of my heart be innocence and praise,
> My Rock and my redeeming Lord, in all my words and ways.[83]

---

[81] Richard Proulx, *The Richard Proulx Hymnary,* (Chicago, IL: GIA Publications, 2009): 5.

[82] Ibid, 4.

[83] Ibid, 72.

Psalm 19, in its original text, is below.

The heavens declare the glory of God;
the firmament proclaims the works of his hands
Day unto day pours forth speech;
night unto night whispers knowledge.
There is no speech, no words;
their voice is not heard;
A report goes forth through all the earth,
their messages, to the ends of the world.
He has pitched in them a tent for the sun;
it comes forth like a bridegroom from his canopy,
and like a hero joyfully runs its course.
From one end of the heavens it comes forth;
its course runs through to the other;
nothing escapes its heat.
The law of the LORD is perfect,
refreshing the soul.
The decree of the LORD is trustworthy,
giving wisdom to the simple.
The precepts of the LORD are right,
rejoicing the heart.
The command of the LORD is clear,
enlightening the eye.
The fear of the LORD is pure,
enduring forever.
The statutes of the LORD are true,
all of them just;
More desirable than gold,
than a hoard of purest gold,
Sweeter also than honey
or drippings from the comb.
By them your servant is warned;
obeying them brings much reward.
Who can detect trespasses?
Cleanse me from my inadvertent sins.
Also from arrogant ones restrain your servant;
let them never control me.
Then shall I be blameless,
innocent of grave sin.
Let the words of my mouth be acceptable,
the thoughts of my heart before you,
LORD, my rock and my redeemer.

Dudley-Smith's paraphrase summarizes the entire psalm. Stanza 1 paraphrases verses 2-4 of the psalm, and presents the paradox that the silent elements of the universe: stars and all created things, should declare God's glory. Dudley-Smith's paraphrase encompasses more direct references to nature, including the stars and all things created and sprung from the "vault of heaven." Stanza 2 paraphrases verses 5-7 of the psalm, and refers to the sun's roles as a marker of time and a source of visual splendor, preparing stanza 3's analogy. Stanza 3 paraphrases verses 8-12 of the psalm, and compares the commandments of God to the brightness of the sun, the sweetness of honey, and the reward of a prize. Stanza 4 paraphrases verses 13-15 of the psalm, and addresses the psalm's prayer for the individual believer to follow God's commandments. Dudley-Smith begins the fourth verse, "So order too this life of mine." This choice of words connects the psalmist's intent to order his life toward the commandments of God. Additionally, having established as much natural imagery, that to which "So order" refers may encompass these natural elements, suggesting that following the commandments of God is as presupposed and native to mere existence as the stars and elements of nature. Proulx's setting of this scriptural text to music underscores the imagery of the text and secures the potential for the assembly to sing it well.

In *The Stars Declare His Glory*, Proulx employs Mixolydian mode in the melody and accompaniment, coloring the harmonic language with higher tertian harmonies. Arrivals at the end of regular four-measure phrases are on ii, flat VII with a 2-1 suspension, v, and I. Motion in the inner voices at these arrivals leads quickly to the next sonority, maintaining the overall quick harmonic rhythm. This brings obscurity to the tonal center until the final cadence in E-Flat major. The frequent major seventh

sonorities, such as those seen on the downbeats of mm. 1 and 2, and the IV^9 chord on downbeat of m. 3, are consistent with Proulx's approach to higher tertian sonorities as exhibited in other works.

The melody occupies the range of a ninth, and favors the middle to lower segment of the range in its tessitura. Melodic contour is largely ascending. The first and third phrases terminate with upward motion, and leaps for a third and fourth begin the first and second phrases. The third phrase outlines a G-A-Flat-B-Flat ascent. This ascending motion paints the text that describes stars and outer space. The otherwise stepwise motion, small range, and emphasis on the lower end of the range result in an easily singable melody line. The patterned rhythm of the melody provides consistency and enforces the natural accents of the text. The first two phrases contain a rhythmic motive of a dotted quarter followed by three eighth notes which appears four times. The final two phrases are marked by frequent appearances of eighth notes on the downbeat.

Proulx includes both a harmonized stanza and a descant. The harmonized stanza is indicated for stanza 3. The organ accompaniment to the unison line is transferred into the harmonized stanza with minor changes. The harmonic structure remains the same, but with fewer non-chord tones. A soprano descant is supplied for stanza 4. The descant exhibits the same frequent upward motion as the melody, corroborating the melody's text-painting.

In *The Stars Declare His Glory*, Proulx combines imaginative harmony and text setting with a melody and rhythm that facilitate ease of learning and singing by church congregations. This accessibility is in keeping with many aforementioned principles of the Second Vatican Council. Article 16 of *Musicam Sacram* addresses congregational

song for its own sake, stating, “One cannot find anything more religious and more joyful in sacred celebrations than a whole congregation expressing its faith and devotion in song.” The same article later names hymns specifically as being conducive to fostering this participation, stating,

> Therefore the active participation of the whole people, which is shown in singing, is to be carefully promoted as follows: It should first of all include acclamations, responses to the greetings of the priest and ministers and to the prayers of litany form, and also antiphons and psalms, refrains or repeated responses, hymns and canticles.

With *The Stars Declare His Glory*, Proulx has contributed a hymn that both serves its text and fosters the participation of the assembly.

Chapter 5: Analysis of Selected Organ Works of Richard Proulx

The selected organ works include *Fanfare, Pavane: Danse Liturgique,* and *Les Paroles Finales de Saint-Louis.* Pitch centers are established, but the tonal language, similar to other works, includes polytonality, higher tertian harmonies, mode mixture, and quartal harmonies. Very few registration indications are given. The organ works fulfill the directions for the prominence of the organ and the use of instrumental music in the liturgy as given in *Sacrosanctum Concilium, Musicam Sacram*, *Liturgical Music Today, and Sing to the Lord: Music in Divine Worship.*

Fanfare

Fanfare, written in 1970, is a rhythmically lively work that is useful for liturgical voluntaries or for concert use. An overall tonal center is loosely established, but polytonality and quartal harmonies are common. Indicated registration is for an organ with four manuals, and manual changes are frequent. Indications for registrations are sparse. Polyrhythms and meter changes appear frequently. Dynamic contrast is achieved through manual changes, and gradual dynamics are entirely absent.

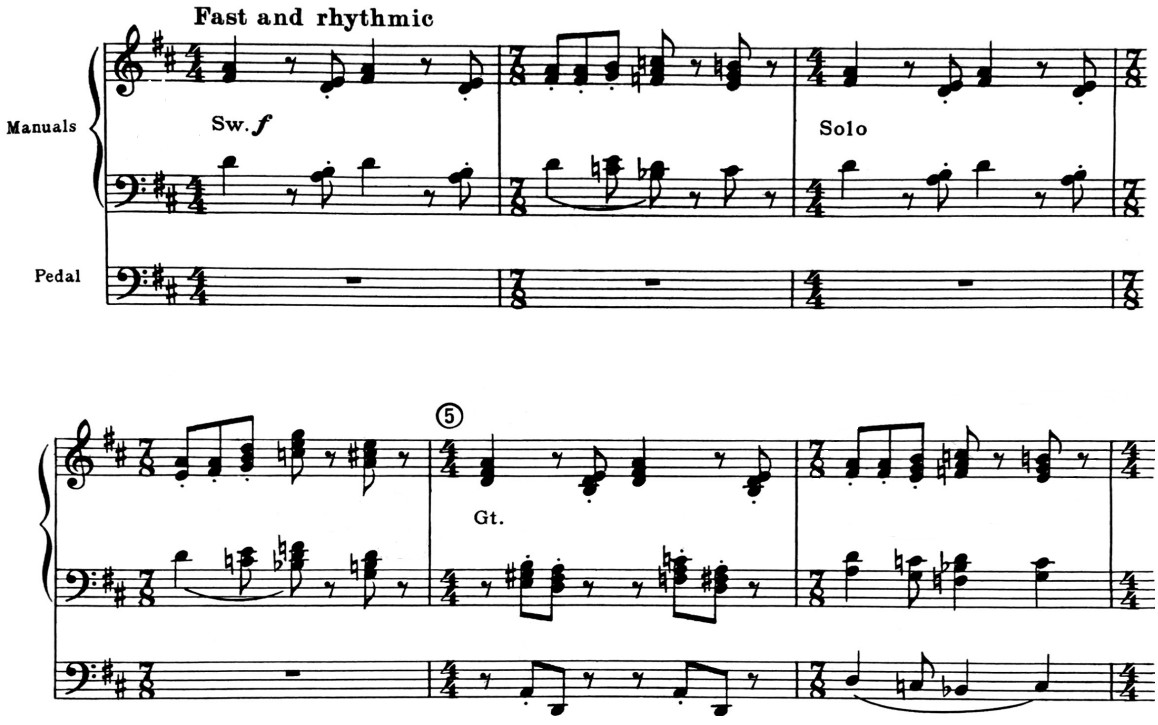
The work is organized into ABA form with an introduction and a coda, and establishes a tonal center of D. The introduction presents the main theme before it reappears in the second A section. The A sections, while differing from one another in appearance of transitional material, are unified through the appearance of three themes. The introduction lasts four measures. The first A section lasts 25 measures. The second A section lasts 24 measures. The coda lasts five measures. The B section is very brief, lasting only 15 measures. A formal diagram of the work is shown in Table 6.

Table 6. *Fanfare* section outline.

Section	Measure Numbers	Thematic Sections
Introduction	1-4	1
A	5-29	1, 2, 3, 4
B	30-44	1
A	45-68	1, 2, 3, 4
Coda	69-73	None

Though the introduction is clearly in D major, dissonance expands and collapses in the second measure, progressing from a I on the downbeat to a major 7th on the third eighth note, to a flat VI9 on the fourth eighth note. This process reverses up to the downbeat of the third measure. The same figuration that begins m. 2 leads to polytonality in m. 4. Measure 4 ends with a C major chord over a B-flat major chord, followed by an A major chord over a G major chord. Theme 1 is shown in Example 19. The theme is first introduced on the Swell, and the shift to the Solo and its suggested Bombarde 8' (a loud solo stop) in m. 3 affirms the fanfare-flourish nature of this first theme.

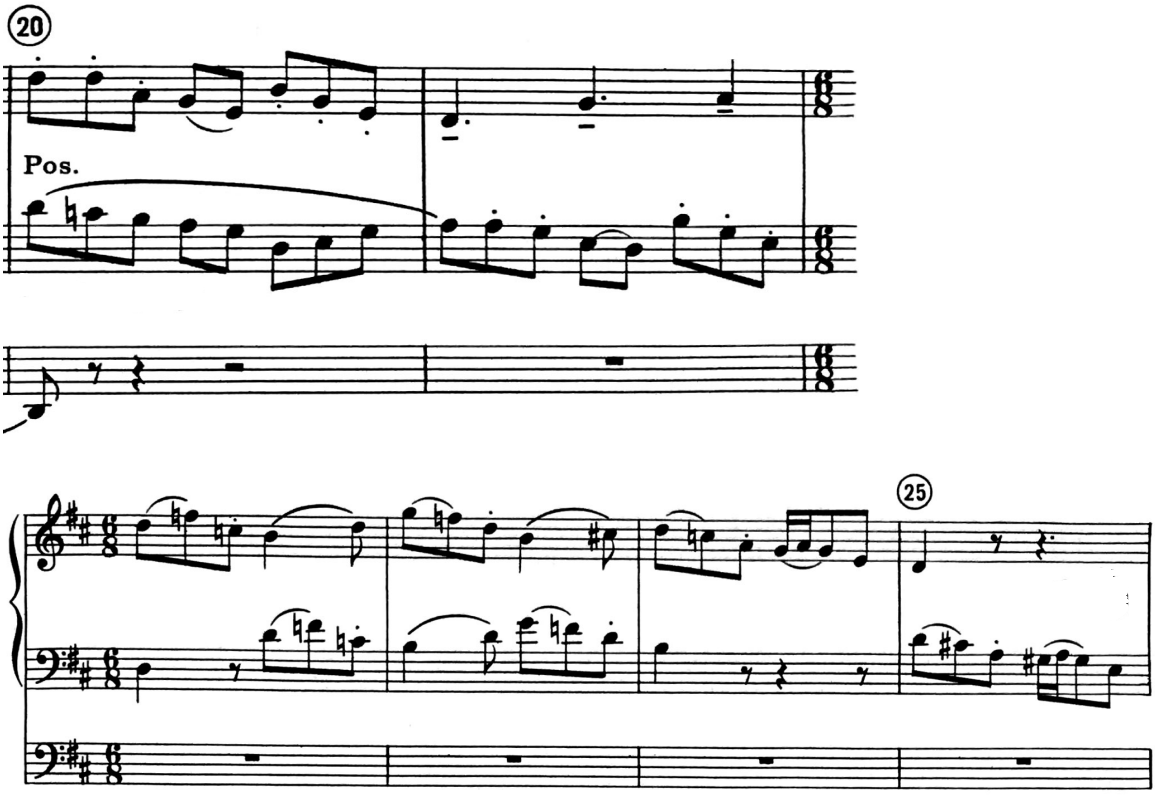
Example 19. ***Fanfare,*** **Theme 1, mm. 1-6.**



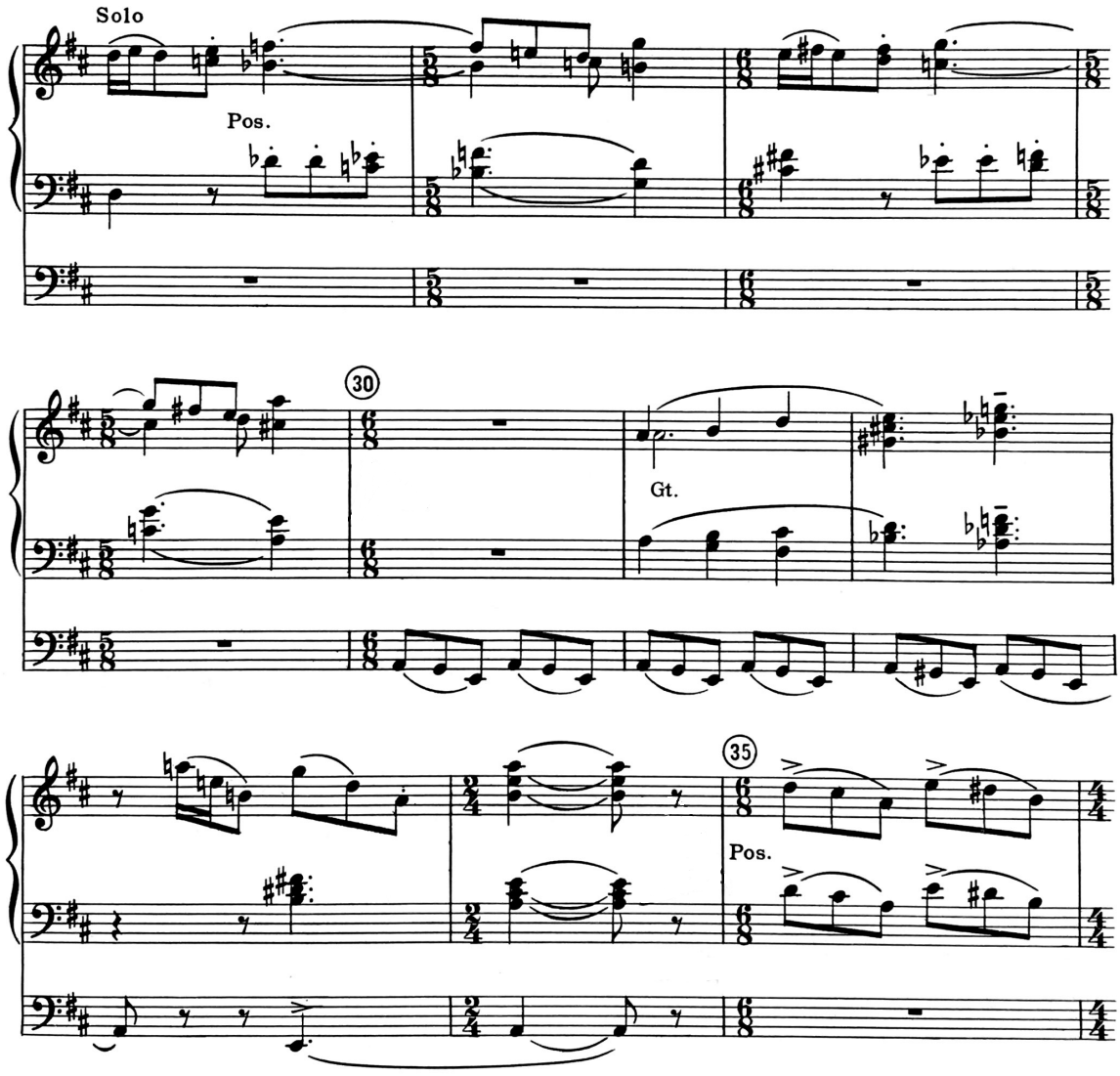
While m. 5 is clearly derived from the previous four measures, m. 5 is also what returns in m. 45 to signal the return of the A section. Thus m. 5 is considered the

beginning of section A. Section A includes Theme 1, Theme 2, Theme 3, and Theme 4. Theme 1 is shown in Example 19. Theme 2 is shown in Example 20, and Themes 3 and 4 are shown in Example 21.

Example 20. ***Fanfare,*** **theme 2, mm. 20-25.**



Example 21. ***Fanfare,*** **Themes 3 and 4, mm. 26-29.**

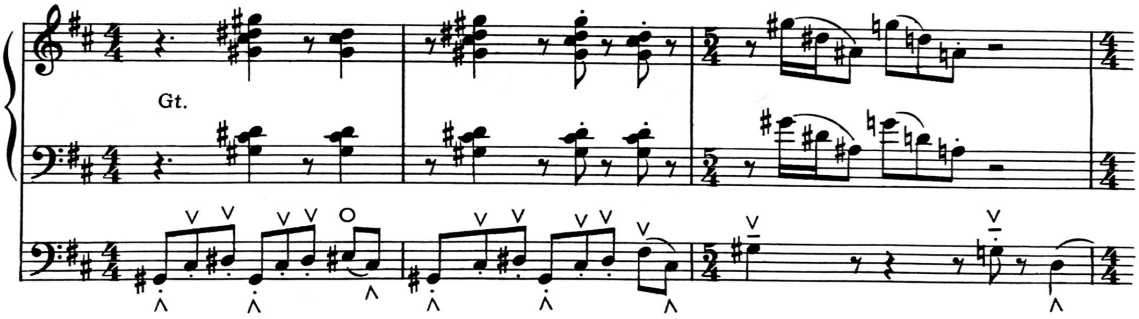


The presentation of Theme 1 in section A is indicated for both hands to play on the Great, and includes off-beat triads in the left hand and pedal. This is also the first entrance of the pedal. While maintaining primacy of the I sonority, the presence of E major and F major sonorities facilitate motion away from the tonic in a whole-tone fashion, similar to m. 2. The primacy of the tonic, however, is established through the

repetition of the I chord and the ˆ5-ˆ1 motion in the pedal. Measure 7 is an embellishment of Theme 1 and reappears in m. 47. The presence of G# in m. 7 both continues the saturation of major seventh chords in the harmonic fabric and introduces the influence of Lydian mode, which appears stronger at later points in the work. Measures 9-19 find Theme 1 absent, and form a transition to Theme 2, appearing at m. 20.

Measures 11-19 exhibit the establishment of pitch centers, but exhibit no consonant sonorities or functional treatment of triadic harmonies. Rather, the (027) trichord is the basis for these measures, appearing both as a melodic motive and a vertical sonority. The outlining of the (027) trichord in mm. 11-12 establishes the trichord and its basis on F-sharp, establishing F-sharp as a pitch center. The same motive appears a whole-step higher in mm. 16-17, establishing G-sharp as a pitch center. Upon this reappearance the pedal line is accompanied polyrhythmic hits of the (027) trichord in the hands. Descending passages in the pedal conclude these solo pedal passages in mm. 14 and 19. In m. 14, the descending passage outlines twice a 0-2-6 trichord. In m. 19, the (027) trichord appears again, this time landing on a D, reestablishing D as the tonal center. Example 22 shows the (027) trichord, its appearance as a vertical sonority in the hands, and its later appearance outlined in octaves in the hands.

Example 22. ***Fanfare,*** **mm. 16-18.**



Polytonality is prevalent in section A. Following a progression into polytonality similar to the introduction in m. 8, mm. 9 and 10 introduce a descending passage built upon planing 6/4 triads in the right hand over parallel open fourths in the right hand that become full triads at the end of m. 10. This creates a marked suppression of the tonic that facilitates the tonal shift in mm. 11-19. Polytonality is visible again in m. 15, as triads in both root position and second inversion in the right hand appear against whole-tone planing root position triads in the left hand.

Manual changes facilitate registrational and dynamic contrast in section A. In mm. 7-8, the right hand shifts to the Solo, mirroring the introduction's dialogue between the plenum registration and the Bombarde 8'. The left hand moves to the Swell, allowing the right hand prominence. The right hand's joining the left hand on the Swell in mm. 9-10 smooths the transition down to the solo pedal line in m. 11. Thus, terracing of dynamics by the changing of manuals is used to create a gradual decrease in volume. The placement of hands on the Positif in m. 15 is consistent with the softer dynamic established by the thinner texture of mm. 11-14. As both hands move to the Great in m.

16, the louder dynamic is reestablished, completing the dynamic arc from the loud beginning to the softer measures immediately prior and back to the louder dynamic at the end of the section.

Theme 2 makes its first appearance at m. 20. A bicinium texture between the hands remains until the appearance of Theme 3 in m. 26. Both hands are directed to the Positif manual, and this works with the reduction in texture to provide contrast with the louder dynamic of the previous measures. While D is maintained as a pitch center, D Mixolydian is established in m. 20 through C-natural having supplanted C-sharp in the left hand. This yields to the establishment of D Dorian in m. 22. The close of Theme 2 in m. 25 reintroduces C-sharp and introduces G-sharp, creating a brief appearance of the Lydian mode.

The appearance of polyrhythm continues in Theme 2. The grouping of eighth notes into 3-2-3 in mm. 20 and 21 goes against the marked 4/4 meter. This eighth note grouping is maintained by both hands in m. 20. While the same eighth note grouping is maintained in the left hand in m. 21, the right hand assumes a 3-3-2 grouping, furthering the complexity of the polyrhythm. Measures 20 and 21 lead to the establishment of a 6/8 time signature. This maintains the consistency of polyrhythmic writing in this section, linking Theme 2 to Theme 1.

Imitation between voices in bicinium texture in Theme 2 is the first appearance of imitative counterpoint in the piece. The left hand imitates the right hand one beat apart in mm. 22 and 23. The left hand then imitates the right hand two beats apart, with altered pitches in mm. 24 and 25. As mentioned, these altered pitches, C-sharp instead of C-

natural, and G-sharp instead of G-natural, briefly introduce the Lydian mode, and reestablish D as the pitch center. Imitation is also used in Theme 3.

Theme 3 begins in m. 26. The right hand plays on the Solo manual, while the left hand plays on the Positif. The pedal is absent in Theme 3. Phrase modulation leads to the first appearance of the dominant in D major. An upward motive in the right hand in m. 26 is repeated in m. 28. This motive is imitated in the left hand. The shifting of a 6/8 meter to a 5/8 meter furthers the polyrhythm found throughout the work. The half cadence in D major closes the A section.

Theme 4 begins with an outlined 0-2-5 trichord in the pedal. The appearance of this trichord was forecasted in mm. 23 and 24. The pedal then forms an ostinato as the hands enter. The upper voice of the right hand outlines the 0-2-5 trichord inversion as the ostinato continues. In m. 32, the ostinato morphs to outline the 0-1-5 trichord. As trichords from Theme 4 reappear in section B, Theme 4 serves to transition into section B.

Polytonality appears in Theme 4, in accord with previous small sections. Polychords appear in m. 32 over the pedal ostinato. This continues into m. 33, where the (027) trichord is outlined in the right hand over a B-major triad in the left hand and an E in the pedal. The concluding arrival on V in D major is augmented by the addition of the quartal (027) chord in the right hand.

Section B begins at m. 35, lasting until the return of section A at m. 45. An overall tonal center is not established in section B. Polyrhythms and polytonality continue to be present. The 0-1-5 trichord is outlined again in m. 35, and reappears in the left hand on the downbeat of mm. 38 and 39. The (027) trichord also appears, outlined in the right

hand in m. 33, and in the left hand in m. 38. The saturation of this section with these similar trichords creates harmonic structure and continuity with the A section.

The continued presence of polytonality in section B creates continuity with the tonal scheme of the A section. In mm. 36-37, a passage on the Solo manual in B Dorian sits above planing major seconds in the left hand. In m. 40, major seconds in succession appear on top of planing 6/4 chords in the left hand, arriving on an open B-flat chord over an A-flat 6/4 chord.

Polyrhythms appear in section B as well. In m. 31, the hands are in a 3/4 meter, while the pedal is in 6/8. Measure 40 finds the right hand grouping eighth notes in 3-3-2, while the left hand continues in the 4/4 meter. The meter shifts from 6/8 to 2/4 at m. 34, from 6/8 to 4/4 at m. 36, and from 4/4 into 7/8 at mm. 38 and 44.

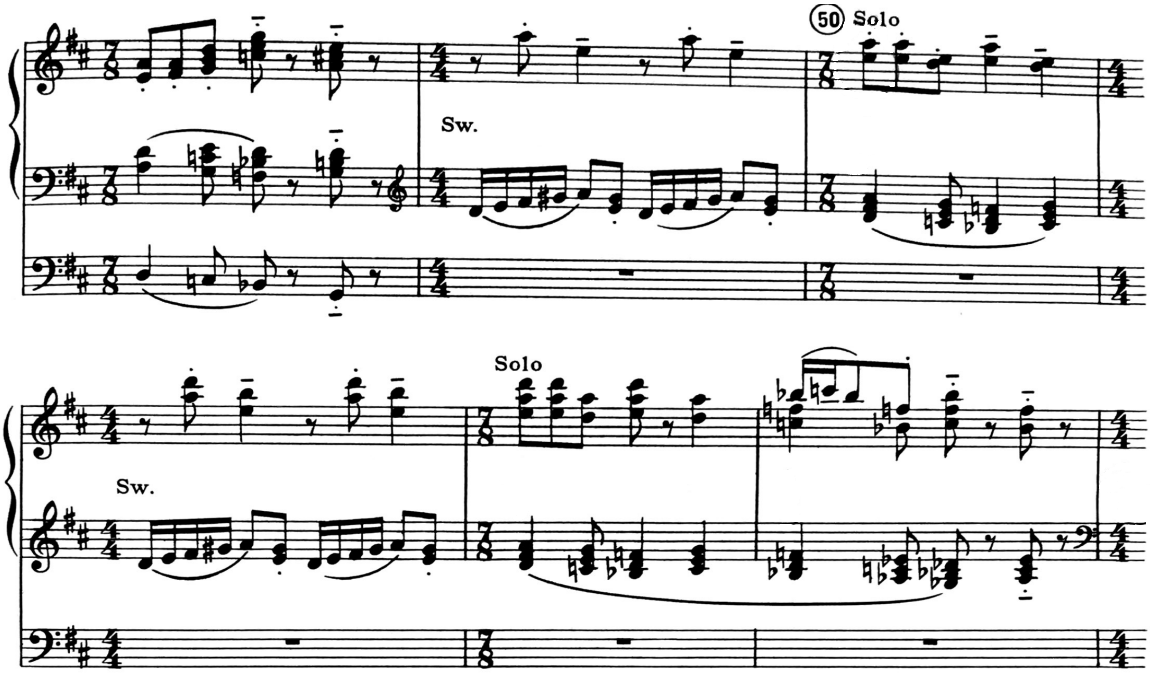
In section B, all four preestablished manual configurations are present. The section begins with both hands on the Great. Hands shift to the Positif at m. 35, and the right hand shifts to the Solo at m. 36. The section concludes with hands on the Swell.

Section B concludes with a pedal point on A and a quotation of Theme 1. The quotation of Theme 1 introduces the return of A in a manner similar to the introduction. The pedal point creates a prolonged introduction of the dominant, fostering the return to I in the return of section A.

The return of section A includes the returns of Themes 1-4 and concludes with a coda. Substantially different from the first section A are mm. 49-51. In these measures the polyrhythmic pattern continues with shifting meters between 4/4 and 7/8. Polytonality is present as well, with the (027) trichord outlined in the right hand of m. 50, while the left hand features whole-tone planing root position triads. The (027) trichord becomes a

vertical sonority in mm. 52-53, again accompanied by whole-tone planing triads in root position in the left hand. Measures 49 and 51 exhibit a hint toward Lydian mode, as a repeating ascending passage from D to A including G-sharp appears in the left hand, with a repeating outlined fourth appearing in the right hand. In mm. 49 and 51, all pitches are diatonic to D Lydian. This is shown in Example 23.

Example 23. ***Fanfare,*** **mm. 48-53**



Themes 2-4 return at m. 54. Their appearance here is identical to their first appearance. Beginning with a reference back to mm. 49 and 51, the coda begins at m. 69. As the registration indicates the addition of stops at the 16’ level, outlining of the 0-1-5 trichord in the pedal leads to an arrival on D. Two more appearances of the quartal (027) trichord in the right hand lead to an arrival on I in D major, with an added ninth. The

pedal doubles in m. 71, and the arrival of the hands on I^9 is colored by a motion from an open C sonority in the pedal to an open D. A short open D played on the Solo closes the work.

In *Fanfare,* Proulx establishes D major as a loose tonal area, but colors this with polytonality, modal mixture, and the aforementioned dissonant trichords. In doing so, he assumes the organization of having established a tonal area, employing dominant-tonic motion as both a harmonic and formal organizational device. Polytonality, modal mixture, and dissonant trichords exhibit influence of 20th Century compositional techniques. The weaving of these techniques into a tonal scheme widens the palate of tonality and the tolerance for dissonance.

The polyrhythmic writing expands the rhythmic palate the way the harmonic language expands the tonal palate. The sense of regular meter is obscured by layers of polyrhythm, but returned when these layers are reunified. As Proulx balances the use of dissonance and tonal centricity, he balances rhythmic obscurity with regularity.

As article 120 of *Sacrosanctum Concilium* addresses the importance of the organ in the liturgy, *Fanfare* supports the primacy of the organ. *Sing to the Lord: Music in Divine Worship,* published by the United States Conference of Catholic Bishops, addresses the use of the organ as a solo instrument during the liturgy. Article 88 states,

> In addition to its ability to lead and sustain congregational singing, the sound of the pipe organ is most suited for solo playing of sacred music in the Liturgy at appropriate moments. Pipe organs also play an important evangelical role in the church's outreach to the wider community in sacred concerts, music series and other musical and cultural programs.[84]

[84] United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship,* (Washington, D.C., 2007).

Thus, *Fanfare* stands in fulfilment of these directives of the Second Vatican Council.

Pavane: Danse Liturgique pour Orgue

Pavane: Danse Liturgique is organized into arch form. Sections are clearly delineated, and little transitional material exists. Indicated registration changes help delineate sections. Throughout *Pavane,* an overall pitch center of E is established, with most sections establishing E Dorian or E Lydian. Lydian mode continues into section C, centered around A. While pitch material is derived from these scales, harmonic function is minimized. Similar to other works, polytonal moments are frequent. Sections are shown in Table 7.

Table 7. *Pavane* section outline.

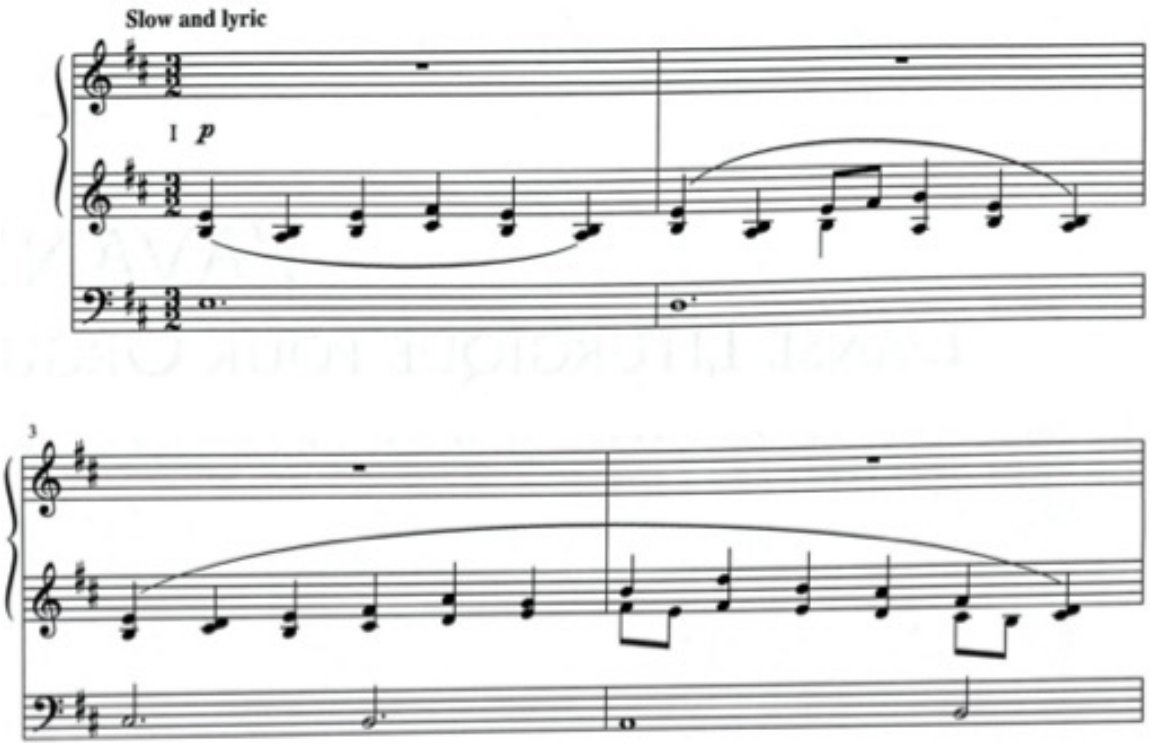
Section	Measure Numbers	Tonal Center	Registration
Introduction	1-4	E Dorian	Flutes 8' and 4'
A	5-19	E Dorian/F-sharp Phrygian	Cornet solo
B	20-31	E Lydian	Strings
C	32-42	F-sharp Dorian	Flutes 8' and 4' Cornet solo
B	43-49	E Lydian	Strings
A	50-61	E Dorian/F-sharp Phrygian	Cornet solo

Proulx establishes an ostinato in the introduction. This ostinato is centered around a B-E open fourth, and maintains a two-voice texture above the pedal. A melodic arc is seen in the upper voice of the ostinato, initially centering around E in the first two-measure phrase, then moving upward and back down in the second phrase. The lower voice moves mostly in parallel contour, though not in parallel motion, with the upper

voice. Open fourths are common between the two voices, but major seconds, open fifths, and occasional major sevenths appear as well.

Through the frequent pivoting around the open fourth with E in the top voice and the pedal's descending line beginning on E, Proulx establishes E as the pitch center in the introduction. Additional pitch material is diatonic to E Dorian. The ostinato is shown in Example 24.

Example 24. *Pavane,* mm. 1-4.



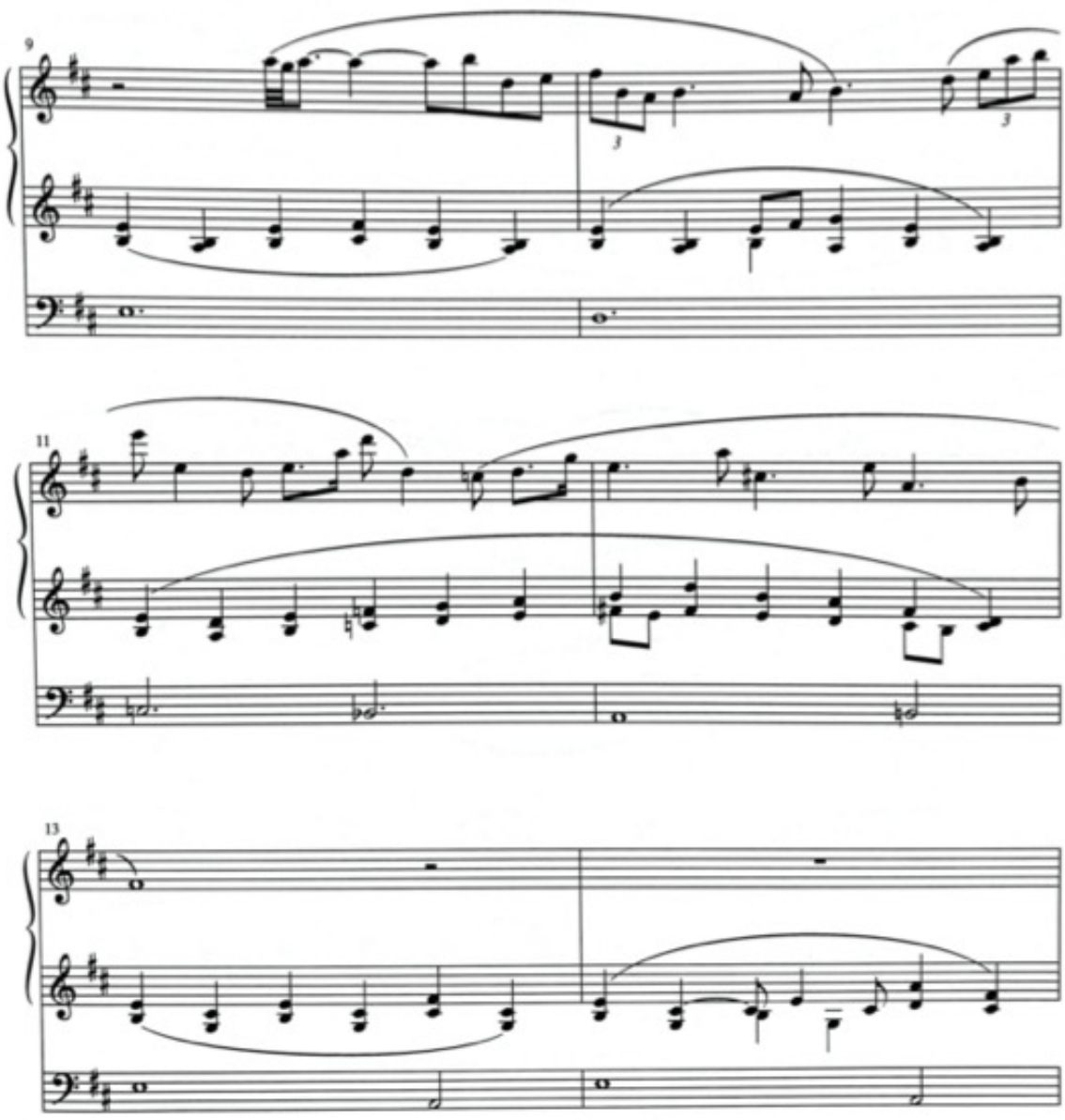
As the ostinato continues in the left hand, a solo melody, played in the right hand on a suggested registration of flutes at 8', 2', and $1^{1/3}$', or Krummhorn 8' and Tremulant, signals the beginning of section A. The ostinato continues through m. 12. At m. 13, a pattern centered on the alternation between the open fourth B-E and the tritone G-C-sharp. The open fourth C-sharp-F-sharp is substituted on the beginning of the third beat

in mm. 13, 15, and 16. The pedal maintains its descending line from the introduction, slightly modified in m. 11, until it assumes a pattern of alternating between E and A. The frequent appearance of the B-E open fourth and of E in the pedal maintains E as a pitch center in section A.

The solo melody in section A cadences on F-sharp, establishing F-sharp Phrygian as its tonal center, while the ostinato accompaniment maintains E Dorian. This polytonality is consistent with Proulx's style. A written-out mordent, evocative of 17th Century organ works, begins the melody at m. 5. It is repeated at m. 7. This is consistent with the establishment of E as the pitch center in the ostinato accompaniment. However, the melody cadences on F-sharp immediately, and again in mm. 13, 17, and 19. Furthermore, the same mordent figuration is transferred to F-sharp at m. 15, repeated in mm. 16 and 17. On all cadences and mordents on F-sharp, E is maintained either in the pedal or in the left hand. The one exception to this is found at m. 19, where a quasi-half cadence is created in the form of a quintal chord based on B. This shift of focus from E to F-sharp, especially while the accompaniment maintains E as a pitch center, creates a polytonal relationship between melody and accompaniment.

The irregular phrase length of the melody contrasts with the strict rhythm of the accompaniment to create a polyrhythmic effect. This is enforced by the melody's occasional start on the second beat of the measure. The first phrase begins on the second beat of m. 5, and ends at the second beat of m. 6, lasting a total of four beats. The second phrase, beginning at the end of m. 6 and ending in m. 8, lasts a total of seven beats. The final phrase, beginning in m. 9 and ending in m. 13, lasts a total of nine beats. This is shown in Example 25.

Example 25. ***Pavane,*** **mm. 9-14.**



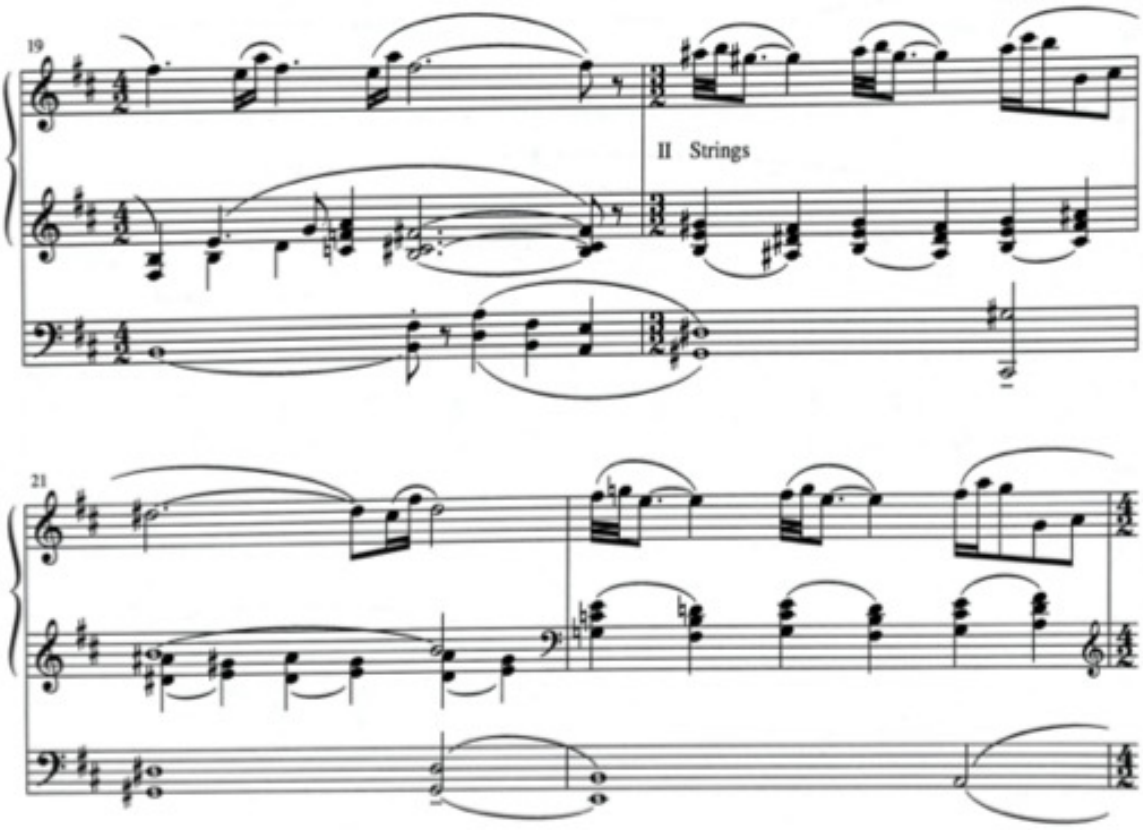
With such an irregularly phrased melody, the sense of meter is diminished, ushering in a sense of the ethereal. This reaches a maximum at mm. 17-19, as the momentary shift into a 4/2 meter at m. 17, and increased fragmentation in the melody greatly obscure the sense of meter.

Section B shifts the mode into E Lydian, and later into C Lydian. The registration shifts to strings, as indicated. While the overall texture thickens through the introduction of a third voice in the accompaniment and a second voice in the pedal, a monodic texture is mostly maintained, creating unity with section A.

The immediate introduction and repetition of A-sharp and G-sharp in m. 20 establishes Lydian mode. The upward to downward motion serves as an inversion to the mordent figuration found in section A. All pitches in both melody and accompaniment are diatonic to E Lydian. E major is repeated through pivoting in the accompaniment in mm. 20 and 21. However, the pedal centers around a G-sharp and D-sharp open fifth. This creates an E major/major seventh vertical sonority in first inversion. The absence of the root position tonic diminishes the sense of tonality.

C Lydian is established in m. 22 through repetition of m. 20's melodic motive. The accompaniment follows m. 20's pattern as well, centering around the C major triad in the left hand, and an E-B open fifth in the pedal, creating the same major major/major seventh vertical sonority. This tonicization is brief, however, and E Lydian returns in m. 47. The opening motive of section B, and the modulation to C Lydian are shown in Example 26.

Example 26. *Pavane,* mm. 19-22.



E Lydian is restored as a transitional device in m. 24. The common tone of B between the third beat of m. 23 and the downbeat of m. 24, serving as the seventh scale degree of C Lydian and the fifth scale degree of E Lydian, fosters this modulation. A-sharp, G-sharp, and D-sharp are all immediately present. However, the two arrivals in mm. 24 and 25 are on an E minor triad. The E minor triad creates a tonal reference back to section A and its E Dorian tonality, and creating the tonal instability in mm. 24 and 25 that fosters the transition into the next section. E Lydian creates a link to E Dorian.

Following this, the outlining of an E minor-major seventh chord in second inversion at the end of m. 25 furthers the tonal instability.

The texture of mm. 24 and 25 affirms their transitional nature. While the registration direction for section B is that both hands should be on the same manual, the monodic texture remains until mm. 24 and 25, texturally linking previous measures of section B back to section A. However, the sense of melody is greatly obscured in mm. 24 and 25, distinguishing them from section A and the rest of section B.

Measures 26-31 transition section B into section C. Both hands transition to Manual I, on which flutes 8' and 4' have been prescribed. Harmonic instability leads to the establishment of A Lydian at m. 32. Measures 26-27 exhibit whole-tone motion in the melody and harmonic language. Pivoting between $B^{6/4}$ and $G^{6/4}$ in m. 26 and up to D-sharp$^{6/4}$ in m. 27 accompanies the whole-tone melodic material of the same measures. The common tone of B in the right hand assists in the transition to a harmonic scheme driven by higher tertian chords at m. 28.

At m. 28 there is a pattern of pivoting between two chords that is similar to m. 26. A pivoting from D-flat major seven to A-flat major seven throughout mm. 28 and 29. These harmonies are somewhat implied, as the fifth is missing from D-flat major seven, and the third is missing from A-flat major seven. The right hand provides the seventh degree of each harmony. A chromatic pivot to D minor$^{6/4}$ introduces this sonority before it appears again at m. 30.

With both hands playing on Manual II, upon which 8' strings have been prescribed, mm. 30 and 31 gradually increase the level of dissonance up to a polychord at the end of m. 31. The quarter note harmonic rhythm is maintained, consistent with the

pattern established at m. 26. The first two beats of m. 30 are comprised of 6/4 triads. The second two beats of m. 30 increase the dissonance, adding major sevenths. In m. 31, the pedal returns with the same open-fifth motion seen in the third beat of m. 24 into m. 25. On the second beat of m. 31 the E-B open fifth supports the E major triad in the right hand, which forms a polychord with the D major triad in the left hand. This polychord is the most dissonant arrival yet observed in the work. This creates a contrast for the bicinium texture at the beginning of section C.

Section C begins at m. 32, and establishes a tonal center of F-sharp Dorian. With one sole exception, all pitches in mm. 32-42 are diatonic to F-Sharp Dorian. Early outlining of the F-sharp minor triad, repetition of the pitches F-sharp and C-sharp in the pedal, and the arrival on a final polychord over F-sharp and C-sharp in the pedal help establish this tonal center. Pandiatonicism colors the harmonic language, similar to other works.

In m. 32, F-sharp is the center of motion in the left hand, and the right hand pivots between C-sharp and A. This outlining of the F-sharp minor triad is an early establishment of F-sharp in a minor mode as the tonal center. The appearance of D-sharp in the right hand in the very next measure quickly confirms F-sharp Dorian as the tonal center. With one exception only, D-natural is entirely absent from this section, further confirming F-sharp Dorian. The one exception is in m. 37, where D-natural appears in an open fifth below A, thus avoiding a tritone.

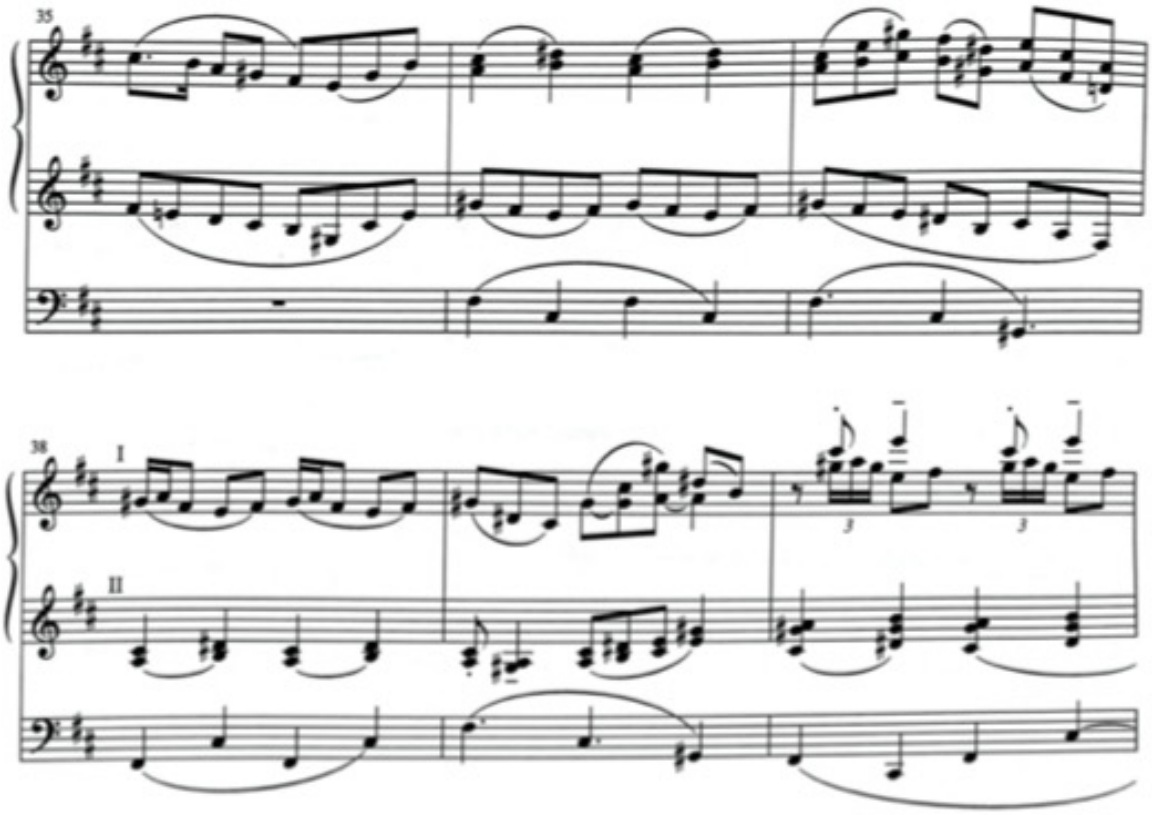
Motion in the pedal confirms F-sharp as the pitch center, alternating frequently between F-sharp and C-sharp. This brings a sense of tonic and dominant to the section, where such impetus is otherwise absent. While the pedal provides this quasi-functional

grounding, the hands color the establishment of a tonal center with pandiatonicism, obscuring the sense of tonal function, but maintaining a pitch set that is diatonic to F-sharp Dorian.

Frequent parallel fifths in the hands in mm. 33, 35, and 37 pull the harmonic language further from the realm of Common Practice and evoke organum. This works with the use of aforementioned modes to evoke Gregorian chant. As the texture thickens in m. 36, the level of dissonance increases. In m. 36, Proulx outlines F-sharp ninth and C-sharp ninth. This continues at m. 40, where the left hand and pedal form an F-sharp nine sonority, and the right hand arrives on a B major sonority, closing yet another section with a polychord.

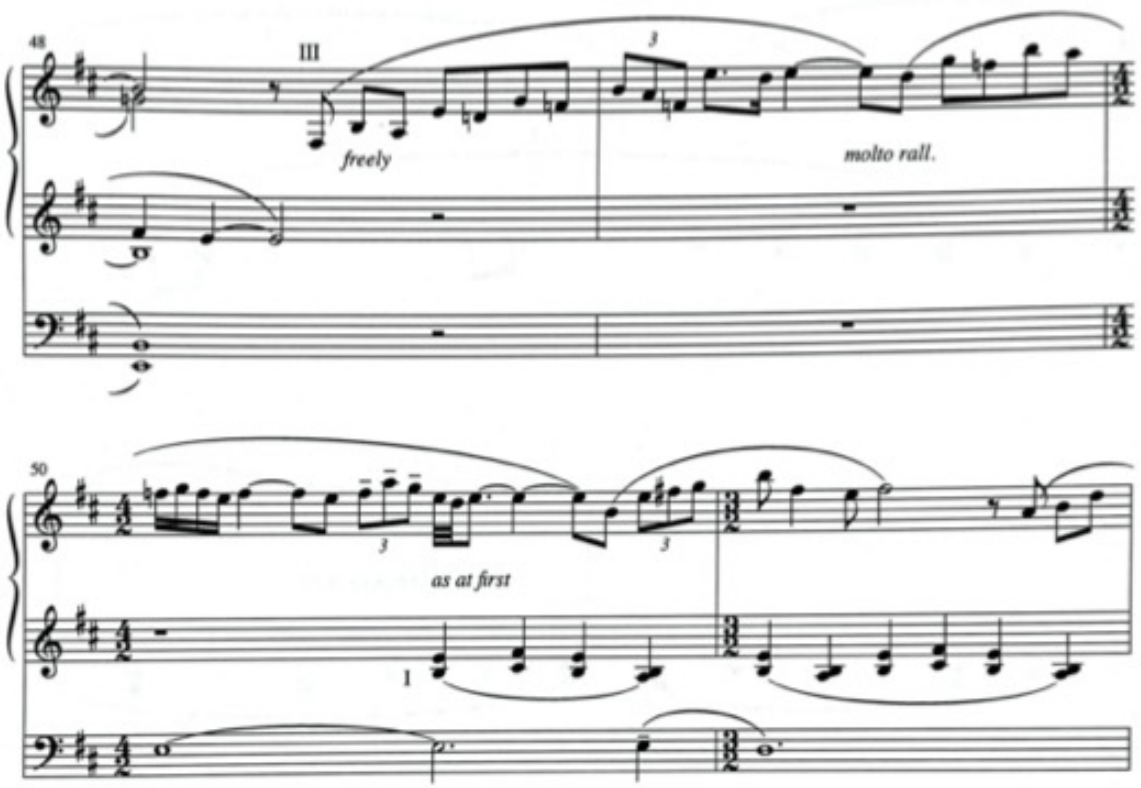
Textural changes are more frequent in section C than in other sections. Beginning with a bicinium texture at m. 32, the texture expands to include pedal and a third voice in the hands at m. 36. As the left hand moves to manual II and its suggested registration of strings, a monodic texture is reintroduced at m. 38. This monodic texture expands as well, as a second voice joins the right hand, still on manual I with flutes 8’ and 4’ maintained as the registration. These three textures, the tonic-dominant motion in the pedal, the organum motion in the hands, and the ninth chords are shown in Example 27.

Example 27. *Pavane,* mm. 35-40.



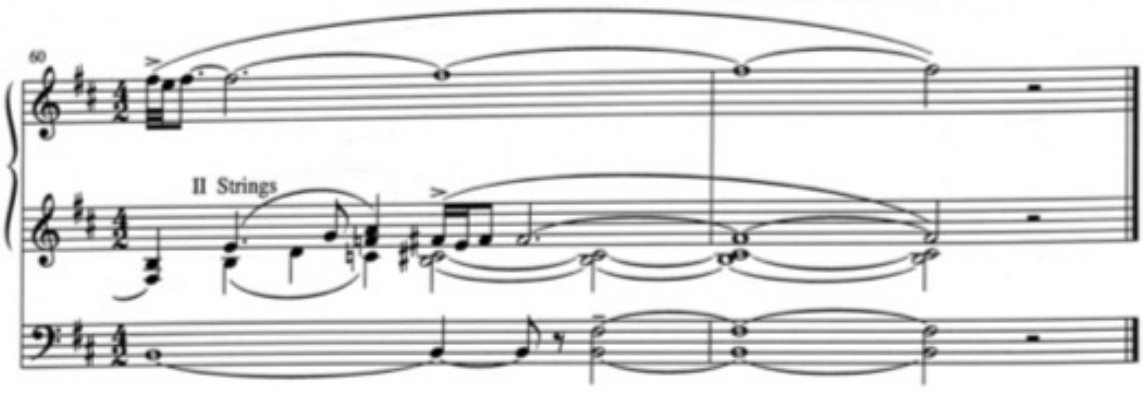
Section B returns at m. 43. Its return is identical to its first appearance, with the exception of the fact that mm. 25-31 have no analogous return. Instead, a brief cadenza on manual III, with its suggested cornet or Krummhorn registration makes the transition back to section A's return at m. 50. This cadenza, shown in Example 28, establishes E Phrygian as a tonal center. With E having been established as a pitch center in previous measures, the appearance of F-natural and E-natural establish Phrygian mode. This reintroduces Phrygian mode, as F-sharp Phrygian will be established at the return of section A, at m. 50.

Example 28. ***Pavane,*** **mm. 48-51.**



The reprise of section A is shorter than the first appearance of section A. The first nine measures are identical, but there is no analogous return of mm. 14-17 in the reprise of section A. After a return of a measure analogous to m. 18, the work ends. The final arrival is shown in Example 29. A final appearance of polytonality, an F major triad in second inversion in the left hand against the open fifth formed by the pedal and right hand, precedes the final arrival on a quintal sonority based on B. This final sonority creates a tonally ambiguous ending harmonically, but the right hand ending on F-sharp is consistent with the F-sharp Dorian tonal center of the A section.

Example 29. *Pavane,* mm. 60-61.



Throughout *Pavane,* the Dorian, Phrygian, and Lydian modes are utilized. Harmonic language stays diatonic to these modes, employing higher tertian harmonies and polytonality. Thus, *Pavane's* root harmonic and melodic impetus may be traced to the use of these modes. While no quotation of Gregorian chant is present in *Pavane,* the modal writing creates a reference to Gregorian chant. This contributes to the "pride of place" called for in article 116 of *Sacrosanctum Concilium.* Its having been written for the organ contributes to the esteem of the pipe organ that article 120 of the same document demands. As these fulfilments merit *Pavane's* inclusion in the "treasury of sacred music" described in in article 121 of *Sacrosanctum Concilium,* it stands in fulfillment of this article as well. *Pavane* also stands in fulfilment of article 88 of *Sing to the Lord,* and its description of the place of solo organ repertoire in the sacred liturgy.

Les Paroles Finales de Saint-Louis

Les Paroles Finales de Saint-Louis was composed in 1998, for the dedication of Casavant Frères's Opus 3762 at the Church of Saint Louis, King of France, in Saint Paul, MN. It received its first performance at the Solemn Blessing and Dedication of The Laura L'Allier and Raymond Houle Memorial Organ on April 4, 1998.[85] A special guest of the dedication was Margaret VonRuden, who served as organist of the Church of Saint Louis, King of France, from sometime between 1926-1939 until the mid 1970s. She was also one of Proulx's first organ teachers.[86]

Proulx's connection to the Church of Saint Louis, King of France, began in his youth, as he was a "native son of the parish."[87] At the dedication of Opus 3762, Proulx's *Community Mass* was also performed.[88] In 2002, the Church of Saint Louis, King of France commissioned Proulx to write a congregational mass setting, which he titled the *Mass of Saint Louis.*[89]

Casavant's Opus 3762 is an instrument of 57 ranks, 47 stops, with three manuals and pedal. Its key action is mechanical, and its stop action is electric. The console is a Cavaillé-Coll style terraced drawknob console, with 61 keys in the manuals, and 32 keys in the pedal.[90]

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[85] "150 Years of Faith Concert Program," *The Church of Saint Louis, King of France,* Saint Paul, MN, 2018.

[86] Ibid.

[87] Mary Elizabeth LeVoir, "Casavant, Opus 3762, at Saint Louis, King of France," *Sacred Music* Vol. 125, No. 1, Spring 1998, 22.

[88] Ibid.

[89] *The Church of Saint Louis, King of France.*

[90] "Cover Feature," *The American Organist,* February 1999, 50-53.

Les Paroles makes use of Opus 3762's versatility and eclectic tonal design. Gradual dynamics called for when playing on the Grand Orgue take advantage of the enclosed Grand Orgue of Opus 3762. The full complement of principals on the Grand Orgue, crafted to be what Jean-Louis Coignet, the project's tonal director, calls, "classically oriented,"[91] are utilized in a fughetta section. The Trompette Saint-Michel, on 80 mm of wind pressure, provides the "solo reed" called for at the beginning of the work. Ample mutations across the instrument may be drawn when *Les Paroles* calls for "bright mutations." The French symphonic design and voicing[92] of the Récit and Choeur divisions support a prolonged registrational crescendo, and the accompaniment of a solo line in the pedal division.

In the introduction to the piece in the published score, Proulx writes of his inspiration for the composition. Before beginning work on *Les Paroles*, Proulx discovered the final words of Louis IX in a chapel in New Harmony, IN. They are,

> I think more of the little church where I was baptized than of the great cathedral where I was crowned. For the dignity of a child of God, which was bestowed on me at Baptism, is greater than that of the ruler of the kingdom. The latter I shall lose at death, the other will be my passport to everlasting glory. Lord, now I enter your dwelling, and there I will adore you forever.[93]

As Louis IX compares the small church of his baptism to the grand cathedral of his coronation, Proulx compares the Church of Saint Louis to the Cathedral of Saint Paul, which is less than a mile away, and designed by the same architect, Emmanuel Masqueray. Saint Louis's affinity for the smaller church forms the basis for Proulx's

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[91] Ibid, 51.

[92] Ibid, 51.

[93] Richard Proulx, *Les Paroles Finales de Saint-Louis,* (New York, NY: Oxford University Press, 2002).

reference to the last words of Saint Louis in his work for the Church of Saint Louis's new organ. Proulx writes,

> Saint Paul, Minnesota, has been a city of strong French-Canadian tradition since its founding. That tradition includes the stunningly domed Cathedral set on a hill high above the city, the work of French architect Emmanuel Louis Masqueray. Down in the city itself stands one of Masqueray's last buildings, the Church of Saint Louis, King of France, where mass is still occasionally celebrated in French with appropriate Gallic music. Both of these buildings became important influences in my youth and musical development.[94]

Les Paroles Finales de Saint-Louis is based upon two themes. The first is based upon an extended musical alphabet spelling "SAINT LOUIS ROI," French for "Saint Louis, King." The second theme is a traditional Gallacian "alleluia" refrain. Proulx writes in the introduction to the work that the use of this alleluia marks Saint Louis's "entry into eternal life in 1270 and his canonization in in 1297."[95] The first theme is shown in Example 30, and the second theme is shown in Example 31.

Example 30. ***Les Paroles Finales de Saint-Louis,*** **Theme 1.**

Example 31. ***Les Paroles Finales de Saint-Louis,*** **Theme 2.**

[94] Ibid.
[95] Ibid.

Development of two themes in *Les Paroles* divide the work in half. The first half is based upon the first theme, and the second half is based upon the second theme. Within these halves are clearly delineated sections, punctuated by increasing polytonality and grand pauses at major endings. An introduction opens the work, and a truncated reappearance of the introduction closes the work, providing an overall arc. Sections maintain an alternation between free and strict rhythm similar to that seen in the 17th Century North German organ praeludia of Buxtehude and like composers. It is ironic and curious that a piece written with a French title and for a French church employs such a Germanic style. Further evocations of this style appear in the form of imitative counterpoint and a fughetta. A sectional outline is shown in Table 8.

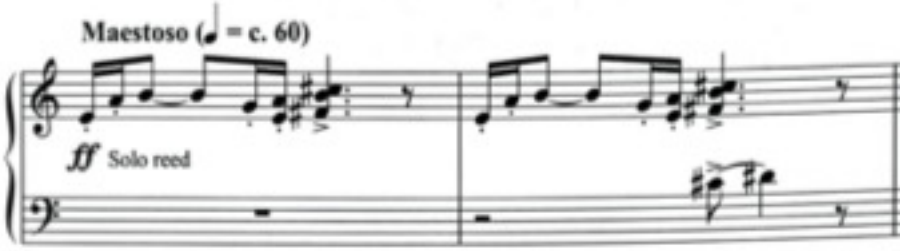
Table 8. *Les Paroles Finales de Saint-Louis* section outline.

Section	Measure Numbers	Tempo Marking	Theme
A	1-11	Maestoso (Quarter note=60)	1
B	12-56	Faster (Quarter note=80)	1
C	57-73	(same as previous)	2
D	74-87	Fantasia, freely and brilliant	2
E	88-106	Calmly	2
F	107-116	Maestoso	1/2
A’	117-123	As at first	1

Pitch centers are established by fragmentation of the themes. Tonal centers are evaded. The (027) trichord, formed by the first three notes of Theme 1, is a centralizing sonority, appearing frequently. As it is a quartal sonority, its influence extends into the frequent appearance of quartal harmonies. The harmonic language is also formed by pandiatonicism, the Mixolydian mode, and the whole tone scale. Polyrhythms appear throughout, and there is no established time signature.

Section A, marked tempo "Maestoso (Quarter note =60)," is based upon Theme 1. Proulx establishes a fanfare-like dialogue between a "Solo reed" and a "Positif reed." The opening motive employs the first three notes of Theme 1. This (027) trichord appears outlined first, then as a vertical sonority one half step higher immediately thereafter. This is shown in Example 32.

Example 32. ***Les Paroles Finales de Saint-Louis,*** **mm. 1-2.**

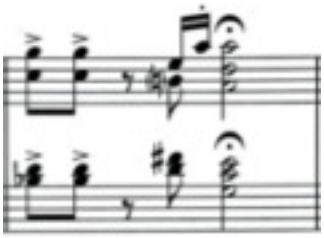


The instantaneous transposition of the (027) trichord in close position in the first two measures emphasizes the pitch F-sharp, highlighting Theme 1's F-sharp at the end of the word "SAINT." This results in the entire theme's pitch set being represented in section A. The (027) trichord makes numerous reappearances throughout section A. In

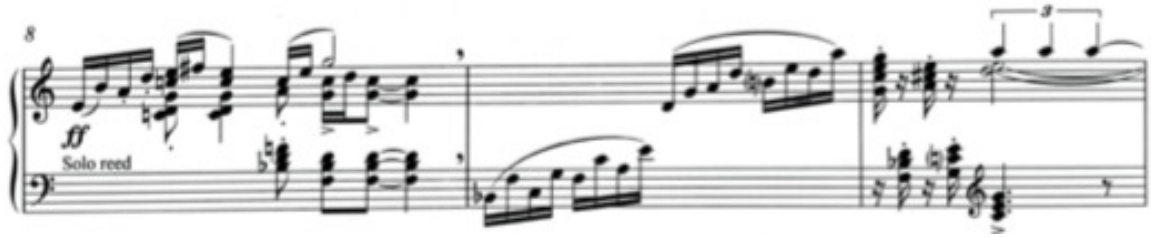
addition to the close position vertical sonority shown in Example 32, it appears as a quartal sonority in m. 4. Later measures expand upon the quartal harmony.

The entirety of Theme 1 may be laid out quartally. Thus, quartal harmonies and the polychords they may form are prevalent in section A. The polychord in m. 5, an A-D-A open fifth over a C major triad in the second inversion is also a quartal harmony. The same sonority appears one whole step lower at the end of m. 8. Measure 5 is shown in Example 33, and m. 8 is shown in Example 34.

Example 33. ***Les Paroles Finales de Saint-Louis,*** **m. 5.**



Example 34. ***Les Paroles Finales de Saint-Louis,*** **mm. 8-10.**



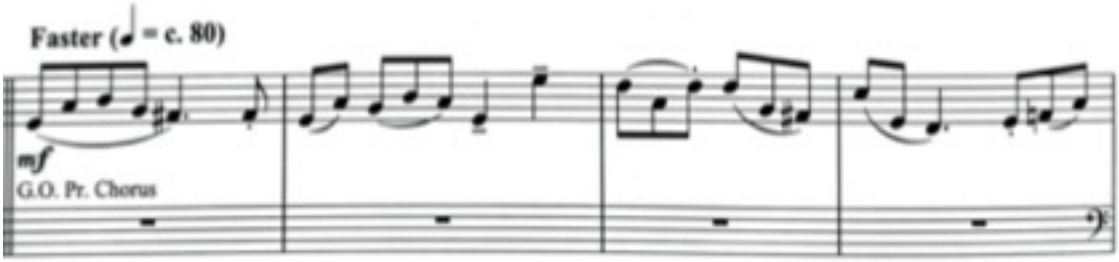
The polychordal aspect of these quartal harmonies and their B-flat/C dichotomy then becomes a basis for harmonic direction in the succeeding measures. Measure 9

begins a pattern of sixteenth notes outlining open fifths. The first two open fifths to be outlined are B-flat-F and C-G. Alternation between a C major triad and a B-flat major begins a pattern of pivoting around the C major triad in m. 10. Example 34 shows mm. 9 and 10. An early iteration of the C/B-flat polytonality is seen at m. 5, when a quintal harmony is expressed as a C-G open fifth over a B-flat-D major third forecasts expansion on this quartal expression. The C major triad is the lower half of the polychord at m. 10, over which is set the (027) trichord in the right hand. This resolves to an (027) trichord in the left hand, closing the section on the two forms of the trichord.

Section B begins at m. 12, and lasts until m. 56. Pitch material is taken from Theme 1. Adding a C to pitch material from Theme 1 fills out the pitches for E Aeolian. Proulx then takes a pandiatonic approach to pitch material from this mode, gradually increasing chromaticism. Polyrhythms are abundant, appearing in irregular meters throughout the section.

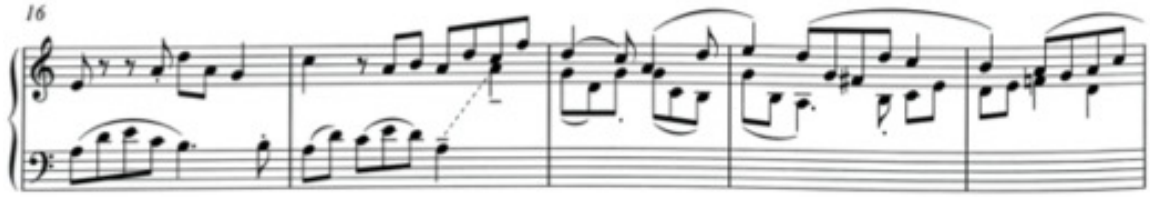
A fughetta begins section B. This fughetta exhibits a full exposition, but no full entries of the subject follow the exposition. The subject, shown in Example 35, is almost a completely straight-forward statement of Theme 1. It appears first in the soprano voice. Through rhythmic punctuation, Proulx calls attention to the pitches that spell out each of the three words of the subject. “S-A-I-N-T” is outlined in m. 12, punctuated by the arrival on F-sharp. “L-O-U-I-S” is outlined and punctuated in a similar fashion in m. 13. Restating the A on the fifth eighth note adds an eighth note to form the polyrhythm, and creates a mirror to the beginning of the subject. “R-O-I” is also featured, as it becomes the basis for a developing intervallic expansion in m. 14.

Example 35. ***Les Paroles Finales de Saint-Louis,*** **mm. 12-15.**



The first answer appears in the alto voice, and is a real answer, appearing a fifth below the subject. There is no countersubject. Free counterpoint above the answer favors consonant intervals, only allowing fourths as unprepared dissonances. Measure 20 is the first appearance of a codetta in the exposition. The answer is shown in Example 36.

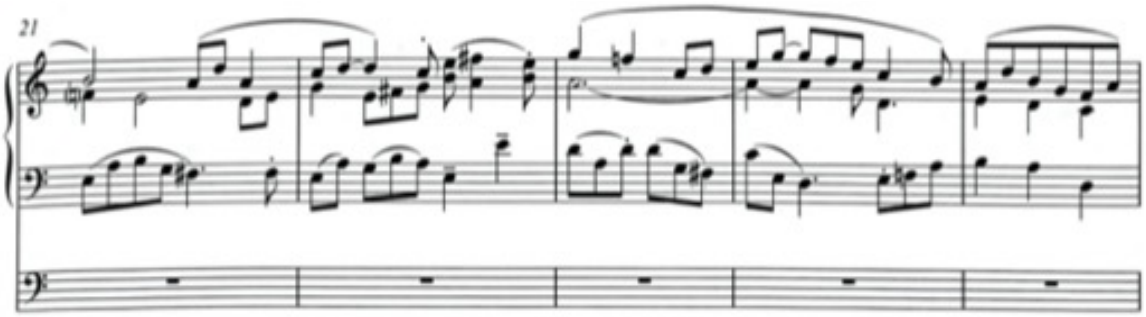
Example 36. ***Les Paroles Finales de Saint-Louis,*** **mm. 16-20.**



A longer codetta follows the subject's appearance in the tenor voice at m. 21. This appearance of the subject follows exactly the appearance in the soprano. Above it the soprano and alto voices become more dissonant, maintaining free counterpoint that does not develop a countersubject. Vertical appearances of triads contrast with vertical appearances of the (027) trichord. An E minor triad is formed in m. 21, a C major triad

appears in m. 22, and an A minor triad appears in m. 24. Vertical appearances of the (027) trichord appear on the downbeat of mm. 23 and 25. This is shown in Example 37.

Example 37. ***Les Paroles Finales de Saint-Louis,*** **mm. 21-25.**



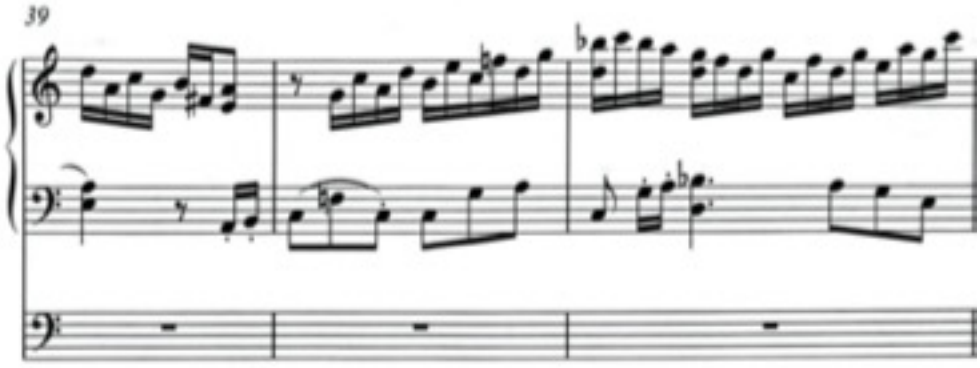
The extended codetta encompasses mm. 25-27. B-flat is introduced as a coloration to the otherwise diatonic pitch set. A *crescendo* is marked at m. 26. The *crescendo* advances the dynamic from the *mezzo-forte* of m. 12 to the *forte* of m. 28. While the registration calls for principals on the Grand Orgue, and this gradual *crescendo* may be accomplished by increasing registration on some instruments, the Grand-Orgue on Casavant's Opus 3762 is enclosed, allowing for the *crescendo* to be realized by simply opening the box. This is the score instruction most peculiar to Opus 3762, as most Great divisions are unenclosed.

The final answer appears in the pedal at m. 28. This answer is a tonal answer, as the end of the subject is changed in m. 31. B-flat-C-D is replaced for B-C-E. The measures that follow increase the presence of quartal harmony in the texture. Appearances of the (027) trichord become prevalent in mm. 33-35. An arrival on a

quartal pentachord accompanied by a *poco ritardando* and rest at m. 36 precedes a significant texture change and signals the end of the exposition.

At m. 36, both hands shift to the Positif. A sixteenth note pattern based on the (027) trichord in the right hand accompanies a melody in the left hand. While this melody is not an exact inverse of the subject, its melodic shape is inverse to the melodic shape of the subject. This leads, however, to the appearance of a full inversion of a fragment of the subject in the left hand at m. 40. The left hand at m. 40 is an inversion of m. 14. The inversion is shown in Example 38. The bicinium texture expands in m. 42 to end the phrase.

Example 38. ***Les Paroles Finales de Saint-Louis,*** **mm. 39-41.**

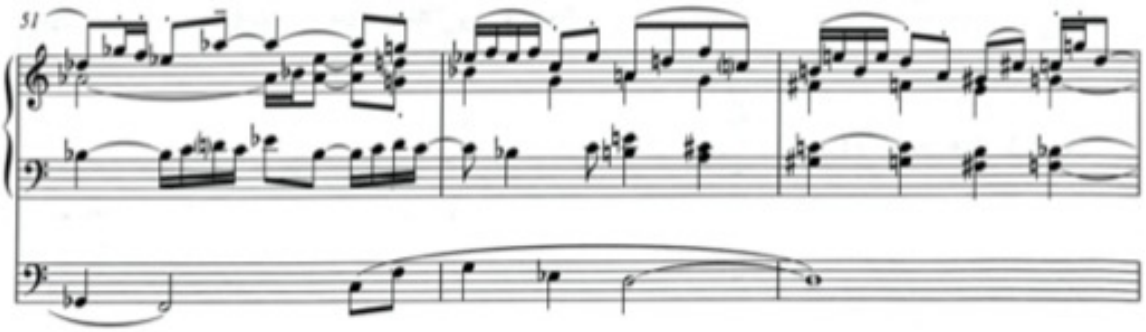


A more faithful inversion of the subject appears at m. 43. This appears first in the right hand, and is then imitated in the left hand, as the bicinium texture is resumed. The inverted fragment first seen in m. 40 reappears in m. 46. Following the pattern of m. 42, the texture expands in mm. 47 and 48 as the phrase ends.

Measures 36-48 retain the tonal scheme of mm. 12-35. Pitch material is taken from the scale formed by the addition of C to the pitches of Theme 1. This pitch material is then used in a pandiatonic manner, avoiding harmonic hierarchy. B-flat occasionally colors the harmonic palate. A much more chromatic harmonic language begins in m. 51.

The (027) trichord reappears as a vertical sonority at m. 49. With it comes a fragment of the subject at its original pitch level. Following this, at m. 51, a much more chromatic pitch set appears, but the prevalence of the (027) trichord is retained. With the added pitch of B-flat, a (027) trichord appears throughout m. 51, appearing first on the downbeat between A-flat, D-flat and G-flat; on the second beat, between B-flat, E-flat, and A-flat; on the same pitches on the second half of beat 3; and again on the fourth beat as C is outlined in the left hand under D and G in the right hand. Similar reappearances occur in mm. 52 and 53. This is shown in Example 39. Also visible in Example 39 is the final fragment of the subject, seen altered in the pedal from beat 4 of m. 51 through m. 52.

Example 39. ***Les Paroles Finales de Saint-Louis,*** **mm. 51-53.**



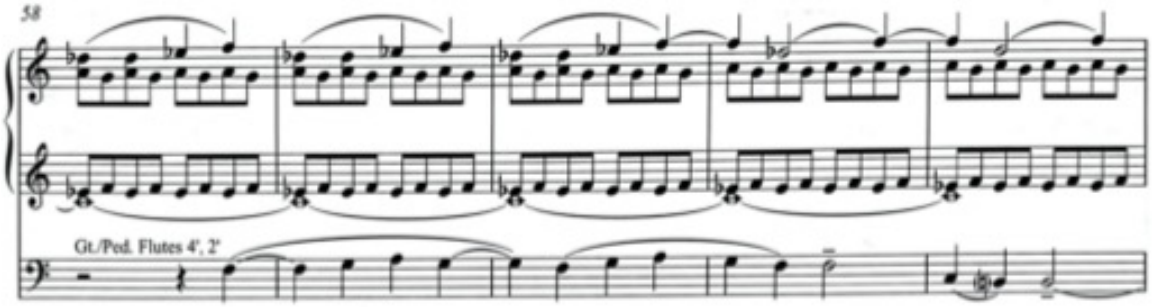
Further outlining of the same trichord closes the section in mm. 54-56. It is outlined in the pedal at m. 54, and the pedal then rests on the root of the trichord (C). In M. 55 a cadenza-like figuration features multiple outlinings of the chord. Having been prepared by the introduction of chromatic pitches into the pitch set, a D-flat major triad in second inversion becomes the bottom half of a polychord with the (027) trichord in the right hand. This closes the section, and prepares the centering around D-flat that will begin section C.

Section C begins at m. 57, and lasts until m. 74. It marks the first appearance of Theme 2. Pitch centers are established, but tonal centers are not. Rather, fragmentation of Theme 2 drives the construction of harmonic cells, and polytonality is prevalent.

Layers of ostinato form the four-voice accompaniment in the hands, with strings from the Swell and Choir prescribed for the registration. In the soprano voice, a D-flat-E-flat-F pattern, mirroring the first three notes of Theme 2, is repeated. The bass voice in the hands continues the C pedal point from the previous measures. The inner voices alternate between A and G and E-flat and F, respectively. This forms a whole-tone pitch set above the pedal point. D-flat becomes a pitch center through its repetition in the soprano voice.

Imitating the upper voice of the hands, the pedal introduces the first three notes of Theme 2. The remainder of the melodic material in the pedal, until the end of the section, comes from the end of Theme 2. The layers of ostinato, the pedal point in the hands, and the introduction of Theme 2 are shown in Example 40.

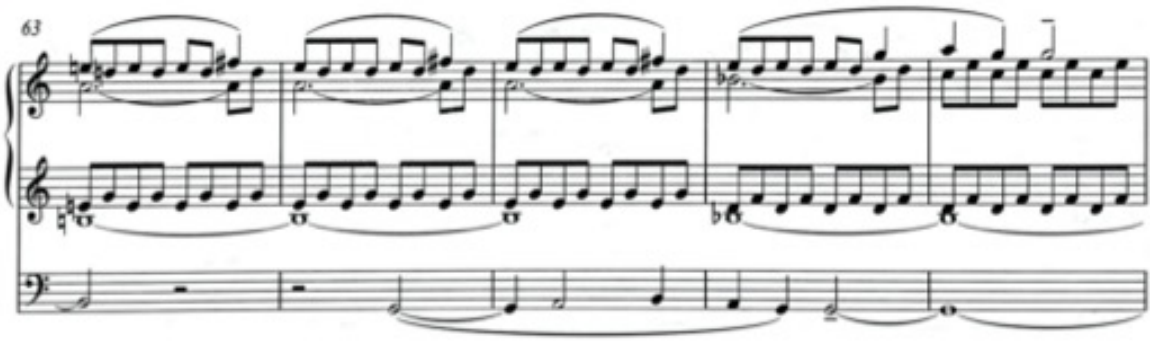
Example 40. ***Les Paroles Finales de Saint-Louis,*** **mm. 58-62.**



The succeeding two statements of the final fragment of Theme 2 are at the original pitch level. The harmonic language of the accompaniment shifts to accommodate this. At m. 63, the pedal point shifts from C to B, and tonality becomes based around the (027) trichord. The introduction of the (027) trichord in this section provides unity with the rest of the work, and a connection between the two themes.

The (027) trichord is outlined in the right hand's ostinato pattern, and appears as a vertical sonority on beats 1, 2, and 3. In addition to the ostinato in the hands, occasional references to the final three notes of Theme 2 appear in the soprano voice. This is shown in Example 41. As B-flat has previously appeared as an embellishment pitch, it reappears in the alto and bass voices of the hands at mm. 66 and 71. Its introduction leads to a close of the section on a polychord with the (027) trichord over a G minor triad at m. 73.

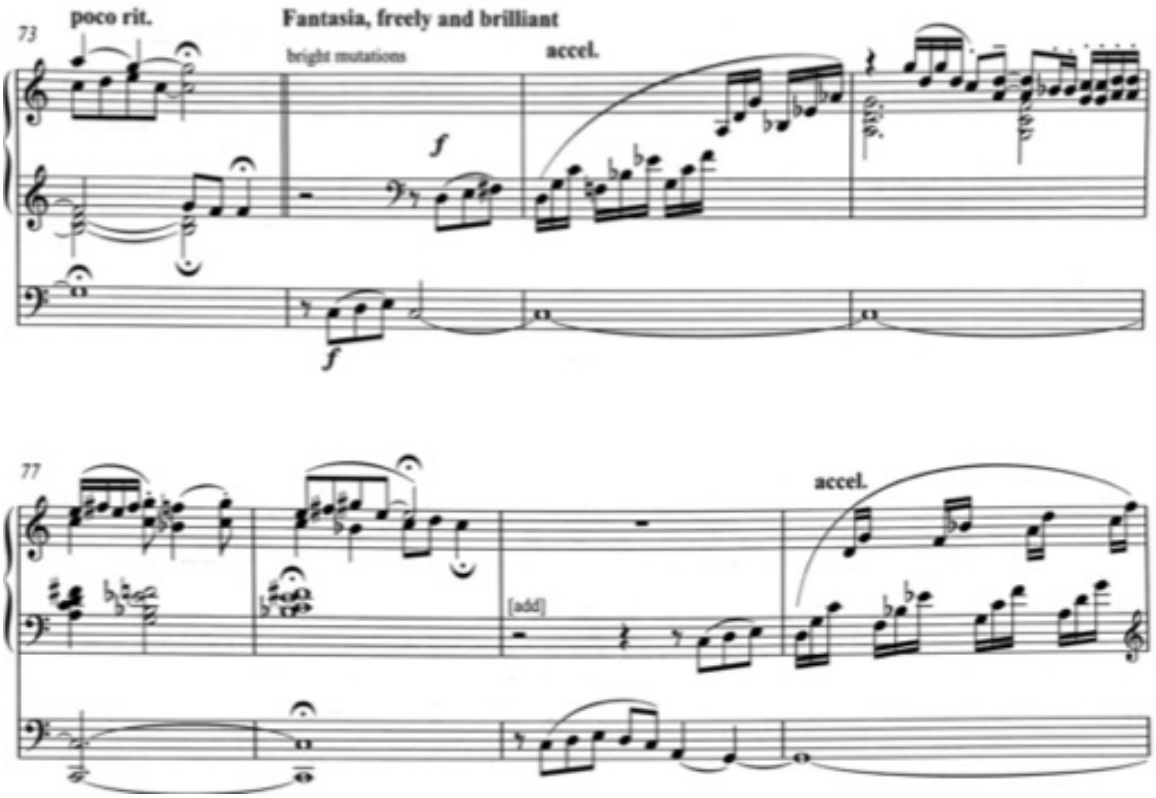
Example 41. ***Les Paroles Finales de Saint-Louis,*** **mm. 63-67.**



The tempo of section D is marked "Fantasia, fast and brilliant." The registration calls for "bright mutations," and the dynamic is marked *forte.* The rhythm is more free than section C, and frequent *accelerandi* are marked. All of this works to create a section evocative of a free section of a Baroque North German organ praeludium.

Theme 2 appears down a fifth from its original pitch level in the pedal, and its three phrases form the three phrases of section D. The pattern is consistent: following the fragment of the theme in the pedal, a fast quartal pattern appears in the hands, and this leads to an arrival that quotes the first four notes of Theme 2. The direct quotation of Theme 2 in the pedal appears in mm. 74 and 79, and is shown in Example 42.

Example 42. ***Les Paroles Finales de Saint-Louis,*** **mm. 73-80.**

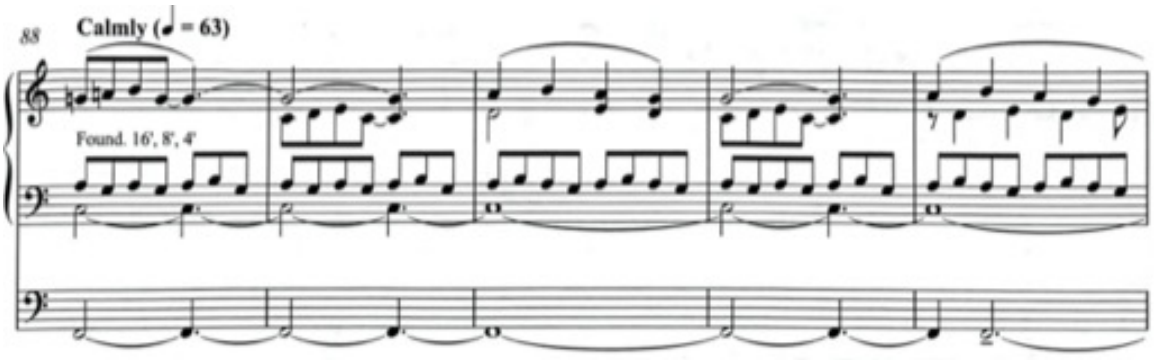


The sixteenth note pattern outlines the (027) trichord repeatedly. The same trichord appears in the lower voices at mm. 76, 81, and 82. Thus, the importance of the (027) trichord as a unitive sonority is maintained. This is combined with influence of the whole-tone scale, similar to the previous section. The arrivals at mm. 78 and 86 exhibit a whole-tone harmonic language. The combination of the whole tone scale and (027) trichord is similar to that which is seen in section C.

Section E begins at m. 88, and lasts until m. 106. Theme 2 appears in the upper-most voice in the hands, for which a registration of "Foundations 16', 8', 4'" is indicated. A tonal center of G is established, and pandiatonicism forms the harmonic language initially, supplanted by a more chromatic harmonic language at m. 101.

Accompanied by an ostinato in the tenor voice similar to section C, the first fragment of Theme 2 appears first in the soprano voice at m. 88. It is echoed by the alto voice in the next measure. The second fragment of Theme 2 appears in augmentation in the soprano voice at m. 89. This is shown in Example 43. Following two restatements of this second fragment, direct references to Theme 2 disappear from the section.

Example 43. ***Les Paroles Finales de Saint-Louis,*** **mm. 88-92.**



Pitch material is mostly diatonic to G Mixolydian until m. 101, with the exception of the few embellishments of B-flat and E-flat. F is maintained as a pedal point until m. 98. The stasis of the pedal point and the ostinato leave little opportunity for triadic harmony. This changes, however, beginning at m. 98.

A more triadic, albeit still non-functional and chromatic, harmonic language begins at m. 98. B-flat becomes more integral to the harmonic structure, which begins motion away from the G Mixolydian tonal center of mm. 88-97. Triadic harmonies are then outlined, heavily colored by non-chord tones, until polytonality pervades the harmonic language.

Measure 98 outlines B-flat major, followed by m. 99 outlining G major. The F in the pedal in m. 100 functions as both a passing tone between G and E-flat, appearing in m. 101, and a member of the (027) trichord with the C in the bass voice in the hands, and the G in the alto voice. Measure 101 outlines C minor/minor seven, and m. 102 outlines E-flat minor. This leads to more dense texture and more polytonal harmonic scheme for mm. 104-106. However, vertical appearances of the (027) trichord and its close variations are present, and parallel fourths in the right hand maintain the primacy of quartal harmony. Similar to previous sections, the section concludes on a polychord.

Theme 1 returns melodically at section F, beginning at m. 107. Theme 2 also appears in this section, creating the closest melodic combination of the two themes. Theme 1 appears in fragments, punctuated by polychordal hits in mm. 107-110. Theme 2 then appears, also fragmented, in mm. 111-116. A dense, polytonal harmonic language accompanies these fragments. The (027) trichord is traceable as the root of this harmonic language, as it appears in the left hand on the third beat of m. 111, and between inner voices in mm. 112 and 113. An arrival on a polychord at m. 116 closes the section.

Section A returns in partiality at m. 117. Measures 117-119 are direct quotations of musical material from the beginning of the work. Measures 120-121 are an expansion of the pivoting between C major, B-flat major, and A major triads first established at m.

10. The final arrival on a D major triad with an added ninth, is preceded by the outlining of an A minor/minor seventh sonority under a (027) trichord in m. 122. This creates a quasi-dominant-tonic motion to strengthen the final arrival. This arrival corroborates the D pitch at the end of Theme 1, as D major is unrelated harmonically to previous material.

Throughout *Les Paroles,* polytonality is used as a punctuating device. Sections often end on polychords that follow an increasingly dense texture. Alternation between free and strict rhythm is similar to this alternation seen in 17th Century North German organ praeludia. Section A exhibits a free rhythm, sections B and C a stricter rhythm, section D a free rhythm, section E a stricter rhythm, and sections F and the reprise of section A's free rhythm. Thus, Proulx synthesizes a 17th Century organizational technique with a 20th Century harmonic language, consistent with his style of combining old and new elements together, and fulfilling article 59 of *Musicam Sacram*, which calls for composers to look to the past when creating new works.

The quotation of the Gallacian chant "alleluia" gives Gregorian chant the "pride of place" mentioned in both *Sacrosanctum Concilium* and *Musicam Sacram.* The reference to Saint Louis IX and his final words stands in fulfilment of *Sacrosanctum Concilium* article 121's direction that sources of texts must be "in conformity with Catholic doctrine." Proulx's addition to the treasury of sacred music with *Les Paroles* fulfills the same article's call for new music to be created. As *Les Paroles* explores the wide dynamic and expressive possibilities of the organ, it fulfills well article 88 of *Sing to the Lord* and article 120 of *Sacrosanctum Concilium.*

Chapter 6: Conclusion

Throughout Proulx's works, notable similarities in compositional style can be identified. These include the use of polyrhythms, polytonality, and a harmonic language that establishes tonal areas but colors them with mode mixture, higher tertian harmonies, pandiatonicism, and chromaticism. His compositions for the organ favor an eclectic style of organ building, as they exhibit both contrapuntal influence and symphonic treatment of registration. His compositions for the voice exhibit the aforementioned expanded concept of tonality, but include voice leading that ensures accessibility by choirs of a wide range of ability. Proulx's congregational music encapsulates a harmonic language that is more sophisticated than the folk idiom, but simple enough that untrained singers may sing them together accurately.

Polyrhythmic writing pervades *Fanfare* and *Les Paroles Finales de Saint-Louis,* and is also exhibited in *Pavane: Danse Liturgique.* All three pieces exhibit meter changes and passages of concurrent opposing rhythms. A freedom of meter is seen in *We Adore You, O Christ,* with frequent arrivals on weak beats, grand pauses, and changes in meter. *Psalm 133*'s non-metrical opening and closing sections continue this theme.

Polytonality is seen throughout *Fanfare, Les Paroles Finales de Saint-Louis, Pavane: Danse Liturgique, The Pelican, and Psalm 133.* In all of these works, multiple modes are simultaneously used, and polychords are frequently formed. In *Les Paroles Finales de Saint-Louis,* the highly sectional nature of the piece is partially formed by his tendency to punctuate sections with polychordal arrivals. *Pavane: Danse Liturgique* is witness to the stacking of multiple modes simultaneously. Polytonality pervades the middle section of *The Pelican.*

The establishment of tonal areas vary greatly among the analyzed works, from the highly tonal *A Community Mass* to the barely tonal *Les Paroles Finales de Saint-Louis.* This range demonstrates Proulx's ability to fluctuate in the gradient of tonality at the disposal of a 20th Century composer. As *A Community Mass* and *The Stars Declare His Glory* include melodies intended to be sung by ecclesiastical congregations, his harmonic language is more faithful to Common Practice techniques. However, he colors even these works with mode mixture and higher tertian harmonies. *Psalm 133* exhibits a great deal of mode mixture and higher tertian harmonies.

Quartal and quintal harmonies are widely apparent across his works. In *Fanfare,* repeated appearances of the (027) trichord demonstrate this. While appearances of the same trichord in *Les Paroles Finales de Saint-Louis* are due to its appearance in the piece's first theme, the overlap in basal harmony is noteworthy. Quartal harmonies appear also in *The Pelican* and *Psalm 133,* demonstrating Proulx's penchant for this sound.

Higher tertian harmonies, including ninth and eleventh chords, appear in all of the analyzed works, with the exception of *We Adore You, O Christ*. Higher tertian harmonies are an important characteristic of Proulx's harmonic language. As he wrote both *The Stars Declare His Glory* and *A Community Mass* with a harmonic language that is much more conventional than other works, the inclusion of higher tertian harmonies suggests their great importance in his style.

His organ works demonstrate contrapuntal writing, as seen in the fughetta section of *Les Paroles Finales de Saint-Louis* and the imitative passages in *Fanfare.* They also demonstrate a symphonic approach to registration, as seen in the frequent calling for

"strings," and the grand registrational crescendo of *Les Paroles Finales de Saint-Louis.* Thus, Proulx's organ works demonstrate a preference for an eclectic tonal design that makes possible the clarity of contrapuntal lines and more colorful symphonic registrations.

The organ installed at Holy Name Cathedral in Chicago, IL, in 1989, during Proulx's tenure as Director of Music, exhibits this eclecticism in its tonal design. Jan Jongepier, who played the instrument's first dedicatory recital, described the tonal design as "grounded in the tradition of 18th century Dutch style: singing, rich, bold and colourful, but with additional influences of the French Cathedral organs."[96] The Swell division of the instrument includes a string and string celeste (a rank purposefully tuned slightly out of tune) similar to his indicated registrations in *Pavane, Les Paroles Finales de Saint-Louis*, and the Great and Positif divisions contain principal choruses, reeds, and mutations, similar to his indicated registrations in *Fanfare, Pavane,* and *Les Paroles Finales de Saint-Louis.*

His writing for choirs demonstrates a consistent pattern of voice leading that makes his works accessible by a wide range of choirs. From the thin and repetitive texture of *We Adore You, O Christ,* to the thicker and more harmonically complex *The Pelican,* melodic lines exhibit frequent stepwise motion, repetition, and ranges that favor each vocal part. *Psalm 133* and its frequent unison, octave-unison and two-part writing creates variety in texture while maintaining accessibility.

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[96] Jan Jongepier, "The Gallery Organ, Holy Name R.C. Cathedral," *Music and Musicians,* accessed April 6, 2020. https://www.musiqueorguequebec.ca/orgues/etatsunis/chicagohnc.html

This care of writing vocal lines extends into his works for the congregation. As the Second Vatican Council called for singing by the people in the liturgy, Proulx gave the people music to sing. He gave them music with a rich harmonic palate, that expressed the text, and fostered successful rendering by large groups of untrained singers. Thus, Richard Proulx's music serves as a practical example of the ideals of the Second Vatican Council that may inspire generations of composers to come, and lead parish and cathedral directors of music of this and future eras into the council's true musical vision.

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