

# MARQUAND READER

Volume 16, Issue 11: Week of October 30, 2016  
The Newsletter of Marquand Chapel at Yale Divinity School

## THIS WEEK IN MARQUAND

*Services begin at 10:30 a.m. All are Welcome!*

### Monday October 31

#### **A Service of the Word. Preacher: Professor Bruce Gordon.**

October 31<sup>st</sup> is widely celebrated as ‘Reformation Day’. In our ecumenical setting, we celebrate the good things that emerged not only from the reformation, but also the counter-reformation, and multiple movements since that have reformed and revived the Church.

### Tuesday November 1

**All Saints Day** This is historically the day when many Churches remember and celebrate the saints—the people of God—throughout all time, and in all places. It is a day of rejoicing and celebration.

### Wednesday November 2

**All Souls Day.** A service of commemoration for those who have died in the recent past. With a reflection by graduating student Oana Marian.

### Thursday November 3

**Sung Morning Prayer for Open House:** A Cycle of Psalms; with a reflection by Professor Chloë Starr.

### Friday November 4

**Sung Eucharist. Musical setting:** Nico Muhly - Bright Mass with Canons  
Presider: Rev’d Timothy J. Keyl, Lecturer in Ministerial Formation.  
Preacher: Rev’d Dr Maggi Dawn, Dean of Chapel.

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## Sung Morning Prayer: A Cycle of Psalms

You may have noticed that Sung Morning Prayer cycles this year are organized differently than in previous years. Rather than program services from one musical style, cultural association or geographical location for each cycle, this year we aim to include a variety of different styles, languages and cultures into each Sung Morning Prayer service, united under a general theme. The purpose this new approach is to explore how music from a variety of places might be woven together into one cohesive service, just as we, though coming from all over the globe, are woven together into community.

This Sung Morning Prayer cycle is based on Psalm settings, and features different musical settings of Psalm 23 and Psalm 42 each week. Musical selections range from home-grown YDS composing to global settings, and feature a variety of languages and different ways of naming God. You will also notice different styles of musical leadership, from drone humming to paperless music, traditional psalmody to CCM, and more; all styles are able to segue seamlessly into one another with very little, if any, silence in between. There’s a saying, loosely based on something St Augustine once said: “To sing is to pray twice.” Please give us your feedback on these sung prayer cycles throughout the year!

## Sung Eucharist

Most churches include singing within their communion services, but there is a particular Western tradition of setting most, or even all of the service to music. It is a tradition that can be traced back through many different composers. Think of all the Mass and Requiem settings you know; all the settings up to the mid-18<sup>th</sup> century, and many more right up to the present day, were composed specifically for use in worship, rather than as concert hall pieces.

Nico Muhly’s *Bright Mass with Canons* was written for John Scott and the choir of Saint Thomas Church, Fifth Avenue, New York. There are canons—‘imitative repetitions’—in almost every bar of the Mass. ‘In the *Kyrie* and *Gloria*, canons reference the imitative writing of early English composers Byrd and Weelkes, whereas the canonic writing in the *Sanctus* and the *Agnus Dei* is more abstract and spatial. The most intense use comes towards the beginning the *Sanctus*, in which each singer repeats a given figure in his own time, creating a flurry of sound...’

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Muhly is an American composer, who lives in Manhattan. As a child, he was as a chorister at Grace Episcopal Church in Providence, which he acknowledges as a deep influence on his composing, as he absorbed the repertoire of English Choral music, from the Tudor composers to the more lush harmonic structures of Howells.

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## To Sing is to Pray Twice (or, what Augustine really said)

The phrase “to sing is to pray twice,” often attributed to St. Augustine, is certainly an apt theme for our worship this week. But in fact, Augustine never said or wrote those words.

Augustine was far from offering an undiluted affirmation of the use of music in worship. In the *Confessions* he describes the complexity of human response to beautiful music; while it can serve to transport people into the presence of God, it is also the case that music itself, and the pleasure derived from it, can itself become the object of worship. When that happens, says Augustine, and I am “...more moved by the singing than by what is sung, I confess myself to have sinned criminally, and then I would rather not have heard the singing.”

Some readers believe that the popular motto was derived from this passage in Augustine’s Commentary on the Psalms:

Qui enim cantat laudem, non solum laudat, sed etiam hilariter laudat; qui cantat laudem, non solum cantat, sed et amat eum quem cantat. In laude confitentis est praedicatio, in cantico amantis affectio...

*For the one who sings praise, does not only praise, but also praises joyfully; the one who sings praise, not only sings, but also loves Him to (or about) whom he is singing. In praise (of God), there is a confession, a public proclamation; in the song of the lover, (there is) love.*

Sanctus Augustinus, *Enarratio in Psalmum 72*, 1: CCL 39, 986 (PL 36, 914).

Augustine is here less concerned with keeping music in its proper place, and more interested in what happens to music when it is employed in the praise of God. He is saying that when music becomes praise that really is offered to God, then something happens to the worshiper’s song to make it more than just any kind of music. God becomes at one and the same time the object of praise and subject of the song. And so the song itself becomes a manifestation of love, rather than a temptation to distract the listener or the singer away from love.

It is possible that the popular phrase ‘to sing is to pray twice’ might have come from an aural confusion of ‘prays’ and ‘praise’ in the passage above; it could, alternatively, have been through a confusion of the verbs *laudare* and *orare*. Either way, although Augustine didn’t coin the phrase, and despite his worries in *Confessions* about the power of music to take attention away from God, his Commentary on the Psalms certainly reinforces the idea that music can have an extraordinary power as an expression of love, offered in worship to God.

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### The Marquand Chapel Team

<i>Dean of Chapel</i>	The Rev’d Dr Maggi Dawn
<i>Director of Chapel Music (Interim)</i>	Mrs Sara O’Bryan
<i>Gospel and Inspirational Ensemble</i>	Mark Miller, Lecturer in Sacred Music
<i>Sacristan</i>	Margaret McGhee
<i>Chapel Ministers</i>	Dax Crocker, Lisa Eleck, Ann Jacob, Jessica Jones, Jason Land, Robert Laughton, Megan McDermott, Kevin McKoy, Jillian Morrison, Evan Parke, Johnson Ramsaur, Liesl Spitz, Susan Wentzy
<i>Archivist</i>	Andrew Doss
<i>Chapel Choir Director</i>	Matthew Cramer
<i>Organ Scholars</i>	Christopher Keady, Nicholas Quardokus, Gabriel Benton

### The Marquand Advisory Committee

Prof. Peter Hawkins (Chair)	Professor Melanie Ross
Prof. Janet Ruffing	Assoc. Dean Nicholas Lewis
Prof. Chloe Starr	Emilie Casey (M.Div ’16, S.T.M. ’17)
Prof. Christian Wiman	Qadry Harris (M.Div 2018)