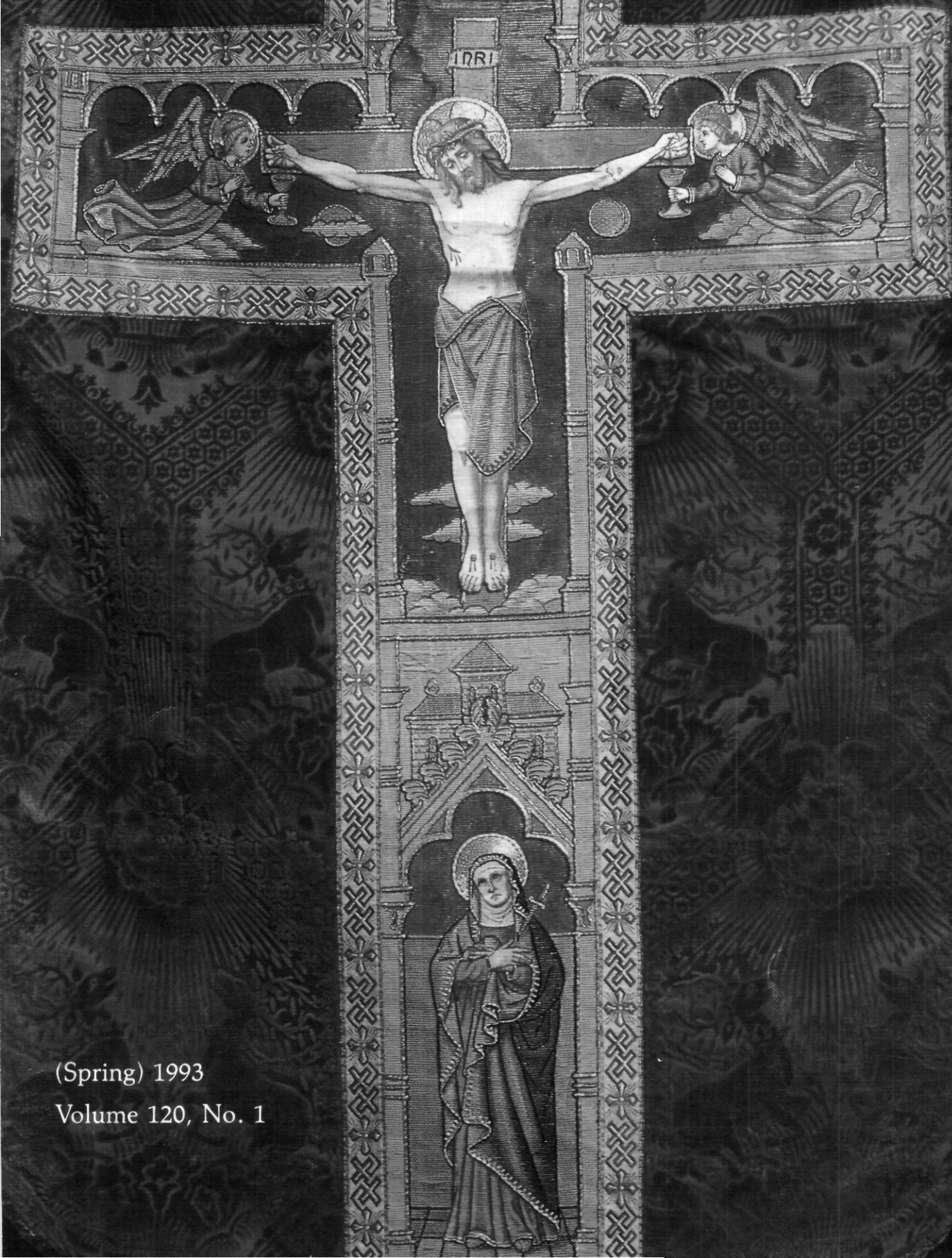
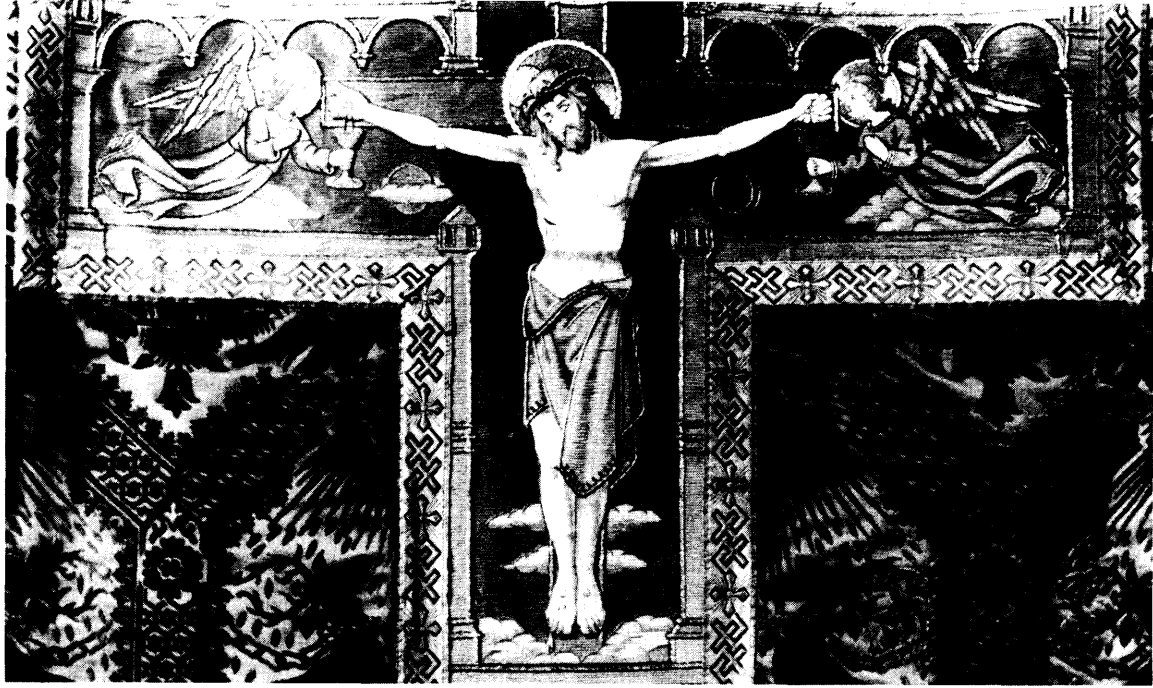


SACRED MUSIC



(Spring) 1993

Volume 120, No. 1



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

SACRED MUSIC

Volume 120, Number 1, Spring 1993

FROM THE EDITORS	
They're Wrong!	3
More Trouble from ICEL	5
LICINIO REFICE	
<i>Richard J. Siegel</i>	7
AN INTERVIEW WITH PROFESSOR JOSEPH BABER	9
"MUSIC" FROM <i>DICTIONARY OF THE CHURCH</i>	
<i>William Staunton</i>	13
THE CATECHISM OF THE CATHOLIC CHURCH	15
JOHN CHARLES SELNER, S.S. (1904-1992)	
<i>Catherine Dower</i>	17
REVIEWS	20
OPEN FORUM	24
NEWS	25
CONTRIBUTORS	27
EDITORIAL NOTES	27

SACRED MUSIC Continuation of *Caecilia*, published by the Society of St. Caecilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America. Office of publications: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

Editorial Board: Rev. Msgr. Richard J. Schuler, Editor
Rev. Ralph S. March, S.O. Cist.
Rev. John Buchanan
Harold Hughesdon
William P. Mahrt
Virginia A. Schubert
Cal Stepan
Rev. Richard M. Hogan
Mary Ellen Strapp

News: Rev. Msgr. Richard J. Schuler
548 Lafond Avenue, Saint Paul, Minnesota 55103

Music for Review: Paul Salamunovich, 10828 Valley Spring Lane, N. Hollywood, Calif. 91602
Paul Manz, 1700 E. 56th St., Chicago, Illinois 60637

*Membership, Circulation
and Advertising:* 548 Lafond Avenue, Saint Paul, Minnesota 55103

CHURCH MUSIC
ASSOCIATION
OF AMERICA

Officers and Board of Directors

President Monsignor Richard J. Schuler
Vice-President Gerhard Track
General Secretary Virginia A. Schubert
Treasurer Earl D. Hogan
Directors Rev. Ralph S. March, S.O. Cist.
Mrs. Donald G. Vellek
William P. Mahrt
Rev. Robert A. Skeris

Members in the Church Music Association of America includes a subscription to SACRED MUSIC. Voting membership is \$12.50 annually; subscription membership is \$10 annually; student membership is \$5.00 annually. Single copies are \$3.00. Send applications and changes of address to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Make checks payable to Church Music Association of America.

Library of Congress catalog card number: 62-6712/MN

SACRED MUSIC is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

Cover: Vestment, Church of Saint Agnes, Saint Paul, Minnesota

Copyright by Church Music Association of America, 1993.

ISSN: 0036-2255

474960

SACRED MUSIC (ISSN 0036-2255) is published quarterly for \$10 per year by the Church Music Association of America, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Second-class postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672.



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

FROM THE EDITORS

They're Wrong!

It is time finally to admit that the liturgical renewal in this country has been and continues to be a dismal failure. Those who have perpetrated it have been wrong in their interpretation and implementation of the decrees of the council and the papal documents that followed on the council. And what is worse they will not admit the devastation they have caused. Perhaps they have achieved what they wanted in the collapse that one sees all about us. Was it their intention to destroy the liturgy and with it the Church? One cannot easily read motives, but one can observe the results of actions, the reality that surrounds us.

In 1963, when the constitution on the sacred liturgy, *Sacrosanctum concilium*, was promulgated by the Second Vatican Council, signed by the Holy Father, and given to the world eagerly awaiting its implementation, there was cause for great joy, especially among the church musicians. The privilege of the vernacular languages in liturgical worship, the emphasis on increased participation, the simplification of the rites by the removal of now useless accretions accumulated over past centuries—all were hailed with enthusiasm. The art of music, in particular, was praised in the official documents for its intimate connection with the holiness of the liturgy. All forms of sacred music, truly possessing the qualities of holiness and true art, were once again welcomed into the liturgical action. Gregorian chant was accorded "primacy of place." The narrowness of a too rigorous interpretation of the papal documents during the first part of this century was now replaced by a freedom to be exercised by composers and performers. Truly, it appeared that a golden age, the culmination of a century of liturgical revival, was about to dawn.

But what has happened? Under the direction of the *piccolomini*, the "little people," the Church in this country has been brought to the brink of disaster through the destruction of our liturgy. "Little people" without qualifications or training, without learning or experience, have moved into positions of authority and have set in motion a path of destruction, all in the name of the council. The catastrophe is

FROM THE EDITORS

evident to any observer. The number of Catholics who no longer attend Sunday Mass is enormous and growing. The number of so-called Catholics who no longer believe in the Real Presence of Christ in the Holy Eucharist results in long lines of people receiving Holy Communion but not using the Sacrament of Penance. Absolution without the confession of sins is given in the so-called communal penance services. Reverence that always characterized the Catholic in church has disappeared largely because of the unfortunate practice of removing the tabernacle from the main altar. Churches have been denuded of statues and paintings. New buildings are as sterile as Puritan meeting halls. The "kiss of peace" and the "gathering place" have turned the house of God into the house of man with talking and visiting replacing prayer and meditation. The reception of Holy Communion standing and in the hand of the communicant have, as Mother Teresa has said, been the two most prominent causes of the loss of reverence and even the loss of faith in the Holy Eucharist. And one could go on and on with abuses and errors, sins and disobedience of the conciliar and post-conciliar decrees. The *piccolomini* have done as they have wanted, not as the Church has ordered. And they're wrong!

Then there are other areas. What has become of our religious orders? They are dead and decaying, without novices or apostolates, having abandoned their purpose instead of "returning to the spirit of their founders," as the council commanded them. Our Catholic school system is struggling and even disappearing because the religious Sisters have abandoned their vocations as teachers. Or what is the result of thirty years of post-conciliar catechetics? We have a Catholic people and especially the young less informed about their faith and the liturgy than ever before. Or what is the state of morality? More and more Catholics accept and practice contraception and even abortion as their knowledge of Catholic moral principles is replaced with opinions of dissenting theologians. Our bishops fail to take strong and clear positions as moral leaders and teachers, especially to correct false opinions that are circulated in allegedly Catholic papers and periodicals. The clergy are demoralized, and seminaries have disintegrated academically and morally. The Church in the United States has fallen on very hard times indeed. The people who have led us into this dismal swamp must be told that they are wrong! We have put up with the *piccolomini* far too long as they have brought about the destruction of our Church.

It is always wrong to attribute motives that are not clearly evident, but ignorance can more easily be detected. To accuse the *piccolomini* of conspiracy to Protestantize or even destroy the liturgy is not the purpose of this article. It is my purpose, however, to accuse them of ignorance, lack of learning and training, and misunderstanding of music, liturgy and even theology. They are involved far over their heads. Those who occupy positions as music and liturgy professors in seminaries across the country, by and large, are not trained. What knowledge of music in theory and practice do they have? What do they know about the history of music and liturgy? How few are the opportunities in this country to acquire respectable graduate music degrees in Catholic institutions of higher liturgical or musical studies? When there is no demand for learning or study, then opportunity if not provided. Even study of Gregorian chant is difficult to find in either theoretical or practical form because so few are interested in it, despite the clear demands of the council.

The Church has given us the direction the liturgical renewal was to take. The conciliar and post-conciliar documents are clear, but they have not been implemented or even accepted in this country. A recent example of the disregard of Roman direction through clear and authoritative documents is the statement issued by a group meeting in Milwaukee. The Church in the conciliar document, *Sacrosanctum concilium*, and in the instruction of 1967, *Musicam sacram*, clearly uses the term "sacred music." But we are told by this self-appointed committee that we should no

longer speak of "sacred music," or "church music" or "liturgical music." The inword now is "ritual music." Why? The denial of the sacred is one of the basic errors of the *piccolomini*. Why don't these so-called experts accept the direction of the Church? Why do they do as they are doing? Chiefly because they are ignorant! They are wrong! And if you need proof, look around you. See what they have wrought. By their fruits you shall know them.

No bad motives are alleged. Good faith must be accepted. If conspiracies to destroy the Roman liturgy were indeed present, then efforts to correct what has been underway for thirty years would be gargantuan. But let us presume good intentions and good will among the *piccolomini*. How can the disaster they have wrought be remedied? Since it is in ignorance that they have worked, it is by removing the lack of knowledge that the situation can be corrected. It is in the seminaries, the music schools, the diocesan music courses that a true presentation of what sacred music is must be given.

Our bishops, on whom the direction of the liturgy in their dioceses depends personally and directly, must provide for the proper education in sacred music and in liturgy of the clergy, both those already ordained and those preparing for ordination. Opportunity for serious and authentic study of music must be provided for those who wish to serve the Church through leadership in sacred music and liturgy. This is a duty that rests upon the bishops personally in their own dioceses and in their collegial organizations, especially in their national or regional councils. Only when knowledge of the art of music and knowledge of the desires of the Church are studied and learned will the wishes of the council be brought about in this country and a true liturgical renewal be achieved.

R.J.S.

More Trouble from ICEL

The *piccolomini* (the "little people") are at it again. This time it is the ICEL (International Committee for English in the Liturgy). A new "translation" of the Roman Missal has been announced. Certainly this is something greatly to be desired when one considers the poor quality of the liturgical texts we have been saddled with for the past twenty years. That translation has been the subject of very unfavorable comment from all sides for a long time.

But the new project has prospects of being even worse, chiefly because it will not be so much a translation of the Latin *Missale Romanum* as a paraphrase, almost a new book, introducing rites from local vernacular missals not found in the official Latin version. What is worse is that the radical feminists' concern with so-called "inclusive" language will attack our English usage and even introduce theological errors into texts such as the *Credo*. These people object to calling God "our Father," in spite of Jesus' telling us that we should pray in that fashion. They come dangerously close to heresy when translating *Et homo factus est* as "He became fully human." And there are many, many more examples of faulty phrasing. Many more examples of dangerous tampering with official texts have been pointed out by scholars who have both theological and literary expertise. (See p. 28.)

Why does one object to these variations? The chief reason is that they are being made by people who apparently are ignorant of theology and ignorant of English. They seem to lack any knowledge of the history of English translations of the scriptures or the liturgical books. They certainly do not understand the theology involved in the mystery of the Incarnation and the proper attribution of descriptive words to Jesus Christ, the Second Person of the Blessed Trinity, possessed of two natures, both human and divine. A grasp of the *communicatio idiomatum* is essential to any writing dealing with the Son.

FROM THE EDITORS

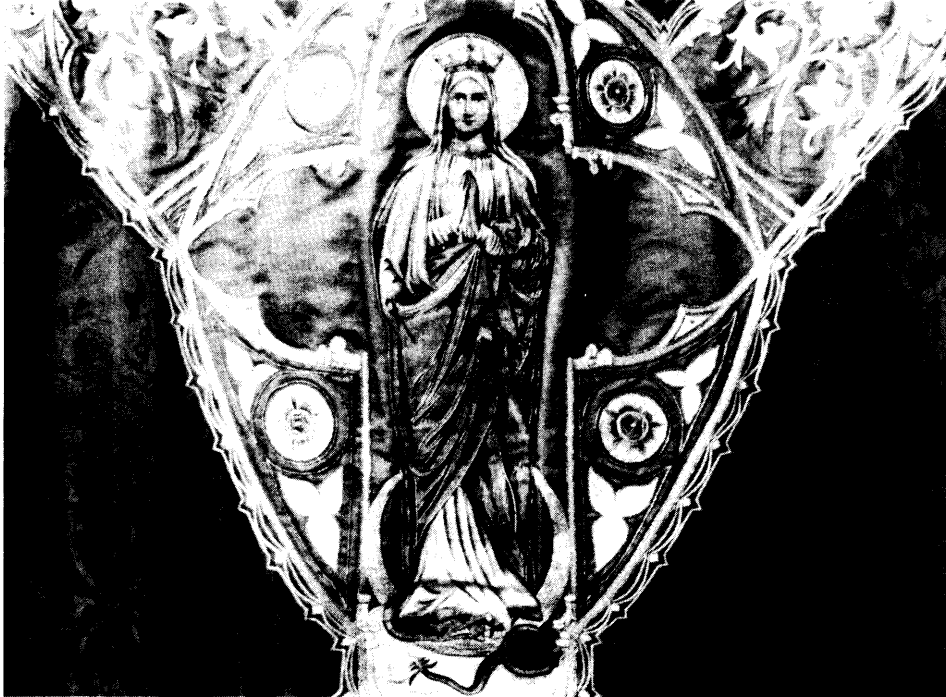
Groups of priests and laymen are being formed in objection to the projected "translation." Church musicians, who are so close to the sacred texts, should voice their objections to the errors and the bad taste that are about to be foisted upon us. Literal translation of the Latin should be the beginning step in any effort to produce a new translation, because above all else we must be assured of theological accuracy. Then the beauty of the English language should be carefully studied to give the poetical and literary elements that liturgical texts must have to assure the mystical and spiritual dimensions that are so necessary. The banality and even vulgarity of some of the present ICEL products have turned countless people away from the liturgy and even from the Church.

Who are the people preparing the translations? What are their qualifications? Judging from their products, one is forced to say they are the *piccolomini*, the "little people" who lack the training and the learning needed to do the important work of creating a beautiful and true liturgical text that will endure. It is to be hoped that it is only ignorance that has been the cause of the poor work that ICEL has produced in the past twenty years. Surely it is not from a lack of funds available to ICEL, which operates on an annual budget of \$700,000 raised from the royalties we must pay in buying the books we are forced to use. There is a staff of seven. We need to be delivered from the inadequate translations that we are made to buy and use.

Our bishops are not literary men. Neither are they professional translators. Therefore it is their grave obligation to employ orthodox, capable and talented persons to produce liturgical books that are first-class in both theological and literary aspects. Both for the faith and for the glory of our wonderful English tongue, let us stop ICEL from imposing anymore of its inferior work upon us.

See the advertisement on p. 28 for more information and how to act to prevent ICEL from imposing another disaster upon the Church in this country and all the English-speaking world.

R.J.S.



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

LICINIO REFICE

(Information in this article is extracted from the doctoral dissertation, "The Sacred Music of Licinio Refice," by Richard J. Siegel [Greenwich University, December 10, 1992].)

Licinio Refice was born in Patrica, Italy, just outside Rome, on February 12, 1883, the son of Luigi and Virginia Valenti Refice. He studied philosophy and theology at the Pontifical College Leoniano di Anagni and later continued his studies at the Santa Cecilia Academy of Music in Rome where he graduated in 1909 with a diploma in composition and organ. In 1910, he was employed at the Scuola Pontifica Superiore di Musica Sacra (later renamed the Pontificio Istituto di Musica Sacra) where, over the next forty years, he taught harmony, orchestration, musical criticism, and composition. In 1911, he was named Maestro della Cappella Liberiana at Santa Maria Maggiore in Rome, a position he held until 1947, the year that he toured the United States, performing ninety-nine concerts with the Roman Singers of Sacred Music, an *ad hoc* group of choristers from the various basilicas in Rome. He died in Rio de Janeiro on September 11, 1954, while conducting a rehearsal for his opera *Cecilia*.

Refice was known to have a "volcanic" personality and frantic work habits. He was rarely seen outside church without a cigarette in his hands. He was well traveled, performing and conducting his compositions throughout Europe, North America, and South America.

With the exception of various journal articles, little has been written about Refice in the English language. The monograph, *Psallam Deo*, by Aldo Bartocci (Bergamo: Edizioni Carrara, 1991) is the only such work currently in print in Italian, since *Omaggio a Licinio Refice* by Emidio Mucci (Rome: Pontifical Institute of Sacred Music, 1974) and earlier works of Bartocci have long since passed out of print. His essay, "Licinio Refice (1883-1954)," translated from Italian, was published in *Sacred Music*, Vol. 107, No. 2 (Summer 1980), p. 15-20.

His compositional output, with several notable exceptions, is primarily directed to Roman Catholic church music. The library at the Basilica of Santa Maria Maggiore

REFICE

contains 115 manuscript compositions for choir, most of them unpublished, and the listing of the holdings in the Refice archives at the Pontifical Institute of Sacred Music requires ninety-eight pages in Bier's research report, the vast majority sacred in nature. John C. G. Waterhouse identifies three operas (one incomplete), eleven oratorios and cantatas, "over forty Masses" and other smaller works. A partial listing is also given at the end of Aldo Bartocci's *Psallam Deo*.

Monsignor Refice was a major force in Catholic church music in the first half of the twentieth century. He was one of the first and longest tenured teachers at the Pontifical Institute of Sacred Music in Rome, and for many years held the important position of choirmaster at the Basilica of Saint Mary Major. From these significant positions he was well-placed both to influence the form and style of music for the Catholic liturgy as well as to achieve substantial market penetration for his own compositions.

He composed dozens of motets, hymns and *Magnificat* settings, often availing himself of themes drawn from the Gregorian chant repertoire which he combined with the structural style of the renaissance and the harmonic fabrics of his own twentieth century Italy.

Refice's musical settings are generally of high quality and are properly considered true sacred music. Much of his work can still be appropriately used in post-Vatican II liturgies since it conforms to the requirements of music quality and liturgical appropriateness for choir music. Also, specific provision is made for congregational participation.

The published Masses of Licinio Refice represent a significant contribution to the repertoire of sacred music intended for use within the Roman Catholic liturgy. While the caliber of his output in this particular form is somewhat uneven, particularly some of the commissioned settings which allowed him little time for production and polishing, the overall workmanship is good, exhibiting an ability to work creatively within the confines of the form chosen.

Unlike the large scale masterworks of Bach, Beethoven and others, Refice's settings were not conceived as concert works but rather strictly as liturgical music. He evidences full knowledge of the requirements in form and style necessary for such use. In conformity with the relevant church legislation the settings contain little repetition of text, no transposition, addition or deletion of words, and, for the most part, the text is readily understandable by the congregation. Each of the settings' six movements are through-composed and not broken into separate movements—a practice which is also prohibited. Similarly in compliance, they are of moderate scale in length, never reaching a dimension where they would appear to make the liturgy of secondary importance to the music. The accompaniments, while challenging and of musical interest, never drown out or draw attention away from the choir.

Refice's Mass settings have largely disappeared from both print and performance. An interpretation of the documents of Vatican II and subsequent legislation has been made by many to exclude the *Missa Cantata Romana* style setting of the Mass ordinary from use within the liturgy. It is thus the present state of affairs that, with rare exceptions, Refice's Masses must be heard, if at all, in concert. This removal from their intended performance context has the unfortunate effect of maximizing the already obvious thematic and motivic reiteration while robbing the listener of the sacred experiential environment for which they were created. Admirers of the music of Dom Refice can only hope that this is a temporary state of affairs.

RICHARD J. SIEGEL



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

AN INTERVIEW WITH PROFESSOR JOSEPH BABER

SACRED MUSIC:

Professor Baber, you have been living in Saint Petersburg, Florida, and serving as choirmaster at the Church of Saint Raphael on Snell Isle since your so-called “retirement” in 1978. Where were you living before that?

PROFESSOR BABER:

I was organist and music teacher in several Catholic schools and churches in Jersey City, Montclair, and New Brunswick, all in New Jersey. I came to the United States from Romania in 1950.

SACRED MUSIC:

I thought you were German in your background. Certainly your musical traditions seem to reflect a German or Austrian origin. What is your ethnic background?

PROFESSOR BABER:

I am a Schwabe from Sathmar, an area in the northwest corner of Romania, consisting of 32 villages and three cities with a population of about 45,000 people, whose ancestors migrated there from the south of Germany nearly three hundred years ago. They came from the area known as Schwabenland along the headwaters of the Danube River. In German they were called *Donau-Schwaben*. When the Turks were driven out of that eastern part of the old Habsburg empire, Maria Theresa persuaded Germans from Schwabenland to go down the Danube and settle in the fertile lands north of the Danube, particularly in the valley of the Temesch River. They prospered and developed great farms, retaining their German language and their Catholic faith. The capital city of the area, which was called the Imperial Banat, was Temeswar, the place in which the recent uprisings in Romania began.

SACRED MUSIC:

Was Banat an independent country?

PROFESSOR BABER:

No, it is rather a geographical designation than a political one. It was part of the old Austro-Hungarian Empire until the end of the First World War when it was

BABER

divided, part of it going to Romania, part to Yugoslavia, and part to Hungary.

SACRED MUSIC:

Were you educated in Sathmar?

PROFESSOR BABER:

Yes. I attended the elementary school in my hometown, Erdeed, where I was born on February 19, 1910. I went to the secondary school, Mihai Eminescu Gymnasium, and from there to the Catholic teachers' college in Banatia. During those years I studied music and the organ, often playing in the villages of Banat. In June 1930, I received the teacher's diploma and got a job at a German language elementary school in Gross-Karol.

SACRED MUSIC:

Did you marry?

PROFESSOR BABER:

Yes, I married Margaret Erni, a kindergarten teacher, and we had four children. We left Banat in 1946 and lived in Austria, near the city of Wels, until 1950 when we moved to the United States, settling in Jersey City.

SACRED MUSIC:

Was the adjustment to living in this country difficult?

PROFESSOR BABER:

Yes, at first. I worked in a meat processing plant in New York City for ten months, but soon found friends who came from Sathmar, and we organized the Heimatverein of the Sathmarer Schwaben living in the United States. I was the first secretary. That group together with my work as choirmaster at Saint Mary's and Saint Aloysius Church in Jersey City proved a good outlet for my creative energies and made me many friends among the choir members.

SACRED MUSIC:

You were always interested in the music of the people, even when you were living in Europe. You collected folksongs and directed groups who specialized in folk music. Did you find music had a role to play in uniting people in times of distress such as the war years?

PROFESSOR BABER:

During the war years in Europe, we had evenings of song in numerous communities. I was district music director, and organized teachers and students to provide concerts for hospitals. We made a few tours with youth singing groups, and even were broadcast over Radio Budapest. Later, in Austria after the war, I had a children's choir and composed some band music, polkas and marches. One of them, *Morgenruf*, is still performed quite widely in an English version.

SACRED MUSIC:

You brought with you to the United States a lot of those traditional German customs and music. Have you found them useful in your working with Americans?

PROFESSOR BABER:

Christmas is always an important feast in German communities and the old traditions are kept. There was much singing, and I usually had instrumental music, often orchestral Masses. We did music of Schubert, Mozart, Gruber and others. I have found all of this useful in my choir work both in New Jersey and in Florida. People have been very receptive and anxious to learn and use these treasures. But people are much the same all over the world, and when something of value is offered them, they respond very enthusiastically.

SACRED MUSIC:

When do you think the study of music should begin with children?

PROFESSOR BABER:

BABER Music appreciation should be instituted at the earliest levels of education; pre-

kindergarten or kindergarten would not be too soon. Daily exposure to music should become a requirement just as the three "R's." In this way, the uninhibited intellects of children would absorb all the essentials of music like a sponge, until it would become an unnoticed habit. Sound, tempo, melody would be second nature for them. Only if there is continued exposure can appreciation be experienced and creativity developed. Vocal and instrumental study would follow naturally.

SACRED MUSIC:

What is your opinion on the abandoning of Latin in our liturgy?

PROFESSOR BABER:

I object to the total change from Latin into English. A change should occur only for the better. In my opinion, what has happened has not been for the better. It has eliminated the beauty, the mystery and tradition of the principal parts of the Mass. The new liberal approach to the Catholic Mass lessens the holiness that belongs to the altar. Slang, flippant phrases and cheap language do not belong in the context of the liturgy. I don't think that this is what the Vatican Council wanted or decreed.

SACRED MUSIC:

What can be done to remedy the problems we face in the liturgy and sacred music today?

PROFESSOR BABER:

Reinstate the solemnity of the Catholic Church in dress, behavior, tradition, music and ceremonies. We should not tolerate casual or beach dress at Mass. Tardiness and leaving early should not be tolerated. Surely an hour is not too long to spend in worship of the Creator. I think we have been given the texts and ceremonies that we as Roman Catholics must follow. To change those things, adding or eliminating or altering, is not to be allowed, as the constitution on the liturgy from the council clearly mandates.

SACRED MUSIC:

Have you done any recording of your music?

PROFESSOR BABER:

I have made three records: *Ja, Ja, die Schwaben* which is a collection of folk tunes; *Songs of My Homeland*; and *Volkslieder und Walzer*. The first two discs are all my own compositions, and the third has only one of my pieces. These are, of course, secular, but I have also composed numerous hymns.

SACRED MUSIC:

Speaking of the use of instruments in church music, what is your opinion on the use of guitars in church?

PROFESSOR BABER:

Guitars have no place in the Eucharistic celebration. The liturgical guidelines indicate that worship of our Lord demands the highest of musical instruments, the pipe organ. Guitars may be acceptable in under-developed countries, where perhaps it is the sole instrument available, but certainly not in the United States where the finest of musical instruments are available. It is wrong to introduce sound that is noisy and secular. Folk Masses, with tambourines and other secular instruments, prevent any inspiration and cause rather a carnival atmosphere, creating a nervousness and restlessness in the congregation. Rather, the pipe organ, violins, the human voice and even the majesty of brass instruments elevate the worshipping community and inspire it. That is liturgy. That is sacred music.

SACRED MUSIC:

Do you have any suggestions about the process that might be used in engaging a musician for parish service?

PROFESSOR BABER:

Yes, I do. Surely the pastor should investigate the qualifications of the applicant,

BABER

his schooling and his experience. He should demand that the musician be willing to uphold the laws and guidelines of the Church. The candidate must possess a musical talent that has been properly trained, a dedication to the service of the Church in the liturgy, and a personality that is attractive to the volunteers who give of themselves in the parish choir.

SACRED MUSIC:

Do you think that folk musicians and liturgical musicians should be kept in separate categories?

PROFESSOR BABER:

No. I do not approve of such a segregation. This separates the parish and weakens the entire structure. If the pastor lacks musical training or talent, he still should be able to support a musical program according to the directives of the universal Church and depend on a competent and dedicated musician to carry it out for him, without there being conflict among various musical groups that have opposing positions.

SACRED MUSIC:

Do you use Latin with your choir?

PROFESSOR BABER:

Of course, before the Vatican Council, Latin was widely, almost universally, used. Since the council, we make use of the vernacular, but that does not necessarily exclude Latin. I am reminded of an incident that occurred only four years after I arrived in the United States. I was asked to teach in a parochial school. Not knowing a word of English, I really experienced the miracle of a "universal language." I was asked to teach the children Latin! They learned readily and performed beautifully within a short period of time, and I got by without having to admit my lack of proficiency in English. Yes, we sing in Latin and also in English at Saint Raphael's. I do not see that there need be any conflict between Latin and the vernacular.

SACRED MUSIC:

What would you say is the most important ingredient in your recipe for good church music?

PROFESSOR BABER:

I believe that in music and singing one thing *must* exist: good singers and good musicians who are dedicated to their craft. Without them, the greatest composer, conductor or choirmaster cannot accomplish anything. Most of my singers have been with me for over fifteen years, a few for twenty, and two for even twenty-five years. I thank God for such good fortune.

SACRED MUSIC:

Professor Baber, from your position of eighty-two years of life in this world, so many of which have been spent in the service of God and his Church through sacred music, what would you say is a good prayer for a church musician, indeed for anyone?

PROFESSOR BABER:

My final prayer is: "When the time has come to call me home, grant me strength to whisper silently, 'Here is my heart, O Lord, my heart.'"

“MUSIC” FROM *DICTIONARY OF THE CHURCH*

(This essay by William Staunton is taken from a volume entitled *Dictionary of the Church*. [New York: Louis Sherman, 1839. p. 341-44.] It was published especially for the Episcopal Church, but its message is applicable to the Roman Catholic Church in the days following the II Vatican Council with the emphasis now put on congregational singing. This article has been extracted from a Ph.D. dissertation by Jane Rasmussen Riedel, *Churchmen Concerned: Music in the Episcopal Church 1804-1959. A Study of Church Periodicals and Other Ecclesiastical Writings*. University of Minnesota, December 1983, p. 404-406.)

Music, whether considered as a science or an art, has always had an important connection with the liturgical services of the Church, and in all religious bodies, forms a considerable part of public worship.

The great and only object of adoration is God. The motive of our praise lies in His goodness to us, as our benevolent Creator, Preserver, and Friend,—more especially in His unbounded love, as exhibited in our redemption, and in our prospects of immortal blessedness, through the sufferings and death of Jesus Christ. It is a beautiful thought, that while God requires our praise, He does not overlook our own gratification. He has laid its chief exercise in the most delightful and rapturous of all sciences. There was evidently nothing to bind the Almighty to this selection. He might have chosen other modes of thanksgiving, in preference to this; but, from the earliest ages, He has appropriated and hallowed music as the acceptable channel of praise. And as the pleasure derived from this is to be referred to a certain degree of perfection in the ear, He has, in like manner, made this so far universal that even the rudest barbarians gather delight from its possession. Thus it is kindly ordained that in the utterance of God’s praise, we shall have still further enjoyment in the loveliness of the outward exercise.

The character of the music employed in the worship of God may be estimated from the dignified nature of the duty. It should, therefore, be as excellent and superior as circumstances will admit. This follows from the obvious rule that all our offerings to God should be in the best of their kind. Reason alone will sanction the rule; and whatever revelation touches upon this point, it lends to its sanction and corroboration. The sacrifices under the Jewish law were of animals without spot or blemish. The gifts were to be of the first fruits. The temple was of the most costly grandeur. Everything devoted to God was to be free from imperfection; and we have no intimation that the essence of the principle has ever suffered a change. It is not to be imagined that the thought will be entertained, that the Almighty can be too worthily served. The Christians of former ages erected magnificent and highly decorated edifices for His worship, and spared neither taste, science, nor expense in their adornment; for it is the notion of modern times alone that everything connected with the services of God should be of the plainest and simplest grade. The same rule then, will apply to the praises of the sanctuary. But alas! when we turn to the fact, instead of the swelling anthem, and the pealing chorus, the thanksgivings of our Churches are too often given in strains whose meagerness would make an angel weep. Time was, when the most gorgeous and sublime music in the world was employed in exalting the Redeemer’s name. The impassioned language of the *Te Deum*, and the heavenly enthusiasm of the Psalter, received a new and impressive grandeur from the dress in which they were arrayed. But now, the world has stolen from the Church her rightful property, and we can no longer look to the sanctuary for the highest models of musical science. The very name of church music has become a byword, and a

synonym for dullness and monotony. Who will not say that God's service should tell of better things, and that we are not bound to magnify His name in nobler songs?

But the music of the Church should also be practicable. Our Maker never expects that which we are incapable of rendering; but He does demand the exercise of our actual ability. It is not required that every private Christian shall prove himself a deeply read theologian; neither does God, in every case, look for displays of refined musical taste. But all men have powers which they suffer to remain latent. These must be brought into action. The man who hid his Lord's talent in the earth was justly condemned for his negligence. However little was that committed to him, it was his duty to turn it to good account, and to study its improvement for his master's glory. Now, while the songs and praises of the Church should be adapted to the various capacities of those who are to offer them, this will not rob them of their excellence; for many of the most sublime anthems are of remarkable simplicity, while on the other hand, difficulties abound in compositions of inferior value. He whose heart is touched with the love of Christ will not shrink from labor and exertion, that he may the better extol his Savior's name, but will rather endeavor to perfect himself in the outward expression of that love and gratitude which reigns in his heart. Practice is necessary to qualify for this exercise, and we would not suppose that any intelligent Christian will neglect it. He may, at the first, over-estimate the difficulty of joining audibly in the praises of the Church, and may also underrate his own powers, yet patience and attention will soon overcome all ordinary obstacles, and enable to mingle his triumphs with the congregation around him. The plea that the music heard in our Churches is too elaborate and scientific for the use of ordinary worshippers is not so valid as is commonly supposed. The great mistake lies in the people not knowing what they really can accomplish, if they make the trial. They are too diffident of their own abilities. To join in the work of praise, it is not required that everyone shall be equally gifted or trained with those who compose our choirs. It is only binding on us to do the best we can—to lift up our voices according to the ability which God has given, and then the duty and the obligation are acceptably met. We are aware of nothing that can justify absolute silence amidst the praises of God's temple, but the fact of physical inability. If the Creator has denied to anyone that ordinary perfection of voice and ear, by which almost the whole race of men are able to utter and distinguish sounds, then, but not till then, may a justifiable excuse be rendered. But before advancing such a plea, let a fair and repeated trial be made, that they be not ascribed to defective organization, that which should rather be charged to defective gratitude, and positive negligence. Few persons are absolutely unable to sing. The same man who denies God His due in the Church, can enliven his laboring hours with songs of vastly more difficult execution. The parlor and the drawing room can ring with melody, and yet the simple strains of the psalm will be pronounced unattainable. The plea of impracticability is therefore groundless in the majority of cases, and needs no other answer than the effort of a willing mind—an answer which we would to God that it might universally receive.

WILLIAM STAUNTON

THE CATECHISM OF THE CATHOLIC CHURCH

I. Chant and Music

(Translated from the recently released French edition, these paragraphs on chant and music are found in the second part of the catechism, entitled "The Celebration of the Christian Mystery." The paschal mystery and its sacramental celebration are considered, asking who, how, when and where is the celebration with its signs, symbols, words, actions and sacred images. Father John T. Zuhlsdorf made this unofficial translation.)

1156. "The musical tradition of the universal Church has created a treasury of inestimable value which surpasses the other arts, owing above all to the fact that, as sacred song joined to words, it comprises a necessary or integral part of solemn liturgy."¹

The composition and the singing of inspired psalms, often accompanied by musical instruments, are already closely tied to the liturgical celebrations of the old covenant. The Church continues and develops this tradition: "Recite among yourselves psalms, hymns, and inspired songs; sing to and celebrate the Lord with all your heart" (Ep. 5: 19).² "He who sings prays twice."³

1157. The significance of song and music as signs becomes greater to the degree that they are "in a closer connection with the liturgical action,"⁴ according to three principal criteria: the expressive beauty of prayer; the unanimous participation of the assembly at the anticipated moments; and the solemn character of the celebration. They thus participate in the end to which the words and the liturgical actions are directed: the glory of God and the sanctification of the faithful.⁵

How I wept to hear your hymns and songs, the sweet accents which echoed through your church! What emotion I gathered from them! They flowed into my ear, distilling the truths in my heart. A great wave of piety lifted me up, and tears ran down my cheek, but they did me good.⁶

1158. The harmony of signs (song, music, words and actions) is here above all expressive and fruitful since it expresses itself in the *cultural richness* belonging to the People of God who are celebrating.⁷ For this reason "religious and popular song will be fostered intelligently, so that in pious and sacred practices, and in the liturgical actions themselves," conforming to the norms of the Church, "the voice of the faithful can make itself heard."⁸ But, "the texts destined for sacred song must conform to Catholic teaching and at the same time, out of preference, be drawn from holy scripture and liturgical sources."⁹

NOTES

- | | |
|--|--|
| 1. <i>Sacrosanctum concilium</i> 112. | 6. St. Augustine, <i>Confessions</i> 9, 6, 14. |
| 2. Cf. Col. 3: 16-17. | 7. <i>Sacrosanctum concilium</i> 119 |
| 3. Cf. St. Augustine, <i>Psalms</i> 72, 1. | 8. <i>Ibid.</i> , 118. |
| 4. <i>Sacrosanctum concilium</i> 112. | 9. <i>Ibid.</i> , 121. |
| 5. <i>Ibid.</i> | |

II. Truth, Beauty and Sacred Art

(The third part of the catechism treats the ten commandments. In discussing truth under the 8th commandment, the use of the means of social communication, beauty, and sacred art are considered with reference to truth.)

2500. The practice of the good is accompanied by a free spiritual pleasure and by moral beauty. Likewise, truth includes the joy and splendor of spiritual beauty. Truth is beautiful in its own right. The truth of the word, rational expression of the knowledge of created and uncreated reality, is necessary for man gifted with intelligence, but truth can also find other complementary forms of human expression, above all when it is a question of calling to mind its inexpressible components: the depths of the human heart, the elevation of the soul, the mystery of God. Before He revealed Himself to man in words of truth, God revealed Himself to him through the universal language of creation, the work of His Word, of His Wisdom: the order and harmony of the cosmos—that both the child and the man of science discover—“the grandeur and the beauty of creatures cause them, by analogy, to contemplate their author” (Wis. 13: 5), “for this is the very source of the beauty which has created them” (Wis. 13: 3).

Wisdom is, in effect, an emanation of the power of God, a completely pure emanation of the glory of the Almighty; therefore, nothing stained enters into her. For she is a reflection of the Eternal Light, a flawless mirror of the activity of God, an image of His goodness (Wis. 7: 25-26). Wisdom is, in effect, more beautiful than the sun; she surpasses all the constellations; compared to light, she surpasses it; for it gives place to the night, but against wisdom, evil will not prevail (Wis. 7: 29-30). I have become enamored of her beauty (Wis. 8: 2).

2501. “Created in the image of God” (Gen. 1: 26), man also expresses the truth of his rapport with the Creator God through the beauty of his artistic works. *Art*, in effect, is a form of expression which is properly human; beyond the seeking of vital necessities common to all living creatures, art is a freely given superabundance of the interior riches of the human being. Springing up from a talent given by the Creator and from the effort of man himself, art is a form of practical wisdom, uniting knowledge and “know how” (*savoir-faire*)¹ to give form to the truth of a reality in a language accessible to sight and sound. Art thus includes a certain similarity to the activity of God in creation in so far as it is inspired by the truth and the love of beings. No more than any other human activity, art does not have in itself its own absolute end, but is ordered and ennobled by the ultimate end of man.²

2502. *Sacred art* is true and beautiful when it corresponds by its form to its proper vocation: to evoke and glorify, in faith and adoration, the transcendent mystery of God, invisible supereminent beauty of truth and love, evident in Christ, “resplendent in His glory, effigy of His substance” (Heb. 1: 3), in whom “dwells corporeally all the fulness of divinity (Col. 2: 9), spiritual beauty refracted in the most holy Virgin Mother of God, the angels and saints. Genuine sacred art brings man to adoration, to prayer and to the love of the Creator God and Savior, the Holy One and Sanctifier.

2503. For this reason bishops must, on their own or by delegation, keep watch over the promotion of sacred art, ancient and new, under all its forms, and with the same religious care, ward off from the liturgy and from buildings for worship all that which does not conform to the truth of the faith and the authentic beauty of *sacred art*.³

NOTES

1. Cf. Wis. 7: 17.

2. Cf. Pius XII, Discourse of December 25, 1955, and Discourse of September 3, 1950.

3. Cf. *Sacrosanctum concilium* 122-127.



Vestment, Church of Saint Agnes, Saint Paul, Minnesota

JOHN CHARLES SELNER, S.S. (1904-1992)

Father John Charles Selner, priest of the Society of Saint Sulpice, died November 20, 1992, at Fontbonne Manor, the motherhouse of the Sisters of Saint Joseph of Nazareth, Michigan, where he was chaplain. In her letter to me, Sister Eugene, S.S.J., said, "Father Selner is now looking down at us and telling his stories in his own inimitable way."

There are few people who possess Father Selner's combination of compassion, his gift of eloquence and his engaging sense of humor. His interest in music was an inspiration to the Sisters' liturgical music program at the retirement home where he served as chaplain until his death.

He was an accomplished organist and made his most significant contribution as choirmaster and music teacher at Saint Mary's Seminary in Baltimore. He was responsible for obtaining the magnificent organ that is still in use at the seminary, according to the bulletin issued at his death by the Theological College at Catholic University in Washington, D.C.

Father Selner, son of Henry Chesterfield Selner and Rosalind J. McKernan Selner, was born April 18, 1904, in Chicago. He received his primary and secondary education from the Sisters of Saint Joseph of Nazareth, Michigan. He asked to study for the priesthood and was sponsored by the Diocese of Detroit. He studied at Saint Charles College, Catonsville, Maryland, and at Sacred Heart Seminary in Detroit.

In 1927, he transferred to Saint Mary's Seminary in Baltimore and completed his seminary studies there. He was ordained a priest by Archbishop Michael J. Curley of Baltimore, June 6, 1931, after which he joined the faculty of Saint Mary's Seminary, his alma mater, where he remained until 1958. He was granted membership in the Society of Saint Sulpice in 1932.

At Saint Mary's he taught catechetics (religious education) and homiletics (preaching) and became known for his personal eloquence and sense of humor. In 1937, he earned a doctorate in sacred theology. His thesis concerned the spirituality of Saint Augustine of Hippo.

He composed a hymnal for the Gregorian Institute of America at Toldeo, Ohio, published musical studies for its *Catholic Choirmasters' Course*, and he taught at many of the one-week workshops that the institute held for organists and choirmasters around the United States, which is where I first met him. His hymns were especially well-suited to children's voices and my boy choir loved to sing them.

In 1958, Father Selner was transferred to Theological College, the Sulpician seminary at Catholic University of America, Washington, D.C., where he served as musician and spiritual director for seminarians. His last five years there he was vice-rector. During that time he was also associate professor of homiletics and speech at Catholic University, and was, for a period of time, music director at the National Shrine of the Immaculate Conception.

The bulletin of Theological College quotes Father Selner about his life as a Sulpician:

I was never sent where I did not want to go, never given a job I did not want to do. Lucky me! I never had a chance to wilt from boredom. I loved teaching and training young men for the priesthood. My work and contacts with seminarians constantly rejuvenated me in my vocation. I loved the students and they loved me.

He was an effective spiritual director and a celebrated retreat master, having directed over one hundred retreats for groups of priests in all parts of the United States. He retired from the seminary in 1969 and took up residence with the Sisters of Saint Joseph at Nazareth, Michigan, where he served as chaplain and musician, even giving organ recitals.

In 1988 and in 1990, Father Selner recorded his thoughts for the Sisters of Saint Joseph—everything—starting with being given peanut butter for doing chores for the Sisters. He wrote that many of the young boys found the Sisters' discipline "too strict for them, but we realized that their objective was to train us in self-control, motivation, religious motivation generally." He said it was his childhood dream to play the organ:

On a certain day in February of 1916, my childhood ambition was suddenly fulfilled. All the musician Sisters, most of them at least, were downtown attending a concert and when it came time for vespers, Father Phelan comes out and goes to the bench, and I see there's no organist back of the screen. The organ was in the sanctuary—a sweet little organ that probably came from Munroe (Wisconsin). . . with six stops and it had to be pumped by somebody on the side. Nevertheless, it was a majestic-looking little pipe organ—gold pipes and white-painted walls. I had this ambition to play for services some time, and this was my day. Four of us lads were up in front to take every other verse of the Latin vespers and the rest of the community said the even verses. I looked down at Sister Antoinette, who didn't go to town that day, and I made a signal that I'd be glad to play, and she looked very doubtful, but finally she nodded her head. I went up and ducked around the screen and by the time Father Phelan had started the *Deus, in adjutorium*, I was ready. Well, I got through the whole vespers with flying colors and was quite proud of myself—without a book—and after it was over, I had to run around to everyone before supper and during supper and tell them, "You know who played the organ this afternoon" Well, they said they assumed it was Sister Adelaide. "Oh no, I was the one." "You were the one!" So my fame was spread abroad. I was locally famous then for a few days. But after that the Sisters would let me play for minor services. Sister Adelaide—no one knew that—would have me behind the screen besides her sometimes at holy hour, and no one realized it, but I played most of the hymns at holy hour. They always thought it was Sister Adelaide, but I was delighted with that. I mention that as the beginning and I thought I was in heaven sitting down at this tiny organ. And sometimes when I'd help Sister Raymond in the sacristy my reward would be that she'd go around and pump for about five minutes while I tooted away on this organ.

When he was a student at Saint Charles Seminary, Father Dennis Haynes, rector of Sacred Heart Seminary in Detroit, came to Saint Charles on a visit. After Father Selner had won first prize in a public speaking contest, Father Haynes said, "John Selner, the judges were utterly unanimous in handing you the prize. I was very proud of you as a student from the Diocese of Detroit."

During the summer months he volunteered his services to the Sisters at Nazareth. He started teaching them Gregorian chant. He said, "Well, I have to tell you the Gregorian chant was far from popular. . . Meanwhile I was being well-trained by Monsignor Leo Manzetti who has a wonderful background in the universities of Europe and was also director of the seminary choir at the North American College under Monsignor Perosi. In fact, he sometimes led the famous Vatican choir. He was my teacher for fifteen years and he taught me much more than music, but he did teach me good conventional and conservative principles of church music."

Father Selner spent about thirty summers teaching the Sisters and said later on, the Sisters were converted to Gregorian chant. "Some of the Sisters remember the days when I'd stand up on the platform and direct the music for the high Mass, which we still kept going."

His first Mass was said in the Holy Family Chapel at Nazareth. He also said his silver jubilee Mass there. Years later he brought the superior of Saint Mary's Seminary into the chapel at Nazareth. He said, "Jim, this is the holiest place on earth to me." He died November 20, 1992. He rests now in peace in DeBever Memorial Chapel at Nazareth.

CATHERINE DOWER

1993 CHURCH MUSIC COLLOQUIUM June 23-27

Liturgical Music and the Restoration of the Sacred

Christendom College
Front Royal, Virginia 22630
(703) 636-8514; (800) 877-5456
Fax: (703) 636-1655

CHORAL CLINICS, GREGORIAN CHANT, LECTURES

Paul Salamunovich, Theodore Marier, Father Robert A. Skeris, Monsignor Richard J. Schuler, Helen Hull Hitchcock.

Registration is \$220 (\$200 if paid in advance), and includes 10 meals, air-conditioned lodging, materials.

REVIEWS

Choral

Christ is our Cornerstone by Alice Jordan. SATB, organ. Kenwood Press, Minneapolis, MN 55405-2303. \$1.10.

The text is based in an ancient Latin hymn. The setting is a strong processional piece with an organ part that supports the choir and still offers its own full festive sound. The vocal writing has no problems, and a frequent use of unison gives a good contrast to the four-part sections.

The Second Song of Isaiah by Charles Callahan. SSA, organ. Randall M. Egan, Minneapolis, MN 55405-2303. \$1.20.

The text is Isaiah 55: 5-11, which in Latin is *Quaerite Dominum*. Beginning with unison, alternating between soprano and alto, the piece progresses to two-part and finally three-part treble writing. The organ part is totally independent, leaving the voices without much support. The soprano rises to an A and even a B. Good readers and mature voices are needed to achieve a satisfactory performance.

Gloria (De "Misa de la Reina de los Angeles") by John Schiavone. SATB, choir, congregation, organ. OCP Publications, 5536 N.E. Hassalo, Portland, OR 97213. \$1.10.

Both Spanish and English texts of the *Gloria* are set for singing. The choir parts are simple enough, but those assigned to the congregation might be too complex for an ordinary parish assembly. Parts for a four-part brass ensemble are available.

O God of Mercy by David Ashley White. SATB, organ. Kenwood Press, Minneapolis, MN 55405-2303. \$1.10.

Godfrey Thring (1823-1903) is author of the text, which is appropriate for Lent. Traditional choral writing with a moderate use of dissonance makes this an effective motet. Much of the choir writing is *a cappella* and the organ is easy.

The Fountain of Life by Joseph Roff. SATB, organ. Lorenz Publishing Co., 501 E. Third St., P. O. Box 802, Dayton, OH 45401-0802. \$1.10.

The text is taken from Psalm 36, verses 7 and 9. There are no choral problems, and the organ offers good support. Liturgically, it is a useful composition for nearly any season.

R.J.S.

Magazines

BOLLETTINO CECILIANO. Anno 87, No. 8/9, August-September 1992.

Franco Castelli writes about the problem of guitar and non-professional music in church. The seeming conflict between professionals and amateurs brings up the usual questions of participation and pastoral concern. Monsignor Mario Vieri gives an account of the recognition given to Aldo Bartocci for his many years at the Pontifical Institute of Sacred Music; he was made a Commendatore of the Order of Saint Gregory the Great at a convocation of the faculty and students on March 23, 1992. Alessandro Rizzotto has a tribute to Olivier Messiaen.

R.J.S.

BOLLETTINO CECILIANO. Anno 87, No. 10, October 1992.

Sante Zaccaria has an account of the 26th national congress of sacred music, held in Bologna, September 20, 1992. The theme was participation in the liturgy through sacred music. The usual conflicts of the post-conciliar period were present, and great arguments contrasted Mozart and rock music. The need for reverence and holiness was stressed, along with the place of the organ as the chief instrument of church music. Most of this issue is given over to reports on various regional congresses and other local notices.

R.J.S.

BOLLETTINO CECILIANO. Anno 87, No. 11, November 1992.

The main article is Cardinal Giacomo Biffi's address to the 26th National Congress of Sacred Music, held in his see city, Bologna, in September. At considerable length, the cardinal reiterates the teachings of the Church including the thinking of Pope John Paul II.

R.J.S.

BOLLETTINO CECILIANO. Anno 87, No. 12, December 1992.

The president of the Italian Society of Saint Cecilia extends special greetings on the feast of Saint Cecilia. A long article given at the recent congress in Bologna by Pere Tena discusses the texts and the music needed for participation of the people in the liturgy. He is particularly concerned with the proper liturgical texts as well as the melodies to adorn them.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 19, Series 2, No. 64, October-November-December 1992. *Trimester periodical of the Sacred Music Commission of Braga, Portugal.*

The theme of this issue is the season of advent. The main article is an address by Bishop A. Mistrorigo, president of the Italian Society of Saint Cecilia, who spoke at Fatima for the 5th European conference of

church music associates. A report on the work of the archdiocesan commission on church music lists its accomplishments during the year. A summary of several church music magazines received from around the world and 15 pages of new music in Portuguese fill out the issue.

R.J.S.

UNA VOCE (France). No. 167, November-December 1992.

The editorial makes the point that while Rome has been trying to correct doctrinal errors that have crept into the Church with, for example, the publication of the new catechism, no firm measures have been taken to correct liturgical aberrations in the contemporary Church. It is as if the divine liturgy were secondary. One cannot forget that church doctrine is expressed through the liturgy. A degraded liturgy is no longer an expression of what the Church believes.

There is a complete report of the Una Voce meeting held in Lourdes on September 26 and 27, 1992. In spite of a need to reschedule the dates several times and an organizational nightmare, the conference was called a great success.

It seems that a book translated into French from the German, *La Réforme liturgique en question*, by Bishop Klaus Gamber has caused a furor in France. The Catholic press continues to claim that the liturgical reform has been a great success just because it was supposed to be, without considering the facts, such as that between 90% and 98% of Catholics no longer practice their faith. The author of this article says that the failure of the reform comes from the fact that the council documents have been systematically misinterpreted and misapplied. What is worse is that those responsible for this erroneous implementation of the council were actually appointed by Rome and their local counterparts by the local bishops, and that what they have done for pastoral reasons, which is erroneous and outrageous, has never been corrected by church authority. Another problem comes from the fact that some texts of the constitution on the liturgy are so imprecise that they are subject to several interpretations. The solution to the liturgical problems which is suggested by the author of this article is to allow both rites to co-exist. A concert in honor of King Louis XVI on the two-hundredth anniversary of his execution, January 26, 1993, was to be held in Paris at the Madeleine. The choir was to sing the *Requiem Mass* of Cherubini written in honor of Louis XVI.

V.A.S.

CAECILIA (Alsace). Vol. 102, No. 1, January-February 1993.

There is an interesting article on Gregorian chant in churches in France in 1992. A recent survey made the following points: 1) Gregorian chant has become a cultural object resulting in reissues and new record-

ings of chant and courses on chant in conservatories and musicological institutes; 2) there are many ambiguities around Gregorian chant. On the one hand, it is remembered with nostalgia and on the other it has become a political rallying cry and one almost needs special permission to sing chant in church; 3) chant can be sung in the Mass of Paul VI and certain chants are still well-known today. Some bishops are beginning more and more to encourage the singing of some chant in church such as the *Credo* and the *Pater noster*; 4) chant remains a very important tool for the training of the human voice. In France currently Gregorian chant is sung rather rarely except in several privileged regions like Alsace where the author is from. He is optimistic and sees a general rebirth of the use of chant. Let us hope that he is right.

V.A.S.

Books

An Overview of Gregorian Chant by Dom Eugène Cardine. Translated by Dom Gregory Casprini. Paraclete Press, P.O. Box 1568, Orleans, Massachusetts 02653. 50 pp. \$4.95, paper. 1992.

An Overview of Gregorian Chant is part of a new series of books published by Paraclete Press under the general category "From Solesmes About the Chant," and is translated into English from the late Dom Eugène Cardine's original study in French, *Vue d'Ensemble sur le Chant Grégorien*, Volume XVI of *Gregorian Studies*.

The book is divided into three main sections, "Composition and Notation," "Development and Decadence," and "Restoration," the first section featuring a number of subdivisions. Sixteen examples serve to illustrate various concepts, comparisons, and so forth throughout the book.

In spite of its brevity, *An Overview of Gregorian Chant* is surprisingly comprehensive and exceptionally instructive. It covers, broadly, the history of Gregorian chant's repertory, notation, and editions, and includes discussions of its modality and rhythm as well.

Cardine's judgment is clear and consistent regardless of his topic, and he takes uncompromising stands on some sensitive issues. He affirms, for instance, that "Gregorian chant is vocal music which is, above all, absolutely bound to its text. The text is uppermost. The task of the melody is to decorate the text, to interpret it, and to help the hearer assimilate it. . . . Its words are sacred. . . [a]nd, apart from a few Greek and Hebrew exceptions, the language is Latin" (p. 5).

With regard to Gregorian chant and what has been termed "active participation," moreover, Cardine

writes, "It would be a disservice both to the beauty of the chant and to the authentic principle of congregational or choral participation, to insist that all the pieces be sung by anybody and everyone at random. A schola should not be asked to sing pieces composed for a soloist nor the congregation works intended for the schola. Neglect of this principle, even as far back as the middle ages, may have been a contributing factor to the deterioration of Gregorian chant" (p. 47).

Cardine is probably best known for his writings on the theory of Gregorian rhythm, and he again demonstrates his admirable powers of analysis in this study. When discussing note length, he states, "A careful examination of the early repertory and its musical notation quite definitely eliminates any kind of fixed proportion and, in particular, any relation of single to double. Nonetheless, the differences are perceptible. . . . The notes have distinct and diversified time values, even if they are not strictly measurable because of their imprecise nature. This places us at the very heart of free rhythm. This freedom from strictly established proportional time values is derived directly from the rhythm of psalmody. . ." (p. 23).

An Overview of Gregorian Chant is a welcome addition to the body of Gregorian chant studies now in English and should be useful for researchers, choir directors, and singers of Gregorian chant. It provides pertinent names, dates, locations, and sources along with Cardine's own valuable commentary and analysis. Dom Gregory Casprini is especially to be commended for his faithful translation of this important text.

PAUL W. LE VOIR

Te Decet Hymnus, l'Innario della "Liturgia Horarum" by Anselmo Lentini. Typis Polyglottis Vaticanis, 1984.

Although this work was published in 1984, no notice of it has as yet been made in *Sacred Music*. It is a reference work of real scholarship and useful in research on the hymns of the *Liturgia Horarum*. The texts are all Latin, and the editorial notes are in Italian, but it still can be of value to someone who is not greatly fluent in those languages. Once the system of abbreviations is mastered, the wealth of information provided for each hymn becomes available even if all the commentary in Italian is not. 291 hymn texts are studied; no musical study is made, although cross reference is made to music books. The study is totally a textual one. Indices are extensive and useful, indicating liturgical seasons, authors, centuries of composition and differences in text between the *Breviarium Romanum* and the post-conciliar *Liturgia Horarum*. The work was undertaken in response to the order of

the fathers of the II Vatican Council who wished hymn texts to be restored to their pristine form eliminating the accretions that time and myths had added. The work is necessary and most useful in any serious study of the hymns of the Church.

R.J.S.

Music in the Late Renaissance and Early Baroque by Tim Carter. Portland, Oregon: Amadeus Press, 1992. 288 pp. \$37.95 hardbound.

This is a scholarly treatment of a fascinating period of music history, written in a very readable and engaging style. It is concerned with the "high" renaissance period in central Italy, and studies both vocal and instrumental music. A chapter on the characteristics of renaissance, mannerism and baroque styles is interesting, making a connection between music and other arts. Sacred music as cultivated by Josquin, Palestrina and lesser figures of the sixteenth century, comes finally to Monteverdi and the baroque. Secular forms are studied in the madrigal, the early theater, opera and finally the cantata. Life of the cultured classes in the period, the relationship between the city states and the papacy, influences coming into Italy from France and Germany put the musical study, both sacred and secular, in proper perspective. Tim Carter is an Australian now living in England, where he studied at the University of Durham and is currently lecturer in music at Royal Holloway and Bedford New College, University of London.

Particular attention must be drawn to the most extensive bibliography of both primary and secondary sources in a variety of languages.

The work is both a scholar's research book and a music lover's enjoyment. For those who are interested in the end of the renaissance, the period of mannerism and the early baroque, it is a good investment.

R.J.S.

Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler edited by Robert A. Skeris. Catholic Church Music Associates, Saint Paul, Minnesota, 1993. Distributed by Festschrift Schuler Committee, 2546 Cedar Avenue, Minneapolis, Minnesota 55404-4032, 416 pp.; \$9.95, paper.

The title of this volume, translated as "to sing with the angels," is a quotation from Cassiodorus (*Expositio in Ps. 137:1*) and forms the motto of Monsignor Schuler's coat of arms. It is a fitting title, for Monsignor has devoted his entire priestly life to bringing the faithful as close to the majesty of the endless heavenly liturgy as is possible on earth.

Though the book's title is in Latin, its contents are in English and represent a variety of sources and authors. "Because of Monsignor Schuler's extraordinary success as a priest-musician. . ." writes the volume's editor, Father Robert A. Skeris, "it was thought

opportune to mark his seventieth birthday with a series of reflections on pastoral theology, sacred music, and liturgical worship. The point of departure for what follows, is the concept of 'worship in spirit and in truth'. . ." (p. 4).

The book bears a 1990 copyright date (which was the year of Monsignor Schuler's seventieth birthday), but some time elapsed before it was actually printed and available for distribution, the first copies coming off the press early this year. The end result, however, is worth the wait.

While many of the items in this *festschrift*, twenty-five in all, are available elsewhere, compiling them into a single volume is a convenience for those truly interested in how the Second Vatican Council's directives on sacred music and sacred liturgy have been implemented and, perhaps even more important, how they should have been implemented. Of particular value are Monsignor Schuler's own writings, some of the most crucial of which are included in the book's six documentary appendices. Of these, special attention should be drawn to his exhaustive and masterly series, "A Chronicle of the Reform," reprinted in full as the volume's sixth documentary appendix. Originally published some years ago in *Sacred Music*, this landmark exposition of the Church's liturgical and musical reform is by itself worth the price of the book.

This, of course, is not to say that the rest of the volume is dispensable, for it contains some of the finest scholarly writing on sacred music, its history, and its relationship to the sacred liturgy that can be found anywhere. Professors and composers, experts, authorities and specialists in all applicable disciplines are listed among the authors, and the familiar names of Monsignor Robert F. Hayburn, James Hitchcock, Paul Manz, Monsignor Charles N. Meter, and others grace the book's table of contents.

Illustrations and examples abound, moreover, especially in the book's central chapters, and the two contributions by Father Richard M. Hogan ("Monsignor Richard J. Schuler: A Biographical Sketch" and "The Twin Cities Catholic Chorale"), together with those of Monsignor Meter and Professor Hitchcock, provide a brief yet satisfying outline of Monsignor's life and work.

The church music scene in the United States today is not a pretty picture, and it has been growing uglier by the year for some decades. Composers and liturgists of the contemporary kind, whose compositions and writings will, thankfully, be forgotten by the end of the millennium, are lionized in publications and on programs of all kinds. Various associations and organizations within the Church regularly honor these individuals, perpetuating the corruption while lending it an air of legitimacy and the illusion of authority. Members of this American liturgical/musi-

cal establishment continually boast about their flexibility and sensitivity, but they are in fact the most rigid and insensitive of the Church's members, especially if one has the temerity to challenge them, their policies, their processes, or their programs.

Meanwhile, the truly remarkable men in the Church, those who love the Church with all their hearts and serve her with every resource at their command, those who struggle selflessly in the trenches doing the real work that will bear lasting fruit, are ignored, ridiculed, dismissed.

Monsignor Schuler has witnessed and experienced all of this firsthand, and he has persevered in the face of the most vicious opposition imaginable, building up and strengthening not only his parishioners but others around the world who seek the truth. As one who has worked closely with Monsignor—virtually studied at his feet—for one and one-half decades, I can testify to his dedication to the good of the Church and, yes, to his own personal greatness and integrity. Many whose lives he has touched are grateful for his continuing contributions to sacred music and sacred liturgy, for his unfailing devotion to the Holy See, and for his successful implementation of the authentic directives of the Church at the parish level where it counts. This fine volume, therefore, is not only essential reading for church musicians and liturgists, it is also a proper tribute to Monsignor Schuler, ever a loyal son of the Church.

PAUL W. LE VOIR

Organ

Five More Romantic Preludes on Early American Hymn Tunes by Sam Batt Owens. Augsburg Fortress Publishers. \$7.00.

Two of the pieces in this collection were commissioned for the 1992 annual convention of the American Guild of Organists. All five are easy to read and perform, and the pedal part is minimal.

Though they might appear simple, all these compositions display a wealth of musical interest. Hints of modality and chromaticism add to an essentially conservative style, and registration suggestions provide interesting stop color and variety. Of the hymns treated, "Wondrous Love" is probably the most familiar. These pieces would serve well in any liturgical setting.

MARY E. LE VOIR

Carmina Flori. A Suite of Compositions from Opus 68, 70, and 100 by Flor Peeters, arranged by Raymond J. Schroyens. C.F. Peters Corporation. \$16.50.

The unusual combination of harpsichord and chamber organ has inspired this collection of ten

short pieces. The organ part is scored for manuals alone, and is stylistically similar and complementary to the harpsichord part. Both parts are written in a two-four voice chordal style with occasional running sixteenths.

Although chamber organ and harpsichord are the instruments specified, these pieces could be performed on any combination of keyboard instruments. They would serve well as recital repertoire or as music for the dedication of a new instrument.

MARY E. LE VOIR

Hymn Settings for Organ and Brass, Set 2 by Walter L. Pelz. Augsburg Fortress Publishers. \$8.00.

Walter Pelz is widely recognized for his fine hymn arrangements. These pieces are no exception, and are noteworthy for their versatility. Two settings each have been prepared for six different hymns. Each setting has two four-voice arrangements in addition to a single-line presentation of the melody for a solo instrument (or congregation). These parts can be played in any combination: organ alone; organ plus brass choir; brass alone; organ plus solo instrument. All settings are suitable for congregational accompaniment. Several of the more familiar hymns included are "For All the Saints," "Jesus Christ Is Risen Today," and "Good Christian Friends, Rejoice and Sing."

MARY E. LE VOIR

A Little Nativity Suite by John Leavitt. Augsburg Fortress Publishers. \$7.00.

This collection contains six brief, delightful settings of hymns for Christmas and advent. The melodies are clearly presented in either the pedal or on a solo manual, and the accompaniments are generally harmonic figurations or a harmonized counter-melody. For practical and enjoyable Christmas music, this set would be ideal.

MARY E. LE VOIR

Cinq versets sur le Victimae Paschali by Thierry Escaich. Editions Henry Lemoine, distributed by Theodore Presser Co. \$19.00.

These fine versets present stunning and challenging settings of the Easter sequence. Although all five could be performed as a set, the moderate length and the diverse character of each verset allow individual performance.

Numerous accidentals and frequent meter changes require careful reading, but a solid organ technique can overcome any performance difficulties. In all five versets, the melody and nature of the chant is evident. This collection offers an exciting new addition to the chant-based repertoire.

MARY E. LE VOIR

Hymn Descants for Treble Instruments by Charles W. Ore. Augsburg Fortress Publishers. \$7.50.

One or two settings each of fifteen hymns from throughout the church year comprise this collection. The more common titles include "Nun komm, der Heiden Heiland," "In Dulci Jubilo," "Adeste Fideles," "All Creatures of Our God and King," and "Beautiful Saviour." These arrangements are written in four-part chorale style with an obbligato instrumental descant. This is a useful collection for organists who perform hymn accompaniments and interludes with added instruments.

MARY E. LE VOIR

OPEN FORUM

Reminiscences

I have known His Eminence, Cardinal Bevilacqua, since 1956. That year, I had been accepted for the Brooklyn Diocese by the late Archbishop Thomas Molloy, and was waiting for my first assignment. The same year Father Tony Bevilacqua had just returned to Brooklyn from Rome, where he had earned a doctorate in canon law, and was assigned to teach at the seminary in Huntington, Long Island.

When it was announced that Cardinal Bevilacqua was coming to offer a Mass of thanksgiving at the Basilica of Our Lady of Perpetual Help in Brooklyn, on October 2, and at Saint Agnes Cathedral on Long Island, on October 22, I was commissioned to compose a special anthem for both occasions.

I decided to set to music the motto on the coat-of-arms of His Eminence, *Ecclesia Mater nostra* (The Church, our Mother). These words are to be found in the dogmatic constitution on the Church of Vatican II, paragraph 6. The full text of the anthem is: *Ecclesia Mater nostra*, the Church, our Mother; for it is through the Church that the children of God are born, nourished and reared.

The anthem is for mixed voices, SATB, and organ accompaniment. Its structure is the standard ABA form. Its opening thematic statement (A), *Ecclesia Mater nostra*, is treated as a canon by the female and male voices of the choir. This is followed by a quieter section (B), in a different key, as the text elaborates the implications of the title. A repetition of the opening theme (A) brings the work to a climactic conclusion.

The work has been published by Phoebus-Apollo Music Publishers, 1126 Huston Drive, Pittsburgh, Pennsylvania 15122-3104.

FATHER JOSEPH ROFF

Karel Aerts

You were not aware of the death of Karel Aerts in 1986. The choirmaster of St. Quentin in Louvain was internationally famous. I found the singing of his choirboys on Eufoda 1034 to be the most moving rendition of chant I have ever heard.

JEROME F. WEBER

A Choirmaster's Comment

I have been fortunate to be able to work for pastors that have allowed the continued use of Latin ordinaries and motets, and have attempted to maintain some sense of decorum relative to the liturgy. Unfortunately, in the Archdiocese of Los Angeles, the vast majority of parishes have liturgies and music programs that continue to suffer from the malaise of the post council experiments. To add insult to injury, the few priests coming out of the seminaries have little or no knowledge of liturgy and sacred music and as a result continue to perpetuate the tragedy that has befallen the Church. Many of the older priests are afraid to fight "city hall" for fear they will be branded as "conservative" and sent to the desert for the remainder of their life. The office of liturgy and worship is staffed almost entirely by the liberal elements of the Church—in some instances by non-Catholics. The whole situation is enough to make one nauseous! One can only put his trust in Almighty God to straighten this mess out—his human designates have certainly made a mess of it!!

ROBERT A. HELMAN

NEWS

The Church Music Association of America and Christendom College are collaborating to sponsor the third annual colloquium on "Liturgical Music and the Restoration of the Sacred" at Front Royal, Virginia, from June 23 to 27, 1993. Sung liturgies in English and Latin on the college campus and in Washington, D.C., are scheduled along with choral clinics and workshop sessions in Gregorian chant and congregational singing. Faculty members include Paul Salamunovich, Theodore Marier, Father Robert A. Skeris, Monsignor Richard J. Schuler and Helen Hull Hitchcock. See the advertisement on page 19.

+

Cardinal Lustiger, Archbishop of Paris, solemnly blessed the restored organ in Notre Dame Cathedral, Sunday, December 6, 1992. Assisting in the ceremony were the choirs from Saint Paul's Cathedral and

Westminster Cathedral in London, England, as well as the recently re-established choral foundation at Notre Dame. The cardinal sang the Mass at which *Messe Solennelle* for two organs by Louis Vierne was sung by the three choirs. Vierne had been organist at Notre Dame and had died at the console. A second Mass was celebrated as part of the festivities, with the choir of Saint Paul's singing William Walton's *Missa Brevis* to the English text from the *Book of Common Prayer*. A third Mass was done by the Westminster Choir who sang William Byrd's *Mass for Five Voices*. The restoration of the organ cost nearly eleven million francs and was paid for by the French government. Seven IBM computers are part of the new action.

+

Melodious Accord and Union Theological Seminary are co-sponsoring their fourth symposium, April 29 to May 2, 1993, at the seminary in New York. The theme is Liturgy: A Place for Beauty? Among those participating in the discussions are Right Reverend Jeffery Rowthorn, Bishop Suffragan of Connecticut, Reverend Brian Wren, Joelle Wallyach, Amy Schoonover, Alice Parker and Don Salliers. For information write Melodious Accord, 801 West End Avenue, 9D, New York, NY 10025, or call (212) 663-1165.

+

The Roger Wagner Center for Choral Studies of the California State University at Los Angeles has arranged a summer institute in Gregorian chant to be held at Solemnes Abbey in France, July 1 to 18, 1993. Among the faculty members are Fr. Clement Morin, Dom Jean Claire and Robert Fowells. In addition to music study, the program will offer travel in France. For information, write the Office of Continuing Education, California State University, 5151 State University Drive, Los Angeles, CA 90032-8619.

+

The Society for the Conservation of Anglican Music has announced its 1993 grants. \$1,200 each was awarded to the choirs of Washington Memorial Chapel in Valley Forge, Pennsylvania; Saint Matthew's Anglican Church in Ottawa, Ontario; Saint Michael's Cathedral in Barbados; Saint James Church in Great Grimsby, England; and Winchester Cathedral in England. The headquarters of the society are at 2502 Eye Street, N.W., Washington, D.C. 20037.

+

Credo is a recently organized society of Catholic priests dedicated to the faithful translation of the liturgy. With headquarters in Arlington, Virginia, it is concerned with the work of ICEL, and hopes to call the attention of the Holy See and the American bishops to the errors and weaknesses of the present English translations of liturgical books and the pro-

posed new editions. For information, write Fr. Cornelius O'Brien, P.O. Box 7004, Arlington, Virginia 22207.

+

Under the leadership of Michael B. Hoerig, the parish choir of Saint John Kanty Church in Milwaukee, Wisconsin, sang Joseph Haydn's *Mass in honor of St. John of God* on Christmas. Also on the program were several Polish carols. A Latin Mass in Gregorian chant is sung once a month with the congregation participating in the chants of the ordinary. Father Carl Kazmierczak is pastor.

+

The fourth national convention of the Latin Liturgy Association will be held in Chicago, Illinois, at the Church of Saint John Cantius, June 12-13, 1993. Bishop Tad J. Jakubowski will sing the closing Mass of Corpus Christi. For information, write Dr. Anthony LoBello, Box 29, Allegheny College, Meadville, Pennsylvania 16335.

+

During January and February, 1993, Cantores in Ecclesia of the Archdiocese of Portland in Oregon sang music by Byrd, Viadana, Lassus, Palestrina, Flor Peeters and Tallis at a weekly sung Mass at Saint Patrick's Church in Portland. Dean Applegate is director and Delbert Saman, organist. Fr. Frank Knusel is celebrant.

+

The Schola Cantorum of the Saint Gregory Society sang motets by Lassus, Palestrina and Tallis and William Byrd's *Mass for Five Voices* at the Church of the Sacred Heart in New Haven, Connecticut, for the observance of the feast of the Purification of the Blessed Virgin Mary, February 7, 1993. Fr. Daniel Oppenheimer was celebrant.

+

At Saint Wenceslaus Church in New Prague, Minnesota, on December 6, 1992, a Christmas concert programmed music of Bohemia. Composers represented were Edward W. Beals, Joel Blahnik, Antonin Dvorak, Jan Jakub Ryba and Anna Smisek. The Koledy Choir, the Community Choir and the Women's Ensemble performed under the direction of Sister Anita Smisek, O.P.

+

Saint Patrick's Cathedral Choir and Orchestra of New York City, performed a program of Christmas music, December 13, 1992, under the direction of John Michael Caprio. Soloists were Jessica Tranzillo, Mary Grivas and Laura Tucker. The program included music by Pietro Yon, Max Reger, Arcangelo Corelli and Antonio Vivaldi.

+

Music for midnight of Christmas at Saint Stephen Church, Stevens Point, Wisconsin, included works by J. S. Bach, Johann Crüger, W. A. Mozart and

Giuseppe Pitoni. James T. Benzmilller conducted the Gloria Dei Choir and the instrumental ensemble. Fr. Daniel Keidinger was celebrant, assisted by Deacon Paul Gitter.

+

Music at the Church of the Holy Childhood, Saint Paul, Minnesota, during Christmastide included among other compositions *Messe de la Nativité* by Nicou Choron and motets by Pietro Yon, Samuel Rousseau, Jules Massenet and Felix Mendelssohn at midnight Mass; Henri Nibelle's *Messe sur des airs de Noël*s and motets by Peter Cornelius, Michael Head, C. Adolfo Bossi and George Handel at the Mass on December 27, 1992; and Otto Nicolai's *Mass in D* with motets by Edvard Grieg, John Ireland, Hugo Wolf and S. P. Waddington at the Mass on January 1, 1993. For the Epiphany, Alfred Pilot's *Messe des Rois Mages* was sung. Fr. Gordon Doffing is pastor; Robert Vickery, Stephen Schmall and Bruce Larsen are directors.

+

Saint Francis Cathedral in Metuchen, New Jersey, is in the ninth year of sponsoring a series of sacred music concerts. In the 1992-1993 season among the artists programmed are the Brunswick Symphony Orchestra under direction of John D. Nowik; Barbara Thomson, organist; the American Boychoir under the direction of James H. Litton; Saint Francis Cathedral Choir with John D. Nowik conducting.

+

The Berkshire Choral Institute for 1993 will study four major sacred works among its other compositions: J. S. Bach's *Saint John Passion*, Antonin Dvorak's *Requiem*, J. S. Bach's *B Minor Mass* and Fauré's *Requiem*. Conductors are Raymond Harvey, Charles D. Walker, Robert de Cormier and Brian Kay. Dates are July 4 until August 21. For information write to Berkshire Choral Institute, 245 N. Undermountain Road, Sheffield, Massachusetts 01257.

+

The International Federation of Pueri Cantores has announced its next congress. It will take place in Rome, from December 28, 1993, to January 1, 1994. Included in the program will be a Mass celebrated by the Holy Father in Saint Peter's Basilica at which boys and girls from all parts of the world will sing. For information, write the president of the American Federation, Mr. William Tapp, 5445 11th Avenue, Saint Petersburg, Florida 33710.

R.J.S.

EDITORIAL NOTES

Gift Subscriptions

Everyone likes to get a gift. *Sacred Music* at \$10 is a wonderful gift and for a very reasonable price indeed. One of our readers suggests that it would be a good idea for priest readers to "adopt a seminary" and send a subscription to one of your choice. He thinks that if even half of the seminaries in the country would receive *Sacred Music* it would be a great achievement and serve to educate future priests.

A gift to your pastor, to fellow organists and choir-masters, to friends interested in the liturgy and church music would help in the apostolate of promoting the decrees of the Vatican Council, and it would be a great boost for the journal. We need more subscribers.

We will acknowledge all gift subscriptions with a note to the lucky person!

R.J.S.

Our New Covers

Beginning with this first issue of Volume 120 we are printing our covers in color. The art work will be taken from the vestments at the Church of Saint Agnes in Saint Paul, Minnesota. For this spring (lent) issue, we have selected a purple chasuble with a crucifixion scene done in needlework. The vestment chosen was made in Switzerland in the nineteenth cen-

tury. The photography is the artistry of Joseh Oden of Saint Paul, Minnesota.

Because several people have sent us donations, we are able to improve the appearance of our journal. The color covers cost us more, but they will demonstrate our conviction that liturgy must be beautiful. We must worship God in beauty, since He is Beauty. Liturgical music is one of many sacred arts. All the arts cooperate and exist for the glory of God who is Beauty. Architecture, needlework, painting, sculpture, silver and gold craft are all related to sacred music in their roles in fashioning and creating the Roman liturgy.

V.A.S.

CONTRIBUTORS

Richard J. Siegel of Lockport, Illinois, is musical director of the Ecclesiastical Choral Society, which includes the Schola Cantorum, the St. Cecilia Choir and the Ecclesiastical Chorale. He has recently concluded his studies for the doctoral degree at Greenwich University.

Catherine Dower has recently retired from the faculty of Westfield College, Westfield, Massachusetts, where she was professor of musicology. She has been active in church music on the east coast and a frequent contributor to *Sacred Music*.

Jane Rasmussen Riedel lives in Minneapolis, Minnesota. She holds the Ph.D. from the University of Minnesota and is the wife of Dr. Johannes Riedel, professor emeritus at the University of Minnesota.

ANNOUNCING:

Cum Angelis Canere: Studies in honor of Monsignor Richard J. Schuler, edited by Father Robert A. Skeris, formerly of the Pontifical Institute of Sacred Music in Rome, published by Church Music Associates.

This attractive, quality, softcover volume of over 400 pages presents 19 studies by his colleagues and friends to honor him on his 70th birthday. As an extra, it includes six of Monsignor Schuler's key papers, including his 117-page "A Chronicle of the Reform." The last is a veritable history of American Catholic church music over the last half century by a man with a privileged perspective.

While supplies last, order your copy of this limited-edition commemorative volume for only \$9.95, plus \$2.50 postage and handling from:

Festschrift Schuler Committee
2546 Cedar Avenue
Minneapolis, Minnesota 55404-4032

C R E D O, P.O. Box 7004, Arlington, Virginia 22207

A society of Catholic priests dedicated to the faithful translation of the liturgy. Lay associates are welcome. There are no dues, but contributions are appreciated. Drop a note giving your name, address, diocese and your comments.

Soon, the International Commission on English in the Liturgy (ICEL) will seek approval for a new translation of the liturgy. It contains several errors and mistranslations:

1. Prayers are deleted: e.g., the response to the *Orate fratres*—"May the Lord accept the sacrifice at your hands." The role of the priest who stands *in persona Christi* is not affirmed.
2. The personal pronoun (He, His, Him) is deleted when referring to God. "Almighty Father" is deleted.
3. *Homo factus est* is translated as Jesus "became truly human."
4. Pastoral notes are inserted without authority along with the rubrics that have authority directing the people to stand around the altar and objecting to priests who come at communion time to help with the distribution.
5. "Table-fellowship" is advocated, stressing that the fundamental Eucharistic symbolism is sharing. With no distinction between the priest's and people's hosts, use of individual hosts is to be avoided.
6. The "Our Father" is changed, adding "for the kingdom, the power and the glory are yours now and forever" to the text; "lead us not into temptation" becomes "save us from the time of trial;" and "trespasses" becomes "sins."

COMMENTS:

- "I believe strongly in what you are attempting." (New York)
- "I have prepared my own list of greivous translation errors which I happily send along." (Ohio)
- "I have been ordained a priest for almost three years and have grave reservations about ICEL's work." (Arizona)
- "I want to join CREDO. . . I am no expert—just a priest in a country parish." (Missouri)
- "As a newly ordained priest, I expect that any new translation of the Mass will be in effect for most, if not all, of my priesthood. It would be great to offer Mass with all the beauty and majesty that it deserves." (Maryland)
- "It's high time we got a decent and reverent translation of the Mass. God forbid that the ICELites get their way." (Illinois)
- "I sense a 'war coalition' forming spontaneously to defend—and reclaim—the language of our faith." (California)
- "Bravo for CREDO! Please be assured of my prayers and support." (Virginia)

Before an ICEL translation can be used, it must be approved by the bishops and the Holy See. The proposed translation is due for review in 1994. Here is a suggested letter to your bishop and to the officials listed below:

Your Excellency/Your Eminence:

I believe that the revised translation of the Mass (and the pastoral notes) as proposed by ICEL lacks the doctrinal integrity and eloquence that the liturgy deserves. I believe a more faithful translation befitting Catholic worship is needed. For this reason, the ICEL proposal should be rejected unless major changes are demanded of them. I respectfully ask that you take into consideration the need for a truly accurate and permanent translation of the liturgy as you review the ICEL proposal due for publication in 1994.

Most Rev. Daniel E. Pilarczyk
Chairman, ICEL Episcopal Board
100 E. Eighth Street
Cincinnati, Ohio 45202

Most Rev. Agostino Cacciavillan
Apostolic Pro-Nuncio to the U.S.A.
3339 Massachusetts Avenue, N.W.
Washington, D.C. 20008

His Eminence
Antonio Maria Cardinal Javierre Ortas
Congregation for Divine Worship and
the Discipline of the Sacraments
Piazza Pio XII, 10
00193 Rome, Italy (postage is \$.50 per 1/2 oz.)
His Eminence
Joseph Cardinal Ratzinger
Congregation for the Doctrine of the Faith
Piazza del S. Uffizio, 11
00193 Rome, Italy (postage is \$.50 per 1/2 oz.)

The Goal of CREDO is to promote a faithful and reverent translation of the liturgy from the Latin. In view of the proposed ICEL translation, we wish to express our concerns with respect and conviction. The bishops and the Holy See need to know that, as faithful sons of the Church, we earnestly desire a translation that is truly accurate and permanent. To facilitate this effort constructively, in love for the Church and the liturgy, we will be sending to those who register suggested translations for your consideration. We invite you to share in this work.