SACRED MUSIC

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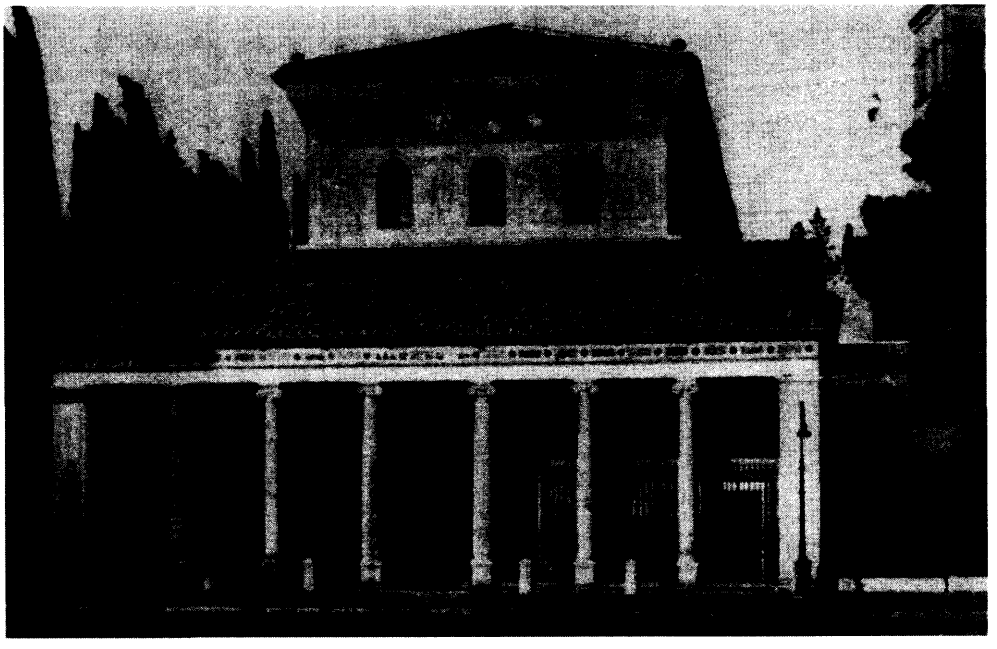
1997

Volume
124

No. 2



Rome. Saint Lawrence Outside the Walls

SACRED MUSIC

Volume 124, Number 2, Summer 1997

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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 Publication: 548 Lafond Avenue, Saint Paul, Minnesota 55103.

Members in the Church Music Association of America includes a subscription to SACRED MUSIC. Membership is $20 annually; student membership is $10.00 annually. Single copies are $5.00. 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: Window, Church of Saint Agnes, Saint Paul, Minnesota. Photo by Joe Oden.

ISSN: 0036-2255

SACRED MUSIC (ISSN 0036-2255) is published quarterly for $20 per year by the Church Music Association of America, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672. Periodicals postage paid at Saint Paul, Minnesota.
Postmaster: Send address changes to SACRED MUSIC, 548 Lafond Avenue, Saint Paul, Minnesota 55103-1672.

FROM THE EDITORS

Three Encyclicals of Pope Pius XII

This year, 1997, marks the fiftieth anniversary of the publication of Pope Pius XII's great encyclical letter, *Mediator Dei*. With a renewed interest in this historical document comes an accompanying interest in two other studies of Pius XII: *Mystici Corporis*, issued in 1943, and *Musicae Sacrae Disciplina* in 1955. These three encyclicals constitute the foundation of the liturgical and musical reform undertaken by the Church in the 20th century. The capstone to crown the entire movement, beginning with Saint Pius X's *motu proprio* of 1903, was *Sacrosanctum concilium*, the liturgical constitution of the Second Vatican Council. The purpose of all these documents was to promote participation in the holy liturgy, which is the primary source of divine life, the union of Christ and His Church. The goal to be achieved is *actuosa participatio* especially by *participatio activa*.

That constitution on the sacred liturgy from the Second Vatican Council has its foundation in these letters, and a reading of the constitution on the liturgy shows clearly the under-structure of the reform, whose gradual progress through the 20th century took place under a succession of pontiffs, nearly all of them named Pius. And yet today, these encyclicals of Pius XII have all but disappeared from sight because of the false notion that Vatican II brought with it a total upheaval and an obliteration of the past and all that was building and developing through years and even centuries in forming the Roman liturgy. What has happened is hardly what Cardinal Ratzinger speaks of as an "organic development" in the history of the Roman rite. Rather we have seen a destruction of the past.

Basic to any study of liturgy in our day is the ecclesiology that these encyclicals teach. The central theme of the Second Vatican Council is the Church, and its major exposition is in the document *Lumen gentium*, the great constitution on the Church. Truly, it is clear that the Church is Jesus Christ, living on in our day until the end of the world. Liturgy is the action of the Church and therefore the very action of Christ Himself. The Church is Christ, His Mystical Body. He is the Mediator uniting man with his Creator and God with His creatures. Jesus Himself revealed this truth in His parable of the vine and the branches and in the many examples He gave us of the kingdom (the pearl of great price, the net in the sea, the mustard seed, the laborers in the vineyard, the ten virgins and many others).

It was Saint Paul who taught the doctrine of the mystical body of Christ. In his experience on the road from Jerusalem to Damascus, he encountered Christ. He was blinded by the flash of light and cried out in answer to the voice that spoke to him, "Who are you?" And he was told, "I am Jesus Whom you are persecuting." Jesus and the Church are one; Jesus and the members of the Church are one. He is the Church and we are its members. Jesus lives in His Church and acts through it. The Eucharist and the sacraments are that activity.

Mystici Corporis is dated June 29, 1943, the feast of Saints Peter and Paul. What it taught was not new; Jesus Himself talked about the kingdom. The scriptures recount how Saint Paul on the road to Damascus heard from the mouth of Jesus Himself the doctrine of the mystical body that he developed so fully. But Pius XII expressed the dogma as it was needed to be stated for our age. He distinguished between the physical body of Christ, the mystical body, the glorified body and the Eucharistic body. It is Christ Who is the center of the human race, and we are united to Him through the Eucharistic food that makes us all one in Him. The mystical body is a mystery, a *sacramentum*, something not fully grasped, and in this case known only through faith. The Church is both visible and invisible. It is the body to which all are drawn, into which all men are invited to be initiated through baptism, and in which they are nourished through the Eucharist. Christ instituted the priesthood to be His means of reaching all men with His own life, the gift of grace, given in the most ordinary of ways, under the appearances of bread and wine. The liturgy is the activity of Christ, constantly repeat-

ed, the reliving of His earthly life and His sacrificial death, all in a sacramental manner.

Any true understanding of the liturgy demands a knowledge of the mystical body. Liturgy is the mystical action, in which a true and internal participation is required. It is the life of the physical Christ relived; it is the Eucharistic Christ eaten as sacramental food; it is the anticipation of the worship of the glorified Christ in heaven. To carry out the prescriptions of the Vatican Council in liturgical matters it is necessary to understand the teachings of Pope Pius XII in the encyclical *Mystici Corporis*. Our earthly liturgy is but a shadow of the worship of the triune God in heaven.

Christ is the founder of His body, the Church, which came forth from the side of the second Adam in His sleep on the Cross, first seen by the eyes of men on the day of Pentecost, when the Holy Spirit, the soul of the mystical body, entered into the apostles in the form of tongues of fire. On the Cross the old law died, God's anger toward sinful mankind was removed, and the heavenly gifts destined for the human race were lavished upon us. Christ was the fountain from which the salvation of men came, the efficacious waters of baptism that bring each person into contact with Him, allowing him to eat of the Eucharistic food and share in the life of the Church. The mission of the Church, to teach, govern and sanctify, derives from the Cross and the sacrifice of the incarnate Word.

Having established that the Church and Christ are one and proclaimed that the life of Christ is the life of the Church, Pope Pius moved to another encyclical, *Mediator Dei*, to study the actions of Christ, the liturgy of the Church, since it is in the liturgy that the primary source of grace exists. Dated November 20, 1947, the encyclical has 247 paragraphs organized into four sections in which the Holy Father explains that the Church exists for two reasons: the glory of God and the sanctification of mankind. This is accomplished by the saving sacrifice which is constantly renewed and the giving of the sacraments, the seven channels through which His life is distributed to all men. Pope Pius defines the liturgy as the public worship which our Redeemer renders to the heavenly Father, and which the society of Christ's faithful renders to its founder and through Him to the eternal Father.

To accomplish this, the priesthood has existed through all ages to allow mankind to participate in the Eucharistic sacrifice, a participation which is both external and internal. But the principal element in participation is the internal one. It must, however, be external as well, because the nature of man demands it, made up as he is of body as well as soul. But the divine plan demands that we know Him as God and be drawn to the love of invisible things. The very center of all activity is always the Holy Eucharist and the priesthood. It is the obligation of the Holy See to protect and guard liturgical actions from harm through error or misuse. This encyclical is eminently practical, concerned with current problems that have arisen which endanger the divine worship.

Pope Pius warns against unwise archeologism that seeks always to revive ancient practices, claiming that they are better because they are older. This would apply to the use of a table as an altar, the making of vestments in styles and colors used in early ages, the elimination of statues or paintings from church buildings, and the repudiation of polyphonic music, making chant exclusive in the liturgy. He is careful to state clearly what exactly is the hierarchical priesthood and what is the share that the laity exercise in that same priesthood. Christ is the eternal priest; He is the victim substituting Himself for sinful man. In Saint Paul's words, "With Christ I am nailed to the Cross," but that does not mean that while the laity participate in the Eucharistic sacrifice they therefore enjoy the power of the priesthood. They rather join their prayers of praise, impetration, expiation and thanksgiving to the prayers of the priest who is acting in the very person of Christ, offering to the Father the victim, His only-begotten Son.

Pope Pius clearly teaches that the priest acts in the person of Christ, lending his tongue and supplying his hand to the Redeemer, Who is at the same time the priest and the divine Victim. The Mass is the renewal of Calvary, not in a bloody manner but by transubstantiation. The separation of His Body and Blood through sacramental signs at the double consecration renews the sacrifice of the God-Man and applies it to every gen-

eration. The purpose of Calvary and the purpose of the Mass remain always the same: the glory of God, the outpouring of thanksgiving to the Father through the Son, the expiation and reconciliation of the human race, and finally the prayer to obtain all good things which mankind has lost through the sin of Adam. The sacrifice is infinite and immense without limits, extending to every age and every place. But while His sacrifice on Calvary was all inclusive and redeemed all men in every age, it was necessary to apply those merits to each person throughout the centuries. His Blood had to descend on each one to purify and save him. The faithful had to participate in the sacrifice.

It is, therefore, the principal duty and greatest honor of every Christian to participate in the Eucharistic sacrifice, not passively or indifferently, not in a distracted manner but deeply and actively. Through the hands of the priest and together with him the faithful offer the sacrifice. Because of this participation, the oblation of the people is brought into liturgical worship, and we have the reason for the emphasis in the constitution on the liturgy of the II Vatican Council on *actuosa participatio*. This is not merely an external activity, but it is internal worship accompanied by the immolation of each one, offering himself like the Victim and with the Victim. In the words of Saint Paul, we are urged "to present your bodies as a sacrifice, living, holy, pleasing to God." Saint Peter called us a "holy priesthood, to offer spiritual sacrifices acceptable to God through Jesus Christ." Saint Paul says further that "with Christ, I am nailed to the Cross; it is now no longer I that live, but Christ lives in me." He Who offers is He Who is offered. The Church is Christ offering and through the immolation of the faithful the Church is also the Victim. Christ is indeed the center: He is the priest, the sacrifice, the victim and the altar. The part the baptized have in this is truly *participatio actuosa*.

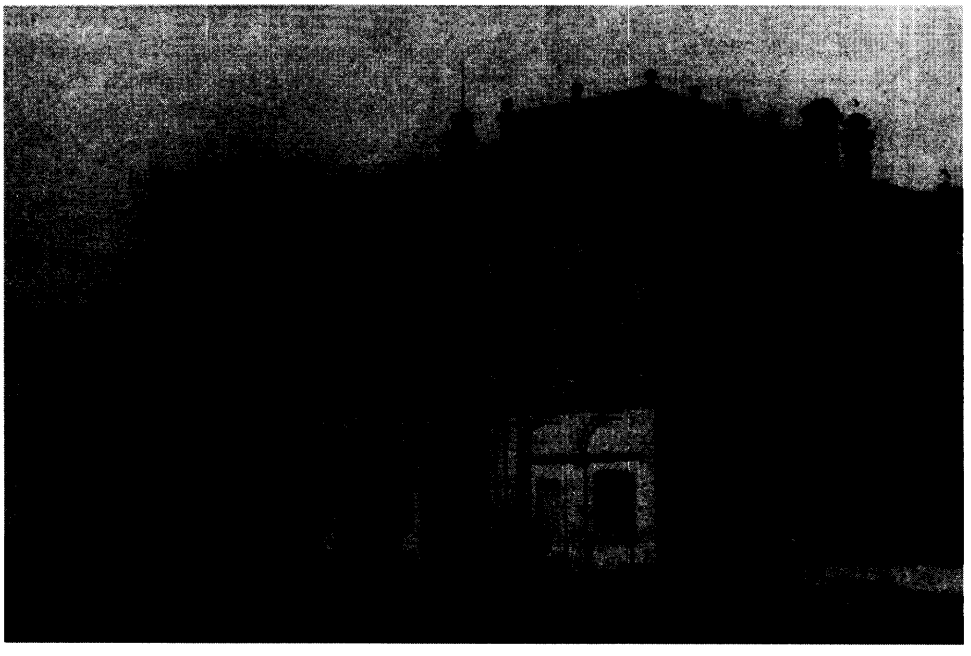
But not everyone can participate externally in the divine liturgy in the same way. For some the texts of the Roman missal can be the method of participating; for others the liturgical ceremonies, rites and formulas are important; for others loving meditation on the mysteries of Jesus Christ is an acceptable way; and for many other exercises of piety and the pouring out of prayers, though different from the liturgical rites, do correspond to their nature. The goal is the internal union with Christ in His sacrifice, but there are many and varied external methods in which the Christian people take part in the Eucharistic sacrifice establishing the closest bonds possible with Christ and His members.

In the encyclical, *Musicae sacrae disciplina*, issued on Christmas day, 1955, Pope Pius XII says that the participation of the Christian in the divine liturgy can be enhanced and aided by the art of music. In ancient times, even pagan religions made use of music and surely the Jewish people employed music in the temple and in their ceremonies. The Christians of the early centuries sang psalms and canticles. Through the middle ages, the *cantilena Romana* spread throughout the Church and developed in time into the splendid treasury of sacred music that is the glory of the Roman Church today and through the centuries. Participation in the liturgy is the highest activity of the Christian in his search for Christ, and music is a most powerful means for achieving this goal by attracting Christians, instructing them in matters connected with salvation, in inspiring them with genuine devotion, and finally, in filling them with a holy joy, lifting them to divine things.

If we seek union with Christ, Who is the Mediator between God and man, and we need the material things of this world to act as a means of approaching Him, then the art of music, joined to the sacred texts of the scriptures and the liturgy, has a position of pre-eminence and will be the chief way to reach its goal of holiness. Music, which is an integral part of liturgy, has a ministerial function in the service of the Lord, as the council said. The Church must direct and lead this action that is so close to our eternal salvation.

These encyclicals have done just that.

R.J.S.



Frascati, Italy. Villa Falconieri

THE HISPANIC MUSICAL PRESENCE IN THE NEW EVANGELIZATION IN THE UNITED STATES

At their November 1995 meeting which was held a week before the feast of Saint Cecilia, the patroness of music, the bishops of the United States issued a statement entitled "The Hispanic Presence in the new Evangelization in the United States." Their Eminences and Excellencies began by declaring "at this moment of grace we recognize the Hispanic community among us as a blessing from God." They continued, declaring "we affirm that the Hispanic presence in our Church constitutes a providential gift from the Lord in our commitment to that new evangelization to which we are called at this moment of history." The new evangelization must, the bishops declared, "be based on a dialogue engaging all segments of our Catholic community, seeking the contribution of their experiences of faith and learning from the witness of all."

The bishops went on to recognize that "a faith that does not generate culture is a sterile faith." Culture, following Vatican II's constitution, *Gaudium et spes*, they saw as the relationships developed by a people with nature, with each other, and with God in order to reach a true and fully human level. In Hispanic culture the American bishops recognized "a culture that reflects the truth about the human person revealed in the truth about Jesus Christ." Consequently, the bishops recognized that "the Hispanic ethos is historically inseparable from the Catholic faith" and it provides the American Church with "an opportunity to recall its mission to preserve and foster a Catholic identity in the midst of an often hostile culture."[1]

Lamentably, in their short document the bishops did not have time to single out the Hispanic contribution to sacred music and the key role it played in the evangelization of America—and might play in our own day in the new evangelization of the United States. As we shall see, Spain and Spanish America's contribution to sacred music has been enormous and sacred music played a key role in Spain's evangelization of America.

In Spain, unlike in England, there was no rupture in the tradition of church music during the sixteenth century. The Spanish Church was reformed early and without revolutionary changes in the structure of sacred music and the sacred liturgy. Ironically, however, the reformed breviary of Cardinal Quinones proved to be a model for Archbishop Cranmer's liturgical revisions in England. But with learning widely cultivated and with discipline restored, the Church in Spain was spared the disruption that upset it in England in particular and in northern Europe in general. And like the Spanish Church, church music in Spain flourished.

To understand the glory of the Spanish achievement in sacred music, it is helpful to compare the Spanish with the English scene. England remained a small and largely agricultural country until the eighteenth century and, until the reign of Henry VIII, the structure of the medieval Church in England remained intact and church music in England remained a part of worship with the Church serving as a generous musical patron. During Henry's reign of the 136 Kentish parishes for which inventories survive, 16 parish inventories list an organ. Moreover, a quarter of the 21 parish churches in the prosperous west country city of Exeter likewise had pipe organs. Even in the remote and sparsely-populated West Riding of Yorkshire, one-tenth of the 207 extant parish inventories reveal the presence of a pipe organ. Thus, before the Reformation, English sacred music was not just the music of Dunstable, Fayrfax and Taverner sung for collegiate churches and chapels royal. Sacred music was indeed part of English parish life.

But the Reformation ruptured the English tradition. While patronage remained in the chapels royal and in cathedral churches and in a few private noble chapels, after the Reformation the parish musical scene in England became very different. Organs were discouraged under Elizabeth and destroyed—as instruments of popery—under the Puritan commonwealth during the mid-seventeenth century. And while the period of the early Stuarts might in architecture boast the glory of Inigo Jones's baroque banqueting hall at Whitehall and the splendid baroque paintings of Van Dyke, the parish musical scene in England tended to be dismal. There are a few references during the period of the high church ascendancy of the early seventeenth century to parish choirs or pipe organs, but too often existing instruments tended to deteriorate for lack of maintenance.

And even congregational hymns—today the backbone of Anglican church music—were then seldom used. Never actually authorized by act of parliament or by other authority, the use of hymns in Anglican worship was sanctioned only by custom and it was a custom, moreover, which did not become general until the eighteenth century. In the early modern period the only authorized Anglican church music was the psalter, sanctioned by royal injunctions of 1559. Beginning with John Day's metrical psalms, printed in 1559, a number of monophonic psalters were printed. That of 1565 introduced something of an innovation when it added a few prose (and not strictly scriptural) anthems to its psalmody. Against this background it is obvious that the *Bay Book Psalter* of New England was not the common English parish fare.

In general, by the restoration in 1660, the Anglican parish worship service had become a recitative duet between the priest and the (lay) parish clerk, who alternated versicles and responses in language already archaic and divorced from ordinary speech. Increasingly the (mostly illiterate) people were mere spectators. They participated only in the singing of the metrical psalms, which were "lined out" for them (in "sing along" fashion) by the parish clerk. Nor did this meager bit of music serve to unify the congregation, for, meanwhile, the gentry maintained a mute but dignified air of indifference, disdaining to sing along with the vulgar horde. Nor was meterical psalm-singing musically edifying. Each note was sustained approximately two seconds—so rigorously was the wish of the reformers implemented that each liturgical text be heard and understood.

With the advent of the eighteenth century in the more prosperous English towns came some modicum of musical relief. By then pipe organs were making an appearance in urban parishes along with choirs of charity boys. But in rural parishes musical instruments made their debut only about 1740—and these were bassoons and cellos rather

than pipe organs. The only refuge of church music in England lay in cathedral and collegiate churches and chapels royal.[2]

At work giving this distinctive character to the English parochial music scene was the peculiar theology of the English reformer which was bottomed in the Lollard heresy derived from the English John Wycliffe of the fourteenth century rather than the reformed continental doctrines of Luther and Calvin. Preaching was central to Lollard thought and sacraments were secondary. Moreover, only in the words of scripture were the Puritan English reformers prepared to look for a pattern for church structure. By contrast, the continental reformers were willing to be guided by the Church and by tradition. Most importantly, to the Puritans in the Lollard tradition "moral" meant simplicity of life. Indeed, justification by faith the English saw as merely initiating a morally blameless life. This stress on the word and on simplicity of life meant that sacred art and sacred music, which by their nature appeal to symbol and mystery and eschewed simplicity, were now *de trop*.[3] Thus for two hundred years after the reformation for the average Englishman art was merely secular portraiture and music was but secular music. If music were found in the parish church, it was merely the sort of "utility music"—metrical psalms—which Cardinal Ratzinger has in our own day deplored.

By contrast, in sixteenth-century Spain church music was as glorious as it was ubiquitous. Spanish polyphonic church music held a place of honor in sixteenth-century European music and combined natural and simple techniques with austerity and, at the same time, dramatic mysticism. Actually there were in the early modern period three schools of Spanish composers: Catalan, Castillian and Andalusian. Still a very rich region, Catalonia's many cathedrals and chapels maintained numerous instrumentalists as well as singers. In Catalan churches could be heard bass, sackbut, chiremia, vihuela de arco, harp, cornetto, clavichord, as well as the pipe organ.

The Castillian school of composers numbered several outstanding figures but perhaps it will suffice to mention Tomas Luis de Victoria (c. 1548-1611). He became a singer of the *Collegium Romanum*, established in 1551 by Ignatius Loyola. There Palestrina was *maestro di cappella* until Victoria succeeded him in 1571. Victoria has left some twenty Masses.

But it was the Andalusian school, stemming from the region around the port of Seville, which was destined to have the greatest influence on Spanish American church music and this makes it especially significant for our story. Of the Andalusian school the great figures were Cristobal de Morales (c. 1500-1555) and Francisco Guerrero (1528-1599). Morales served for ten years as a singer in the Sistine Chapel and so prized was his music that he was one of the first renaissance musicians to be ennobled for his work in music. In 1536, Pope Paul III made him a count of the sacred palace and of Saint John Lateran. About twenty of his Masses are extant.

Besides Masses, Spanish composers wrote much church music for vespers. In Spain this portion of the liturgy of the hours tended to be celebrated most solemnly and was sung in the *coro* or choir, that portion of the church between the chancel or sanctuary and the nave. The service usually began with a procession lead by the mace bearers followed by the musicians, the canons, the subdeacon, deacon and celebrant, while the pipe organ played an *entrada*. On more solemn days, however, the procession might be augmented by reed and brass players who walked in procession and the bishop might be in attendance as well. At the close of vespers there was generally benediction of the Blessed Sacrament and then the *Salve* was chanted at the Lady chapel.

The music for vespers was a mixture of plain chant (Mozarabic in and around Seville) and polyphony. Until the late renaissance in Spain the opening response, *Domine, ad adjuvandum me festina*, was ordinarily in plain chant. But in the seventeenth and eighteenth centuries polyphony was common here. The antiphons for the psalms were always in plain chant but the psalm verses might be sung alternately in plain chant and polyphony. Often the polyphonic settings were *faux bourdons* on the plainsong psalm tones but some settings entirely in polyphony by Juan Navarro do exist. More elaborate were the settings for the *Magnificat* which was usually sung with alternate verses in plain chant

and polyphony. Generally as well there were versets to the *Magnificat*, short organ pieces, usually improvisations, which augmented the splendor of the music and provided more time at this point for the incensing of the altar and the participants. On the most solemn feast some cathedrals preceded vespers by a sacred concert.[4]

Following the conquest of Mexico in 1521 by Cortez, the Spaniards brought their music to America and there was a flowering of church music in renaissance and baroque Mexico. The church music composed and performed in Mexico for the next three hundred years was in fact on a par with that of Europe and many of the musicians were Indian converts. Indeed, music was fundamental to the Spanish evangelization of America.

Within two years of the Cortezian conquest there arrived a Franciscan friar, Pedro de Gante, who would be the first teacher of western music in America. Within months he discovered that music was the royal road to the conversion of the Aztecs and so he opened a school for the education of the sons of Aztec chiefs. Besides singing and the playing of musical instruments, Frey Pedro's school taught reading, writing and the practical arts of carpentry, masonry and painting. Once adept at plain chant, the students were sent to small churches in the villages to teach other natives. Peer teaching proved effective and thus was the linguistic and cultural barrier penetrated and Christianity and baroque church music diffused throughout Mexico. Once adept at plain chant, the pupils began writing four-part polyphonic carols, Masses and other works. They also became proficient instrumentalists, playing flutes, flagelots, Alpine horns, cornets, bassoons, trombones and kettledrums. In short order the quality of the Indian musicians was on par with the music of Seville in Spain, to which the see of Mexico City (erected in 1530) was suffragan.

Already by 1589 the music library of Mexico City's cathedral included the works by Spanish masters—especially those of the Andalusian school like Guerrero and Morales and, to a lesser extent, Victoria—as well as the works of Orlando di Lasso and Palestrina. Besides a *cappella* music there were also musical instruments in the Mexico City cathedral, including shawns, sackbuts and flutes. The chapel master or music director of the cathedral was selected by public competition and he had to be both performer and composer.

Music printing in Mexico began in 1556 and some twelve of the 220 sixteenth-century Mexican imprints contained music. Perhaps the finest example of music printing in New Spain was the 1561 printing of the *Missale Romanum Ordinarium*, which was printed in red and black with historiated initials and occasional woodcut borders on its 330 folio leaves. After Pius V's reform of the missal in 1570 by the bull *Quod a nobis*, it became necessary to reprint the *Graduale*. The *Graduale Dominicale* appeared in 1576, and a thousand copies of it were printed. It is estimated that choirs then averaged slightly under a dozen members each, and records show that in 1580 there were only some 14,711 Spaniards in New Spain. Multiplying the number of *graduales* by the average choir size suggests that there were 12,000 choristers in New Spain at that time. Given the size of the European population, of necessity, most of the choristers then must have been Indians. This provides some statistical index of the rapid pace of evangelization only two generations after the advent of Cortez.[5]

Some notable musicians presided over the church music of New Spain. In 1575, the peninsular Hernando Franco (1532-1585) became chapelmaster of Mexico City after a stint at Guatemala City and training in Segovia cathedral in Spain. In 1581, he was made a prebendary (minor canon) of the cathedral in Mexico City, which would have more than doubled his income. It is said that the promotion was in recognition for the excellence of his *Magnificats*.

Francisco Lopez Capillas (c.1612-1674) was born, raised and educated in the viceregal city and became *maestro de capilla* at Mexico City in 1654. He was very highly regarded in Mexico as a musician and brought the polychoral tradition of Puebla to Mexico City. On commission of the viceroy he composed four Masses for the consecration of the cathedral in 1656 at which time four bishops were also consecrated. Eight of

his Masses are extant in the Bilblioteca Nacional in Madrid.

Manuel de Sumaya was the first Creole chapelmaster of Mexico City and got his first musical training as a choirboy at its cathedral. He was a *seise* (one of six choirboys who at some cathedrals—notably Seville—sing and dance in certain festivals) and early on came to the notice of the dean and chapter. About 1700, he became organist of the cathedral and in 1711 on commission of the viceroy he wrote *La Partenope*, the first opera mounted in Mexico. In 1745, he left Mexico City to become chapelmaster of Oaxaca cathedral. He has been called *el gran musico de Mexico.*[6]

But the most glorious Mexican church music was to be found in Puebla in the center of Mexico's silver mining district. The city's cathedral, in fact, was called *Il templo de plata*, the silver temple, so rich was it. And in 1649, when it was consecrated, the music at Puebla rivaled the splendid music performed by Orazio Benevoli in 1628 for the consecration of the Salzburg cathedral. The consecration, in fact, was but the climax of a fortnight of sacred music. The *maestro de capilla* at Puebla then was Juan Gutierrez de Padilla (c.1590-1664). He was a native of Malaga, Spain, and, after service as chapelmaster at the collegiate church at Jerez de la Frontera and at the cathedral of Cadiz in Spain, he emigrated to the New World and in 1622 became coadjutor chapelmaster at Puebla. There he remained until his death in 1664, composing Masses, motets, hymns, responsories, Marian antiphons, and a Saint Matthew passion. From 1628 until his death, it is said that under his direction not one Sunday passed at Puebla cathedral without a polyphonic Mass. Most of his work was for double choirs, which became a Puebla tradition. And Gutierrez himself became a Puebla tradition. When General Winfield Scott arrived with his army at Puebla on May 15, 1874, during the Mexican-American War, Gutierrez's music was still being copied there for continued performance. Not surprisingly, the music budget at Puebla was enormous. It was 14,000 pesos a year, a sum thirty times the annual income of a comfortable middle class family.

Antonio de Salazar (1650-1715) was a musician both at Puebla and Mexico City. Born in Spain, he became a prebendary of Seville before removing to Puebla where after nine years he became chapelmaster in 1679. Thereafter, in 1688, he participated in the public competition for the chapelmastership of Mexico City. In addition to texts in plainchant and counterpoint, the five candidates were required within a single day to set to music the texts of a Latin motet and a Spanish villancio (carol). The compositions of each competitor were then performed a few days later and the chapter of canons (who must therefore themselves have been competent in music) selected Salazar as winner. As a tribute to his musical genius at the end of his earthly course, he was buried in the cathedral of Mexico City—a privilege the Council of Trent had reserved for bishops and a few other *illustrissimi.*[7]

A former Jesuit living in exile in Bologna wrote to his sister in Mexico in 1785 and, by way of comparison with Bolognese church music, left the following testimony of late eighteenth-century Mexican church music:

> The vespers celebrated here are justly famous, but we have seen nothing here to rival the organs there in (Mexican) cathedrals, and usually also in other churches as well, and certainly the organ is an instrument suitable for holy places. So that in over-all comparison, we do not come out so far behind. The church structures here are indeed very good, but how many are there not in both Mexico City and Puebla to compare favorably with those here, and provided with much better ornaments besides.[8]

Such, then, was the music of Spain and New Spain and such was the music which proved the royal road to the Spanish evangelization of America. Its very success suggests that this music deserves to be unearthed from the archives and sung in churches once more. As we saw earlier, the American bishops declared that Hispanic culture is "a culture that reflects the truth about the human person revealed in the truth about Jesus Christ." Consequently, the bishops recognized that "the Hispanic ethos is historically inseparable from the Catholic faith," and it provides the American church with "an op-

portunity to recall its mission to preserve and foster a Catholic identity in the midst of an often hostile culture."

Indeed, the musical structure which in practice is to be found in most American Catholic churches today *au fond* is not Catholic. The four hymns plus responsorial psalm and Alleluia are surely the offspring of the four hymns plus anthem music structure developed by the Evangelical Protestants for divine service in the eighteenth and nineteenth centuries. For that reason mere hymns cannot be integral to the Mass and, in fact, are no more than a musical excrescence on the Mass. Replacing this Protestant musical structure with Mexican sacred music actually written for the liturgy and forming a part of that treasury of sacred music which Vatican II ordered to be preserved with the greatest care would not only result in a revival of Catholic music in America. It would also mean a revival of Catholic culture. Truly, as the bishops stated—and now thinking as well about the treasure of Mexican church music—we can say "at this moment of grace we recognized the Hispanic community among us as a blessing from God." Truly, through their music "we affirm that the Hispanic presence in our church constitutes a providential gift from the Lord in our commitment to that new evangelization to which we are called at this moment of history."

Perhaps in their enthusiasm for Hispanic culture their Eminences and Excellencies will serve as modest patrons towards the revival of Hispanic sacred music in American Catholic churches so Hispanic church music will once again serve—not only as handmaiden to the liturgy—but also as midwife to the new (just as it was at the first) evangelization of America. In the United States *facta non verba* is the usual cry. Deeds not mere words. It were well if this were the episcopal response to the weighty claims to our attention of Hispanic church music, for as the bishops themselves said, "a faith that does not generate culture is a sterile faith."

NOTES

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[2]Nicholas Temperly, *The Music of the English Parish Church.* 2 vols. (Cambridge, 1979). Vol. I, pp. 2, 9, 52, 86, 92, 151.

[3]John Dillenberger, The Visual Arts and Christianity in America: The Colonial Period through the Nineteenth Century (Scholars Press, Chico, CA, 1984). Pp. 9-11.

[4]Higini Angles, "Latin Church Music on the Continent," in Gerald Abraham (ed.) *New Oxford History of Music* (Oxford, 1968) IV, pp. 376, 382, 409; Jose Lopez-Calo, "Vespers in Baroque Spain," 112 *Musical Times* (May, 1971) 439; "Cristobal de Morales (ca. 1500-1555): Light of Spain in Music," *Inter-American Music Review* (Spring-Summer, 1993) 3; "Francesco Guerrero (1528-1599): Seville's Sixteenth Century Cynosure," *Inter- American Music Review* (Fall-Winter, 1992) 21.

[5]Lota Spell, "Music in the Cathedral of Mexico in the Sixteenth Century," 26 *Hispanic American Historical Review* (August, 1946) 293 and "The First Teacher in European Music in America," 2 *Catholic Historical Review* (October, 1922) 372; Robert Stevenson, "Mexico City Cathedral Music, 1600-1750," 21 *The Americas* (October, 1964) 111.

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[7]Robert Stevenson, "Puebla Chapelmasters and Organists: Sixteenth and Seventeenth Centuries," 6 *Inter-American Music Review* (Fall, 1984) 29 and "The Distinguished Maestro of New Spain: Juan Gutierrez de Padilla," *35 Hispanic American Historical Review* (1955) 363.

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Moscow, Russia. Assumption Monastery

THE SACRED

(This paper was given at the church music symposium at Christendom College, Front Royal, Virginia, June 17-22, 1997.)

For more than twenty-five years, in this country, since the close of the Second Vatican Council, we have witnessed a disintegration of the Roman Catholic liturgy, a decline in church attendance, and a general erosion of the Faith, seen clearly by a drop in ordination to the priesthood, vocations to the religious life and the numbers of children and youth under instruction in Catholic schools. One logically asks what is the cause. Why has this happened?

Some erroneously would like to say that it is the result of the changes ordered by the conciliar fathers. Others attribute it to a maturing of American Catholics who do not need the previous practices. Others deny that there is any problem and hail the present situation as a great success.

All of these are out of touch with reality. The general observer can see a falling off of Catholic life. Note the recent surveys of Mass attendance and the statistics on Catholic school enrollment. The facts are undeniable. We are part of a waning church, a disintegrating community, an eroding faith. And we must ask why.

My thesis is that the concept of "sacred" has been eliminated from Catholic life and practice. With such a denial, the corresponding reverence, which is the normal attitude in the presence of the sacred, has disappeared. All the arts which are sacred have suffered, not least sacred music. I would like to investigate the concept of "sacred," its existence and its essence, and its role in liturgical worship, especially in music.

We can begin by looking at ourselves. The union within man of the spiritual and the material—his body and his soul—is one of the mysteries of human life. The centuries are filled with philosophers and saints who by word and by act have attempted to reconcile the dichotomy. Manicheans, Iconoclasts and Puritans dot the records of Christian history in one-sided efforts to adjust the physical and the spiritual; just as Hedonists,

Materialists and Humanists have falsely moved in an opposite direction. Only the Incarnation of the Second Person of the Blessed Trinity can provide the solution. Christ alone is the "light that illumines every man who comes into this world." In Him, the spiritual and the material, indeed the divine and the human, unite in perfect balance.

When God created man and all things, He saw that they were good. Every creature reflects the Creator who is Goodness. But man, through his gift of free will, brought disorder into creation, and his original sin continues to affect not only himself but all the created universe, which "groans and travails in pain," as Saint Paul says. The disharmony that man experiences within himself between the material and the spiritual extends to his relationship with the rest of earthly creation, which is material, and with his Creator, Who is a spirit. And even after the Resurrection, redeemed creation, rejoicing in the grace of Christ's victory over sin, bears the scars of Adam's fall. Burdened with the effects of original sin and yet still destined for an eternity in heaven, redeemed man has found the material world around him, and even within him, to be both his greatest friend and his worst enemy, his tool for salvation and his means of perdition, the reflection of the Creator and the lure of Satan. But since God made all things good, it can only be in man's misuse of these things that they become evil for him.

Man's noblest use of God's creation is art. In a sense, he here shares in God's creative power, for as God made man to His own image, so man in turn makes his art in the image of his own being or the world that surrounds him. Dante says that art is God's grandchild, the child of His child.

Unfortunately, human art shares in human weakness; original sin touched all of creation. Art, like the artist, is subject to death and sin. "Rapt of its own beauty, it can take itself for God," just as Adam and Eve desired to do. Nevertheless, God in His wisdom chose to use art in His relationship with man. He spoke to man in poetry through the prophets of the Old Testament; He inspired the song of the psalmist; He prescribed the architectural details for the building of the Ark, the Tabernacle, and the Temple; and He endowed man with an artistic spirit in imitation of His own creativity. Christ too came into close association with human art. He loved the beauty of the Temple; He preached in the literary forms and with the imagery of Jewish literature; He sang the canticles and the psalms and the hymns; He knew the choral and instrumental music and the sacred dance of the Temple.

Truly, art has been God's tool in dealing with man. Through it, He has materialized the spiritual and spiritualized the material. By art, the Infinite has been shown to the finite, the Creator to the creature, the Timeless to the temporal. God has been made known to man through the medium of matter in its noblest form. The Word was made flesh and His glory was made known, full of grace and truth. Indeed, the supreme art of the Father is the human nature of Jesus Christ.

But if art is God's tool in coming to man, so too must it be man's means of reaching God. Creation exists for the glory of God, and true art has its fulfillment only when it corresponds to the general purpose of all creation—the glory of God. (How right Joseph Haydn was to mark *Ad majorem Dei gloriam* at the top of his musical compositions!) Art, however, can fail in that purpose. It may be created only to give glory to man, or it may indeed be intended to give glory to Satan. But as in all creation, evil lies in the perverse will of man, not in the creatures themselves. When an artist is able to make his medium reflect the beauty of the Creator and become a sign of eternal Beauty, then art is capable of lifting man, through God's grace, even into the life of the Trinity Itself. Art thus participates in the sacramental activity of the Church, but even when its effect is supernatural, it remains always a natural tool of religion. The harmony, truth and goodness of God seem to shine forth in it, and man is thereby attached to the reality that is represented here in matter. Man in that way experiences "the sacred."

On the other hand, art may fail to bring man to God. This results when the techniques and laws of the artistic discipline are absent or violated, or when the artist lacks the faith that sees in his work the reflection of the creativity of God Himself. In the first case, what is produced is not even true art, because nothing can substitute for a natural talent or for

the training of that talent. This is salient, and perhaps it can be more quickly appreciated with reference to the practical arts than with the fine arts. Surely we are quick to detect the incompetency of a plumber or a TV repair man who does not have command of his craft. Actually, much of what may attempt to pass as art today is lacking in the basic requirements of the very discipline involved, and thus it does not even fall into the category of art. It cannot, therefore, bring man to God, since the false cannot achieve the True.

Pope Pius XII in his encyclical, *Musicae sacrae disciplina*, emphasized the need of these two basic requisites in an artist who will create true religious or sacred art: he must possess skill in the techniques of his discipline and he must have that faith in God which will give him the interior vision needed to perceive what God's majesty and worship demand. When either is lacking, the result is not satisfactory. The artist without faith cannot bring others to God, since no one can give what he does not himself possess. It may be true, of course, that subjectively one might be greatly moved by a work of an artist lacking that faith in God and seem to find in it a transcendental quality that reflects the Creator, when in reality such is not present. It is in this very fact that the danger of art for religion lies, and it is here that Satan can use art as a lure for man. On the other hand, a man who has great faith but lacks talent or skill or training in the techniques of his chosen medium can produce only a sham, since all the good will in the world will not make an artist. The work of art that the Church seeks will come from the trained and talented craftsman who has a vision of faith, is humble before the creativity of God in which he shares, and who has conceived in the depths of his soul a concept that he expresses in the material, but in which shines forth the majesty of God.

Pius XII tells us that the true work of art, secular or sacred, must be judged by the ultimate purpose of all creation, the glory of God. Theories of art or aesthetics do not determine the success of art. The successful artist must create something appropriate to the glory of God but at the same time capable of touching the soul of man. Religion must express itself, so that the spiritual can be made manifest; the invisible, visible; the unheard, audible. Christ is the mediator Who binds the material to the spiritual. He, the handiwork of the Father, is the bridge-builder, and human art in its way imitates and reflects Christ. It too, then, is a bridge-builder between the Creator and the creature.

The early Church was wary of art because of its connections and associations with pagan worship. There was always a decree of distrust of art in religion. Art is a danger to religion when it attempts to replace religion or substitute for it. Religion becomes a danger to art, when it attempts to regulate its inherent disciplines. But each needs the other: religion to inspire art to its highest expression; art to be the means of externalizing the spirit and truth of religion, the means of creating the "sacred" in human experience.

Art can be secular or sacred, depending on its purpose. Secular art exists to imitate nature, to entertain, to inspire, to create moods, to rouse passions, to engrandize man. It may have a hundred different purposes. Sacred art, on the other hand, as the Vatican Council has recalled, exists to glorify God and to edify the faithful. Art is true to itself when it fulfills its purpose. If its purpose is in accord with the eternal law of God, it is morally good; if it exists for an evil purpose, it is evil. The work of art itself is not evil; its purpose may make it evil. Such is Satanic art, or art intended to arouse the passions needlessly or promote eroticism.

Modern art has been almost totally secular; time alone will be its judge. If it fulfills its purpose and follows its own laws and nature, one may well affirm its value. But modern religious art in general has not been successful. In too many cases, contemporary attempts in nearly all the media have failed because the artist has lacked the techniques necessary for a proper handling of the materials to be dealt with: sound, paint, stone, wood, words. In other cases, the very purpose of sacred art has been wanting; the artist, even when he is a trained craftsman, cannot bring man to God if he himself lacks the necessary faith. The middle ages reached God through art; they have been called the ages of faith. The music, architecture, paintings and sculpture of those centuries still call

forth in men's souls an enormous response toward God, as anyone who has entered the cathedrals of Chartres or Cologne or Amiens will attest.

In a practical way, the liturgical reform called for by the fathers of the Vatican Council has so far failed because artists have failed. Liturgy, more than any other religious experience, needs to use the material. Its very purpose is to praise God by raising the minds and hearts of the faithful through material things to the Creator. This is accomplished only by the trained artist whose faith inspires him to create. When we survey the efforts of the past twenty-five years, one can only conclude that one or the other or both of these requisites is missing. Where is the sacred art in the translations into English? Do they transcend the material and carry man with their beauty toward the Creator? And the musical efforts, often produced by well-meaning amateurs who are totally unprepared to deal with the techniques of the art, fail to move the minds and hearts of believing and worshipping men. Where is the art that can serve to bring man to God in churches that have been whitewashed and made to resemble Puritan meeting halls? What has become of the art of sculpture or painting as handmaidens of worship?

Music that man makes for man is rightly and quite logically music for his entertainment, at whatever level of competency or sophistication it may exist. But music created and performed for the glory of God and the sanctification of the faithful demands quite different standards for judgment. Indeed, dignity, reverence and beauty are imperative for music directed to God, and when they are lacking in sacred art it has not fulfilled its purpose. The denial of the sacred, or the substitution of the secular for the sacred, is the logical sequel that flows from humanism, the exaltation of man instead of God. "Sacred" by definition means the setting aside of something for the exclusive use of the Deity, particularly in the worship of the Deity. Something that is secular is what is employed for the daily use of man. Both are good; both are created by God; both indeed share in the effects of the Incarnation; both have perfectly legitimate purposes in man's life and salvation. But by common agreement, every society sets aside persons, places and things, including forms of art, that are pledged to the end of serving it in the endless effort to reach God. Obviously, these things are material for the most part, and they are closely connected with the senses of man, but through their sacralization, their sacramentalization and even their supernaturalization they are elevated to the highest possible level in man's relationship with God. Reverence, dignity and beauty will characterize these material things selected for such use, because man must seek the highest forms of expression of which he is capable in turning toward his God; his art provides that excellence and that perfection. It is sacred.

But when man assumes the place of God in the liturgy by an exalted humanism, the need for the sacred ceases. The need to dedicate material things to God by sacralizing them, even the need for the sacraments or the acknowledgment of the supernatural elevation of man through grace, ceases. The secular fulfills the purpose of humanism as well, if not better, than the sacred. Man has not then a need of God, and we have come to a kind of "practical atheism" which will never solve the eternal quest that man has to reach his Creator.

What must we do? What do we need? Everyone, not just the painter, the musician, the liturgical artist, but everyone must take part in finding again the path to God by means of the sacred. The fathers of the Second Vatican Council envisioned a blossoming of holiness, and the liturgy was to be the chief source of that life. Liturgy is closely associated with art; music, indeed, is an integral part of liturgy. Liturgy is dependent on sacred art, and our relationship with God is dependent on liturgy. What then do we need to come to God and to holiness?

First, we need beauty of place. Our churches must not be mere meeting halls, stripped of all sculpture and painting, stained glass and rich vestments. The art employed must not be esoteric and so avant-garde that it is not easily grasped or appreciated. At the same time, it must be true art and not "kitsch." It must not be present as a kind of estheticism but as a true servant of liturgy, made holy by its association with sacred ritual. The building and its appurtenances must inspire awe and reverence, a feel-

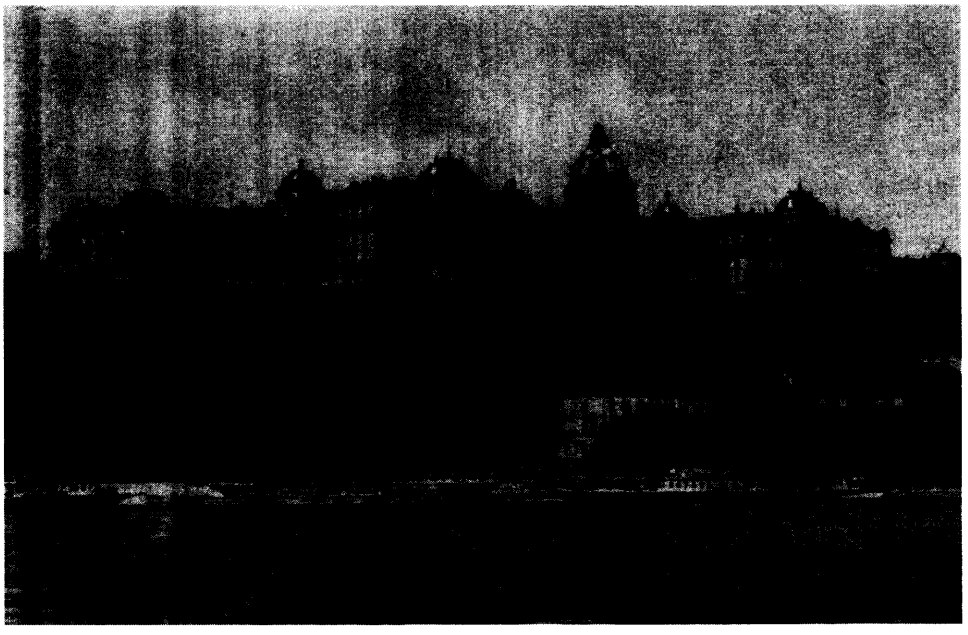
ing of the presence of God, the first step in one's quest for Him. It must be a sacred place, set aside from the ugliness of the worldly, even removed from the goodness of every day life. While all that is used is material, the end result is the producing of an effect on the spirit.

Secondly, we need a beauty of movement within the holy place. Dignity, reverence, order and purpose must mark the sacred action. Celebrant, ministers, altar boys and all who participate must reflect the reason for the rite. It must be more than the creating of community; it must be greater than assembly of God's people to manifest love of each other. The purpose of the sacred rite must be the glory of God and the manifestation of man's continuing efforts to reach Him by giving Him all that the human race has, its best and greatest achievements. Over-familiarity, slovenliness, carelessness, the tawdry, the cheap, novelty and the secular have no place. What the chosen people knew about the conduct of the rites in the Temple in Jerusalem and what the era between the Council of Trent and our day should teach us is the mystical importance of the traditional, the ancient and the mysterious in ritual actions. The dignity of the Roman rite was assured through the careful observance of its rubrics and the use of the Latin language; the loss of dignity, reverence, order and even purpose can so easily be achieved by so-called "creativity" exercised by someone who lacks the requirements needed to produce true art.

Thirdly, we need beauty in sound, the sound of vocal and instrumental music, of church bells, of the voice of the lector and the cantor and the congregation. The iconoclasm following the council banned from the liturgy the great art of the past by abandoning the Latin language to which church music has been inseparably united and by disbanding the musical organizations capable of performing it. In place of art music came a kind of do-it-yourself product that was unreasonably demanding of congregations incapable of any such effort. Congregational singing for the most part has been a failure, chiefly because more was demanded than the people are capable of. Choirs have disappeared, even when not intentionally disbanded, because the value of much of our contemporary composition has been so inferior that they have not found it worthwhile to continue. To revive choral singing in our churches will take many years and much prejudice has to be overcome first. But until art music, both in Latin and in the vernacular, is again fostered, our people will lack a means of grace that can bring them to God more effectively than any other liturgical art. Music is said to be an integral part of the liturgy; liturgical music *is* liturgy, and it must be worthy of so holy a thing. It cannot be music that is not quickly grasped or that belongs only to the initiated. The beauty of sacred music must be apparent and the text it adorns must be clearly understood. All styles that are true art are admitted if they are found to be effective and useful, but it requires competent artists to perform them. Listening is active participation just as singing is too. All take part in sacred music, both those who hear and those who sing or play. Very often it is the one who can listen who is moved to the highest degree of prayer, because he does not have to turn his attention to the demands of performance. He can afford the leisure that is needed to raise his heart to God in contemplation, inspired by the beauty of the sound that the artist has created for that very purpose.

The liturgy of earth is but a faint reflection of the liturgy of heaven, carried out by the choirs of angels and the saints of every class. It is the adoration of the Lamb, seated at the right hand of the Father, in union with the Holy Spirit. Dante in his *Paradiso* describes it as the unfolding of the petals of a rose, while the great processions of the apostles, the martyrs, the confessors and the virgins move before the enthroned presence of the Blessed Virgin Mary. That liturgy is ceaselessly celebrated and is only palely reflected here on earth. The sacred art we employ is only a sensitive, prophetic anticipation of that glory which will one day outshine and overwhelm all human art and make it superfluous.

REV. MSGR. RICHARD J. SCHULER



Budapest, Hungary. Royal Palace

SACRED COMPOSITION TODAY

Composing sacred music requires, beyond gift and training and an understanding of what sets it apart, also a certain attitude—let us say a temperament—which makes sacred music the composer's own musical tongue. Few composers excelled in secular as well as sacred music, and most had a gift for one genre or the other, not both. Those who were inspired by sacred music began by imitating models, as imitation is the first step toward any originality. Even the greatest composers began by following admired examples.

Where is today's inspiration for the gifted? Our church music is in such a state that, even if there were potential Palestrinas among us, they would not experience what Palestrina felt when he found his vocation in sacred music. To those who ask if there will ever be another Bach or Beethoven, the answer must be invariably yes, and yet no. Yes, as there may be potential Bachs or Beethovens living among us, and yet no, because our cultural climate is such that if Bach were alive today, he would not find the conditions enabling him to become the Bach we know. For a Bach or a Beethoven to happen, many historical accidents must combine into a happy constellation. Genius is not enough. What would have become of Alexander the Great if he had been born in the Amazon jungle, or if he had been born a hundred years too soon or a hundred years too late?

Future historians will probably characterize our age as one of artistic barbarism. The very concept of art has been diluted to mean anything that indulges in "self-expression." What is expressed, or how it is expressed, no longer seems to matter. Contents and higher form don't count. Yet art cannot be art unless it implies superior know-how. The word art itself means *skill*, and the artist (master of the "art of the beautiful") is by definition above the artisan, who is a master in producing only the useful. It is when the useful transcends its pure usefulness and fills, beyond a practical need, an esthetic need as well, that we call an artisan an artist. Thus Cellini the silversmith is remembered as Benvenuto Cellini, the great artist.

For sacred art to flourish, certain conditions must hence prevail. One condition is that it serve a purpose. In sacred music that purpose is to serve a liturgy, serve in the best sense: enhance and complement what is essentially a statement of faith and not art for art's sake. A Byzantine icon was above all a statement of faith. That was its function. Yet the *how* of the statement transformed it into great art. In that sense the painter was indeed "self-expressing," but what this self was expressing was a faith, not an ego. In an age when the self has replaced all other values, it is understandable that the so-called creative artist expresses no more than self-indulging sentiments.

Things being what they seem, there is scant hope for a rebirth of true sacred music soon. In the case of Roman Catholic music there is an additional handicap. We have been severed from our roots and seem destined to start again from scratch, reinventing the wheel in a sense. Continuity has been interrupted and we seem to be living without recollection, as do the animals. What could have become of Bach or Mozart if they had needed to start from scratch, as if all that came before them had never existed? That is exactly where the Roman Catholic church musician finds himself today. How can, then, any future Bach flourish? To say that he must master his craft is only a partial answer.

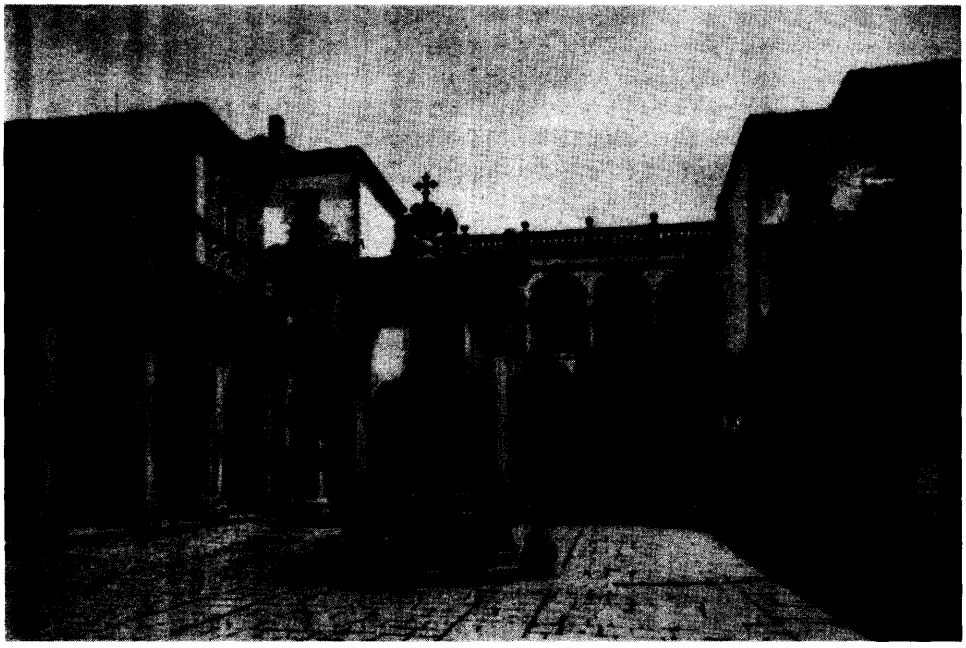
What is needed today is *not* more trained composers. There are enough of those. What we need is what *they* need: the inspiration to serve sacred music. What inspiration does the Roman Catholic liturgy provide for them? What need are they invited to fill in the present vacuum? For we *are* in a vacuum, but it is a liturgical vacuum more than a musical one. There is no liturgy left to serve well musically. For sacred music is not absolute music, i.e., music existing for its own sake and with no meaning other than itself (symphonies, sonatas); it is *functional music*, music assuming meaning only in the service of something other (opera, ballet). The function of sacred music is to serve the *liturgy* itself.

Hence, if sacred music is to flourish, then the inspiration must come from the liturgy. If it is to flourish, it must be *right* before it attempts to be great. To be right, it must be functional in that it must work for the liturgy by espousing and enhancing its spirit and by being of a sacred, not a worldly character. The best religious music, if not functional in this sense, is bad sacred music (e.g., Rossini's *Stabat Mater*).

The craft of composing alone will therefore not suffice if the stimulus does not come from an inspiring liturgy. One need not be an expert to realize that the rape of our liturgy has left us in a situation where little inspiration is provided for the composer, especially the devout composer. What is needed most is a liturgy that is a *true* liturgy. Only then can there be a beginning of truly functional liturgical music, only when the liturgy itself calls for and inspires good music-making.

There can be no doubt that if Lassus or Mozart had faced our present liturgical conditions, they would have felt no inspiration to compose for it—or they would have faced utter frustration if they tried. *For it is impossible to create sounds of beauty for something that has lost all beauty.* Horrible as it sounds, the death of good sacred music is due more to liturgical decadence than to the lack of able musicians or the absence of appreciative congregations and clergy.

KAROLY KOPE



Monte Cassino, Italy. Abbey

LATIN IS ALIVE IN TODAY'S CHURCH

"If they hadn't got rid of the Latin Mass, I would still be a Catholic."

It is surprising how often I, a post-Vatican II convert to Catholicism, hear the above comment. It is difficult not to blurt out a blunt protest: "How could you have abandoned the Body, Blood, Soul and Divinity of Jesus for such a shallow reason?" But actually, I do sympathize with their sense of sorrow and loss. The real tragedy, of course, is that they are completely mistaken. Usually my answer to the above statement comes with a sorrowful smile: "But they didn't get rid of the Latin Mass at all! It is still here—you just have to look harder." And don't we place a higher value on that which requires more effort?

The Latin Liturgy Association exists precisely to publicize and support the continued use of Latin in the modern-day Catholic Church. The society of laity and clergy, which was founded in 1975, recently held its biennial convention at the beautiful Church of Saint Agnes in Saint Paul, Minnesota. The five Latin liturgies for the meeting (which included a solemn Tridentine Mass and the first Mass of a newly-ordained priest with a Corpus Christi procession) and the two days of conference papers and discussions made a compelling case for the need of Latin in the liturgies of today. These discussions did not have a tone of anger or distress at the reform of Vatican II, but rather emphasized that the true spirit of the reform has not been realized, whereby Catholics keep their ancestral Latin heritage but also pray and worship in the vernacular as needed. Latin liturgies provide specific remedies to problems experienced by the modern Church.

One of the most pressing needs in today's Church, especially in the larger metropolitan areas of America, is to to address the issue of multi-culturalism. Scott Calta, a kindergarten teacher from the Archdiocese of Miami, focused on precisely this problem in his opening talk of the convention: "The Latin Mass as Response to Multi-cultural Liturgy." Mr. Calta pointed out that in his diocese, although the intent is to use multicultural liturgy as a tool to reach out and evangelize persons of diverse backgrounds, the result is in fact the opposite, and congregations become polarized according to different ethnic and cultural preferences for the Mass. Although the vast majority of Masses are

in Spanish, many people do not realize that the Hispanic community is not a monolithic culture, so that a Spanish Mass which appeals to Cubans will be entirely different from one that appeals to Colombians or Mexicans.

At its worst, the emphasis on multi-culturalism becomes a trend towards tribalization, not unity. From the times of the earliest Church, Latin was the unifying factor among groups without a common language, and the Catholic Church, which preserved the remnants of the Roman Empire, maintained peace and kept civilization from crumbling. It is certainly possible to see the Church functioning similarly today.

The problem, according to Mr. Calta, is that in working so hard to "celebrate our human diversity," many well-meaning liturgists have lost tract of exactly what is the purpose behind the liturgy of the Mass. "The holy liturgy is not the appropriate place to acknowledge merely human accomplishments," Mr. Calta asserts. He reminds us that in the early days of immigration to this country, an Italian or German or Polish Mass meant that the sermon was delivered in that tongue in pastoral concern for the spiritual development of the new arrivals, or those too old to learn a new language. But the Mass itself was always in Latin, which provided a warm and welcome link between the old country and the new.

Mr. Calta's remarks were affirmed by discussion in which several supporting statements were made: one about a recent Tridentine Mass in the Archdiocese of New York in which Spanish and Creole speakers were united for the first time. The success of the Jewish people in reviving Hebrew, in using it to unite immigrants of disparate backgrounds, and even as a source of spiritual conversion was also mentioned. Finally, we were all reminded that it is a misguided assumption that formal education is necessary to understand Latin and to be able to pray: that we must remember that the Latin Mass carries intrinsically an element of evangelization and a particular attitude of worship.

What is the attitude of worship which is inherent in a Mass celebrated in Latin as opposed to English or another modern tongue? In his talk, entitled "*Sacrifera Sacralitas: Musica Sacra* and the Root Phenomenon of Christian Liturgy," Father Robert A. Skeris, chairman of the department of theology of Christendom College, emphasized that in today's Church it is essential to re-emphasize the sacred in the Church since so much has been adulterated by the secular world.

Father Skeris defined the sacred in religion as the "perception of a fundamental lack of symmetry between the Divine and the human." Religion is the continual awareness of and reaction to the "unsurpassable primacy of the Divine." It is the sacred which mediates between us and God. Sacredness is not to be confused with empty emotionalism; "the unembraceable Divinity is present throughout the sacred and exerts a force we call grace." For Christians it is Christ Himself who is the *Axis Mundi*: the sacred channel present in all matters of sacred expression which include art, music, architecture, but most particularly the divine liturgy of the Eucharist which is "a pre-eminent means of strengthening and intensifying our sense of the sacred, our feeling of holiness. Indeed, the divine liturgy of the Catholic Church is the most outstanding vehicle of such intensification that has ever been found in all of human history."

Father Skeris listed five elements which must be present if the worship service is to be "an atmosphere saturated with the Divine."

> *Sacred language.* Using Latin for divine liturgy appropriately allows a language consecrated to Divinity; Latin gives us a foretaste of God as treasure of eternal wisdom and Lord of history; Latin also allows us to experience the appropriate emotions in the presence of out Lord: unapproachable grandeur and immeasurable mystery.
>
> *Sacred rites.* Sacred rites should be slow and deliberate to help absorb intensity of meaning and to allow time to free us from the ordinary to cross the threshold of the eternal. Sacred rites require a dignity of manner in the participants, as well as appropriate use of gorgeous vestments, bells, smoke and candles.
>
> *Sacred texts.* For sacred texts, without entering the vexing area of translations, one should always chose the least ordinary version (for example, the first Eucharistic prayer), and practice an elevated style of delivery.

Sacred silence. Sacred silence is a particular requisite of an "atmosphere saturated with the divine," and Father Skeris recommended that 15 minutes before and after each Mass be kept quiet from chatter, announcements, music rehearsals and moving of furniture.

Sacred space. Finally, the church itself must radiate with the luster of that which is consecrated to the sacred. Every believing Catholic has the right to express a lowly and receptive relationship to the Lord, which requires that the altar be elevated and a communion rail be present.

In conclusion, Father Skeris affirmed that the need for sacred silence and sacred space in no way precludes the inclusion of children at even the most elevated forms of Mass. "Anyone who is bothered by the sound of children is obviously not praying," and "the noise of children is the sound of life itself."

Monsignor Richard J. Schuler, who is president of the Church Music Association of America and a founder of the Latin Liturgy Association, continued the discussion of the sacred with particular reference to sacred art in church and liturgy. Any general observer cannot fail to note that there has been a falling off in all aspects of Catholic life, which Monsignor Schuler attributes to the undeniable fact that the concept of sacred has been eliminated from much of Catholic life and practice. Art is a tool that unites man to the Divine, since God creates man and man creates art. According to Monsignor Schuler, the reforms of Vatican II have failed because the artists have failed: instead of art to uplift the soul we have allowed whitewashed walls, boring translations, and uninspiring music.

In the Church of today, we must be united in a search for God by means of the sacred. Our task is enhanced through beauty of place, beauty of movement, and beauty of sound. Our churches cannot be treated as mere meeting halls, but must be places set aside from daily ugliness and even daily goodness to inspire in us an attitude of awe and reverence. Monsignor Schuler agreed with Father Skeris that all participants in worship must reflect dignity in their movements and actions—nothing slovenly, overfamiliar, cheap or tawdry has any place in the act of giving glory to God. Regarding beauty of sound, Monsignor Schuler referred not only to music, but to church bells, instruments and language itself, all of which can either uplift or distract the worshiper. Although a strong supporter of Gregorian chant, which can be heard weekly at Saint Agnes, Monsignor Schuler asserted that all styles of music are permitted as long as true artists perform it. Most important to remember, especially in today's Church where congregational participation is a primary goal, is that listening is a true and valid form of participation. The Church has held for centuries that *fides ex auditu*: faith comes from hearing.

Two young priests gave presentations detailing their experiences with Latin liturgies and how important they were to them. Father John-Peter Pham gave a sometimes amusing, sometimes sobering description of the state of the Latin language in today's seminaries and even in Rome, where he received a diploma in dogmatic theology. Like Mr. Calta before him, Father Pham has found that as use of Latin wanes among priests, our Church becomes more divided. Priests from Asia and Africa, who were not fluent in a European language, were at a real disadvantage during class discussions, which often degenerated into a Babel-like free-for-all in which substantive issues could not possibly be addressed because there was no common language. On a lighter note, Father Pham was astonished to see that his diploma contained a basic Latin grammatical error (his name was in the nominative case when it should have been accusative). When he took it back to have it corrected, he was told he was the only one out of 800 students who complained. His response? "Then maybe I am the only one who deserves the degree!"

Father Timothy Svea came to introduce the Latin Liturgy Association to a new order of priests who are dedicated to celebrating the sacraments according to the Tridentine use. The Institute of Christ the King, Sovereign Priest, was founded in France and has been in America for only one year. With Our Lady of the Immaculate Conception as patroness, these priests "offer something which is valid for all the faithful, which the Holy

Father has said should be accommodated." Father Svea told how, as a seminarian, he drove over 100 miles in the snow to attend an indult Mass, never having seen a Latin Mass of any kind before. The church was packed, and without understanding a single word of the liturgy, he felt strongly that "When I become a priest, I want to say Mass this way." What was it that touched his heart that day ? "I saw what I believed as a Catholic exemplified in the liturgy: the priest is the mediator, the Mass is a sacrifice, and everyone there knew that Christ was present—Body, Soul, and Divinity." Father Svea asked for prayers and support on behalf of the 28 priests in the Institute of Christ the King, Sovereign Priest, with an uplifting conclusion, reminding us that we must practice the virtue of patience in allowing God's time to work His will and allow Him the process to make us saints. "Our Lord has given us grace to appreciate the Latin liturgy—our task is to be grateful, and to share this knowledge in the spirit of truth and charity."

Father Bruce Harbert, who came to the conference from his home parish in England, gave an elegant conclusion to the two days of discussion by placing our linguistic dilemma solidly in historic context. When Saint Augustine of Canterbury was sent to evangelize England, he was faced with a knotty problem of how to reconcile with the liturgy of Rome the liturgical practices he had seen throughout Gaul which differed from Rome. Some of these differences were quite serious (such as how to calculate the date of Easter) and carried associations with heretical practices. The pope, Saint Gregory the Great gave a liberal response. He said to "choose from each church whatever is pious, religious and correct. Tie them as it were in a bouquet and present them to the minds of the English for their observance." Father Harbert went on to show that the Roman rite is not itself a monolithic, static entity, but something which has evolved through time. He exhorted the conference to look to Rome to solve liturgical problems of today. "With the arrival of vernacular liturgy, the liturgical problem that faced Augustine of Canterbury faces us afresh, and more acutely than ever. For its resolution we still need the Roman rite."

Exciting and informative as the presentations were at the conference, the proof of the relevance of Latin in today's Church was shown at the five Latin liturgies celebrated during the conference. There were two celebrations of vespers with exposition and benediction of the Blessed Sacrament, solemn Mass in the Tridentine use, and two solemn Mass according to the *Novus Ordo*, one of which was the first Mass of a newly ordained priest, Father Michael Creagan. After the Mass there was a procession to mark the Solemnity of Corpus Christi with nearly 100 vested participants and 2000 people marching and singing. The four church bells pealed out from the 200 foot tower as the faithful knelt for the benediction. The proper of the Mass was sung in Gregorian chant with the ordinary parts of the *Novus Ordo* Mass being Joseph Haydn's *Pauken Mass* sung by the Twin Cities Catholic Chorale with orchestra accompaniment. The Tridentine Mass was adorned with Josquin des Pres' *Missa Pange lingua.* In his lecture, Monsignor Schuler said that the divine liturgy gives us a "window to heaven." Sitting in a packed church, surrounded by beauty in art and in sound, uplifted by the dignity and respect of the proceedings, I could certianly feel the tug of heaven on my heart.

Perhaps the most impressive aspect of these liturgies was that all five of the celebrants were young priests, members of Saint Agnes parish who found a love of the Latin liturgy in their parish church. Saint Agnes has had seventeen of its young men celebrate their first Masses (in Latin) in the past fifteen years.

Is Latin dead? Is it irrelevant to the Catholic Church in the modern world? On the contrary, it seems clear that encouraging a wide return to Latin liturgies in our churches will help solve the problems of multi-culturalism, the loss of the sense of the sacred, and the crisis of vocations. Luckily, now that we have begun to understand what we have lost when the Latin Mass disappeared, there seems to be a renewal of interest in the Latin Mass, both in its post-conciliar form and the Tridentine use. The Latin Liturgy Association is committed to supporting and encouraging that interest *ad majorem Dei gloriam.*

JEAN E. GRAHAM

REVIEWS

Magazines

CAECILIA (Alsace). Vol. 106, No. 3. May-June 1997.

There is a long article about how to choose music for the liturgy. It states that the music used at Mass should be appropriate for the liturgical action and that it is not enough for a song or hymn to be pleasing. We are reminded that different music is appropriate for different occasions, for example, for a military parade or for a dance. Not just any text or any music will attain the desired ends of liturgical music. Those choosing the music should think beyond what they personally like. Church music should be more than a pleasant song. It must speak to the faithful and unite them to Christ. In another article principles are given for the presentation of concerts in church. The author encourages spiritual concerts, especially in preparation for the millennium. These concerts provide an opportunity to perform the great repertory of sacred music which is *no longer allowed at Mass* (emphasis is mine). In deciding which concerts are appropriate, one should remember that the church should never be used as an ordinary concert hall.

V.A.S.

UNA VOCE (France). No. 194. May-June 1997.

This issue reminds us that the Holy Father will say Mass in Paris on August 24, 1997, for World Youth Days. This is also a special year for France, because it marks the celebration of the centenary of the death of Saint Thérèse of Lisieux and the 1600th anniversary of the death of Saint Martin of Tours. The editors of *Una Voce* pray that these events will be the catalyst for a re-Christianization of their country.

There is a review of a doctoral dissertation by Philippe Bernard (*Du chant romain au chant grégorien.* Paris: Editions du Cerf, 1996). This work presents the history of the Roman liturgy from its origins to the 13th century as drawn from a study of musical documents. An article translated from the German and originally published in *Der Fels* (February 1997) gives eleven arguments for the re-establishment of the old liturgy. Another article reminds us that it is the 25th anniversary of the death of three great apostles of Gregorian chant: Henri Potiron, organist, composer and choirmaster at Sacré Coeur in Paris; Dom Gajard, choirmaster at Solesmes; and Auguste Le Guennant, director of the Institut grégorien in Paris.

V.A.S.

BOLLETTINO CECILIANO. Vol. 92, No. 4, April 1997.

Valentino Donnella, editor of the journal, begins a series of discussions on the meaning of such words as "sacred," "liturgical," "religious," and "church" music, especially in the light of their use in papal documents and in opinions put forth by various musical groups. Little does he know the hornets' nest he is getting into! Francesco Finotti writes on J. S. Bach as designer of the organ, and Emidio Papinutti continues his work on the various congresses of the Italian church music organization around the turn of the 20th century, a very worthwhile series in the light of the testimony gathered from men who were close to those days. The usual reports on broadcasts, concerts and conventions conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 92, No. 5, May 1997.

Sig. Donnella continues his investigation of the terms used to describe liturgical music and does not succeed in determining what is and what is not suitable for a position in the liturgy. Bishop Antonio Mistrorigo has a long article given to the three days of liturgical and musical formation offered each year by the Italian Association of Saint Cecilia to choirmasters and organists. The second part of Finotti's article on Bach and an article on a national collection of hymns by Marino Tozzi as discussed at a meeting in Ariccia in the Alban hills conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Vol. 92, No. 6/7, June, July 1997.

In an editorial entitled "The Point of Differentiation or the Sad Story," Valentino Donella continues his discussion, begun in the April issue, about the nature of the "sacred" in music. A complicated subject, he attempts to use the writings of Popes Pius X and Pius XII to determine what truly must be characteristic of music intended for the liturgy. Olivo Damini writes on Gregorian chant and urges (unfortunately) the use of the *Graduale Simplex* as an example of easier chants. Marino Tozzi has a report on the three-day seminar at Rome for liturgical and musical formation for Italian musicians. A special notice of congratulations is printed to mark the 80th birthday of Monsignor Domenico Bartolucci, director of the Sistine Choir, May 7, 1997.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 23, Series 2, No. 82-83, April - September 1997.

A rather long article for this journal attempts to discuss the qualities of sacred music, along with liturgical, religious and popular music, a subject rather like the one undertaken in the *Bollettino Ceciliano*. An article by Franco Castelli, published first in the Italian journal, *Bollettino Ceciliano*, considers the qualities of several pieces that have come to be used in church even though their origins were secular (Schubert's and Gounod's *Ave Maria*, Wagner's and Mendelssohn's wedding marches, and Handel's *Largo* from *Xerxes*). Over thirty pages of music to Portuguese texts in honor of the Holy Spirit for use at vespers conclude the issue.

R.J.S.

Choral

Claudio Monteverdi, *Litany of Loretto*, SSATTB , continuo.

This popular setting of the Litany of Our Lady probably dates from the spring of 1618 when the precious Marian ikon "Madona Nicopeia" was transferred to the newly restored altar of Saint John the Baptist in Saint Mark's Basilica in Venice. The piece is not difficult, and will make a splendid effect for groups which (perhaps jointly?) can muster the vocal forces required. There are no particular problems in the vocal parts, which do not involve any extremes of range or complexity. The editor, Rudolf Ewerhart, former director of the Catholic church music department at the Cologne conservatory, has done a signal service with this practical edition. Warmly recommended to choirmasters looking for a festive Marian composition which will repay the effort required.

ROBERT A. SKERIS

Monteverdi, *Laudate Dominum*, Ps. 116. SSAATTBB and continuo.

In his collection, *Selva morale* of 1640, Monteverdi published three settings of this shortest of the psalms, for various combinations of forces, though all follow the same basic structural principle: a group of vocal soloists set against a larger ripieno choir. Rudolf Ewerhart has newly edited the third of these psalm settings, the one which is the most modest in scale. The tutti, which first begins in five and six parts and later increases to eight parts, is set against two solo sopranos. Each of these groups has its own stylistic language, and the editor cannily suggests posting the solo voices and their continuo at some distance from the ripieno, to achieve a particularly impressive effect in the appropriate acoustical setting. The choral parts are not vocally demanding.

ROBERT A. SKERIS

Four Motets and a Chorale from the *Passio Domini nostri Jesu Christi secundum Johannem* by Randall Giles. I. *Quia id quod accidit* (SATB); II. *Attolite portas principes vestras* (SATB/SA organ); III. *Vinea mea electa* (SSAATBB); IV. Chorale: *Crux fidelis inter omnes* (SATB); V. *Christus factus est pro nobis* (SSAATTBB organ). Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

The five sections of this publication are excerpted from Giles's complete Latin setting of the passion according to Saint John. With the exception of the chorale, *Crux fidelis inter omnes*, the music is best tackled by a highly skilled choir, especially a cathedral choir. The chorale is, as its title suggests, composed in a simpler style reminiscent of J. S. Bach's chorale harmonizations, and much more tonal, amidst the general musical style, which is dissonant and polytonal, very appropriate for the settings of these Lenten texts. As the publisher indicates, the work is suitable for a concert or for Lent, especially Holy Week. Although some of the motets are accompanied by organ, the original settings were for organ and brass sextet (2 trumpets, 2 trombones, horn, tuba), and are available on a rental basis from the publisher. All the texts, except that of No. I, are either scriptural or liturgical, and the texts of III-V are proper to Good Friday.

SUSAN TREACY

Most Ancient of All Mysteries by Gary Davison. SATB *a cappella*. Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

The text by Father Faber of this short piece makes it suitable for Trinity Sunday, although the composer writes that its "several broad themes (e.g., Creation and the Mystery of God) also make it suitable for other more general occasions. It can be sung by a group as intimate as a vocal quartet or with much larger choral forces." The publisher has designated the level of difficulty as medium/medium difficult, and suitable for a cathedral or parish choir. The musical style is mildly dissonant and modal, with much use of free rhythm. Stanzas one and three are sung in octaves, giving them a chant-like character, while the middle section breaks into four-part choral writing. This is a reverent and accessible setting, both for the choir and for the listening congregation.

ST

Love One Another by Richard Proulx. SATB *a cappella*. Paraclete Press, P.O. Box 1568, Orleans, MA 02653.

Richard Proulx's setting of a Mozarabic prayer progresses from dissonant harmonies and difficult choral writing in the first part of the work, which focuses on our sins and God's love in sending His Son to die for us, to simpler choral writing and more consonant harmonies in the final section, which is an exhortation to love, echoing the epistles of Saint John. The publisher has designated the work medium/medium difficult, but in this reviewer's opinion, the first part is rather difficult for an average parish choir. This anthem is recommended by the publisher for general use.

ST

Cantate Domino by David Ashley White. SATB, brass quintet and organ. Paraclete Press, P. O. Box 1568, Orleans, MA 02653.

Although the title is Latin, the lyrics of this "festival anthem" are in English. A setting of Psalm 96: 1-4, 6-9 would be suitable for a general or festival occasion, but it would also work well for Easter Sunday. The publisher indicates that the work is of medium difficulty, and the choral writing is very practical in that the composer prepares very well for each choral entrance by having the choir's notes prominently featured in the accompaniment. The fanfare-like quality of this piece is evident not only by the presence of a brass quartet but also by the brass-ensemble like choral writing. The harmonic writing is modern and accessible.

ST

Hark, My Beloved by James P. Callahan. SATB *a cappella*. Paraclete Press. P. O. Box 1568, Orleans, MA 02653.

Song of Songs 2: 8-13 provides the lyrics for this anthem designated as suitable for a wedding or a general occasion. The choral writing reveals some use of word painting; the harmonies are mildly dissonant, but resolve at the final cadence, after the thrice-repeated words, "come away." The vocal ranges are not extreme, but because of the contemporary, dissonant harmonic writing, the level of difficulty would be better set at medium-difficult rather than medium. Recently this reviewer's choir sang at a wedding, but it would seem that choral singing at weddings is not a very common occurrence. This is an attractive work which would find a good reception at weddings in parishes where musical taste is rather sophisticated.

ST

OPEN FORUM

Francis D. Szynskie. R.I.P.

The last conductor of the Boys Town Choir, Francis D. Szynskie, passed to his eternal reward on the feast of the Immaculata, December 8, 1996, aged 69 years. Death came after a seven-year battle with cancer, while he was vacationing with relatives in Port St. Lucie, Florida. He is survived by his wife (the former Adelaide Emmrich whom he wed on May 16, 1962, in Loveland, Ohio); a brother, Eugene, of Omaha; one son and four daughters, along with five grandchildren.

"Moe," as he was affectionately known, was born on October 6, 1927, in Omaha, Nebraska, and after his mother died of cancer he and his brother moved to Boys Town in 1941 at age 13. An honor student throughout high school, he graduated as highest ranking scholar at Boys Town in 1947, for which he was awarded a two-hundred dollar cash scholarship by the *Omaha World Herald*. In addition to serving as choir librarian for his mentor, Father Francis P. Schmitt, Szynskie sang in the Boys Town Choir for three years as a soprano and three years as an alto, while also taking piano lessons from Mrs. Franz Plewa, former Viennese concert pianist who was keyboard instructor at Boys Town. Active in intramural athletics during his prep-school days, Moe also was elected by his fellow citizens to two terms as a Boys Town commissioner and one as a councilman in the "City of Little Men."

Frank Szynskie began his college studies at Saint Benedict's in Atchison, Kansas, continuing at the University of Nebraska in Lincoln, where he earned his professional degree in music. After graduation, he put his musical expertise to good use as an army chaplain's assistant in Korea and Japan before returning to Boys Town as a counselor and music teacher, above all assisting Father Schmitt with the *a cappella* choir. Moe was a fixture on the resident staff of the famous Boys Town Liturgical Music Workshops, demonstrating boy choir techniques each year from 1952 until 1969. After Monsignor Schmitt's departure from Boys Town in 1974, Frank Szynskie was named director of the Boys Town Choir in 1975 and led the group in concerts both locally and throughout the United States and Japan. After the Boys Town Choir ceased operations, Szynskie was named Boys Town national alumni director, and he served in that capacity until he retired in 1992.

Moe was a specialist in handling the changing voice of the maturing boy. Following in the foot

steps of music pedagogues like Paulist Father William Finn and William Ripley Dorr, he did much to develop and maintain the light, clear head tone characteristic of Boys Town choirs. It was but natural that he was often requested to direct choirs in churches, fraternal organizations and other groups. Active in the Church Music Association of America as one of the original incorporators at its founding, Moe served as national treasurer of the group from 1964 until 1975. He will be remembered as a very dynamic person who had the ability to draw out of young people their full potential, both vocal and otherwise. As his son Francis, Jr., expressed it, "Boys Town was his life."

It was, therefore, no surprise when a good number of Boys Town alumni came from many states to chant the Gregorian *Requiem* Mass for him on December 13, 1996, at the Church of Saint Margaret Mary in Omaha, enriching the funeral liturgy with solos by former choristers Charlie Bagley, Marty Critchley and Sean Hession.

After the funeral, Frank's widow Adelaide wrote that "We shall probably never know the full impact that Frank had in his roles as counselor, educator and father figure to so many who never knew a father. We do know that he was loved and respected by many and we shall always treasure the person he was. Even in his long painful illness, he never complained, but instead preferred to count the many blessings in his life. While we are sad at his leaving us, we know his suffering is at an end, and in our faith, we know that he is at last enjoying eternal peace in God." To which his friends can only add: And may perpetual light shine upon him. Amen.

REVEREND ROBERT A. SKERIS

C. ALEXANDER PELOQUIN (1918-1997). R.I.P.

Jesus Christ, the Lord of life and death, called to Himself the renowned religious music composer, C. Alexander Peloquin, on February 27, 1997, just four months short of his 79th birthday, in Providence, Rhode Island. A funeral Mass was celebrated on March 3 in the Cathedral of Ss. Peter and Paul in Providence, where he had served for more than 40 years as cathedral choirmaster. Burial was at Saint Patrick's Cemetery in Whitinsville, Massachusetts. He had retired in 1993 in failing health due to cardiac problems and a diabetic condition. He is survived by a sister, Doris M. Peloquin of Providence.

C. Alexander Peloquin was born on June 16, 1918, in Northbridge, Massachusetts. He began piano lessons at the age of 8, and by the time he was 11, he was playing classical piano pieces on his own 15-minute radio show. In addition to harmony, counterpoint and music theory he studied piano with Sanroma at the New England Conservatory of Music, and he was awarded a Boston Symphony scholarship to the Berkshire Music Center at Tanglewood, where he appeared as soloist under conductors like Thor Johnson and Leonard Bernstein. Peloquin later perfected his virtuoso keyboard skills under the renowned Isidor Philipp.

During the Second World War, Alec Peloquin was a bandmaster, conducting the 314th A.S.F. bands in North Africa. He also made frequent concert appearances to entertain the troops, for instance as piano soloist at the San Carlo Opera House in Naples with the Opera Symphony Orchestra, and in Belgium as duo-pianist with Gilberte Van Dycke. In 1935, at the age of 17, he had been named organist and choirmaster at Sacred Heart Church in Woonsocket, Rhode Island, and upon his release from military service he began his music ministry at the cathedral in Providence, founding the Peloquin Chorale which often performed at that venue. He also began writing liturgical music, and in the 1950's Peloquin had a long association with "The Catholic Hour," a show first heard on NBC radio and then on CBS-TV. In later years he served as music director at Newton College of the Sacred Heart, Newton, Massachusetts, and at Boston College. He conducted the Whitinsville Male Glee Club, the East Greenwich Clef Chorus, The Telephone Chorus of Rhode Island and other ensembles at the Rhode Island Federation of Music Clubs festivals. For many years Peloquin also served as instructor in choral conducting at the Gregorian School sponsored by the Diocese of Providence, as teacher of chant and polyphony at the famed Saint Mary's Abbey in Wrentham, Massachusetts, and as choral clinician at various summer workshops throughout the country.

Alec Peloquin authored more than 150 compositions, including a number of Masses, always striving to write deeply felt pieces with a popular appeal. "A lot of religious music today is boring, and I don't think worship calls us to boredom," he once told the *Providence Journal-Bulletin*. Following the example of composers like Lorenzo

Perosi, Licinio Refice and Hermann Schroeder, Peloquin made a point of writing pieces with simple refrains for congregations to sing. In addition to frequently triadic melodies and often repeated rhythmic patterns, Peloquin also incorporated jazz rhythms and harmonies, or what he called "folk elements." On a 1963 commission from what was then called the Liturgical Conference, Peloquin composed (and Arthur Reilly published) *The Mass in English* for congregation, optional cantor, choir of mixed voices and organ with optional brass and timpani. The premiere, at the 1964 meeting of the conference in Saint Louis, made headlines as "the first English-language high Mass ever sung in the United States." This piece, along with others such as the *Mass for Joy* (1967), which he dedicated to the youth of America, or the *Lyric Liturgy* (1974), contributed to Peloquin's renown and led some to acclaim him as "the most important composer of liturgical music since the Vatican Council." In one interview, Peloquin said he knew the average Catholic in the United States did not know Latin, "so here was a way to really involve him or her in the liturgy." A high point among Peloquin's many performances was surely conducting 300 singers during a Mass celebrated by Pope John Paul II in Chicago's Grant Park in 1979.

Father Anthony Mancini, who since 1991 is Peloquin's chosen successor as music director at the cathedral in Providence, calls him "a bridge between the old and the new," and it is evident that Peloquin was among the first to address, as a professional, the task of writing music in English for the post-conciliar Church. If it is equally evident that missalettes and hymnals today do not contain a very large number of Peloquin's compositions, then that is the result of a combination of factors, not all of them purely musical. In any case, Bishop Louis E. Gelineau of Providence was surely right to praise Maestro Peloquin for using his great talent to bring liturgical music "of the highest quality" to the cathedral, and enhancing services "in a way that has brought people closer to God." Every church musician who works toward that common goal can only agree, and will hold in honor the memory of C. Alexander Peloquin. *Beati mortui, qui in Domino moriuntur.*

REVEREND ROBERT A. SKERIS

NEWS

During September, October, November and December, the choir at Assumption Grotto Church in Detroit, Michigan, will sing Franz Schubert's *Mass in G*, Charles Gounod's *Solemn Mass in honor of St. Cecilia*, G. Fauré's *Requiem* and A. Dvorak's *Mass in D*. Father Eduard Perrone conducts the choir and orchestra and is also pastor of the parish on Gratiot Avenue.

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On January 19, 1997, Archbishop James P Keleher of Kansas City, Kansas, celebrated Mass at the Church of Saint John the Baptist, Strawberry Hill in Kansas City. Music for the occasion of the solemn blessing of the new altar included Franz Schubert's *German Mass*, several Croatian hymns and pieces by Alexander Guilmant, William Harris and Charles Callahan. Reverend Francis M. Horvat is pastor, and David Sachen, organist and choirmaster.

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The fourth annual Midwest Conference on Sacred Music took place at Ancilla Domini Motherhouse in Donaldson, Indiana, September 18 to 20, 1997. Sponsored by the Church Music Association of America and Nicholas and Maria Publishers, the faculty included Father Eduard Perrone, Thomas Fleming, Father Lawrence Heiman, C.Pp.S., Kurt Poterack, Mary Oberle Hubley, and Frederick J. Ziegler, III. At the meeting, the 1997 St. Charles Borromeo Pro Musica Sacra award was conferred on Father Perrone.

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Duquesne University of Pittsburgh, Pennsylvania, and Westminster College of New Wilmington, Pennsylvania, have joined their facilities, faculties and efforts to create a new sacred music program. Among the combined faculty are Ann Labounsky, Douglas Starr, John Walker, David Craighead, Janet Kane and Fred Moleck. For information, write to the music department at Duquesne, 600 Forbes Avenue, Pittsburgh, PA 15282-2221.

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Saint Patrick's Church in Portland, Oregon, was the location of the work of the Cantores in Ecclesia under the direction of Dean Applegate with Delbert Saman as organist. During June and July, 1997, they sang Randy Giles' *Ave verum Corpus*, Francis Poulenc's *Tout puissant*, Anerio's *Unam a petii a Domino* and William Byrd's *Memento salutis auctor*. For the feast of Ss. Peter and Paul, they sang Benjamin Britten's *Missa brevis*. Herbert Howells' *Magnificat*, Lassus' *Adoramus te, Christe* and Palestrina's *Bonus est Dominus* were also on the program. Father Frank Knusel is pastor and celebrant of the weekly Latin sung Masses.

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Calvert Shenk, organist at the Cathedral of Saint Paul in Birmingham, Alabama, presented a recital at the Franciscan University of Steubenville, Ohio, in the Christ the King Chapel, April 4, 1997. In his program were *Prelude and Fugue in C* by J. S. Bach, *Tierce en Taille* by Couperin the Grand, Felix Mendelssohn's *Sonata II, Five Pieces for the Divine Liturgy* by Jean-Jacques Grunewald and Charles-Marie Widor's *Organ Symphony II.* The program concluded with improvisations on submitted themes.

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The silver anniversary of ordination to the priesthood was celebrated by Father Thomas P. Olszyk at the Church of Saint John Kanty in Milwaukee, Wisconsin. Music included Mozart's *Coronation Mass*, Pitoni's *Cantate Domino*, Byrd's *Ave Verum Corpus* and Rheinberger's *Salve Regina.* The congregation joined in hymns in Latin, English and Polish. Michael B. Hoerig, organist and director of music, conducted the choir and orchestra. Father Carl M. Kazmierczak is pastor.

R.J.S.

CONTRIBUTORS

Duane L.C.M. Galles lives in Minneapolis, Minnesota. He has degrees from George Washington University in Washington, D.C., the University of Minnesota, William Mitchell College of Law in Saint Paul, Minnesota, and Ottawa University in Ontario. He is both a civil and a canon lawyer.

Károly Köpe divides his time between North Carolina and eastern Europe. He has contributed often to *Sacred Music*, and has served as musical director for various Moravian ensembles.

Jean E. Graham is mother of four, living in San Mateo, California. She holds a degree in musicology from Harvard and plays the oboe. Her husband is a member of the St. Ann Choir at Stanford.