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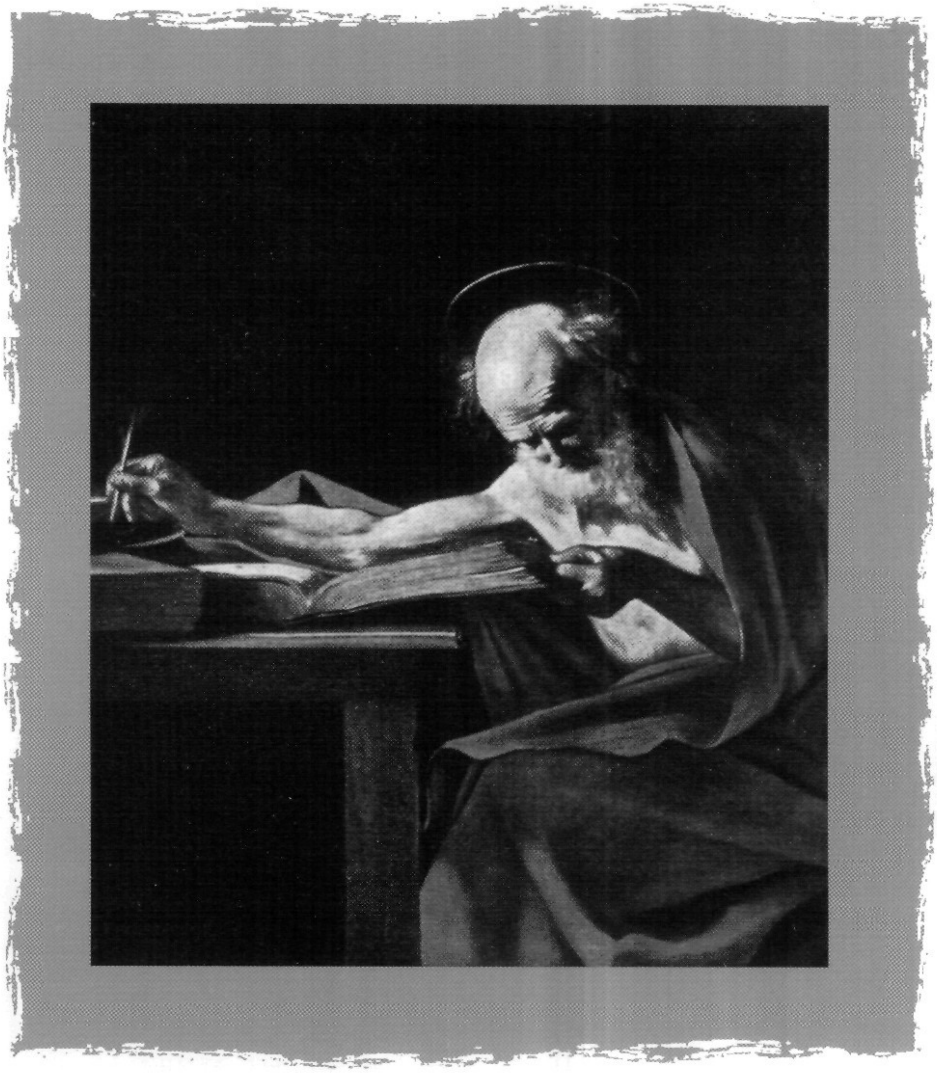

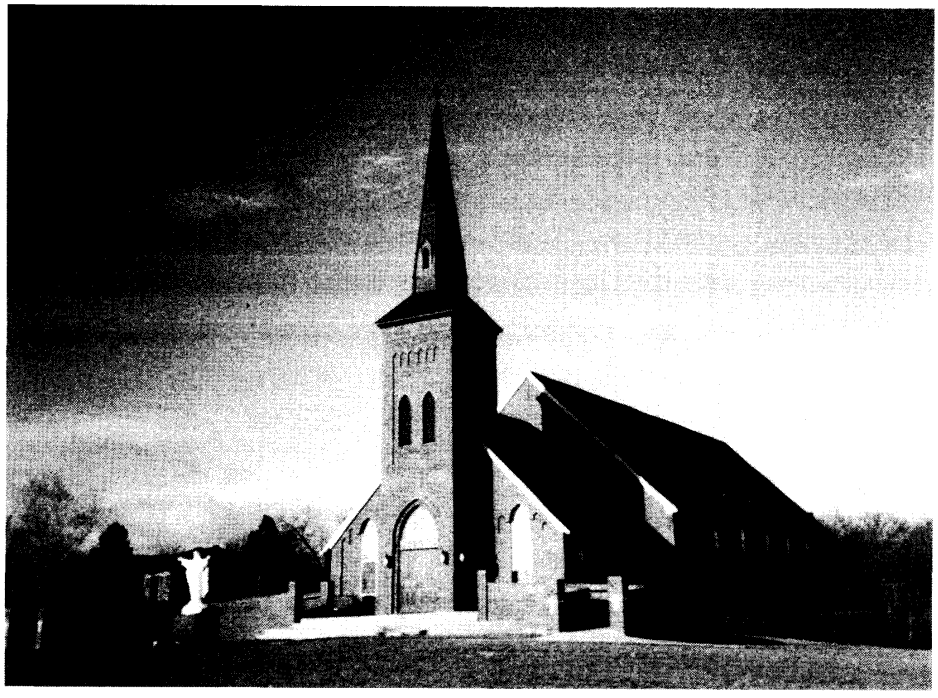

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FROM THE EDITORS
A Counter-Counter-Response to Anthony Ruff, O.S.B.

The time has come for me to respond to Father Anthony Ruff in what seems to have developed into a friendly "verbal sparring match." Those of you who belong to The Society for Catholic Liturgy know that my original response to Father Ruff's review of the *Adoremus Hymnal* was reprinted in the Vol. 4, No. 2 issue of *Antiphon*—along with a counter-response by Anthony Ruff. I found the counter-response to be rather unsatisfactory and wrote a letter to the editor. However, Monsignor Mannion wrote back saying that "the policy of journal editors is not to let a debate be drawn out excessively . . . . My suggestion is . . . that you and he continue the discussion in the pages of [your] journal." Fine.

I would like to concentrate on a single issue, since I, too, have little enthusiasm for excessively drawn out debates. However, I first want to deal briefly with Ruff's closing paragraph, in which he says that in my response I "implicitly distanced" myself from the *Adoremus Hymnal* and "such exaggerated claims" that treat it " as the only truly Catholic hymnal available and the long-awaited solution to postconciliar liturgical woes." This is simply not true. Though I admitted there were some (ultimately minor) differences of opinion in the production of the *Adoremus Hymnal*, I could think of no more truthful advertisement for it than the above statement. Does Father Ruff know of another American Catholic congregational hymnal in print that even comes close to giving so much respect to the treasury of sacred music? Or that fulfills the other wishes of the conciliar fathers and the post-conciliar documents (e.g. *Musicam Sacram*) the way the *Adoremus Hymnal* does? If he does, then I would like to know what it is. The closest hymnal I can think of is the recently released "devotional" hymnal, *Cantate et Jubilate Deo*. It is quite good. However at $30 a pop for what amounts to a pew edition, it is too pricey for most parishes.

Now to the point. The one issue on which I wish to concentrate—one of great importance—is the interpretation of conciliar documents. I shall quote in full the paragraph wherein Father Ruff criticizes my interpretation of Vatican II:

> Finally, methods have developed over the centuries for the scholarly interpretation of church documents. Without being a specialist in that field, I would simply assert that the history of how *Sacrosanctum Concilium* and *Musicam Sacram* were drafted, and why certain changes were made in the final versions of the documents, makes Poterack's interpretation of "holiness, artistry, and universality" as requisite qualities of sacred music a forced reading that would hardly stand up under traditional methods of document interpretation. If the promulgators had held Poterack's position, they would have approved the earlier versions that Anglès and Overath unsuccessfully advocated rather than the version they did approve.

I am not a specialist either, but let me start with the common sense principle that any sort of legislation (ecclesiastical or civil) is usually interpreted in the context of previous legislation. Vatican II seems to confirm this about sacred music in article 112 of *Sacrosanctum Concilium* when it says "[a]ccordingly, this sacred Council, *keeping to the norms and precepts of ecclesiastical tradition and discipline* . . . decrees as follows:" (emphasis added). If there was to be a significant departure from "ecclesiastical tradition and discipline" on this matter it should have been either stated in the text or explained by Bishop Cesare D'Amato, the conciliar *relator* who gave the official explanation of this

chapter before the bishops voted on it. It is reasonable to think that, even if there was no explicit reaffirmation in the text, the bishops were assuming no change in the "requisite qualities" of sacred music.

There are, however, two explicit affirmations of the existence of requisite qualities in the conciliar text: one which I had already mentioned in my first response ["The Church indeed approves all forms of true art, and admits them into divine worship when they show the requisite qualities." (Article 112), and another which I hadn't mentioned which is embedded in the "composers' article" (Article 121). "Let them produce compositions *which have the qualities proper to genuine sacred music . . .*" (emphasis added). The original Latin for the italicized phrase is quite interesting: *qui notas verae musicae sacrae prae se ferant*. The literal translation of this phrase ("which bear before themselves the marks of true sacred music") has about it the imagery of a procession.[1] (Perhaps even a *liturgical* procession?) More importantly this is the exact Latin phrase used by Pope Pius XII when discussing the requisite quality of "universality" in article 45 of his encyclical *Musicae Sacrae Disciplina* (1955).

I do not understand why my reading is so "forced" considering all that I have just mentioned and that the official post-conciliar implementation document, *Musicam Sacram*, specifically confirms my interpretation. The political jockeying during the writing of *Musicam Sacram* to which Father Ruff had referred in his first review is interesting, but ultimately irrelevant. Once something makes it into a document, it is official. (Incidentally the sinister "political jockeying" that went on was, in my opinion, the attempt to prevent the more obvious, and traditional, interpretation from being stated explicitly.) As to the reason why the more explicit earlier versions of Chapter VI of the liturgy constitution proposed by Anglès and Overath were rejected, this is not too difficult to discern. Those who ran the Second Vatican Council consistently said that it was to be a "pastoral" council, sticking to "general guidelines" and avoiding specifics as well as more technical language. (This is the same reason the word "transubstantiation" never made it into the liturgy constitution.) More specific matters were to be confirmed by implementation decrees.

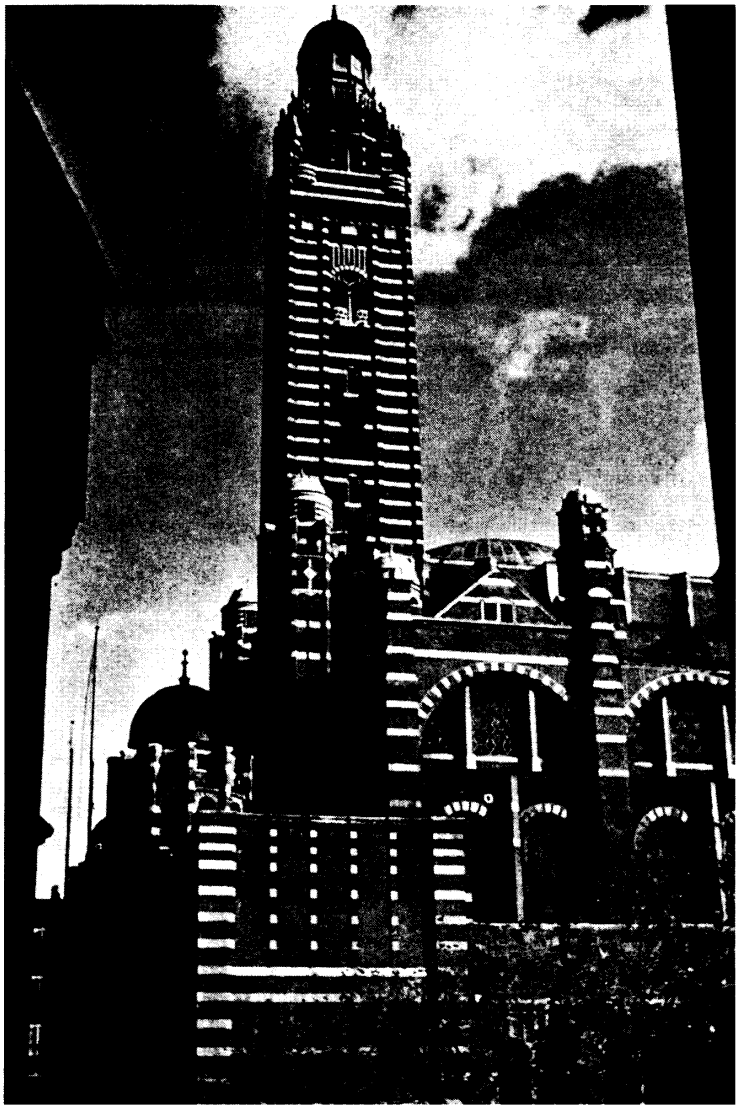
Father Ruff will have to do more than "simply assert" his point of view on this matter. I offer him the pages of this journal to explain how these "traditional methods of document interpretation" of which he speaks lead to an interpretation other than the one *Musicam Sacram*, and I, have given.

KURT POTERACK

[1] I owe this insight to William Fahey, Professor of Classics at Christendom College.

Publication Schedule

For our new subscribers a word of explanation may be necessary. *Sacred Music* is currently behind (this issue, Fall 1999, coming out in January 2000), but should be caught up in about eight months. Please be patient with us.



Westminster Cathedral, (London, England)

WESTMINSTER CATHEDRAL IN LONDON

The Nineteenth Century Roman Catholic Revival

From the time of the Reformation until the early decades of the nineteenth century, Roman Catholics in England enjoyed few fundamental rights. Beginning in 1599 and continuing for the next 251 years, what remained of the English Catholic Church was ruled first by archpriests and then by vicars apostolic who were under the direct jurisdiction of the Holy See. The first important step towards the revival of Roman Catholicism in England came with the Catholic Emancipation Act of 1829, an act of the English Parliament which removed most, but not all, of the legal restrictions which had

been in place against Roman Catholics for centuries. The second important step was the restoration of the Catholic hierarchy in 1850 to replace the rule of the vicars apostolic. In place of eight vicarates, the country was now to be divided into one metropolitan see and twelve episcopal sees. This restoration of the Roman Catholic episcopacy in England prompted many protests and demonstrations, even involving the House of Parliament where Lord John Russell, the Prime Minister, introduced the Ecclesiastical Titles Bill to impose fines on bishops who assumed titles on "pretended sees." This bill, directed at the new Roman Catholic bishops, was fortunately condemned by William Gladstone and other more fair-minded English leaders.

As part of the restoration of the English Catholic hierarchy in 1850, Pope Pius IX named Nicholas Wiseman (1802-1865) as the first Archbishop of Westminster in London. The Papal Brief restoring the hierarchy was dated September 29, 1850, and Wiseman was created a Cardinal on the following day. The new archbishop had been born in Seville, where his Irish grandfather had settled, and was devoted to the English Catholic Revival. He had come to England to become Coadjutor to Bishop Walsh, Vicar Apostolic of the Central District, and had been named Pro-Vicar Apostolic of London shortly before the restoration of the Catholic hierarchy. His devotion to the Catholic revival in England suggested that he was a particularly appropriate selection as the first Archbishop of Westminster, and he served with great distinction and accomplishment in this new role for a decade and a half.

Herbert Edward Manning (1808-1892) replaced Nicholas Wiseman as archbishop, after Wiseman died as a result of complications from diabetes. Manning was a convert from the Anglican faith, in which he had been ordained a priest. But in 1851 he was received into the Roman Catholic Church and re-ordained by Archbishop Wiseman. Manning proved to be a strong and resourceful leader for the re-emerging Catholic Church. He was a strong supporter of papal infallibility, a strong supporter of Catholic education, and an equally strong opponent to the notion that Roman Catholics could or should attend the Anglican-controlled English universities. He is perhaps best remembered for his support and devotion to the cause of the working classes and underprivileged in England. Unfortunately, he is also remembered for his opposition and hostility towards John Henry Newman, whose views he regarded as being anti-Roman and dangerous for the cause of Catholicism in England. From the very beginning, Manning accepted the idea of a cathedral for the Westminster Archdiocese, envisioning a building which would visibly represent the importance and prestige of the chief diocese of the English Catholic Church. That Church, however, was still small and somewhat divided, and it had relatively few priests or places of worship. It is estimated that in 1850 Catholics in England numbered about 750,000, for whom there were only 788 priests and less than 600 churches and chapels. Within fifty years these numbers improved quite dramatically. Through the leadership of Wiseman and Manning (and Herbert Vaughan who succeeded Manning as archbishop) there were 1.7 million Catholics, 3,000 priests, and 1,500 churches and chapels by the year 1900. Most of the Catholic population was centered in London, in the Midlands, and in the northern industrial cities, and the majority were Irish or of Irish descent.

Herbert Vaughan (1832-1903) became Archbishop of Westminster in 1892, having previously served for twenty years as Bishop of Salford, near Manchester. He was a member of an old English Roman Catholic family, one of those families which had persevered in the faith during the centuries when the practice of Roman Catholicism was so severely restricted. Six of Vaughan's brothers also became priests, and all six of his sisters entered convents. The "Old Catholics" had complained about Wiseman's reforms, viewing the first archbishop as a foreigner, and they severely distrusted Manning, a convert from the Anglican faith. Now they had one of their own as archbishop. Eventually it would be Vaughan who would provide Roman Catholics with a cathedral in London.

Plans for a Cathedral

The first tangible step towards the building of a cathedral at Westminster, however, was taken by Archbishop Manning in 1867 when he purchased a building site in Carlisle Place for £16,500 and hired the architect Henry Clutton to begin a design for a building. Shortly afterwards, Manning purchased an adjoining plot for an additional £20,000. Then in 1872 he secured the nearby Guards Institute building to use it as a new Archbishop's House, and, in the process, enlarged the available building area for the proposed cathedral. This prompted a design from Clutton for a Gothic building, 450 feet long and 250 feet wide, but the entire project came to an end, presumably because of the lack of adequate funding. Ten years later there was renewed interest in constructing a cathedral due to apparent interest from a "wealthy patron" who would reportedly cover the costs of the building. Manning, therefore, purchased the site of old Middlesex County Prison in Tothill Fields for £115,000, retaining half of the new site for his cathedral and selling the remainder, along with the parcels of land which he had earlier acquired. The archbishop also selected a new architect, an Austrian named vonFerstel, who produced a new plan based upon the Votive Church in Vienna. However, nothing came of these plans, and it is apparently somewhat of a mystery to understand exactly what went amiss.

The Building of Westminster Cathedral

Within a few years of succeeding Manning as archbishop, Herbert Vaughan became dedicated to the idea of constructing a cathedral as soon as possible. In July of 1894, he selected John Francis Bentley (1839-1902) as a new architect for the project. At one time Bentley had worked for Henry Clutton, but he established his own firm when he was only twenty-one years old. Shortly afterwards he became a Roman Catholic. When Bentley was chosen by Vaughan, he was best known for his interior decorations, having previously designed only five churches of which four were Roman Catholic. Like most English architects of his time, he would have preferred a Gothic structure, but Cardinal Vaughan had rejected the idea of a Gothic cathedral. A good part of his reasoning in this regard was financial, in that a Gothic cathedral would be expensive as well as being slow to build. Vaughan was unwilling to wait decades for his cathedral and correctly thought that an alternate style would allow use of the building long before the interior decorations were added. He also wisely chose to avoid any direct comparison with nearby Westminster Abbey. Finally, the archbishop wanted a liturgical space for a large congregation which would provide an uninterrupted view of the altar, something for which the Gothic style was less suited. Vaughan's choice for his cathedral, therefore, was to have it designed in a "Christian-Byzantine" style.

As a consequence, Bentley was sent to study churches in Italy and Constantinople, leaving in November 1894. An outbreak of cholera prevented his visit to Constantinople, and he returned to London in March. On his return he produced two possible plans for the cathedral and secured Vaughan's initial approval to proceed. A dedication ceremony was held on June 28, the Vigil of the Feast of SS. Peter and Paul, with 10,000 people in attendance including 2,500 invited guests. The cornerstone (of Cornish granite) bore a Latin inscription dedicating Westminster Cathedral to "our Lord Jesus Christ who redeemed us by his Most Precious Blood, to the Most Blessed Virgin Mary his Immaculate Mother, to the Apostle Peter his first Vicar, [and] to Saint Joseph Patron of the Catholic Church and of the interior life," also listing Saint Augustine and the Saints of Britain and St. Patrick and the Saints of Ireland as secondary patrons. Mass was celebrated by Cardinal Michael Logue, Archbishop of Armagh and Primate of All Ireland, at an altar which was set on the site where the permanent altar would eventually be placed.

Bentley's design, in a modified early Christian-Byzantine style, called for a building with an interior length of 342 feet and a nave 60 feet wide (or 149 feet including the aisles and side chapels). The height of the main arches would be 90 feet, and that of the domes

112 feet. Before construction could begin, 14,500 tons of earth and old brickwork had to be removed from the excavation site. The exterior design featured alternating bands of red brick and grey stone, and a 284 foot square bell tower on the north side. The prominent use of brick for the exterior and interior of the structure required a total of 12.5 million hand-made bricks. Unfortunately, Bentley never saw the completion of his building, dying early in 1902. Cardinal Vaughan passed away the following year, and the first public liturgy celebrated at Westminster Cathedral was his Requiem Mass. This took place on June 26, 1903, two days before the eight anniversary of the cornerstone dedication ceremony. The cathedral was opened to the general public for daily use six months later on Christmas Eve.

Since church law prohibited the official dedication of a church until it was free of all debt, it wasn't until June 28, 1910 (once again the Vigil of the Feast of SS. Peter and Paul) that the Rite of Dedication of a Church was celebrated at Westminster. The complex liturgical rites from the *Pontificale Romanum* (including sealing relics into each of the altars, and the consecration and anointing of all the altars) took many hours to accomplish. This was followed by a Pontifical Mass of Dedication celebrated by Dr. Cotter, Auxiliary Bishop of Portsmouth, in the presence of Archbishop Francis Bourne (who had succeeded Vaughan in 1903) plus twenty-six other bishops and abbots. With much of the interior decoration remaining to be done) a process which would continue for many decades (Westminster Cathedral had already cost English Catholics £253,000.

Music for the Liturgy at Westminster Cathedral

The principal vision of Cardinal Vaughan was that Westminster Cathedral would be a place where the Roman Catholic liturgy would be celebrated in all its fullness each and every day of the year. Therefore, in planning for the cathedral, he recognized the necessity of having a body of priests for the Daily Office. In 1897, he began a curious series of negotiations with the Benedictines to provide for that necessity. He first approached the monks from Downside Abbey, asking them to open a monastery at Ealing in London to serve the local Catholics and to additionally serve the liturgical needs of the cathedral. English Benedictines, however, had taken a "missionary oath" which required them to do pastoral work rather than living a traditional monastic life. As such, they were perhaps not well-suited to fulfill the archbishop's needs at Westminster. Perhaps in recognition of this problem, Vaughan then approached the French Benedictines at Solemnes, but he did this without consulting with the English monks. Eventually his plan for using Benedictines to celebrate the Daily Office at Westminster was wisely abandoned.

In 1902, Vaughan spoke of establishing a Chapter of Canons who could carry out the duties of celebrating the daily liturgies at Westminster, but he finally settled upon creating a College of Chaplains consisting of between eighteen and twenty-four secular priests. Initially the archbishop thought that the parochial nature of the cathedral could be separated from the cathedral services, but soon the cathedral itself became the "parish" church, and the chaplains became involved in parochial responsibilities.

Fulfilling Vaughan's vision for celebrating the liturgy at Westminster required more than a College of Chaplains, however. A choir was needed, and this led to the establishment of a choir school as well as the employment of professional singers. Additionally, a qualified Master of Music was required to train the singers and to develop the musical resources of the cathedral. All of these resources (the chaplains, the choir school, the professional singers, and a qualified Master of Music) permitted the fulfillment of Vaughan's vision for Westminster Cathedral to serve as a place for the daily celebration of the Office and Mass. And while the singing of the Divine Office and of Mass each day has continued without a break up to the very present, maintaining the necessary resources has not always been easy. Indeed, there have been times in the one hundred year history of the cathedral when the future of the music program has been seriously threatened.

The idea of a choir school had not been part of Vaughan's original plan, but, after abandoning the notion of using the Benedictines, a school became somewhat of a necessity. Therefore, in October 1901, Westminster Choir School opened with an enrollment of thirteen students. In 1905, the school acquired its own building and provided for the education and training of twenty-five boys. Except for being closed during World War II, the choir school has remained in constant operation since 1901. For more than a half century, priests provided for the education of the choir boys; but concerns over the general quality of the teaching in the 1950s led to inviting the Sisters of the Holy Cross to take over the operation of the school. By the 1970s, however, the sisters had left because of a shortage of vocations, and the school faced enormous financial difficulties, suggesting the possibility that it might close its doors forever. Fortunately, the immediate crisis was met, and Westminster Choir School has continued to remain open, now staffed by qualified lay teachers. It currently provides an education for ninety students, thirty of them being choristers and the remainder day students who are not involved in the singing of the cathedral liturgies.

The use of professional singers, or "singing men" as they were called when first employed in 1903, has always been an important and vital part of the cathedral music program. The expense of employing these singers has been considerable, and their number has varied greatly throughout the years. For example, in 1903, nine were hired, and their number increased to fifteen two years later, only to be reduced to nine once again in 1906. By 1912, there were only six, and by 1918, the cathedral employed only four full-time professional singers. In fact, throughout its history, there have been persistent attempts to curtail the number of professional men singers. Perhaps the worst crisis occurred in the 1970s when the entire future of the Westminster Cathedral Choir was seriously in doubt, bringing about serious cries of protest and concern from music lovers throughout England and elsewhere. The choir has survived, but will undoubtedly face new challenges in the years to come.

The first music director at the cathedral was Richard Runciman Terry (1865-1938). Terry had been a choral scholar at Kings College, Cambridge, and converted to the Roman Catholic faith in 1896. He became England's leading expert on early sacred music and lead the revival of interest in 16th century English church music. He set a very high standard for excellence at Westminster, and his men and boys choir was extremely active in providing for the cathedral liturgies. During 1910, for example, they sang an almost unbelievable total of 420 High Masses at the cathedral. Terry resigned in 1924, complaining (probably with some justification) that he had been poorly supported in his position. He was replaced by two priests, Father Russell and Father Long, the former as Master of Music and the latter as Choir Master. Father Lancelot Long had been one of Terry's original choir boys, and he did his best to maintain the tradition and standards which Terry had established during his tenure at Westminster. Father William Stacey Bainbridge became Master of Music in 1939, soon replaced by William Hyde, one of Terry's "singing men" who had served as an assistant organist and choir teacher since 1924.

When George Malcolm (b.1917) was appointed in 1947 to direct the cathedral's music program, he retained William Hyde as his assistant. Malcolm remained at Westminster until 1959 and did a great deal to restore a high standard of excellence in the choral program. Educated at the Royal College of Music and at Balliol, Oxford, Malcolm was a musician of the highest caliber, and he later went on to a very noted career as a harpsichordist and conductor. Just prior to his departure from Westminster, the choir sang the first performance of Benjamin Britten's *Missa Brevis*, which the composer had written especially for the Boy's Choir out of admiration for the quality of their singing. Malcolm was succeeded in turn by Colin Mawbry, Stephen Cleobury, David Hill, and James O'Donnell, all of whom maintained a very high level of excellence, making Westminster Cathedral Choir one of England's finest choral groups.

A Visit to Westminster Cathedral

Although Westminster Cathedral has happily not become a typical tourist attraction in London, a visitor will not be disappointed by a tour of the building. Bentley's original plan called for marble decoration up to half the height of the cathedral interior, with the remainder to be covered by mosaics, but the cost of completing the mosaics according to his intentions is simply prohibitive. Nonetheless, as it currently stands, Westminster is a beautiful building. There are twenty-seven marble columns in the nave, aisles and transepts, these being the first decorative features added to the building. The columns come from a variety of different countries, including Greece, Italy, Switzerland, and France. The stations of the cross, affixed to fourteen columns in the nave, were executed by Eric Gill (1889-1940), who received an invitation to do the work only six months after he had embraced the Roman Catholic faith in 1913. Gill may have been a somewhat strange choice of an artist for this work, since he was not an admirer of the cathedral's architecture and design. His own work stirred considerable controversy, although his stations of the cross are now generally well-regarded.

In realization of Vaughan's intentions, all lines converge on the *baldachino* and high altar in the sanctuary. The sanctuary itself is sixty-two feet deep and fifty feet wide. Hanging between the sanctuary and nave is a thirty-foot crucifix which weighs two tons. It is made of painted and gilt wood with canvas stretched over the recessed center. Facing the nave is an eighteen-foot painted image of the crucified Christ, and on the reverse (facing the altar) is an image of Mary the Sorrowful Mother. The twelve-foot long altar, of Cornish granite, weighs twelve tons, and it is covered by a *baldachino* supported by eight marble columns, fourteen and a half feet high.

There are four main chapels on the right side of the cathedral. Closest to the entrance is the Chapel of Saint Gregory and Saint Augustine. Walking towards the sanctuary, one next comes to the Chapel of St. Patrick and the Saints of Ireland, then the Chapel of Saint Andrew and the Scottish Saints, and finally the Chapel of Saint Paul. The Chapel of Saint Patrick is dominated by a large statue of St. Patrick, which was placed there in 1961 in commemoration of the 1500th anniversary of his birth. Mass is said in this chapel each year on the Feast of St. Patrick. On the left side of the cathedral is the Pastoral Care Room and three more chapels dedicated to Holy Souls, Saint George and the English Martyrs, and Saint Joseph. The Chapel of the Holy Souls, featuring glittering mosaics and beautiful use of marble, is perhaps the most complete realization of Bentley's intentions for the interior decoration of Westminster Cathedral. To the right of the sanctuary is the Lady Chapel, which is seventy feet long and twenty-one feet high, and has a thirty-eight foot high barrel-vault ceiling. To the left of the sanctuary is the Blessed Sacrament Chapel, and beneath the high altar is the Crypt Chapel of Saint Peter, the final resting place of Nicholas Wiseman and Herbert Edward Manning, the first two Archbishops of Westminster.

The real beauty of Westminster Cathedral, however, is not necessarily the building itself but what occurs there on a daily basis. Herbert Vaughan's dream was for his cathedral to be a place where the Roman Catholic liturgy could be celebrated in all its fullness and beauty each and every day of the year, and this remains the distinguishing feature of the cathedral to this very day. The sung daily Mass at the cathedral is a tradition maintained by no other church in the world. It is scheduled on weekends at 10:30 in the morning and on weekdays at 5:30 in the afternoon.

As the twentieth century comes to a close, Westminster Cathedral faces continuing challenges in maintaining the high standards of its musical and liturgical program. The immediate task is perhaps even more difficult due to the loss of two people who contributed so much to the vitality of cathedral. On May 27, 1999, it was announced that James O'Donnell would leave Westminster at the end of the year to become Organist and Master of the Choristers at Westminster Abbey, the first Roman Catholic to hold that post since the Reformation. His achievements at Westminster were outstanding, and his departure is a great loss for the cathedral. In 1998 the cathedral choir became the first choir to ever receive the music award from the Royal Philharmonic Society, given in recognition

for outstanding achievement in the field of music. The previous year, the choir won the Gramophone Record of the Year award. Its many successes through recordings, concert tours, and broadcasts were a credit to the leadership and guidance of its gifted Master of Music.

The announcement of O'Donnell's resignation came a little more than one month following the announcement that Cardinal George Basil Hume, OSB, the ninth Archbishop of Westminster, was suffering from terminal cancer. The disease progressed very rapidly, and on June 17, 1999, the cathedral sadly announced the death of the archbishop. His leadership at Westminster and throughout England will be sadly missed. The future of music and liturgy at Westminster Cathedral now depends to a large extent upon the new leadership which will guide the cathedral into the new millennium. And hopefully there will be a continuation of the choir's unique role in the daily singing of the liturgy, in fulfillment of Herbert Vaughan's vision for the cathedral which he constructed at Westminster.

VINCENT A. LENTI

Professor Dr. Skeris, the legitimate Lithuanian liturgist, in conversation with John Paul II, the popular Polish Pontiff (January 9, 1990).

INTERVIEW WITH THE CMAA PRESIDENT: FATHER ROBERT SKERIS

(conducted on August 8, 1998 in the rectory of Saints Peter and Paul Church, Grand Rapids, MI)

Kurt Poterack: For our readers who may not know you very well, would you give a few highlights of your career in sacred music?

Robert Skeris: After ordination (in 1961) I was assigned to a German parish in Racine, WI, where I had a boys choir besides taking the adult choir. It was one of those old Caecilian choirs which had really gotten into a rut and had, how shall I say, 'deservedly attracted the displeasure of critics then and now,' but the organist was a nice lady and we did a lot of nice things. As a matter of fact I came across some programs the other day from 1962 and 1963. We did that little Bruckner C major Mass—brought in a little orchestra—after only a year's work, and a confirmation program—I hired a brass quartet I remember—we did mostly modern stuff—Langlais and things like that, Flor Peeters. It was well accepted.

Then of course during those years I used to work at Boys Town[1]—first as a student and then on the payroll as a counselor so I could work with the kids in the choir during the years that workshop was still going on, and I continued my musical studies off and on, mostly during the Summer, because we had a dumb policy in that diocese unfortunately. If you were teaching—as I had begun teaching in the seminary[2]—then they would never let you go during the year. The only exception was for canon lawyers who were allowed a sabbatical.

Then in 1971 I went to Germany after doing a Master's at Notre Dame in Liturgical Studies. The reason for this at that time was that—with all of the discussion that was going on, especially around the parameters of the 1967 Instruction—it was felt that one

of the younger members of the CMAA[3] should take the lead and get a doctorate, so that we would have someone to talk to "those guys"—the *liturgisti*—on their level. Someone who knew something and was as qualified as they were.

So I went to Germany and got my doctorate[4] and then afterwards went back to Germany to work for the (West German) Bishops' Conference where I was able to do a lot of work in hymnology, in fact those volumes just appeared a couple of years ago: *Das Deutschekirchenlied.* That was a project to make a critical edition of hymns in the (German) vernacular from the beginning of printed music up to 1800. It was an ecumenical thing. I did the Catholic part, there was a Lutheran group—a couple of Lutheran guys from Northern Germany, and then a Calvinist from Switzerland. We had a wonderful manuscript collection at Maria Laach Abbey, which is where I did my work. Transcribing those hymns—and mostly it's white mensural notation—was really no great problem. The fun came (and the problem was!) the transcribing of all the variants. The printed copies as well as microfilms of Catholic hymnals came from all over the Central European area. That was where the problem came—all of the melodic variants.

From there I went down to Rome and ran the Pontifical Institute for Sacred Music for four years and since 1990 came back to this country and have been at Christendom College as chaplain and head of the Theology Department, and the "competent *Kapellmeister.*"[5]

KP: I did have a question about something you didn't mention—the Fifth International Church Music Congress in 1966. Did you have any sort of an official involvement?

RS: Yes, well that was really the first operation of the CMAA, because the CMAA was founded at basically the same time—1964. It was a turning point. The Council had just ended and the first document the Council had issued was the liturgy constitution. There were great expectations. The Council only made—not only in liturgy and sacred music, but in every area—what they called *actiona principia* (general guidelines), and they said "we will give you details as how you are to carry these out—the so-called implementation decrees—later." And of course one of the first ones to come out for the liturgy constitution was the 1967 instruction *Musicam Sacram,* and that's why this Congress was so important! It was in the preliminaries to that document—all the jockeying that went on, the lobbying, which is unfortunately the custom today, attempts to button hole people, get points of view in-it's against that background which one must see the importance of the Fifth International Church Music Congress. This was the first time that the CMAA made a public "bow" after the reunion of the Caecilian Society and the St. Gregory Society.

The main public events were in Milwaukee, and I ran that and the closed meetings, where some of the policy at least began, and the position papers and the so-called scientific scholarly papers were presented, were done in the Archdiocese of Chicago, where Cardinal (then Archbishop) Cody was kind enough to host us. Monsignor (then Father) Schuler was in charge of that part. He was the chairman of that section, for those couple of days of meetings that were hosted generously by the Dominicans at Rosary College in River Forest—and that was just a small group from CIMS[6] which had just been founded and with which the CMAA was affiliated. And then the whole crowd came up to Milwaukee and spent a whole week and I had to take care of all that. We commissioned some new Masses—(e.g. Hermann Schroeder) and other things, concerts and so on, and lectures—but on a little bit different level, I should say, a more practical and a more positive level (not an abstract, scientific level). It was meant for the general public.

One of the nice things about it was that—there was a lot of work, of course—we had an on-going diocesan organization of musicians in the Archdiocese of Milwaukee of which Father Elmer Pfeil was the head. It was a shot in the arm for the diocese. Especially the one Sunday, the weekend which fell during the Congress, we encouraged

a large program in all the parish choirs in the diocese—not only in the city, but all over (because of all the people coming in for the conference—I think there were about 20,000) and every one was supposed to have a nice High Mass and show what they could do in all different kinds of styles and so on. And that was one of the last "high crests," at least here in the Midwest and Milwaukee.

KP: You mentioned Monsignor Schuler, who has said several times that the 1966 Congress was the point at which he and many others started to recognize that there was trouble afoot.

RS: Oh, yeah!

KP: You would agree with that?

RS: Oh yeah, there's no question, especially now if you look back thirty years later and look at the documentation that's been published, and the controversy that surrounded it even before. Sure, there were pressure groups. Sure, there was trouble afoot-there's no question. Now it seems clear to me in hindsight that the "losers of Vatican II" were making their chance—maybe a run, I should say—trying to get into official church policy what had not succeeded passing in the Council itself, and that was really what was at stake!

KP: They were the "losers of Vatican II?"

RS: The guys whose ideas did not get accepted into the liturgy constitution.

KP: So they go back to Vatican II. This is my question, I am thinking of the Church's official theology of sacred music, starting at least with Pius X, which has a rather long history (before the Council). When did they (the losers of Vatican II) start dissenting from that, or contrary ideas start coming up?

RS: That's a very good question. It's a little hard to put that down in *musical* terms exactly when that happened. Most of that started to come to the fore in those years right after the War when that so-called *nouvelle theologie* started in France. The stuff that Pius XII in *Humani Generis* (1950) tried to stop. The good side of what was afoot at that time came out in *Mediator Dei* in 1947, also by Pius XII. That was a sign that there were things afoot, but there he was trying to channel things in the right way, but also give credit to the good part. That's where the ferment, which sort of boiled over then right before and right after Vatican II, began cooking.

I'm glad you asked that question, because that does have a lot to do with it, because if your idea of what worship is about is skewed, then your going to end with something skewed when you carry it out on the musical side—and that "skewing" began precisely with what we are talking about here. Right after the War, 1947-48, the *nouvelle theologie* and so on. DeLubac, for example, and that whole debate about the supernatural. Some of the consequences of that we call this "anonymous Christianity" business that Karl Rahner was supposed to have started. Anyhow, that's where the roots of it go back to.

In strictly musical terms the controversy at that time was around the Stravinsky *Mass* (1948). *Musica moderna, Musica viva.* Is there any contribution that the music of our own day can make to this liturgical movement? And sure, Gregorian chant, and we'll get the people to sing—they were trying to do that more and more, the Ward movement came just a few years after that in the middle 1950's, and that was really the crest of that in France and the low countries.

There was also the question of choirs. Remember that the question was particularly acute—it was much discussed—because half the men in Western Europe were either dead or in concentration camps. They were gone, there were only women and kids left! Not only were the churches bombed, the families were gone. That's why in 1955 there was a big break through when Pius XII finally officially gave up the notion that a choir of men and boys was the only thing you could have.

KP: Going back again to this question of those who dissented from the Church's theology of sacred music, and you see that in, say, statements like the statement on "Ritual Music" (the Milwaukee Symposia). I suppose they would make the argument that the Church's teaching could change (a change which they are campaigning for). Now certainly it is not on the level of a dogmatically defined statement on faith or morals. What exactly is the status of the Church's theology (on sacred music)?

RS: The doctrinal part of it—that stays the same, and that's what I was trying to say. If you're straight on the doctrinal basis of what the Mass is about: Is it primarily a sacrifice, or just a nice social, fraternal meal? They were saying that in the 1930's already—that kind of stuff was beginning. In the late 1930's there was that kind of stuff. None of that stuff is really new, they were going to hold hands—a "ring around the rosie" around the altar—they were doing that even then. Admittedly a lot fewer than today. They were the real crazy *avante-garde*—the real kooks of the time, but that kind of thinking was there already.

The doctrinal basis can't change. The *policy* however-that's another matter. That's what really happened at Vatican II. They said themselves, it was a pastoral council. Matters of policy can change. It is becoming more and more clear, however, that there was something skewed, a different view of what the Mass is all about (amongst "progressive" theologians). What the sacrament of Orders is about, the Eucharist, the Priesthood, and that's why some of the crazy things that we are dealing with today-women's ordination and so on—there was a humus out of which that came.[7]

KP: Going further with the question of liturgy, you are very aware of the contemporary reavaluation of both the implementation of the liturgical reform—the criticism of the current Missal—and even some who are cautiously (some not so cautiously) critical of the actual liturgy constitution. What is your take on all this? Do you agree with, or disagree with various people-I'm thinking of groups like Adoremus, the Society for Catholic Liturgy, individuals like Eamon Duffy, Father Aidan Nichols . . . ?

RS: First of all my basic attitude is that, to quote a German military memoirist, "I have for movements like this, and the intentions they are pursuing, the greatest interior sympathy, but for most of them I have the greatest exterior distance." My heart is with them and I wish them well, but I'm not just quite too sure . . . it's a question of tactics and there are all sorts of legitimate differences about that. I think that their hearts are pure—just about everyone you mentioned—but there are some differences, and some of those I differ very strongly from. I wish them well, but I would prefer to keep a little exterior distance and see how things are going to go—but my heart is with them.

I think that some of those dreams are a little bit utopian. As though some group, or individual, let us say some non-curial, or non-official ecclesiastical body, is going to come up, say, with a new Missal, or a new Ritual, and hand it in to Rome and get it approved. Just simply in terms of tactics, and the way things work in the Roman Catholic Church, that sounds like a complete utopia, and I don't feel like it's worthwhile wasting time . . . again, I observe that with great interest, but a little quizically. I don't think anything will come of that, and I am getting a little too old to waste my time on that. I'm not trying to push that kind of a cart. I don't think that's headed anywhere.[8]

But to give a reasoned, measured support for positive moves in terms which support constructive change-let's say constructive improvement—and to remove some of the defects that are becoming painfully evident to anyone of good will now in the last thirty years. *That* I'm all for, and I am more than happy to help along with that! There's no question about that!

KP: So you would include with that the attempt to take the current Missal and reattach it to tradition—more Latin, more chant?

RS: Well that's a question of policy again. I have been doing that basically myself because I don't see any other way. Father Schuler is the classical example of that—who is only doing what his predecessor, Msgr. Bandas, years ago, had started. They were doing their best to carry out exactly what Vatican II said: just do what it said! They look like goofs—shows you how bad things have gotten!

By that ("doing what Vatican II said") I meant especially with the new Paul VI Missal. There are such a variety of options and possibilities that if you can't find something that's going to work right to make a dignified liturgy—so it looks very close to what the old rite had been—then it's your own problem. I don't have much sympathy for people who say they can't work with it, especially those ultra-traditionalists who think it's an invalid Mass-that's beyond discussion. From the existing options that are there, without doing violence to anything that's there, or wanting to paste on something more that's in a special appendix—you can do pretty well. I'm thinking of what Father Schuler does, or the example I am trying to give kids at Christendom College. Over and over again that has proven its pastoral value, specifically in the sense of attracting people who would have gone over the hill and ended up somewhere out—Lord knows where—beyond the pale of orthodoxy, and gets them back into the fold, so to speak. Sure, it would be easier if that were the only way to do it—and I would welcome that, too.

KP: One of the hot topics in the area of liturgy is the topic of "inculturation"—and some even try to apply it to areas that have been Christian for centuries and centuries. I know that you have written an entry in the Our Sunday Visitor *Encyclopedia of Catholic Doctrine* on inculturation. You talk about there being three stages of inculturation: adaptation or accomodation, assimilation, and transformation. Could you describe those, and maybe give a concrete example (of each)?

RS: Those are basically the result of my historical and sociological reflection on the way the Church has really operated since St. Paul. You know in a sense there is really nothing new. Again it's a question of policy: What's the best way to go about achieving this sort of a goal.

The lowest level of adaptation (adaptation or accommodation) would be people, for example, using chopsticks instead of a knife and fork-"OK, if that's the way they do it, I'll learn how to do that so I don't stick out." Any common sense person does that. That's no great discovery. Then the second step (assimilation) is going a little bit further and trying to see if there is more in this culture that is possible to use—is it capable of bearing the weight of the Christian message? That's the question one has to ask, and that's where this critical judgment starts to come in. This was the critical challenge which faced the early Church, for example, that is what is reflected in the Fathers of the early Church. The encounter between basically a pagan culture and the Christian message—the new message of redemption in our Lord. The new Spirit-filled attitude and religion this was supposed to bring forth—in which it was supposed to express itself. Those two (Christianity and Culture) have to come together, somehow, and we've got wonderful models in the Fathers of the Church, the way they did that. Clement of Alexandria, for example, specifically with regard to the musical level, whereby the text for him was the deciding point—which again brings up the question of translation.

For a missionary, the first thing you have to do is learn the language. The difficulty with this second stage—and again it's just a continuation, a development of that first stage of adaptation—only because it becomes a bit more specific, your looking for specific moments within Christian ritual, Christian worship. The Catholic Mass, for example, are there some elements of the culture that could bear the same message? The judgment that has to be made there is: Can this bear the Christian message or can't it? Or is it still full of this pagan infection, this devilish element really, that's going to pull people in the opposite direction? Is it still too full of that to carry the Christian message?

KP: Would a good example of assimilation be the ultimate acceptance of the pipe organ into the Western Church?

RS: That's one example.

KP: It was originally used at gladiator contests . . .

RS: Well, but even before that, it basically gave signals. What we would call a trumpet fanfare—when it was time for the program to start and stand up, or when the Emperor came, it was kind of a salute. It blasted a little bit and yeah, that's right. And from that it carried, because of that signification with the Emperor, who was considered "god" also—remember, people keep forgetting that the whole business in the arenas and amphitheater—not just gladiator fights, but theatrical pageants and so on that they put on—they all began and ended with an offering to a certain god. That was a religious rite. That's an important point that's practically never mentioned.

So there's another reason. Not just that-"Oh, they (the early Christians) were all uptight, they were all puritans. Oh, this was dirty stuff. They (the theatrical pagaents) had all these naked dancers"—and this sort of thing. Sure that stuff went on, too–"all this scenity, that's why the Church was against it" (the pipe organ). Yeah, not only this but also because there was a definite (non-Christian) religious overtone. It partook more of idolatry, which was the reason they were against it. That's largely overlooked today, but the evidence is pretty strong there. Admittedly a relatively minor point, but still it hasn't been stressed much.

KP: But it lost that association over time.

RS: Precisely, that's the point, and the link was through the person of the Emperor himself, who was regarded as a god at that time. So you bow, and you pour incense, and stand up and cheer. [That's where the word "acclamation" came from, they would chant, "CAE-sar, CAE-sar, CAE-sar!"—like at a football game. That's where the acclamations like "*Kyrie*" came from. "*Kyrie eleison*" was one of the things that was used when the Emperor came-"Lord, have mercy on us" (they meant the Byzantine Emperor by "*Kyrie*")]. Anyhow the link, or transformation, took place through that final assimilation. From the Roman Emperor to the (Christian) Byzantine Emperor after Constantine, who then didn't call himself a god—but after all they thought of themselves as (residing in) "Second Rome."

As time went on, after the early Councils, by the 6th, 7th, 8th centuries the East was "up," and the West was "down." Then naturally when the (Byzantine) Emperor came in, that way the organ—which developed from the old hydraulis—but it began to be played now when he came into the Basilica (Hagia Sophia). It became associated with that—and all these other associations were gone—and now it's heaven they were talking about and not these dirty shows, and it was during Charlemagne's time that the pipe organ came to the West.

And one of the relics that was left of that . . . I remember old Urbanus Bomm telling me years ago when I was at Maria-Laach. (He used to come and draw pictures, he used

to like to spend time up there. I used to get along with him, he was a nice guy. He had a doctorate in Gregorian chant, he wrote a wonderful dissertation about Gregorian modality . . . and we would talk about things like this.) He mentioned specifically this point about the organ. He said, "We always did at 'Laach—and some monastic communities still do at Vespers, when the abbot recites alone *recto tono* the Our Father, the *Pater Noster*"—the whole community doesn't do that in the strict Benedictine tradition- "the organist would improvise, like on the third manual with the shutters closed." The point of that being that this was a sign of the cosmic element—that the Father Abbot was taking the place of Christ our Lord, the Supreme *Imperator* (Emperor), who by the way was on the back apse of most of these churches (Christ the *Pantocrator* being on the apse of Maria-Laach)—not as an accompaniment, but just as a sort of little improvisation to suggest that the harmony of the spheres and the whole cosmos was joining in this prayer. And that is admittedly a sort of faint echo, but still an echo of what we are talking about here, but by this time completely purified of all this other stuff (e.g. naked dancing) we were talking about. You're right that's a wonderful example.

KP: So that's the . . .

RS: The third step (transformation), which is the result of the assimilation. After this whole process we say it's been baptized, Christianized and we forget about its pagan past.

KP: That's very interesting. I had never had that fleshed-out quite that way—about the organ.

RS: Yeah, that really is something and I still can't get over how it hasn't penetrated the minds of some of the "geniuses" that write the rubrics even in the new liturgy today where they put down in times of penitence—Advent and Lent—the organ is only supposed to accompany. But the organ can (i.e. should be able to) play alone, especially when it is a melody related to a text which the people know. Especially when it is any improvisation on say, *O Haupt voll Blut und Wunden*—my God the whole world knows that that has to do with sadness, it has to do with Lent!

KP: Now, also in your entry on inculturation, you say that "inculturation cannot be imitated in our own day in the same way in which it was practiced in antiquity in the West," and then you go on to say that to the extent to which things brought into the Church at that time were "guided by the Holy Spirit and sanctioned by the Magisterium of the Church, [they] have to be assimilated and translated." What are you referring to specifically?

RS: I am talking about the results of what had been done there . . . of which we are the beneficiary, things that we take for granted, e.g. the organ, and the liturgical calendar. That's why when you try to explain some of the background to people they say, "Oh, really, I had no idea!?" All they think of is the Catholic side—which is maybe just as good. My point simply was that the rush to try something new under the guise of assimilating the pagan culture, without going through these couple of steps-that's what I mean by saying that the Magisterium has to sanction things. It takes generations to do this. That's my point. It's not something that you can take the most recent rock style and use for the responsorial psalm or something like that. There has to be enough maturation. The layers of possible hindrance to real Christian worship have to be pealed off.

KP: Well, and you could even say that they specifically brought in things like that, whether rock music, or folk music, or the guitar, because of their secular associations.

RS: Absolutely! They specifically brought the guitar in for that reason. That wonderful article of Christopher Derrick, "*Confitebor tibi in guitarra.*" Well, it's a sign of the counter-culture and that's forgotten by many people, except the older ones—the fifty year old hippies—who are still up there doing that kind of stuff. That's a sign of the counter-culture and a reversal of assimilation, if you will, and that was what I was talking about when I say that (assimilation) takes time. We peel away, after generations, these possible diabolical layers so that it is no longer an unambiguous sign, but it becomes at least neutral. Then it can be considered for use—the signals that it gives out are not negative, but positive, and then to fill that with content—that takes generations. You can't just take the latest thing you heard on the top ten and bring that in and say, "That's inculturation, buddy, you gotta be with it!" I'm sorry that's not! I mean it's well-meaning, but it's dumb. 'Dashing, but supremely witless.'

KP: Now you wrote another entry in that *Encyclopedia of Catholic Doctrine* and I believe it was on sacred music, and you talk about the issue of *actuosa participatio* (active participation), and I have a quotation: "[active participation] means chiefly the interior participation whereby the faithful make their own the sentiments of mind and heart match what they say and hear and cooperate with divine grace." Now could one say that is a slightly more sophisticated way of saying what was a slogan of the pre-Conciliar liturgical movement, "don't just pray at Mass, pray *the* Mass."

RS: Exactly, exactly!

KP: So the point of active participation as classically understood was to try to get people involved with what was actually going on at the Mass as opposed to just saying the rosary . . .

RS: Exactly—or *just* singing, or whatever. That participation on the interior level is what really counts, and gives meaning to the whole thing.

KP: The last question I have is, "Does the new president of the CMAA have any new plans, goals, directions, in mind" (for the association)?

RS: Well no, not really. It's not as if we've got a big program. The point is, trying to assure continuity. In spite of there being ups and downs over the past thirty years—and there's been a sea change in culture (so-called modern culture), that we still haven't got a handle on, the Church still hasn't—twenty years from now we'll all be smarter when it comes to that, after the Millennium. The trouble is we have to deal with the phenomena on a day-to-day basis, we can't wait another twenty years. That's what makes it tough, that's what makes it challenging, that's what makes it exciting! So, first of all, it's a question of building on the efforts that have been made before—the advances and achievements in some areas, which have been good, in some not so good. All right, we've got an organization, a small flock—and try to move forward in a rational way-that's challenging enough by itself. "Conservative" in the best sense of the word, hanging on to the good of what we've got, improve a few things, and pass it on to the next generation.

KURT POTERACK

ENDNOTES

[1] By "Boys Town," Father is referring to is the two-week Summer sacred music workshop held at Boys Town , Nebraska which was sponsored by the Caecilian Society during the 1950's and 1960's.

[2]Saint Francis Seminary in Milwaukee.

[3]Church Music Association of America.

[4]A doctorate in the Theology of Sacred Music from the University of Bonn.

[5]Father Skeris has since stepped down from his position at Christendom College and retired to his home town of Sheboygan, WI. For those of us who know the energetic Father Skeris, it is hard to imagine him "retiring." No doubt, this probably means that he is cutting down his super-human workload, to the workload of an ordinary man—in his thirties!

[6]The Consociatio Internationalis Musicae Sacrae (CIMS) was established by Pope Paul VI on November 22, 1963 by the chirograph *Nobile subsidium liturgiae*. One of the tasks given to this society was that of arranging international meetings of church musicians.

[7]With all due respect, Father Skeris did not quite answer my question. While indeed there were many new policies being promoted by the Second Vatican Council, I would not classify the basic Conciliar theology of *musica sacra* as a "policy." Certainly the promotion of congregational singing, for example, was a relatively new *policy*—at least on the Papal and Conciliar level, little heed was given to this issue before 1903. However when *Sacrosanctum Concilium* says that sacred music is an "integral part of the solemn liturgy," (article 112) this sounds much more like a "teaching." The question is, "What is the force of this teaching?" Is it irreformable, or is it just the opinion of a particular theological school to which the Church has lent Her weight since the 1903 *motu proprio*—something which She could change her mind on later? Perhaps Father Skeris was answering my question by saying, in so many words, that it doesn't matter: If your doctrine of the Mass is orthodox, then you will automatically accept the Conciliar theology of *musica sacra*. Conversely, if your doctrine of the Mass is heterodox, you will reject the Conciliar theology. This would be true in regard to the "Ritual Music People," but what about the thesis of Jeffrey Tucker, of which I report in the "News" section of this issue? According to Mr. Tucker, sacred music is not integral but *separate* from the liturgy. As a Tridentine *devotee* he would be solid on the basic doctrines of the Mass, yet he does not see this basic Conciliar teaching on sacred music as following logically.

[8]What Father Skeris seems to be refering to is the proposal of Father Brian Harrison, O.S. published in the January 1996 issue of *Adoremus Bulletin* (Vol. I, No. 3) to re-reform the 1962 Missal based upon a more conservative reading of *Sacrosanctum Concilium*. Then, "after this has been published, circulated, and possibly revised, it could be presented to the Holy See, possibly some time during the next pontificate, with the request that it be approved for use throughout the Church, perhaps after a period of local use *ad experimentum*, as an alternative implementation of Vatican Council II, having *equal status and recognition* with the rite introduced by Paul VI."

Paul Salamunovich and Mons. Thomas A. Kiefer, pastor of St. Charles Borromeo Parish in North Hollywood, at the maestro's Golden Jubilee dinner on October 9, 1999 in Toluca Lake, CA.

JUBILEE DAYS IN CALIFORNIA

Paul Salamunovich celebrated his golden jubilee as Music Director of St. Charles Borromeo parish in North Hollywood, CA, on Sunday October 10, 1999. The solemn Mass of Thanksgiving was celebrated by the current pastor, Msgr. Thomas A. Kiefer and a large number of priest friends from near and far.

City, state, and local civil authorities offered congratulations and good wishes to the jubilarian during the course of an elegant dinner sponsored by the St. Charles Choir at the Lakeside Country Club in Toluca Lake, where choir members past and present gathered to salute their friend and maestro. The Cardinal Archbishop of Los Angeles sent a personal message of praise for half a century of generous commitment as a "good and faithful servant of the Lord and His Church." The present pastor of St. Charles, one of only three with whom Paul Salamunovich has served during his long tenure, correctly emphasized that "As I look back and realize that St. Charles Parish has had the services of two internationally renowned music directors, Roger Wagner and Paul Salamunovich, I realize that this is a gift equaled by few parishes in the world." And by none in the United States, it seems safe to say.

The President of the CMAA offered congratulations in the name of the members, Directors and Officers of the Association, saying in part that

> Your untiring efforts during the past five decades, in church and school, in classroom and choirloft, building upon the foundations laid by your predecessor of blessed memory, have developed the St. Charles Choir into what it is today, beyond any doubt, America's premier Catholic church choir, bar none. The honors, accolades and public recognition which you and your singers have received from the competent authorities, secular and ecclesiastical, speak for themselves. You have always been conscious of the

fact that the Holy Ghost, the *Creator Spiritus*, is the true source of all artistic creation in sacred music. You have diligently practiced and effectively preached your belief that even at the end of the second millennium, *musica sacra* possesses great power for revealing the meaning of God's Word. You have never tired of reminding us that true choral art is a form of communication, not only by words, but also by expressing the Inexpressible. The language of musical art thus really needs no words, nor does it speak to the mind of man alone: rather, it touches man's innermost heart and sets it beating faster. For this important lesson, for your persevering example, for your inspiring achievements, for your constant friendship and support of our Association since its founding thirty-five years ago, we thank you in our own names and in the names of all those for whom your song has been the voice crying in the wilderness of their lives, a voice which they could follow in order to find Him of Whom that first voice crying in the wilderness of the Judean desert was the Precursor: Christ the Lord.

The music sung at the Jubilee Mass, besides being a striking example of correctly applying church guidelines for the preservation of *musica sacra* whilst not excluding congregational participation in song, also carried special meaning for the jubilarian. As he himself stated in the program he composed for the Mass,

"The musical tradition of the Universal Church is a treasure of inestimable value, greater even than that of any other art . . . The treasury of sacred music is to be preserved and cultivated with great care. Choirs must be assiduously promoted." (Vatican II, Liturgy Constitution 112, 114). Over the past fifty years, the St. Charles Choir and I have shared some extraordinary moments together including concerts, recordings, motion picture soundtracks, performances for the American Choral Directors Association at two National and two Regional conventions, two tours of Europe, and three appearances before Pope John Paul II; one a private audience in the Clementine Hall of the Vatican Palace, one at St. Vibiana's Cathedral for his official welcome to Los Angeles and one at St. Peter's in Rome where, as the only American choir ever invited, we sang for the feast of Sts. Peter and Paul at an investiture Mass for twenty-five new Cardinals with more than 150,000 people in attendance, including members of the Diplomatic Corps from around the world, and with the Holy Father presiding. We have also been a source of immeasurable support for each other by singing for baptisms, at confirmations, weddings, and unfortunately, funerals. Our main focus, however, has always been our singing at the 10 AM Sunday High Mass, a commitment and a joy that has not only brought us together as a Choir, but has also, we hope, enriched the St. Charles Parish as a family. Our selections today represent a reflection of my own career as well as pieces that we have also grown together to love and appreciate.

The entrance hymn of the jubilee Mass was Paul Sjolund's setting of the Dutch hymn *We Gather Together* for choir, congregation, brass and timpani with organ. Palestrina's *Missa brevis* was sung as the Mass Ordinary, while the Gospel acclamation was *O Praise The Lord* by the late Southern California composer Halsey Stevens. As Paul Salamunovich explained the Gregorian *Credo III* and the *Pater noster* were sung in *falso bordone* settings

by the late Richard Keys Biggs with whom I began singing as an eighth grade boy soprano and with whom I remained until I came to St. Charles. This *Credo* was first sung at the first High Mass I conducted at St. Charles on November 6, 1949, and was used often during my first years with the choir, and also at my 40th Anniversary celebration. . . . The *Pater noster* is one of my favorite pieces by Richard Keys Biggs and was also used at my first Mass at St. Charles in 1949.

The same is true of the haunting chant *Adoro te devote*, the Offertory of the Jubilee Mass, which is

also one of the first Gregorian chants I remember learning as a boy soprano at the St. James Parish in Redondo Beach under the late Fr. Louis Buechner, who taught me the importance and beauty of Chant. We use the first two verses today as part of our involvement of the congregation, and then follow with a contemporary setting of this ancient chant, *Jesus We Adore Thee,* by Stephen Caracciolo.

In my capacity as Music Director of the Los Angeles Master Chorale it has been my privilege to work closely with Los Angeles composer Morten Lauridsen. The Chorale and I had the honor of premiering his *O magnum mysterium* at our Christmas concert in 1994 in the Dorothy Chandler Pavilion. The piece has since gone on to become one of the most frequently performed and recorded works in the contemporary choral repertoire. I am proud that it has been a part of the St. Charles Choir's repertory since Christmas 1998. Our meditation hymn today, *Good night, sweet Jesus,* was sung during my first sixteen years at St. Charles as the concluding hymn of the Sorrowful Mother novena every Friday evening. To me it became a repetitive and innocuous congregational hymn . . . However, this past May I was asked to arrange it for choir, as a favor to her family, for Dolores Hope's 90th birthday Mass. Since then, our Choir and I have taken to heart this sweet old hymn as a piece that recalls special memories for myself and some of our older members, and has also won a place in the hearts of our newer ones.

The recessional of this memorable Mass was Noel Goemanne's arrangement of the great hymn tune *Llanfair,* "a work the Choir has sung often for many a festive occasion both for the Archdiocese and here at St. Charles. We follow this hymn with *Blest Creator* of R. K. Biggs, one of our standard 'closers'."

Few contemporary church musicians have done as much as Paul Salamunovich to sustain the heritage of Vatican Council II and its principals of Catholic worship and its music. This is why, in June of 1969, Paul was created a papal knight by Pope Paul VI, as Knight Commander in the Order of St. Gregory, "for his outstanding contributions in the field of sacred music." As the Los Angeles archdiocesan archivist, Msgr. Francis J. Weber, has rightly observed, Paul Salamunovich "has been aptly referred to as 'California's High Priest of Choral Music'." He has served well the Holy Roman Church, which explains why Pope John Paul II sent him a special Apostolic Blessing on his golden jubilee. May the Father of lights and the Giver of all good gifts grant Paul Salamunovich good health and length of days. Alleluia!

ROBERT A. SKERIS

JUBILEE SERMON FOR MAESTRO PAUL SALAMUNOVICH

(Following is the text of the sermon preached at the Jubilee Mass in St. Charles Church, North Hollywood, CA, on October 10, 1999.)

I have yet many things to say unto you: but you cannot bear them now. Howbeit when he is come (I mean the spirit of truth) he will lead you into all truth. He shall not speak of himself: but whatsoever he shall hear, that shall he speak, and he will show you things to come. He shall glorify me, for he shall receive of mine and shall show unto you. (Jn 16:12-14)

I.

Right Reverend Monsignor, Very Reverend and Reverend Fathers, Venerable Sisters, honored Jubilarian, my dear friends in Christ!

In the upper room at Jerusalem, at the Last Supper on the eve of His death on the Cross, our blessed Lord spoke to His chosen ones of the Spirit, His Spirit of Truth whom He promised to the Church which was a-founding. He shall glorify Me, said the Savior, for He shall receive of mine and shall show unto you. The jubilee that we have gathered to celebrate today, is a fulfillment, in word and in song, of that very promise, for our jubilarian has truly glorified the Lord by showing unto the Church of God what he has received from Him.

A golden jubilee is a day of grateful *remembrance* and a day for responsible *reflection*. And so we recall first of all some examples of the important personalities whose interest, whose influence and whose support played such an important part in channeling our jubilarian's talents and idealism in the direction of a music worthy of God, which rightly bears the title "sacred" in the Divine Liturgy . . . persons like Father Louis Buechner at St. James in Redondo Beach in 1938, like Richard Keys Biggs at Blessed Sacrament, like the jubilarian's predecessor here at St. Charles, his mentor Roger Wagner; like Father James Hansen and Sister Miriam Joseph and the unforgettable Jesuit Father Richard Trame. These and many other persons—not least the many singers and organists in the choirs of St. Charles' and St. Basil's, at Mount St. Mary's, at Loyola Marymount and at the Music Center, but above all the jubilarian's winsome spouse and his children and all his relatives—helped in ways too many and too varied to recount, in molding our honored maestro into the artistic personality whom we, with gratitude to the Almighty, celebrate today in the great Thanksgiving of Holy Church, in the Eucharistic Sacrifice.

Not only persons, but events, too, form the object of our grateful remembrance today, the events which make up the daily duties of an organist and choirmaster in a large metropolitan parish: the thousands of Sunday High Masses, the funerals and weddings, the hundreds upon hundreds of Benedictions and devotions, the countless times that beloved hymns brought—and still bring!—solace and strength to human hearts.

The jubilarian's work has of course not been limited, during the past half century, to the sanctuary and church choir loft. The skills honed there have left their mark as well in classroom and recording studio and on the concert stage. The professional honors and recognition which our jubilarian has received over the years, bear eloquent witness to his meritorious accomplishments. But all of these important events have been, and still are, rooted and anchored in his work for the praying and singing Church, which forms the wellspring and source of his musical apostolate. This was true from the very beginning of that broader apostolate, from the San Diego State workshop in 1960, on through the Boys Town workshop in 1963, the Bruckner E minor Mass at the Fifth International Church Music Congress in 1966, the choir tour during the European Year of Music and the Eighth International Church Music Congress held in 1985, and finally in the invitation from the international papal church music society (C.I.M.S.) to conduct

the St. Charles choir in the Vaughan Williams G minor Mass at the outdoor ceremony in the Piazza S. Pietro on June 29, 1988 during which our Holy Father raised to the Sacred Purple five and twenty new Cardinals. The recollection of our jubilarian's participation in these significant events, and in the annual liturgical music Colloquia of the Church Music Association of America for the past ten years, fills us all with thankfulness and admiration at the workings of the Spirit of Truth whose grace it was which enabled this son of Croatian immigrants from the Dalmatian isle of Brac, to glorify God and edify his brethren in the praying Church.

And with that our grateful remembrance turns to responsible reflection, as we ponder the question which arises, unbidden but insistently: What makes a man do such things? What motivates such sustained effort in a field not lacking in pitfalls? What drives a man to persist in spite of all obstacles?

Is it ambition? Lust for personal glory and acclaim? In this case, not very likely. Is it desire for financial gain, for wealth? Hardly, for even the competent *Kapellmeister* can say in very truth, as did St. Peter in the Temple at Jerusalem at the gate called Beautiful: Silver and gold I have none . . . (Acts 3:6). What, then, is the reason which motivated those accomplishments which we recall, and upon which we reflect today?

II.

Surely it is a matter of faith, of belief, of our jubilarian's personal conviction that sacred music is an integral part of solemn worship, not just an accessory to the action of the Mass, not simply an embellishment of more basic ritual, not only a mere adornment of essential text—no, *musica sacra is* an essential, not only an additional part of the total integration of worship, as soon as worship makes use not only of the sign, but of the word as well. How is this so? God certainly has no need of our music. No, and He has no need of liturgy, either, for that matter. But it is a part of the universal religious experience of mankind that we have need of both. In any religion, natural or revealed, the sung word is an element of ritual celebration. It is "destined for the sacred itself." It takes on a dimension of the Divine, comes to meet us in prophecy, in ecstasy, in tongues—though distinguished from them by a consciously formed norm and type. St. Augustine goes to the heart of the matter when he comments upon the psalm the Jews sang when the Temple was rebuilt after the Captivity: "Sing to the Lord a new song, sing to the Lord, all the earth." Of what does the new song sing, but of the new love? Lovers are wont to sing. The voice of the singer is the fervor of holy love." Singing, then, becomes the lover, and what further question need the Christian ask?

The song of Christian worship expresses both the reverence and the devotion of man before Almighty God. It also bears the dignity and the power of the prophetic word, and finally it permits the sound of joy, the *vox jucunditatis*, the *vox amoris*—witness Augustine's explanations of the singing of the Alleluia. There is not only the matter of sound, but that of love, joined to the cognizance of truth, changing mankind. Singing is the expression of all this.

Our jubilarian's life and work remind us of the unity of word and song in worship. This unity is based on the fact that worship is a collective act relating to God. Prayers and rituals are performed in public with that necessary awe which befits those speaking to God. Church records have at all times emphasized the effect of these prayers and rituals on those who participate in worship: the elevation of the soul, the moving of the heart, the unity of the common will, the deepening of religious perception, the stimulation of the love of God. The Church is also aware of how much the musical setting of the word helps one to understand the word's meaning. For all these reasons the Church has never been without singing, when it is a question of giving comprehensive understanding of the meaning of the liturgy. (Vatican Preface, Roman Gradual). It is no secret that many a modern mind shuns absolutes, but it would be hard to disclaim the fact that liturgy or worship is the duty man brings to God because God is the Author of man's being, of all that man is and has. Man's whole entity depends upon God. Without the

Creator's sustaining effort in the Divine Concomitance, man falls back into the nothingness out of which God's hand first brought him.

Now, if worship is this man-God relationship, it follows logically that of these two terms or poles, GOD is, by His very position as God, the more important. Worship has then to be, first of all, GOD-centered and not man-centered. Sadly, many in what the late Cardinal Benelli once termed the "conciliar Church" have rejected this self-demonstrative principle. And so they no longer speak of liturgy as the service of God, but as something called the "celebration of man," and that in terms as humanly attractive as possible. Contrast such ideas with what Pope Paul VI told the bishops of southwestern France in 1977:

> Catholic liturgy must remain theocentric; that is its very nature . . . the celebration of the Eucharist goes beyond being a gathering of friends and a sharing of life together. St. Paul did not hesitate to point this out to the Christians of Corinth (1 Cor 11:22). In its essence the Eucharist is the reiteration of Christ's redemptive sacrifice. Over this reality no minister, no layman has ownership. The Eucharist is a sacred mystery, calling for an atmosphere of gravity and dignity and it allows for no mediocrity or indifference regarding place, the appearance of the vestments, (or music) and the articles used in worship (DOL 63, no. 576).

With the Church through the ages, our honored jubilarian believes that worship means giving to God the best there is within a man to give—simply because God is Who He is. This tribute we owe Him in strict justice. If we deprive Him of it we are, consequently, guilty of injustice. Additionally, in worship we express sorrow for sin, we ask further goods which are our need. And in return for the tribute and homage of our worship we gain the fruits of redemption, forgiveness, grace, strength, courage, nobility.

Now, if worship is indeed the *opus Dei inter nos*, the *servitium dominicum*, the service of God, then it must be essentially a thing of great dignity and reverence. This implies, for example, that one must approach the Throne of the Almighty with a sense of awe and mystery, and with that fear which the Holy Ghost describes as the beginning of wisdom. One must mind one's manners, as would befit the audience chamber of the King of kings. Considerations such as these prohibit carelessness, the off-hand attitude, an indifference to the sacred character of this most eminent of our human acts and duties. Worship and its music must accordingly be well planned and well executed, the objects about the altar must be immaculate and precise. Everything must be the finest that a given community can afford, for nothing is "too good" for the Author and Giver of all goodness! All these reflections have consequences: what, we must ask, will then be the temper of that which we offer God in our churches and chapels of a Sunday? what the character or kind of thing, the kind of music with which the worshipper is to be confronted? The qualifications which quite spontaneously come to mind are those of nobility, dignity, inspiration, reverence, solemnity—order in contrast to the disorder in the lives of many—something which would have the persistent character of beauty in opposition to the general squalor imposed by our industrialized society—an enactment which would elevate the human spirit rather than depress it—sincerity instead of *ersatz*—above all, no intrusion of the secular—in short, the very best that artistic effort and personal, dedicated care can afford—nothing unkempt, shoddy, or mediocre, within the limitations imposed by the talent and the resources of a given group. In brief, we must ask, as today's jubilarian has taught us to ask of a given liturgical service and of its music: if God IS God, then can we give THIS to HIM?

The very question is one which some do not comprehend, for the Philistine is never quite at home *in domo Domini*, the buffoon never quite at ease *ante faciem Domini*, before the face of the Most High God!

III.

My dear friends in Christ!

Holy Mass will now proceed toward its climax in Consecration and Communion. The *Trisagion* forms the prelude in the threefold *Sanctus* of the Palestrina *Missa brevis*. Something tremendous takes place here, namely a transition to the dimension of the Transcendent. Men and angels will join forces as the choirs from above and from below "with the angels and archangels, with Thrones and Dominions, and with all the heavenly hosts sing the hymn to Thy glory . . ."

And at that very point the ultimate goal of *musica sacra* and indeed the whole point of our jubilarian's life becomes perfectly clear: not (as is taken for granted almost everywhere these days) to remain on the horizontal level of the merely inner-worldly, but with a jubilant *sursum corda*! to raise the heart upward in the vertical dimension of eternity *in laudem gloriae ejus*, unto the laud of His glory (Eph 1:12). Here are both foundation and consummation of sacred music, for it, too, is in the words of St. Ignatius of Loyola, created for the purpose of praising God our Lord, showing Him reverence and serving Him.

But then silence falls whilst everyone kneels as the miracle of Transsubstantiation is accomplished. Now it is the Lord Himself Who speaks. In the eyes of the early Church—a view which still prevailed in the days of Bernard of Clairvaux—the Cross becomes a harp or a seven-stringed lyre which "produces the sound of the [seven last] words. The melody of Christ's golden harp resounds through the whole world in countless languages, and songs echo their way toward God from strings tuned in perfect accord" as response to the invitation to "Take and eat." Consecration becomes Communion. *Cantantibus organis*, as we once read in the Office of St. Cecilia, patroness of church music, "to the sound of instruments" the soul accomplishes in Holy Communion its espousals with Christ. The psalmist besings this union: "With joy and gladness shall they be brought, and shall enter into the king's palace" (Ps 44:15). The high canticle of love in the Old Testament experiences its consummation, and we comprehend the words of the saint whose ardent heart was aflame with love: *cantare amantis est*, song is the language of the lover.

The Mass draws to a close. But the experience of union with God bursts all bounds and indeed surpasses death itself. In 1794, the sixteen Carmelites of Compeigne went to the scaffold and to God whilst singing the *Salve Regina* and the *Veni Creator Spiritus*. The whole thrust of *musica sacra* is upward, Godward, into the land of eternity where the heavenly liturgy is celebrated, where the four beasts and the four and twenty elders fall down before the Lamb, having harps and golden vials full of odors which are the prayers of the saints, and they sing a new song saying: "Thou art worthy to take the book and to open the seals thereof: for Thou wast killed and hast redeemed us by Thy blood, out of all kindreds, and tongues, and people, and nations, and hast made us unto our God, kings and priests and we shall reign on the earth."

(Apoc 5:6-11).

Dearly beloved in Christ!

Let us therefore pray: Almighty God and Father, Whose prevenient grace enables us to join in the *canticum novum*, the new song which Thy Son, our Lord and Redeemer, intoned in this world of sin to Thy honor, and which He makes to re-echo through all the ages in Thy singing Church: grant we beseech Thee, that we may ever receive in our hearts with loving harmonious accord His own hymn of praise, and one day be united with the heavenly choirs. Through Christ our Lord. Amen. Praised be Jesus Christ!

FATHER ROBERT A. SKERIS

REVIEWS

Organ

No'l with Variations by Henry Kihlken. Harold Flammer Music. $6.50.

This six-movement suite combines features of the French classic organ book and classic no'l variations. The music is scored for manuals alone, or manuals with simple pedal. Several movements employ French classic registrations, but a small two-manual instrument would be adequate for the suggested stops. The figuration in the faster movements is easy to play, and the no'l melody is snappy and interesting.

Mary Elizabeth LeVoir

Set of Miniatures by Henry Kihlken. Harold Flammer Music. $6.50.

Church musicians and students should enjoy this unusual collection of six brief, easy pieces. The musical structure offers a variety of styles within a basic homophonic, tonal framework. Interesting registrations add to the appeal of this collection, which is suitable for general use.

M. E. LeV.

Prelude, Trio, and Finale on "Holy God, We Praise Your Name" by Henry Kihlken.

This composition is an outstanding, versatile setting of the traditional hymn melody "*Grosser Gott.*" The composer suggests using the various movements as festive preludes or recital pieces, in conjunction with the singing of the hymn, or as free accompaniments. The Prelude consists of melodic material derived from the hymn melody that flanks a complete statement of the chorale. The Trio is a soft, short movement in which the left hand contains the melody. The pedal serves as harmonic support rather than as a fully integrated melodic line. The Finale contains the hymn melody in four-voice imitation for the manuals, followed by a bold, chordal presentation of the chorale. All three movements are easy to read and perform. The musical style is faithful to the key, meter, and structure of the hymn.

M. E. LeV.

Compline by Leslie Betteridge. Paraclete Press. $7.50.

Compline was composed as the seventh of a group of simple organ pieces written for use at the Benedictine Monastery of Prinknash Abbey, Gloucester, England. It is the last published work of the composer's life.

The subtitle of the piece states that it is a "choral improvisation for organ." This unusual name perhaps suggests the reason for the inclusion of text in a clearly instrumental piece.

The composition includes numerous statements of a freely composed chant-like melody, accompanied by parallel chords and chant paraphrase. The text refers to the role of compline as prayer for the close of the day, and the text appears with statements of the melody. The piece is a quiet reflection of moderate length intended for liturgical use.

M. E. LeV.

Compact Discs

Veni Domine: Gregorian Chant for Advent. Choralschola der Wiener Hofburgkapelle. Rev. Hubert Dopf, S.J., conductor. Compact Disc: Phillips 446 087-2.

Here is a generous selection of Advent chants, including the Mass propers for all four Sundays, along with the Advent invitatory, three Office hymns, the Responsory *Aspiciens a longe*, and three of the great "O" Antiphons. The Viennese schola sings with polish and beautiful blend of tone. The rhythmic practice shows the influence of recent semiological theories associated with the "new Solesmes" school, an approach which I do not find particularly convincing. But Father Dopf and his singers make a surprisingly good case for this method. One need not agree with every detail of the performance to enjoy this disc.

CALVERT SHENK

Gregorian Chant: Early Recordings. (Recorded between 1928 and 1939). Two Compact Discs: Parnassus Records PACD 96015/6.

Jerome F. Weber has put together a fascinating collection of early chant recordings, demonstrating a wide variety of styles and considerable diversity of chanting skills. From the dignified singing of the monks of San Anselmo in Rome, through the remarkably inept performance of the *Schola Cantorum* of Paris, to the polished vocalism of the Benedictines of Ampleforth, here is a valuable selection of historic recordings. Some of the chant is unaccompanied; others boast organ accompaniments of uneven quality. It would be impossible to comment on each of the fifteen choirs; but I found

the monks of Maria Laach perhaps the most effective of all the groups represented.

C.S.

Healey Willan at the Church of St. Mary Magdalene, Toronto. (Recorded between 1965 and 1967). Compact Disc: EMI Classics 7234 5 566600 2.

Every organist and choirmaster should have a copy of this important disc, documenting the achievements of one of this century's most respected liturgical musicians. For many years Dr. Willan presided over the choirs and organ of St. Mary Magdalene (Anglican), and he famously brought the music making there to a level unsurpassed anywhere. In this collection, recorded late in his career at various live services and concerts, the superb blend of the voices, the musical insight of his interpretations, the speckless organ playing (especially remarkable for a man in his eighties), and the unmistakable aura of unapologetic Anglo-Catholicism transcend the technical limitations of the original recordings, and transport one into a now vanished era of liturgical splendor. If the hymn playing seems, by contemporary standards, amazingly slow, Willan's inspired improvisations before and after the hymns remain eloquent and instructive. The disc includes organ works and choral pieces by Willan himself, several fairly well-known motets by other composers, and hymns, chants, and various improvised voluntaries. Highly recommended.

C.S.

NEWS

The Christendom College Choir and Schola is continuing its program of chanted Propers and polyphonic Ordinaries for the college's Sunday Latin High Mass during the 1999-2000 academic year under the direction of Dr. Kurt Poterack. Compositions to be performed include Masses and motets by Palestrina, Hassler, Doppelbauer, Shenk, Poterack, and others.

✞

Calvert Shenk, organist/choirmaster at St. Paul Cathedral in Birmingham, AL will be playing the April 9, 2000 dedicatory recital on the new organ to be installed in Christendom's Christ the King chapel. Unfortunately, because of limited space in the choir loft, budgetary constraints, and urgency of need (the current organ is forty years-old and on its last legs), the new organ will be an Allen Protégé C-6. None of these problems-including the limited space in the choir loft-are invincible with the aid of large donations. So, since we eventually do want to get a *pipe* organ, anyone interested in donating to this fund should contact Dr. Kurt Poterack at 134 Christendom Drive, Front Royal, VA 22630; (540) 636-2900 x274; E-mail: kpoterack@cs.com.

✞

The industrious Father Robert Skeris is keeping busy in his retirement by (among other things) serving as choirmaster at St. Mary, Help of Christians parish, the Tridentine Mass community in Milwaukee, WI.

✞

The tenth annual Church Music Association of America Sacred Music Colloquium will be held at Christendom College in Front Royal, VA from June 20-25. Entitled "Liturgical Music and the Restoration of the Sacred," any interested choir directors, organists, choristers, or priests should contact the President of the CMAA, Father Robert Skeris, 722 Dillingham Ave., Sheboygan, WI 53081-6028; (920) 452-8584; Fax (920) 803-2312.

In addition to the usual round of workshops in chant, polyphony, and theoretical and practical lectures, there will be new workshops this year on the organ and on the celebrant's chants of the Mass for priests. One of the special guests this Summer will be Laszlo Dobszay, Hungarian musicologist and director of the *Schola Hungarica* who has written on the traditional liturgy for *Sacred Music*.

✞

Currently, the CMAA is working with Professor Donald Keyes of Duquesne University who is establishing a web site on "Church Music in the Western Tradition." The aim of this ecumenical web site is to encourage the reestablishment of the sense of the sacred by the revival of traditional church music. There will be four sections: Roman Catholic, Anglican, Lutheran, and Reformed. The Church Music Association will be supervising the Roman Catholic section, of course. Although an experimental version of the web site is up, the address will not be given out until it makes its formal debut in April.

✞

There have been several articles in recent issues of *The Latin Mass* magazine that touched on the connection between the traditional liturgy and the "treasury of sacred music." There was one article in the summer 1998 issue by Jeffrey Tucker entitled, "The New Rite and the Destruction of Sacred Music," and an interview with the concert organist

Richard Morris in the spring 1999 issue. Both of these articles brought up the difficulty of presenting a polyphonic Mass setting within the context of the new liturgy, particularly the *Sanctus/Benedictus* split (which works best during a silent canon), and the *Agnus Dei*. There are ways of solving these problems in the New Rite (cf. Cardinal Ratzinger's *A New Song for the Lord*, pp. 141-146). However both the construction of the New Rite and the complex of theological propaganda with which liturgists surrounded it, does make it difficult to preserve this aspect of the treasury of sacred music which the Second Vatican Council itself had ordered.

I cannot let the opportunity pass without making a few comments about Jeffrey Tucker's article. Though I am somewhat loath to criticize a fellow liturgical conservative, I must say that his criticism of the *Adoremus Hymnal* is off target. Put briefly, he seems to dislike it because it is not the *Liber Usualis* and not Tridentine. What can I say?

My personal pride in the *Adoremus Hymnal* aside, I am even more concerned about Mr. Tucker's thesis that there "is no substitute for regarding the musical side of the Mass as having an identity *separate* from the prayers of the celebrant and the people." (emphasis added) He seems to reject the almost century-old teaching that sacred music is an *integral part* of the sacred liturgy when he says that this separation is "the only way the music side of our worship, which is always exogenous to the Mass itself, can develop and be worthy of the event taking place." Pius X, call your office!

✞

Through a letter addressed to the priests of his diocese on October 18, 1999, Bishop Foley of Birmingham, Alabama prohibited under pain of suspension the celebration of Mass "*ad orientem*," that is facing God with back to the faithful, in his entire diocese. His Excellency wrote, "[a] well-intentioned but flawed and seriously misdirected movement has begun in the United States. Priests are encouraged, on their own initiative without the permission of their local bishops, to take liberties with the Mass by celebrating in a manner called *ad orientem*, that is, with their backs to the people. This amounts to making a political statement, and is dividing the people."

Aside from the truly amazing (and highly questionable) assumptions and statements embedded in this short quotation, one is faced with the problem that this is a formal pronouncement of a successor of the apostles. I understand that it has been appealed to the Vatican, which will eventually overrule or sustain it. I have spoken to two priests about this, one of them a canon lawyer another a conservative liturgist. The canon lawyer says that this letter will not pass muster with the Vatican, as its canonical argumentation is seriously flawed. The liturgist says that, as much as he dislikes it, the bishop is the chief liturgist in his diocese and Bishop Foley's letter will be allowed to stand.

What they both agreed on is that Bishop Foley most likely wrote this letter under pressure. Whether this pressure came exclusively from a certain cardinalatial *éminence grise*, or from members of the NCCB liturgy club, too, is not certain. At any rate it seems to have been largely a slap at Mother Angelica, as it is at the EWTN televised Mass at her monastery in Birmingham that priests often said Mass *ad orientem*. It is unlikely that, aside from the Tridentine Indult Mass, a Mass is said *ad orientem* anywhere else in this small, sleepy Southern diocese. I had predicted many bitter battles in this liturgy war we are fighting, but even I was surprised at how suddenly and harshly the enemy struck in this case. Though there is some awakening interest in *ad orientem* celebration, it is hardly catching on like wild fire. This leads me to believe it was more a personal vendetta against Mother Angelica, than an ideological blow against us "reformers of the Reform."

Whatever the case may be, it is important to keep in mind that even if Bishop Foley's letter is allowed to stand by the Vatican, it will not stand for long. Sooner or later common sense will prevail, the liturgy club will be defeated, and the humanist ideology behind the insistence on an exclusively *versus populum* celebration will be unmasked. A new generation of priests, religious and laity are coming into the ranks. They will not be so cowed as people were thirty years ago by the then extravagant praises of the liturgy's "new clothes." Indeed they will be able to see clearly that *the Emperor is naked*-and be in a position to do something about it.

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On a much more positive note, the December 30, 1999 issue of *The Wanderer* contains a pg. 1 article entitled: "Bad News for ICEL . . . Citing Delays, Incompetence, and Bad Faith, Vatican to Take Control over Translations." In an October 26, 1999 letter to the episcopal head of ICEL, the prefect of the Congregation for Divine Worship, Jorge Cardinal Medina Estevez, calls for a thorough shake up of ICEL. In the future every member of ICEL will need to receive a *nihil obstat* from Rome. Helen Hitchcock is quoted as saying that "[t]his let-

ter is highly significant because it means the Holy See, and not some commission somewhere, will assume control over texts used in Catholic liturgy, and that this is seen by the Holy See as highly important to the faith of Catholics." Cardinal Estevez' letter documents ICEL's bad faith which forced the Vatican to assert authority under the provisions of *Pastor Bonus* (n. 62) "regarding the superintendence of 'those matters which pertain to the Holy See in relation to the moderation and promotion of the Sacred Liturgy'."

I am sure that we are all tempted to break out into a lusty chorus of "Ding, Dong the Wicked Witch Is Dead," but it is important not to miss the broader significance of this. Even though ICEL is an international body, it is at the service of the various English-speaking national episcopal conferences-the so-called "competent territorial ecclesiastical authorities," which were first established by the liturgy constitution in 1963. Even though Rome retained the right to "confirm" the translations approved by these national bodies (art. 36), this was in practice, and apparently in the original theory, meant as little more than a rubber stamp. The fact that Rome is now insisting it control the membership of the very committee that makes the translation for these national bodies indicates a power shift of great magnitude. Could it be that, after decades of being a 'nice guy'–and getting consistently kicked in the teeth, Rome has finally decided that some of the optimistic, practical arrangements of the conciliar years should be (*ahem*) reconsidered?

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