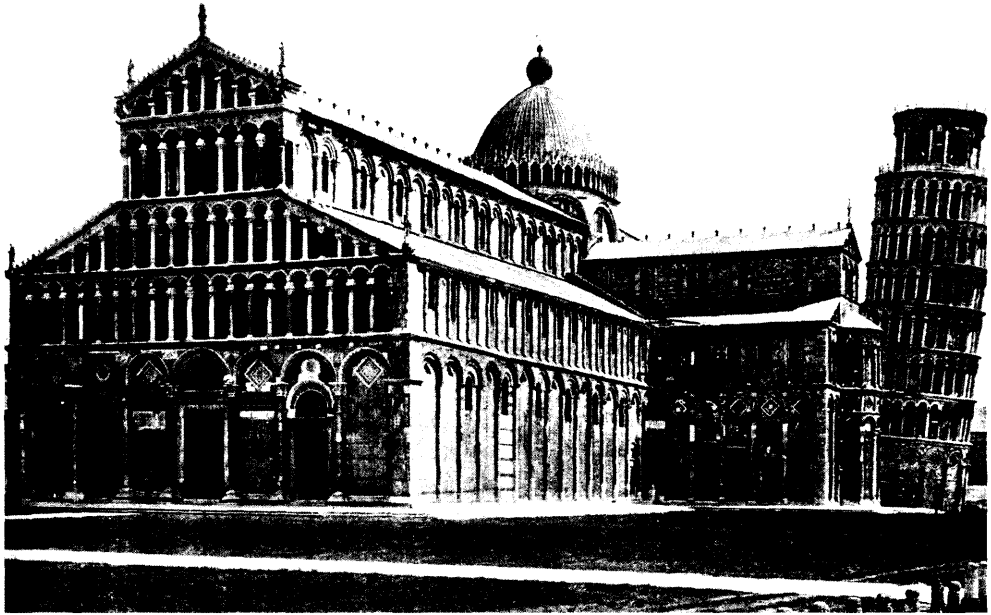


# SACRED MUSIC

Fall 2005

Volume 132 No. 3





*Cathedral and Leaning Tower, Pisa*  
*Romanesque. 1063—XII Cent. Tower XII—XIV Cent.*

# SACRED MUSIC

Volume 132, Number 3, Fall 2005

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*Nave and Choir, Looking East. St. Paul's, London  
Renaissance. 1675—1710  
Architect. Sir Christopher Wren*

## EDITORIAL

### IN MEMORIAM: CALVERT D. SHENK (1940-2005)

I remember when I first met Calvert Shenk, ten years ago, at the Church Music Association's annual colloquium. Noticing that my name badge indicated I was from East Lansing, Michigan, he came over and introduced himself to me as having worked for almost twenty years as organist/choirmaster at a Catholic parish in Battle Creek, Michigan. My first *unexpressed* thought was, "Can anything good—aside from Post Toasties—come out of Battle Creek, Michigan? I soon had my answer as I got to know this wonderful man who was to become a mentor and a colleague, a father figure and a friend.

I realized that Cal (as we all knew him) was an extremely talented organist, composer, and a "competent Kapellmeister" with a sharp intellect, a great wit, and a wide-ranging knowledge of many subjects. If you were fortunate to get to know him well, you realized that he was something of a Renaissance man. Cal, however, was very low-key, and not given to seeking out the limelight—a very humble man. He became involved in a type of church apostolate that was not bound to make anyone rich or famous, either. As a fairly traditional Catholic church musician, he entered the service of the Church at an especially inopportune time (the 1960's) when the things he represented—competence, tastefulness, tradition—were beginning to be considered *passé* at best. This was the time when it *seemed* to many that the Church was saying, "*Confitebor tibi in guitarra*" in the immortal words of Christopher Derrick. However the desire to court popularity by this oddly pale imitation of secular culture (known as being "relevant") never appealed to Cal.

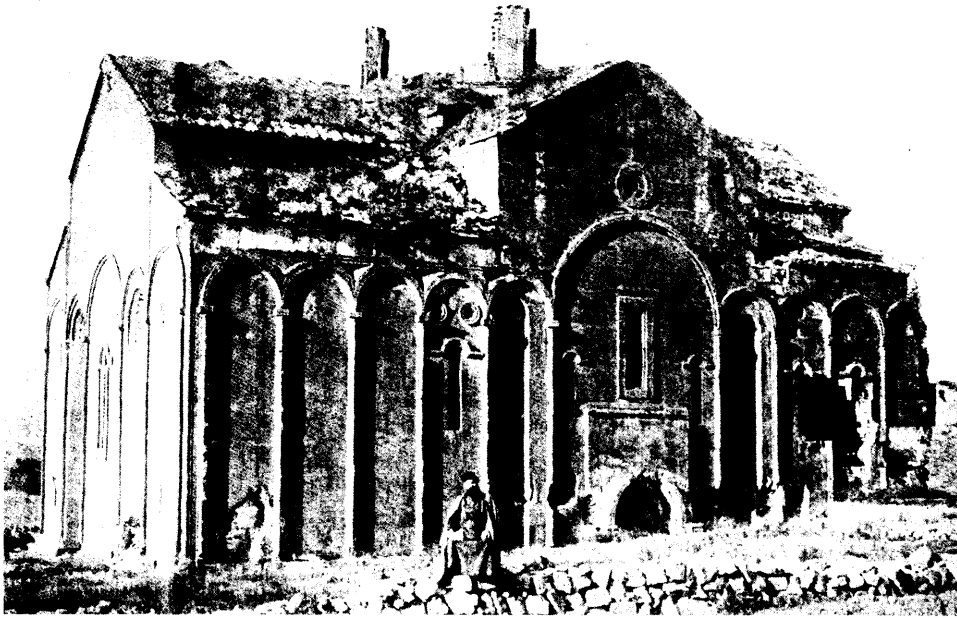
He would always be available to give me advice, to listen to my problems and professional struggles, but rarely complained to me about his struggles and difficulties. It would usually be second-hand, after the fact, that I would hear of these—his wife, Ila, saying to me something like, “Do you know what they did to Cal this time?” I would then realize that if I had suffered something one-tenth as bad I would have been on the phone immediately complaining about the injustice of it to *him*—and he would have sympathized with me. This, however, was Cal: always working, achieving, accomplishing, inspiring (and consoling) the younger generations, and on the job suffering fools—if not gladly—then at least *quietly* and *patiently*.

Though quite competent in chant, polyphony, and composition, if I had to choose one thing that particularly impressed me about Cal as a musician, it would be that he was the consummate Catholic organist. Of course he could accompany hymns and chants, and he knew the major recital pieces, but he could improvise within the context of a Mass like a pro. This is a skill that many otherwise good Catholic organists lack today. His improvisations on Gregorian themes at offertory and postlude times could be quite stirring. (I should add that his improvised musical “commentary” on events at a rehearsal while accompanying us on the piano could be absolutely hilarious, too—but that is another matter!)

When I look back on the last ten years and remember the various Colloquia, especially the late-night discussions he was such an integral part of, the organ recitals at which he premiered pieces of mine, the five sticky, yet productive, August days we spent planning the *Adoremus Hymnal* in a Minnesota rectory without air-conditioning, and the numerous phone discussions, I can only be grateful to God for these shared experiences. I think most of us assumed, without ever explicitly thinking this, that we would have Cal with us for another 15-20 years. I know I did. I don’t mean to imply that there was only *one* purpose to Cal’s life—or to anyone’s life—but from the standpoint of church music, Cal seems to have played the role of the night watchman who kept the torch burning. He became a full-time church musician just before “the revolution” started and was taken from us just after Pope Benedict (whom many hope will finally bring the revolution to an end) was elected.

At any rate, it does seem like the first rays of morning light are starting to shine and we were very blessed to have had the counsel, the advice, and the inspiration of a truly great man—during some very dark hours. This issue of *Sacred Music* is devoted to Calvert Shenk. In your mercy, please offer the alms of an *Ave* for the repose of his soul.

Kurt Poterack, Editor  
*Sacred Music*



*Cathedral, Ani*  
c. 989—1001. Architect. Trdat

## INTERVIEW WITH CALVERT SHENK (JUNE 22, 2001)

*Reprinted from the Spring 2002 issue of Sacred Music (Vol. 129 No. 1)*

**Kurt Poterack:** *Tell me about how you got started in church music and your career up to this point.*

**Calvert Shenk:** Like many people I began with piano lessons as a small boy which rather early migrated to organ lessons—about the age of twelve—and that, more and more, became an interesting thing to me. I ended up majoring in organ and church music in college at Northwestern where I took my Bachelors in Music in 1962 and my Masters in 1963, and from that point on was a full-time church musician with one or two small interruptions. That was an interesting time to do that, of course, because pretty much the same time I graduated college I came into the Church. In 1962, to be exact, just the year that they began the Council. So I prepared a pre-conciliar repertoire and approach. About the time the Council was in full swing, I was drafted into the army in 1964 and came out in 1966 to find that everything had pretty much been swept away—at least for the time being. I had a full-time church job in Battle Creek, MI for quite a long time (18 years), in Milwaukee for about five years, and for eleven years I was director of music at the Cathedral in Birmingham AL. And then, about a year ago, I took up my present position at the major seminary in Detroit as director of music and associate professor of music.

INTERVIEW

**KP:** *You said that, in a sense, you were trained for the pre-Conciliar Church.*

**CS:** That would be a bit of an over-statement in that my actual training as a church musician was not under Catholic auspices at all. I had to train myself to a large degree as far as specifically Catholic elements in regard to chant and liturgy (and things like that) but whatever formation there was in relation to Catholic Church music was certainly of that time.

**KP:** *So you weren't trained at Northwestern to be a Catholic Church musician specifically, but did they have any training in chant there, or were you completely self-taught?*

**CS:** Not any practical training. Northwestern was a big school for music history and musicology in research so the discussion of the chant was from an academic standpoint – virtually nothing about its performance.

**KP:** *But when you taught yourself chant did you take any sort of a summer course, or do readings, or listen to recordings?*

**CS:** I did a good deal of reading and consulting with other people who knew quite a bit about it, but I was perhaps a bit of an anomaly amongst “old timey” Catholic church musicians. I never had any formal course work in the chant, which I regret, but that’s the case.

**KP:** *Now was your advanced degree a masters in church music?*

**CS:** Yes, Northwestern offered specific degrees in church music – a masters and bachelors. The distinction between that (a masters in church music) and a masters in organ performance was almost non-existent. A few courses were different in the curriculum but people were encouraged to get the church music degree rather than a straight organ performance degree in the belief that it would help them in getting church jobs.

**KP:** *Does anything like that still exist? It seems to be a concern of the AGO, and others, that too many organists are trained as organ performers and not as practical church musicians.*

**CS:** It is a concern of mine as well and my impression is that Northwestern still offers pretty much the same kind of curriculum. I know things have changed much since I was there, but I still think that it is the department of Organ and Church music. It was quite a well-rounded program. You could take all kinds of courses like liturgics, church choir repertoire and hymn playing, service playing, and improvisation. These were all required courses for that major and if you were a straight organ major you would take some, but not all of these courses.

**KP:** *Now, you are a composer as well. Did this come about as a result of formal study or did it flow naturally from your knowledge of theory and experience as an organist?*

**CS:** Partly, the church music major at Northwestern required four years of music theory and in the later stages of that there was a great deal of composition of a sort involved. I did a great deal of improvisation which I studied in college and is a particular interest of mine. But I would say that mainly I write things because when I first started working in church music after the Council there was almost nothing suitable for the vernacular liturgy that I thought worth performing. So I started out with doing lots of responsorial psalms and Introit settings and lots of Mass Ordinaries – purely practical things for my own use with the church I directed. Though I knew much music theory I was a bit of an autodidact in that I learned a lot by writing lots of music as opposed to taking lots of courses in composition.

**KP:** *As you said, you came into the Church at a very interesting time; you caught just the tail end of the pre-Conciliar liturgical “atmosphere,” you were in the army for a few years and then came out to find, in a sense, that everything had changed. Did you have any idea things would change that dramatically?*

**CS:** I think hardly anyone thought things would change that rapidly or, indeed, that dramatically. We were assured in 1962 when everyone was very excited about the prospects of a Council, that this would set the seal on the wonderful achievements of the Church in the Twentieth Century and continue current thinking and trends in the Church. The Council would endorse and institutionalize the ideals of the classical liturgical movement. In fact, I remember clearly, because I was working in Chicago at the time of the Council, when Cardinal Meyer came back from a session of the Council to assure his seminarians that despite the new document on the liturgy (*Sacrosanctum Concilium*) the canon of the Mass would never be celebrated in any language in the Roman Rite other than Latin. But the ideas that were in the air were pretty much things like having the readings almost always in the vernacular and perhaps simplifying some of the ceremonies. The idea of a whole different kind of music was not thought of much at all before the Council by anybody as far as I know, with the exception of perhaps a few very advanced European types like Pere Gelineau.

**KP:** *In your current position at the seminary in Detroit you have seminarians – future priests – in your charge. What do you consider the most important thing(s) to teach them?*

**CS:** There are three, really. The rector of the seminary has pretty much outlined his idea of what should be going on. The first, very practical, is that everyone who graduates from the seminary be able to sing the Mass. There are required courses on this both on the college level and the graduate level. Secondly, there is a great desire on the part of the rector to instill in the seminarians the basic principal of sacred music. Again there are two required courses, one on the undergraduate level and one on the graduate theology level on the principles, history, development, and philosophy of liturgical music from the point of view of what the Church actually requires and encourages. Thirdly, there is an exposure to music of various styles, but all safely within the parameters of the Church’s actual mandates in the daily services – Mass and Office in the Chapel. Hence, there is an emphasis upon singing the actual text of the liturgy at Mass as opposed to singing a lot of hymns. There is a considerable emphasis on chant and polyphony about which the seminarians are quite eager. In general I try to provide seminarians with a sense that there is more to sacred music than what they may hear at their local parishes so that when they emerge as the clergy of tomorrow they will be able to influence the course of church music in this country. That is a part of the rector’s mandate to me. He likes to say that he wants everyone who graduates from his seminary to be able to explain to people why the *Vexilla Regis* is a better hymn than the “Old Rugged Cross.”

**KP:** *You have seminarians from the Archdiocese of Detroit, and from where else?*

**CS:** From a number of other dioceses in Michigan including Gaylord, Marquette, Kalamazoo, and Lansing, from a couple of dioceses in Illinois, from a diocese in Wisconsin, a diocese in Iowa, and a diocese as far away as Helena, Montana. Although the majority of the seminarians are from the Archdiocese of Detroit there is a rather healthy representation from other places and they expect that diversity of region to increase each year.

**KP:** *Is the seminary’s sacred music program a draw or is it something they are even aware of?*

**CS:** I think that the seminary’s principle draw is for its orthodoxy and academic standards. A very competent and able and solid faculty, plus the reputation of Bishop Vigneron himself—the rector—and many of his close colleagues and friends in the

INTERVIEW



episcopate are influenced by the fact that he is the rector. Since I have only been in the place for a year and have made some fairly significant changes in the music program I doubt that would be a draw as yet, nor do I know if it would be a significant factor initially in attracting people or not.

**KP:** *It is somewhat unusual for a bishop (Bishop Vigneron) in this day and age to have such a particular interest in sacred music. Does he have a musical background?*

**CS:** I am getting glimpses of that. His principle musical background, so far as I know, was gained in his seminary days when there was apparently a very strong music program in the Detroit Seminary. That was back in the hey-day of the Palestrina Institute. He was particularly intrigued both in high school and in college seminary by the classes in chant. To this day he can solfege the Kyrie from Mass XI with no difficulties at all and give you a fairly learned disquisition on the meaning of arsis and thesis in the rhythm of chant. He is also a man of broad and extensive culture who listens to serious music of many kinds. He can discuss with me, for example, fairly articulately the organ music of Cesar Franck. But he is also quite capable of discussing the nuances of various Victorian novelists or the merits of various historians of either the Middle Ages or the American Catholic Church. He is rather a Renaissance man.

**KP:** *We had spoken previously of the vernacular and musical settings of the vernacular, do you see the development of vernacular chant? If so, when and under what conditions?*

**CS:** Here is another area, oddly enough, that ties in very closely with what I am doing at the seminary for two reasons. One is that the Bishop himself has expressed grave concern on this very subject. A continuing concern of his is the need for a quick development of what he refers to as "English Plainsong" by which he does not mean at all adaptations of existing Gregorian Chant melodies, but simply something analogous to the way plainsong works in the Latin Liturgy so that there is a standard of vocabulary, let us say for the congregational Ordinaries and the like which are not metrical or in a hackneyed style. He would like to see something analogous to the Latin chant developing in English and has frequently encouraged me to write things along those lines. In fact, virtually every day I write a simple setting of the daily communion antiphon to be sung by a small group of singers and, in some cases, even congregational in a kind of free rhythm analogous to chant. I have been doing rather a lot of that and I think there is quite a future for this.

**KP:** *Could the issue of the text you have to work with and the issue of translation hamper the development of a body of English chant?*

**CS:** Sure, if they are going to change the translations every 7-10 years there won't be much of a permanent body because unlike recited prayer texts, you cannot very well adapt a new text to an existing melody or at least if you try to the results are usually quite disastrous. This is a great concern; it would be nice to get a stable translation that will be around for a while.

**KP:** *But do you think that it is possible, given the culture and the political situations we live in? I realize there is a new document (i.e. Liturgiam Authenticam) but the atmosphere seems to be politicized in terms of those in charge and perhaps the cultural situation is not fortuitous for the production of something beautiful.*

**CS:** That is very likely true. We may have to be content for quite awhile with less than adequate translations. One somewhat mitigating circumstance is that generally when new translations have come out there has been a kind of understood and general permission to use older versions for musical purposes.

**KP:** *Would this mean being able to use a traditional English Psalm text, for example, the Douay-Rheims or the King James?*

**CS:** I have not usually pushed it that far, but it does certainly seem to mean that we could use the Revised Standard Version which is of course at this moment still an approved text (although it probably won't be for long), but since it had been approved I don't know why it would not be instantly permissible under that kind of provision.

**KP:** *Do you see the development of a vernacular body of chant as a threat to the Latin body of chant?*

**CS:** I hope it wouldn't be a threat, frankly, it's not my principle interest in life—to develop a great deal of vernacular church music. But on the other hand it is presumably going to be a necessity because we are going to have the vernacular liturgy around for a while so it would be silly to wash our hands of it and leave it in the hands of practitioners of styles we would regard as unsuitable for Church. I don't think it would be a threat to the Latin because people who go to the Latin liturgies don't generally go to the English liturgies and vice versa. The only way in which there could conceivably be a problem is if they develop a lot of music which would compete with the occasional Latin piece at the vernacular liturgy. But that again seems not a particularly pointed confrontation. There are reams of vernacular music which don't exactly compete with the Latin Church music because usually the constituencies are different.

**KP:** *There have been people who have classified the current liturgical situation into either the paradigms of Msgr. Mannion or the three branch theory of Fr. Mole. At any rate there seems to be a general dissatisfaction with the state of the liturgy and there are different ideas about how to move forward. What, to you, is the way to move forward for those who wish to reconnect the Roman Rite with tradition?*

**CS:** I think that it is unfortunate that different approaches to liturgical reform or indeed, retrenchment inevitably be regarded as in competition because I do not see why it wouldn't be possible to have, to some degree, a certain coexistence. One of the more interesting ideas being spoken of, from approximately 1962-64, and then was never heard of again was the idea of trying to recover, to some degree, the diversity in Western European liturgy before the codification of the Mass by Pius V when there was a good deal of diversity of rite and usage in different monasteries, cathedrals and so on all over Europe. Different rites and usages which used to differ from each other quite a lot and some of which were considerably more elaborate than what the Roman rite has come to be since the Council of Trent. And there was not a sense at that time that we had to find out which one of these is the best and make it the official one. One of the results of Conciliar reform was supposed to be that the extreme uniformity of the then, virtually universal, Missal could be varied a good deal. And that being the case I don't see why proponents of the old rite, and of the very traditional sort of new rite and indeed those who wish to reform in some ways the old rite but to keep it identifiably itself, cannot all three achieve their aims. That is to say, I don't see the necessity of having the Roman rite be the kind of liturgical entity where there is only one real way to do it legitimately. So I tend to shed my blessings on all these branches so long as what they are doing is legitimate practice or liturgical development sanctioned somehow or other juridically by authority.

**KP:** *Do you think that, juridically, this is something that would happen? For example we had a dramatic permission for the Tridentine Mass given in 1984 and then in 1989, but some might say that the tendency of the Vatican has still been of the mentality—with the one above-mentioned dramatic exception—of uniformity. A uniformity which is now being cleared up a bit (e.g. the new GIRM), but still a uniformity. Do you ever see the Vatican*

*giving blanket permission to priests to either celebrate the 1962 Missal or to take elements of it and add it to the Novus Ordo (e.g. the prayers at the foot of the altar)?*

**CS:** I think it is certainly possible to project that. It would not surprise me unduly. People were surprised enough in 1984 when the first Indult permission was given. That came as a bolt from the blue both to advocates and opponents of the measure. So I would not be awfully surprised if in succeeding years, as a result of the discussions, liturgical developments along those general lines, or realignment, perhaps, of rites and books and uses of that sort were to occur. I think there is a danger of this getting out of hand, obviously, so that you have every parish church practically having its own liturgy. So there would need to be quite clearly central control, but I don't see why the idea of the rite has to be equated with one approach to the liturgy in every detail. I realize that the new rite has quite a few optional practices which are legitimate, but it is difficult to see why that sort of token plurality could not be extended to adopting a somewhat different rite of the same liturgical family and one that is quite venerable (i.e. The traditional Roman Rite).

**KP:** *So, in a sense, what you are saying is that if they can allow Penitential Rites A, B, or C, why can't they allow prayers at the Foot of the Altar?*

**CS:** Yes.

**KP:** *Shifting back to the topic of church music, is it your opinion that the state of church music is bad because it was bad before the Council?*

**CS:** In many parishes in this country, at least, things before the Council were quite bad in the sense that inferior music was performed in an inferior way. On the other hand, in many areas, especially the city where I was working (Chicago), there were some great things going on. There were really honest and sincere attempts to implement the *motu proprio* of Pius X and later instructions. There were many parishes where whole congregations, and especially school children were encouraged to sing simple chant Ordinaries and did so with considerable success. There was a whole movement on importing lots of interesting liturgical music—choral, organ, and congregational—from leading composers in Europe which had become quite an industry in this country. Places that didn't were pretty much "Good Night Sweet Jesus" parishes as we used to call them. But there was a steady growth and a lot of interesting music being written much of which has been completely lost. A lot of that came out in the 40's and 50's—vast amounts of really nice things. There was a little renaissance of writing neo-modal and neo-classical pieces, and sometimes even more advanced things. But serious music written by serious composers for the church came to an abrupt halt at the end of the Council partly because people were not going to set a vernacular text which was only going to be around 2-3 years.

In any case the kinds of bad church music which have proliferated since the Council are a little different from the kinds of bad church music around before. For one thing there is a great deal more freedom of text and a good deal more variety of style. The bad music before the Council tended to fall into one of two categories: the really soupy, sentimental, drawing room, ballad-style hymns; and the kind of comic opera, Gilbert and Sullivan sort of Masses—the likes of Rosewig and his companions that parish choirs would sort of shriek out—both of which tended to trivialize things. The hymns were rarely used at the Sacred Liturgy, they were more likely used at devotional services. You could sing hymns at low mass, but they tended to be more dignified.

Bad church music since the Council has generally embraced a bewildering stylistic spectrum and it has never been quite so officially disavowed as the worst things before the Council. Before the Council there were black lists and white lists and things

that you were forbidden to perform in some dioceses because they were so wretched, or so theatrical, or so tainted with secular association. There is nothing like that now (nor do I maintain that there ought to be), but much of what comes out now—is performed under the highest auspices in the American Church in cathedrals and the like without any eyebrows being lifted except the eyebrows of people like us.

**KP:** *What's behind that? Have you thought about this?*

**CS:** A good deal because I lived through the whole era when that transition was being made rapidly. To a large degree people were simply persuaded by the usual organs of propaganda (i.e. the press, word of mouth, workshops) that this is what we are supposed to do now. There was a concerted effort on the part of a few people who believed that all sacred music of the past came from periods when the liturgy was celebrated in defective ways and hence was not appropriate music for the liturgy at all, much less for the new liturgy of our time. So they encouraged music which they thought would be more directly accessible to the people and especially—to the young. It seems to me it was a misapprehension of what appealed to the young but nevertheless it became pretty well established. The word went out that this had been approved by various bishops—indeed bishops' conferences—and therefore it was perfectly legitimate to have essentially coffee house, kiddie-style music as the normal accompaniment to the Sacred Liturgy.

**KP:** *Are you familiar with the origin of so-called "Hootenanny" or "Guitar Mass"? In a sense it sprang on the scene in 1965 but didn't it have a slightly longer history going back to the 1950's in England?*

**CS:** Not so much in Catholic circles as in Anglican. There was Fr. Ian Mitchell and what was called, something like, "The Church Light Music Group." He was a rather charismatic personality who thought he would attract the young by doing the sort of music you would find in coffee bars in London and so on. And that was all the rage for a short period, pretty much before the time that Catholics got into Guitar Masses but he had an influence and I am sure Catholics looked to him and thought, "If they can do things like that, why can't we?" I am sure they were thinking along those lines. I am not aware of a direct connection nor am I aware of any efforts at all before 1965 to play guitars in Catholic churches and sing folksy songs as liturgical music.

**KP:** *Would you comment on my thesis that the guitar Mass as well as other variants (the Polka Mass, the Mariachi Mass) resulted from a trickling down to the popular level of the blurring of the distinction between grace and nature which you find expressed in certain theologies such as the theology of secularization—where grace becomes simply the highest form of created nature—and thus there results an ecclesial celebration of "the common," as in that famous book from the early 1960's, John Robinson's *Honest to God*.*

**CS:** Actually the seminal book for that was one by Harvey Cox called *The Secular City* (1965), which maintained that any distinction between secular and sacred was an artificial construct and that, hence, all we do in church ought to resemble as much as possible what we do outside church. I am parodying the argument a bit, but it tends to come down to that. So, if music in church seemed quite different from what people listened to on the radio or in nightclubs or the like, then it was almost irrelevant to their lives and was to be banned in favor of music which sounded just like what they listened to in other contexts. You would think that it would be fairly obvious that fewer people would go to church if they could get the same effect with virtually any other human activity. But this secularization theology was very popular and I am sure it influenced a lot of people who drafted the agenda for church music back then.

**KP:** *You mentioned that neo-modal style which was happening before the Council in the 1940's and 1950's and early 1960's. Were you speaking of such composers as Flor Peeters?*

**CS:** Flor Peeters, Jaeggi, Andriessen, Hermann Schroeder. In France, somewhat more advanced figures like Langlais and Alain and, indeed, Messiaen. And a few highly significant composers in Austria such as Anton Heiler and a composer named Doppelbauer who was influential at the time and who were, from the standpoint of church music, slightly more avant-garde than the other composers whom I named. Of course a few very big name composers wrote music which could be considered either liturgical music or concert religious music such as Stravinsky's *Mass*. There is a very beautiful *Mass* by an American composer Vincent Persicetti which I recommend to anyone who can sing it—which is not many choirs.

**KP:** *These composers were, in a sense, caught up short by the vernacular (at least poor translations which weren't going to last long anyway). What about the effect of the misunderstanding of the concept of "active participation"?*

**CS:** Yes, that too. Big name composers were not awfully interested in writing lots of little refrains for congregations to come charging in on in the midst of a polyphonic elaboration or in the midst of any other kind of music. Not that it is disreputable to write that sort of thing and in fact it can be very useful, but it does not attract the interest, generally speaking, of serious composers whose main activity was not in the Church.

**KP:** *Do you see a somewhat similar situation in the Anglican Church when the Book of Common Prayer was first introduced? English composers simply switched from writing Latin polyphony to writing English polyphony like Tallis or Byrd and produced some quite respectable things but that changed as a result of what? A Puritan attitude? Or am I getting that wrong?*

**CS:** I think you are, frankly. There was a very brief period, shortly after the second Book of Common Prayer came out in the reign of Edward VI when it was almost officially mandated that English church music should be pretty much one note per syllable and preferably without accompaniment, but that was very short lived. Meerbecke's *Prayer Book Noted* was practically the only thing we have of any consequence in that vein. After that the great Elizabethan and Jacobean composers wrote quite elaborate verse anthems and settings of the services in a style not unlike contemporary motet styles on the continent. Generally speaking, English liturgical music was not especially impoverished for very long by the introduction of the vernacular liturgy. I think this was for two reasons. One was that a good many quite Puritanical English Protestants who had no love for Romish practices did have a considerable love for fine music. And another reason being that, of course as we know, the text of the translation of the liturgy in the English Prayer Book was one of surpassing beauty and quite glorious English prose with a good deal of rhythmic cursus of the Latin transposed into English terms which made it a rather gratifying exercise to set to music—something which cannot often be said of the Roman Catholic texts produced since the Council.

**KP:** *This is what I was hinting at earlier when I was talking about cultural factors. The Elizabethan Age was a high point of English culture and so a very beautiful translation of the Roman rite—albeit a theologically garbled version of the Roman rite as edited by Crammer but nonetheless a beautiful text—was produced. I don't see that we are at that stage culturally.*

**CS:** That's true and also for a very paradoxical reason. As Cardinal Ratzinger points out, a culture which is not informed by faith is going to be an impoverished culture. The word, of course, comes from "cult" etymologically. The cultural influences on the faith and practice are apt to be less and less rational if the culture itself is not influenced by faith. So there is a good deal to that diagnosis.

**KP:** *Could you say then that the prominent liturgists at the time of the Council, and especially those who were in charge of implementing the liturgical reform after the Council, were influenced by a culture which was not Christian in their reform of the liturgy?*

**CS:** Well, I wouldn't go that far in relation to that first generation of liturgists at the time of the Council. Many of them were primarily influenced by their reading of Christian liturgical history, which now it appears they may have been misled by historical opinion at the time. The kind of liturgical archaeologism which Pope Pius XII condemned—assuming that the earlier you go back, the purer and the worthier of emulation it is (i.e. third century liturgy or second century if you can find it), coupled with the assumption that certain practices of the early Church were universal which we now believe were rare (such as Mass facing the people) and a lot of unwarranted assumptions about what music in the early Church must have been like. Those three factors have a lot of influence and were not at all “secular” assumptions. They were held by perfectly well intentioned men full of faith. On the other hand, not long after that the whole culture underwent revolutionary changes in basic assumptions and probably that had a more lasting effect on actual liturgical practice and music than the theories of the liturgical historians, although they certainly got things rolling.

**KP:** *But wouldn't some liturgists have fit into both camps?*

**CS:** Later on they may well have adapted presuppositions about secularization to fit their historical views. However, early Christians would probably have run in terror from the idea that there is no distinction between the sacred and the secular. There was a clear distinction in mind especially where they were in the coliseum faced with the power of the secular state in the form of wild animals.

**KP:** *But I am thinking of a particular Conciliar peritus, a bona fide Patristics scholar, who addressed the Council fathers in Latin on the role of Mary in the writings of the early Church Fathers and then almost immediately turned around and started promoting Hootenanny Masses in America.*

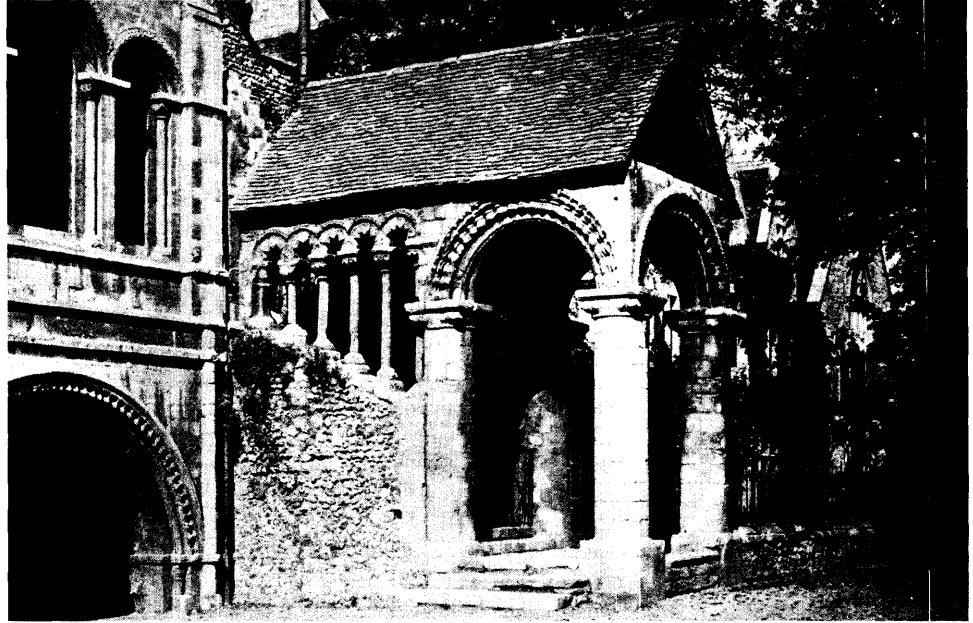
**CS:** Well, I suppose he could have been thinking this was the 20th-century equivalent of the simplicity of early Christian home Masses. Things being very simple and “acclamatory” and “relevant,” etc.

**KP:** *In conclusion, is there anything you would like to add?*

**CS:** Yes. There are great signs of hope, but the corollary virtue of hope is patience. In my own experience teaching at the seminary virtually every student that I have met to one degree or another believes that the Church desperately needs to recover her lost heritage of sacred music and beautiful worship. It will be a long time before these clerics-to-be earn positions of power, but they and a few of their immediate predecessors will some day be the influential people in the Catholic Church. So sooner or later things will happen and in a few places things are happening already. But experience shows that even where right thinking people are in charge it takes time for things to trickle down to the parish level. So all kinds of hope is called for, some of which may be fulfilled in surprisingly gratifying ways, but all kinds of patience is called for equally as well.

**KP:** *Thank you very much Professor Shenk*

**CS:** Thank you.



Porch. King's College, Canterbury  
Romanesque (Norman). XII Cent.

## THE *MISSA CANTATA* IN THE INNER CITY

(This was Calvert Shenk's last article sent to me in March—K.P.)

7:05 a.m. on a Wednesday in Ordinary Time. . . the clergy in the sanctuary, wearing cassocks; a couple of servers in cassock and surplice (one of whom is the devoted daily sacristan-server-lector); the faithful in the nave, finding their places in their breviaries—all preparing to chant the Office of Lauds, which is followed by the Angelus in Latin.

7:30. . . Holy Mass begins, celebrated *ad orientem*, in the Latin tongue (*lingua Ecclesia*), the Propers from the *Graduale Romanum* chanted by a small schola – perhaps as many as four men—the Ordinary being chanted by everyone (the congregation knows no fewer than *thirteen* Gregorian Ordinaries), all the liturgical recitatives chanted by the celebrant, all the responses made *in cantu*. Except in Lent, organ improvisations (generally in the modern French style) are played as needed after the *Offertorium* and the *Communio* have been sung, and at the end of Mass (unless one of the three organists available decides to play someone's fugue or other precomposed *sortie*.) Holy Communion is received kneeling at the rail, the ceremonies are carried out with exquisite care and grace by the altar boys (as many as six or as few as one or two, depending on such factors as weather and individual schedules.) The unrenovated English Gothic architecture lends an air of timelessness, and all present seem to be totally involved in authentic *participatio actuosa*.

8:30. . . A second Mass begins, again in Latin, with everything being chanted, everything ordered just as in the 7:30 liturgy—only the celebrant, the servers, the congregation are different.

Is this a Utopian fantasy, the kind of liturgical daydream in which most traditional-minded Catholics occasionally indulge? Is it a description of the worship in some great European cathedral, or an excerpt from the annotated *horarium* of some remote monastery devoting itself to the careful celebration of the Mass and the Office?

No—the above is a straightforward, unexaggerated account of the daily routine at an inner-city parish in Detroit, Michigan, where the *Novus Ordo Missae* of Paul VI is celebrated in this way as a matter of course.

Not content with paying lip-service to the ideals enshrined in *Sacrosanctum Concilium* and *Musicam Sacram*, the pastor of Assumption (Grotto) Church in Detroit, Fr. Eduard Perrone, has fully implemented the notion of the *Missa Cantata* in Latin as the liturgical norm. Of course, a number of American parishes celebrate a sung Mass in Latin each Sunday, but the Grotto is probably unique in offering two daily Masses each weekday (only one on Mondays and Saturdays) sung entirely in Gregorian chant.

The congregations at daily Mass are not large—generally about thirty or forty at each Mass—but their regularity of attendance and the intensity of their participation are genuinely edifying. Many of them travel long distances (twenty, thirty, forty or more miles) to assist at these celebrations, and the diversity of their ages and socio-economic status is wide. No attempt is made to advertise the chant Masses; this is simply the way the Holy Sacrifice is offered at the Grotto. (There is also a 7:00 p.m. Mass Monday through Friday, celebrated in the vernacular without music, although also offered *ad orientem*.)

Liturgical life at the Grotto on weekends includes four Masses, one of which (at 9:30 a.m. on Sundays) is a Latin *Missa Cantata* with solemn ceremonies. The full choir (forty to sixty volunteer singers) presents a polyphonic (occasionally orchestral) Ordinary and appropriate motets at the Sunday Latin Mass, and most of the choir men sing the Introit, the Offertory, and the Communion from the *Graduale Romanum*. The Scriptures are in the vernacular; the Gospel is chanted in the vernacular, but with the introduction and conclusion in Latin. The Responsorial Psalm from the *Lectionarium* is chanted in Latin by a cantor with choir and congregation singing the Latin refrain.

Attendance at the 9:30 Mass averages around 250, which, while not a capacity crowd, keeps the nave quite full. Notable at this liturgy are large numbers of children with their parents, as well as a good many college age youths. (The choir itself includes an impressive number of young people, high school age and above.)

Confessions are heard before the Sunday Masses, as they are each weekday morning as well.

Fr. Perrone is the choirmaster as well as the pastor at the Grotto. He is a professional-level musician, having studied music at the University of Louisville before beginning his studies for the priesthood. Several organists and assistant conductors aid him in providing liturgical music for this remarkable parish church.

“I feel privileged to be pastor of a parish in which the people are intent on leading devout Catholic lives, and in which we are able to live such a full liturgical and musical life,” says Fr. Perrone. “I am happy to know that our young people have the opportunity to experience here some of the largesse of the Church’s tradition that I knew and loved as a child. It gives me hope for the Church’s future to see our altar servers singing the *Credo* from memory in Latin, and to see families coming to Mass and confession, to make hours of Eucharistic adoration together, and to have that gleam in their eyes and those innocent faces that indicate the animating Spirit of the divine presence.”

Although it is certainly true that the parishioners of Assumption Grotto come from far and wide, the parish does not neglect the surrounding neighborhood, despite the fact that it contains few Catholics. A very active St. Vincent de Paul Society and two Legion of Mary groups make the Grotto’s charitable and missionary presence very real in the immediate area. “These are some unusually dedicated people, who work very hard but often have no more satisfaction than knowing that they are serving Christ in their spiritually and materially poor brethren,” Fr. Perrone comments. “This apostolic activity is rooted in their prayer. They share what they have received in a focused and visible way.”

MISSA CANTATA



A great many home-schooling families among the parishioners benefit from the liturgical and musical formation which is inseparable from the Grotto's style. Significant numbers of young organ students, string players, and singers come from these families, and the mutual advantages which the parish and the fledgling musicians derive from this happy association should be obvious.

In summing up the characteristic spirit of Assumption Grotto, Fr. Perrone declares that "this parish and its outdoor Marian shrine [the "Grotto" proper] have been a source of spiritual vitality and consolation for needy souls for almost 175 years. Heaven is yet bountiful to us. I am grateful to Our Lord and to Our Lady for permitting us to enjoy their favor in a time when liturgical and apostolic richness is exceptional. We are truly blest."

Assumption Grotto Church stands as living proof that an inner-city parish need not languish in stagnation, nor pander to the lowest levels of taste, nor seek an artificial (not to say bogus) "inculturation," nor resort to cheap gimmicks in order to attract worshippers. If the best is offered, people will respond. What is more, God will be glorified, and souls will be saved—the purposes, of course, for which the Church exists.

CALVERT SHENK



*Calvert Shenk*  
1940—2005

## FUNERAL HOMILY FOR CALVERT SHENK—JULY 13, 2005

*"You have been told, O man, what is good, and what the Lord requires of you:  
only to do the right and to love goodness, and to walk humbly with your God"*

— *Micah 6:8 (from the first reading of the Mass).*

The man of tenacious Catholic faith, the one who steadfastly upholds moral truth, the person who abides unswervingly by principles of creed, by beauty, goodness and charity is a rarity in almost any age. Compromise and accommodation, indiscriminate tolerance, amnesty, simulation and cunning form the new gospel (cf. Gal 1:8) readily accepted by those who have made the one fundamental and indispensable adjustment that is the gateway to every form of duplicity: self-deception.

It takes a man of steel to be able to withstand today the pressure to capitulate to this proposed alternative way of living, judging and believing. The counterweight to this enormous assault on human integrity and Christian faith is the irrepressible truth. One can attempt to hide from it, one can attempt to deny it; one can concoct alternatives to it, but truth itself remains constant and unchanging from age to age. It is by means of the relentless heckling of conscience (as well as by the profession of the creed) that a man is ever drawn back into reality from which, in his weak moments, he may be tempted to flee. It is by the inflexible, rigid standard of truth that every man will be judged. "I am truth," said our Lord, (Jn 14:6, *from the Gospel of the Mass*) and "blessed is he who does not find a stumbling block in me."

I open this funeral sermon in this rather unusual way because death is the supreme moment of truth, the time when the sum of everyone's deeds are weighed and when everything hidden is about to come into full light before the divine tribunal.

"Everyone will have to give an account of himself before God..." (Rm. 14:12, *the second reading for the Mass*). The death of someone loved and respected has its way of piercing through artifice, hypocrisy, and self-delusion. The death and funeral of our dear friend Calvert Shenk prompts the memory of the eternal realities of death, judgment, heaven and hell. Pretense, even if only momentary, is cast aside, as each one is made to contemplate his own standing before the face of God.

Yet there is another reason for my deliberate emphasis in this sermon on truth. It is that truth along with moral goodness and beauty—can yet be found in many persons of good mind and will who employ their reason and faith, their virtue and their talents, in the service of God and humanity. I have had the occasion to say before in sermons that the Church is replete, even today, with saints—replete, that is, in that even if but a half of one percent of all Catholics today truly aspire to holiness of life, this amounts to a mighty legion of God-fearing and upright persons. This ubiquitous witness of the devout life, which can be found in some persons in most every parish, is due to the fact that the regulating principles of such a life of holiness and goodness are neither abstruse nor inaccessible. They are rather within the reach of anyone who has fixed his heart on Christ and pledges to live in accordance with the truth. While the full extent to which our good friend Cal Shenk lived such a life is known to God alone, we have, each one, seen evidences of it in our dealings with him. I will not succumb to the temptation, so prevalent today, to anticipate or usurp the judgment of God. Rather, I exhort you to pray for the happy repose of Cal's soul and to beseech our Lord to bring him swiftly to heaven. That would be the right thing to do; that is the Catholic thing to do.

And yet, we have cause to thank God for the gifts and graces He bestowed so generously on Calvert Shenk and which have made us glad to have known him and to have benefited from his life.

For me, a priest with a lifelong involvement in music, I am edified by the way Cal integrated his faith with his talents, his love for his wife and friends with his love for the Church. If I speak in a more personal way now, it is because Cal last year was devoted to liturgical music in this parish. As a man, I have always found him decisively Christian. By that I mean what one ordinarily means about someone who comports himself in a Christian manner. Practically, this means one who is proved honest and courteous, fair-minded and charitable. Cal was not one given to fits of bad temper, to harsh words, to unbecoming behavior. He gave evidence of being loyal to his friends, regular in his religious practices, devoted to his wife, solicitous for his students, and generous. More than that I should not say lest I err in my office. Your own experiences will supplement for what must remain unsaid here.

But as a church musician, organist, choir director, composer, improviser, teacher I would like to say a few words. He was himself a student of some distinguished pedagogues, Theodore Marier and David Wilcox among them. It was for me, and for the whole parish, a great grace, to have had Cal with us this last and—I believe I can say it confidently—happy last year of his life at Assumption Grotto Church. The occasion of his coming here, while itself regrettable, in retrospect turned into a blessing for us and, according to his own word, for him as well. It was here that he was able to utilize fully his immense musical gifts in the service of the sacred liturgy.

Although Cal was involved in a broad range of musical activities here (directing, chanting, composing, performing, teaching), yet for me it was in the daily morning Mass that his talents were most remarkably demonstrated. In how many churches in the world today can one find a fully chanted daily Latin Mass, with over a dozen ordinaries from the Kyriale sung by the people, solemn propers sung by a schola, and—here's the master's unique touch—with marvelous organ improvisations on the chant melodies in an infinite variety of harmonic and coloristic dress? It was a feat sufficient

to impress even the most disinterested listener. Cal was, simply said, brilliant, and if he was little acknowledged as such, it is because he himself was little aware of it. Indeed, he appeared to be surprised, even somewhat embarrassed, when I would call attention to some facet of his improvising, or acknowledge his talents. The fact is that Cal was too little recognized and appreciated: a thing excusable from those who could not discern his abilities, but reprehensible in those who had the position and duty to esteem them. No problem here at any rate. Cal once said to me that there was no place he would rather be working than at Assumption Grotto Church. I can't say how much I treasured those words.

There is one thing more that I wish to speak of in connection with Cal's life's work, and it is something that outlives him. He has left behind for his students a rich musical legacy of Gregorian chanting and conducting, of organ playing, improvising and directing: practical arts which are rare indeed today. Cal formed a bridge between church musicians of generations ago with many fortunate church musicians, seminarians and priests of today who were his students. He communicated to them his love for the sacred liturgy and his devotion to Christ through his music making and taught them how to carry on in his place. I have a stronger hope for the Church of the future with the promising pontificate of Pope Benedict, who has been such an assiduous advocate for the restoration of the sacred liturgy, and with the knowledge and expertise in liturgical music that Cal Shenk has left behind him. Ila, his wife, can be justly proud that his memory and work continue to inspire others to sing more fittingly the praises of God in his temple on earth.

The funeral of a Christian is about the *hope* of his eternal union with Christ. We pray that Cal is among those 'nearer the top' of the line of the souls awaiting entry into God's kingdom. There we hope he soon may be chanting with all his heart in that most distinguished choral society of angels and saints. To this end, we commend him to the loving intercession of Holy Mary. By her efficacious prayers, may Cal be made "worthy of the promises of Christ."

*The choir immediately sings: Ora pro nobis composed by Calvert Shenk and dedicated to Father Eduard Perrone and the Choir of Assumption Grotto Church.*

*"Pray for us, O Holy Mother of God, that we maybe made worthy of the promises of Christ."*

REVEREND EDUARD PERRONE

# REVIEWS

## Choral Music

This month I shall begin a survey (to be continued in subsequent issues of *Sacred Music*) of Latin sacred music by a young English composer, **Nicholas Wilton**. He is a faithful Catholic composer who has been writing music that is reverent, beautiful, and compliant with Catholic liturgical specifications. Inspired by the polyphony of Renaissance masters like Palestrina, Wilton has captured in his music the reverent, liturgically-oriented spirit of that music. At the same time, though, he does not eschew the more colorful harmonies of the nineteenth, twentieth, and twenty-first centuries. A useful term for describing Wilton's style would be "neo-Cecilian," in the very best sense of the word, and there are times when one hears echoes of Rheinberger. A selection of fourteen sacred choral works by Nicholas Wilton is available on a CD, sung by the superb professional choir *Magnificat*, directed by Philip Cave. Look for a review of that in *Laywitness*, the magazine of Catholics United for the Faith. Both the CD and the sheet music are available directly from the composer at the web addresses listed below. The prices have been "translated" into US dollars.

Susan Treacy

*Ave in Æternum*, by Nicholas Wilton. SSAATB *a cappella*. \$3.00. Nicholas Wilton/Angelus Music, 85 Moffat Road, Thornton Heath, Surrey CR7 8PY, U.K.

sales@catholicmusic.co.uk,  
www.catholicmusic.co.uk

*Ave in æternum*, which is the prayer of the priest before Communion, and comes from two different English uses (Sarum and Bangor) of the Middle Ages.

"Hail forever the most sacred Body of Christ: To me, before all things, and above all things, the sum of delight."

The tempo stipulated by the composer is *Andantino con amore*, and love and devotion are clearly evident in the radiant diatonic harmonies of this motet. Parish choir members might be put off at first by the mixed meters until they realize that Wilton has employed different meters to ap-

proximate more closely the inflection of the Latin words. The musical texture of *Ave in æternum* is basically homorhythmic, with occasional movement of some of the voices. The combination of these textual and textural factors results in a serene, yet almost ecstatic quality. Because of this, the music is not difficult to learn but it is easy to pray, and the motet would naturally be appropriate during Communion.

*Requiem æternam*, by Nicholas Wilton. SAATBB *a cappella*. \$2.50. Nicholas Wilton/Angelus Music, 85 Moffat Road, Thornton Heath, Surrey CR7 8PY, U.K.

sales@catholicmusic.co.uk,  
www.catholicmusic.co.uk

*Requiem æternam* is, of course, a setting of the antiphon of the Introit of the Requiem Mass, though the words do appear also in the Gradual and the Communion, and a few other places in the Mass and the Office of the Dead. This motet was composed in memory of Alfred Newman Canon Gilbey (1901-1998), a widely admired priest and former Catholic chaplain at Cambridge University. For an informative biography, see Jeremy de Satgé's memorial tribute to Canon Gilbey at [www.desatge.com/writings/gilbey.htm](http://www.desatge.com/writings/gilbey.htm). The music, again with a chordal texture, is quite easy to learn, and is sung twice. Because of this it might be possible to insert the proper psalm verses for the Requiem Mass between the antiphon and its repetition, in order to adapt this lovely motet to actual liturgical use. The competent *Kapellmeister* might compose a new psalm tone or perhaps adapt a Gregorian tone—for example Tone 3.

*Optimam partem I; Ave Maria; Optimam partem II*, by Nicholas Wilton. SAATBB *a cappella*. \$2.50. Nicholas Wilton/Angelus Music, 85 Moffat Road, Thornton Heath, Surrey CR7 8PY, U.K.

sales@catholicmusic.co.uk,  
www.catholicmusic.co.uk

This trio of motets presents a number of different liturgical possibilities. In his CD sleeve notes Wilton has indicated that the text from Luke 10: 42 is from the "ancient and traditional Mass for the feast of the Assumption of the Blessed Virgin Mary." By "ancient and traditional," he means that this is the text that was used for the Communion antiphon of the Mass of the Assumption from shortly after the pontificate of

Saint Gregory the Great (590-604) until 1950, when Pius XII solemnly defined the dogma of Mary's bodily Assumption into heaven. At that time, a new Mass formulary was established, with Proper texts that relate more specifically to the feast. Therefore, if one were to look for this text in the 1962 *Liber usualis* he would not find it at all. In the 1974 *Graduale Romanum* it is included in the Common of Virgins. The composer has dedicated this motet to Saint Mary Magdalene, and appropriately so, since its Gospel words are spoken by Our Lord to Saint Martha about her sister, Saint Mary Magdalene.

The two settings of *Optimam partem* are virtually identical and are each barely more than half a minute long. As in *Ave in æternum*, the composer has employed constantly shifting meters in a beautifully diatonic G-major harmonic environment. The final chord, however, is an E-major chord with G-sharp in the soprano, which allows Wilton to begin *Ave Maria* with the same soprano note, but with diminished harmonies in the lower voices. These dissonances soon lead to the main tonality of F-sharp minor. The two halves of the *Ave Maria* prayer seemed to Wilton to lend themselves to a strophic form, so each half is set to the same music. A choir could sing each of the three motets separately, with *Optimam partem* programmed for any feast day commemorating a virgin saint. The text of *Ave Maria* is used for the Offertory on the 4th Sunday of Advent, as well as for the Common of the Blessed Virgin Mary. The entire suite of three motets could also be sung as extra music on the Solemnity of the Assumption, or on any Marian feast day. On the CD, *Optimam partem I* is followed directly by *Ave Maria*, on Tracks 3 and 4, but *Optimam partem II* does not occur until Track 13, thus indicating, perhaps, that the composer does not require that all three motets be sung together.

Choirmasters looking for new **Advent and Christmas** choral music would do well to look at the following anthems published by Paraclete Press. This publishing house, which is operated by an ecumenical Christian community, promotes only sacred music of high artistic quality. There is much in their catalogue that Catholic choirmasters can use.

*Angelus ad Virginem*, by Michael Emery. SATB & organ. PPM09731. \$2.10. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. [www.paracletepress.com](http://www.paracletepress.com)

British composer Michael Emery joins the list of composers who have made winsome choral arrangements (in G major) of this popular medieval carol mentioned by Chaucer in his *Canterbury Tales*. The first two stanzas are sung by the sopranos and altos to organ accompaniment. Stanza 3 is sung by Choir I, accompanied by Choir II singing in parts on the syllable "Ah." In Stanza 4 Choir II (SATB) gets to sing the melody, accompanied this time by the organ and Choir I (SSA) in a polyphonic descant-type setting that builds up to a big ending. The composer suggests the following.

The work may be performed effectively by using a children's choir on the SSA choir parts and an adult choir on the SATB choir parts. If this combination is used, the children's choir sings with the adult sopranos and altos in verses 1 and 2; in verse 3, the adults take the choir II part while the children take choir I. In the final verse, the adults sing choir II in unison, while the children sing the choir I descant.

Emery uses the Latin version of the lyrics, which recount the Annunciation. The anthem would be appropriate for both Advent and Christmas, and possibly, of course, the Annunciation, though nowadays the tune is usually associated with the seasons of Advent and Christmas.

*Where is This Stupendous Stranger?* by Randall Giles. SATB & organ. PPM09827. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. [www.paracletepress.com](http://www.paracletepress.com)

Educated in England and the United States, American composer Randall Giles has chosen lyrics of Christopher Smart (1721-1771), the mentally-ill, yet deeply Christian poet, sections of whose *Jubilate Agno* provided the words for Benjamin Britten's choral masterpiece *Rejoice in the Lamb*. Giles has set Smart's lyrics as a four-stanza metrical hymn, with the meter 87 87. "Stanza 1" is sung by tenors and basses in unison, with organ accompaniment, while "Stanza 2" is for SATB *a cappella*. In "Stanza 3" the altos take the melody while the rest of the choir sings around them to the syllable "O" and the organ supports the whole choir. The final "stanza" is sung by the whole choir, in parts, with organ accompaniment. The anthem is in G major, with some mild dissonances, and while not easy, it is within the reach of many parish choirs.

*Ar Fore Dydd Nadolig (On Christmas Day Morning)*, arranged by George Guest. SATB & organ. PPM09828. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

George Guest has ably arranged *Ar Fore Dydd Nadolig*, a Welsh tune dating from before the Reformation. The tune is presented simply at the beginning, sung unaccompanied by a treble soloist. The second stanza is taken by a baritone soloist, with organ accompaniment, while the third—and final stanza—is an *a cappella* rendition by the choir. The carol features mixed meters, plus the Welsh language text is printed above the English translation, which might pose some difficulties in learning this lovely carol. Also, it would have been helpful to print a Welsh language pronunciation guide.

*A Babe Lies in a Cradle*, Op. 187, by Peter Pindar Stearns. SATB & organ. PPM09732. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

The 6/8 meter of this carol imparts a rocking feeling that is apropos to the text. The key is C major and the melody is simple and memorable. The first and third stanzas are sung by the choir with organ accompaniment, while the second stanza features the men singing the melody while an SSA chorus sings a descant on “ah.” The fourth stanza is sung *a cappella* except for the last two measures, where the organ again takes up the accompaniment and continues to the end with a six-measure postlude. The level of difficulty is not great on this carol.

*I Know a Rosetree*, Op. 188, by Peter Pindar Stearns. SATB *a cappella*. PPM09804. \$1.60. Paraclete Press. PO Box 1568, Orleans, MA 02653. 1.800.451.5006. www.paracletepress.com

The melodic contour of this carol is disjunct, with many leaps, but still lovely and easy to remember; it also has a somewhat pentatonic sound. There are three stanzas, all accompanied by organ. The melody is always in the soprano voice and there are slight variations in each stanza for the accompanying voice. Choirs should not have much trouble learning the music. The text is an altered version of Harriet R.K. Spaeth’s translation of the *Speier Gebetbuch* carol better known as *Est ist ein Ros’entsprungen* (“Lo, How a Rose E’er Blooming”).

## NEWS

Parents and Teachers, Musicians and Non-Musicians—Teach Children Gregorian Chant San Antonio, TX—September 28, 2005—The Ward Center of San Antonio in collaboration with the International Center for Ward Method Studies at The Catholic University of America is pleased to offer on three weekends in Houston, Texas a basic workshop study course in music pedagogy for elementary schools or home schooling according to the Ward Method. The course will be offered at Cardinal Newman School in Houston, TX on three weekends throughout the year beginning October 21/22, 2005. The final class will be taught on June 19/20, 2006 at the Ward Center in The B.T. Rome School of Music, the Catholic University of America in Washington, D.C. in conjunction with the Sacred Music Colloquium co-sponsored by the Church Music Association of America and the Ward Center. For those unable to attend in DC, this final session can also be taken in Houston on June 9/10, 2006. No previous musical training is necessary, although students must possess the ability to sing on pitch. The Ward Method of Music Instruction is a progressive method of teaching elementary school children - through vocal instruction - music theory, composition, and conducting. The Method was developed to teach American Catholic school children the fundamentals of music so that they would be able to sing the vast repertoire of sacred music which is a part of the Roman Catholic Church’s tradition. The Method is unique in that it has a basis in Gregorian chant. The last Council called for the preservation of the Church’s treasury of sacred music. Parents and teachers, as well as church musicians, can help pass on to future generations this wonderful music through the Ward Method of Music Instruction. In the music lesson information is presented in a manner which conforms to the child’s developmental stages. Subject matter is broken down into fundamental principles and each lesson includes the process of relating the known to the unknown. The child is stimulated to use these new truths through personal experience. Musical elements are studied separately. Children discover vocal and intonation exercises, count meter and experience rhythm as movement. They creatively use each musical element through exercises, games and their own compositions. At the end of each lesson the children are able to sing a

new song, hymn or chant. For information: [www.musicasacra.com](http://www.musicasacra.com) or Contact: [chironomy@aol.com](mailto:chironomy@aol.com) or [skeris@cua.edu](mailto:skeris@cua.edu).

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On May 29th, the First Solemn Mass of Father Michael Magiera, FSSP, was celebrated at the Cathedral Basilica of SS. Peter and Paul at 2:00 pm. The Mass setting was the *Missa Salve Regina* by Thomas Luis de Victoria. Motets included *Ego Sum Panis Vivus* and *O Sacrum Convivium*. The Prelude was Giovanni Gabrieli's *Canzona XIII for Brass Quintet and Organ* followed by Parry's *I Was Glad*. The Postlude was Giovanni Gabrieli's *Canzona Septimi Toni*. Gregorian chant propers for the Solemnity of Corpus Christi were chanted by a schola from Mater Ecclesiae Parish in Camden, New Jersey and the choir was made up of the Philadelphia Singers and the Choir of St. Clement's, Philadelphia. A special harmonized version of the sequence *Lauda Sion* composed by Jeffrey Ostrawski was also performed. Fr. Magiera was the celebrant. He was assisted by Father Gerard Saguto, FSSP (deacon), and Brother Scott Haynes, SSJC (subdeacon).

I was present (the editor) and I must say that this was a most impressive spectacle of worship. Conducted in one of the most beautiful cathedrals in this country, I estimated about 700 people in attendance at this two and a half hour long Mass. The thought which kept occurring to me was: "and this is no longer a normative rite of the Church because . . . ?"

†

New officers for the Church Music Association of America were elected at the Summer Music Colloquium. These include: Professor William Mahrt (President), Horst Buchholz (Vice President), Rosemary Reninger (Secretary), and William Stoops (Treasurer). Elected as honorary members of the board were: Paul Salamunovich, Fr. Ralph March, S.O. Cist., and Msgr. Richard Schuler. Members at large of the board elected were Susan Treacy, Jeffrey Tucker, and Scott Turkington.

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According to a September 26th report on the Internet site, Catholic World News, Cardinal Medina Estevez, former head of the Congregation for Divine Worship and long-time associate of Cardinal Ratzinger, Pope Benedict may "soon expand permission for priests throughout the world to celebrate Mass using the Tridentine rite." This comes in the wake of a papal meeting with Bishop Fellay of the Society of St. Pius X, who had requested this, and many rumors to this effect. Though one must be careful, the fact that Cardinal Estevez is currently a member of the *Ecclesia Dei* commission, indicates that this is something more than idle speculation. Cardinal Estevez went on to say in the interview that "the missal of St. Pius V and Paul VI are both perfectly orthodox," but appeal to "different sensibilities." "The restoration of universal permission to use the Tridentine Mass would involve canonical and liturgical questions, but no major theological concerns, the cardinal said. 'So I hope that, little by little, the possibility of celebrating the old form of the Roman rite will be opened up.'"

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An article in the April 2005 issue of *Homiletic and Pastoral Review* pays tribute to our member Fr. Robert Pasley, the Rector of *Mater Ecclesiae* Mission in Berlin, New Jersey. It speaks of the history of this diocesan Tridentine institution and the special role sacred music plays.

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## CONTRIBUTORS

Calvert Shenk served in many church music positions, but last served as organist/chantmaster and composer at Assumption Grotto Parish in Detroit, MI.

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