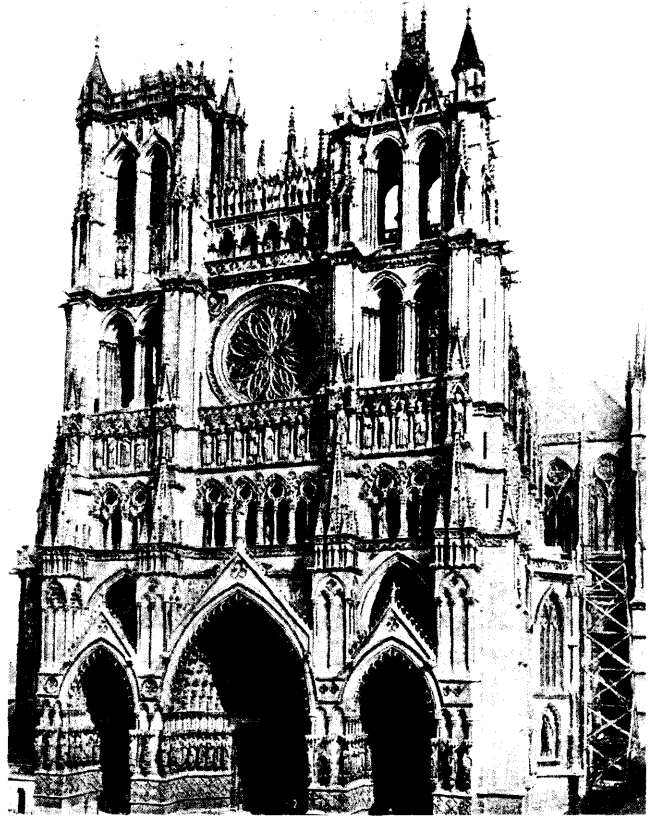


SACRED MUSIC

Winter 2005

Volume 132 No. 4





Central Door of West Portal. Cathedral, Bourges Gothic. XIII Cent.

SACRED MUSIC

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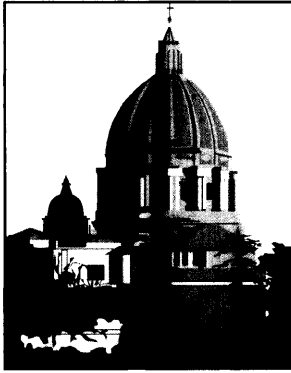
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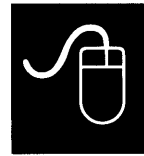
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IMPORTANT NOTICE

In the last issue of *Sacred Music*, I published a work in manuscript by Calvert Shenk entitled "Complete Thy Work, O Lord." Unbenownst to me, Mr. Shenk had published this work with CanticaNova Publications (several years after he gave me a copy of the manuscript) which now owns the copyright. Therefore any use of this work—especially any further copying—without the consent of Mr. Gary Penkala, owner of CanticaNova is strictly prohibited by law. I apologize for any inconvenience this may have caused and thank Mr. Penkala for being very understanding about what was an innocent mistake. I encourage our readers to patronize CanticaNova Publications.

Kurt Poterack



*Nave, Looking East. Cathedral, Amiens
Gothic, 1220—69*

EDITORIAL

MUTATIS MUTANDIS

It may come as a surprise to most of the readership, but I will be stepping down as editor of *Sacred Music* after this issue. The Church Music Association of America has wisely decided to share out the duties of producing this journal so that there will now be an editor *and* a managing editor—Dr. William Mahrt and Mr. Jeffrey Tucker, respectively. This is something I had hoped for, for some time, as the work involved in doing both jobs—in addition to my “real” paying job—after seven years has gotten to be a bit too much. One of the things Monsignor Schuler used to say to me when he was the editor was, “At the very least, I want to be able to say that I kept the journal going on my watch.” Of course Monsignor accomplished more than that, but now I can say that *Sacred Music*—the oldest continuously published music journal in the United States (published since 1874, first under the title *Caecilia*) did not lapse during my watch.

This was no small accomplishment, but now it is time for more than mere survival. As I wrote in my first editorial back in 1998 (Vol. 125, #2), “[w]e are definitely seeing the beginning of that ‘new liturgical movement’ which Cardinal Ratzinger has called for”—*now* Cardinal Ratzinger is Pope Benedict XVI, and we may see the new liturgical movement given a jump start. On the other hand, no matter how much official encouragement we receive there remains much work to do on the local level. Many Catholics, including

some of the clergy, think that the Church's own music—Gregorian chant—has little or no place in the liturgy, the *Glory and Praise* phenomenon in its various mutant forms is still with us, etc.

This journal—and our association—has much hard work to do and it is important that “the necessary changes be made” (i.e. *mutatis mutandis*) to ensure the highest quality for each issue while keeping the substance of our commitment to the Church's teachings on sacred music. From now on I will be an editor-at large writing a regular column—something I will relish doing—and leave the harder work to the two new editors. For my last request as editor, I ask the readership to give these two men (William Mahrt and Jeffrey Tucker) your prayers and any other support you can offer.

Kurt Poterack



*Choir from Triforium. Cathedral, Amiens
Gothic. Nave Begun 1220, Choir Finished 1269*

CHURCH MUSIC FOR LARGER CHURCHES

If we look to the chapter on sacred places in the code of Canon Law, canons 1205 to 1243, we see, in canon 1205, that sacred places are those places set apart for divine worship or the burial of Christ's faithful, and that these include churches, oratories, private chapels, shrines, and cemeteries. This is not a taxative or all-inclusive list of types of sacred places, of course, because the Code of Cannon Law, as one reads in its very first six canons, does not codify all of the Church's law. But of the various types of sacred places, those of most interest to the church musicians are the *ecclesiae maiores*, the larger churches. These, as we shall see shortly, are those equipped with the clergy, musicians and sacred vestments and vessels necessary to celebrate the solemn and sung liturgy.

Traditionally in the Latin Church there are said to be three forms of the Mass, the solemn, sung and read Mass. The introduction of "progressive solemnity" with the post-Vatican II reforms has had the effect of blurring these distinctions, but, nevertheless, these forms were defined in article 3 of the 1958 instruction on sacred music and were ordered retained by article 28 of the 1967 instruction on sacred music. The solemn liturgy is but the sung liturgy celebrated with the assistance of sacred ministers¹. Indeed, Pope Pius XII underscored the special dignity of the solemn liturgy in his encyclical

Mediator Dei. He said that a read Mass, even if it involved the very active participation of the people, cannot replace the sung Mass, which, as a matter of fact, though it should be offered with only the sacred ministers present, possesses its own special dignity due to the impressive character of its ritual and the magnificence of its ceremonies.²

The Notion of *Ecclesiae maiores*

The taxonomy of churches has regard to these distinctions. The group known to liturgists and canonists as *ecclesiae maiores* includes most of the churches where we would expect to find flourishing the solemn and sung liturgy. The concept of *ecclesiae maiores* is not an architectural one referring merely to size. Rather it is a canonical and liturgical term of art and one, moreover, which has not infrequently appeared in the canonical sources. The famous liturgist Joachim Nabuco in his *lus pontificalium* indirectly provides a description of *ecclesiae maiores* by describing their opposite, the *ecclesiae minores* or smaller churches. The latter he declared are so called, not so much because of their smaller physical size, but rather *propter cleri, cantorum vel supellectillis deficientium*, for lack of clergy, musicians and sacred vestments and vessels. Logically, then, *ecclesiae maiores* are not merely those churches enjoying larger physical size but rather those sacred places amply supplied with clergy, musicians, and sacred vessels and vestments. Since these are the material requisites for the solemn liturgy, it is clearly implicit in this material test that the *ecclesiae maiores* are those ordered to the celebration of the solemn liturgy.

The concept of the *ecclesiae maiores* can be found in several church documents on sacred music. In his motu proprio of 1903, *Tra le sollecitudini*, Pius X ordered choirs (*scholae cantorum*) to be restored at least in the principal churches (*le chiese principali*). The usage is clarified in the next sentence where these principal churches are contrasted with smaller churches (*chiese minori*).³

Twenty-five years later in his apostolic constitution, *Divini cultus sanctitatem*, Pius XI referred to the members of the class of churches by name, ordering "those who superintend and take part in the public worship in basilicas, cathedrals, collegiate churches and conventual churches of religious to make every endeavor to have the choral office restored . . . including its musical portions." He further noted that in time at basilicas and other larger churches (*basilicis maioribus templis*) large choirs (*capellae musicorum*) had come into being and succeeded scholas to perform polyphonic music. He strongly wished those *capellae* to be revived, especially where the frequency and scope of divine worship demanded a larger number of singers and more skill in the selection of them. This last phrase in fact provides a description of *ecclesiae maiores*. He added that boy choirs should be encouraged not only in cathedrals and larger churches (*maiora templa et cathedrales*) but also in smaller churches and parish churches.⁴

A generation later in his encyclical on sacred music, *Musicae sacrae disciplina*, in 1955, Pope Pius XII returned to the concept of *ecclesiae maiores* when, belying the notion of some that Gregorian chant might be admitted to the liturgy, he declared that in basilicas, cathedrals and churches of religious (*basilicis et cathedralis aedibus et in familiarum religiosarum templa*), the magnificent works of the old masters as well as the works of more recent composers might appropriately be performed. In providing some detailed practical norms he stressed first of all that ordinaries see to it that in cathedrals and, as far as possible, other larger churches (*sacris aedibus maioribus*) a *schola cantorum* should be established. Where boy choirs could not be had, he relaxed the norms of the 1903 motu proprio and permitted women to provide the higher voices in mixed choirs.⁵

Perhaps the most explicit statement about the concept of *ecclesiae maiores* came in the 1958 instruction, *De musica sacra*, promulgated by the Sacred Congregation of Rites. The document aimed at providing a resume of Pius XII's teachings on sacred music drawn from his encyclicals *Mediator Dei* and *Musica sacra disciplina*, and at codifying the canon law of sacred music. It said:

There are churches which of their nature require that the sacred liturgy with sacred music be carried out with special beauty and splendor, viz., larger parishes and churches, collegiate churches, cathedrals, abbey churches, and the larger shrines. Persons attached to such churches – clerics, ministers, musicians – must strive with all care and attention to be able and ready to perform the sacred music and liturgical functions perfectly.⁶

Such were the norms on sacred music in *ecclesiae maiores* when the Second Vatican Council in 1963 promulgated *Sacrosanctum concilium*, its constitution on the liturgy.

That document understands that the liturgy is the “action of Christ the priest and of His Body, which is the Church” (art. 7). The liturgy is the *fons et culmen*, the source and summit of the Church’s activity (art. 10). But to it sacred music gives an even “more noble form,” being necessary or integral to the solemn liturgy and among the sacred arts the pre-eminent one. Having underscored the link between sacred music and the solemn liturgy, the Council went on to recognize that the level of human and physical resources varied between churches. Thus, there should be a range of liturgical solemnity and musical culture, depending on available resources. This explains the conciliar concern that there be an edition of simpler melodies of Gregorian chant “for use in smaller churches” (art. 117). Likewise, the Council ordered composers to produce works “not only for large choirs but also for smaller choirs” (art. 121).

But the traditional solemn liturgy and sacred music was to be by no means banished. On the contrary, the Council said that the *scholae cantorum* were to be assiduously developed (art. 114); that Gregorian chant, the Roman Church’s very own music (*liturgiae romanae proprium*), should be given lead spot (*principem locum*). At the same time (and following *Musicae sarae disciplina*) the Council added that other types of music, especially polyphony, are by no means excluded from liturgical celebrations (art. 116). Indeed, the Council had approved all forms of true art endowed with the requisite qualities and admitted them to divine worship (art. 112), and so the Council decreed that the treasury of sacred music was to be preserved and cultivated with superlative care (*summae cura*) (art. 114). Latin was also to be preserved in the western or Latin Church (arts. 36, 113).⁷

Summing up much of the tradition of norms on sacred music on larger churches, the 1967 post-conciliar instruction of sacred music stated:

Large choirs existing in basilicas, cathedrals, monasteries and other major churches, which have in the course of centuries earned for themselves high renown by preserving and developing a musical heritage of inestimable value, should be retained to celebrate sacred services of a more elaborate kind according to their own traditional norms after they have been recognized and approved by the ordinary.⁸

Foremost among the *ecclesiae maiores* are the cathedrals, and the Council expressly declared that it was especially in the cathedrals that choirs were to be assiduously developed (art.114). The cathedral is the mother church of the diocese and the seat of the diocesan bishop, who is invested with the fullness of orders and is “the steward of the grace of the supreme priesthood” and the vicar and legate of Christ.⁹ Since the bishop is the moderator, promoter and guardian of the entire liturgical life in the church entrusted to his care (c. 835), in the majesty of the cathedral church building is a symbol of the spiritual temple that is built up in souls and the cathedral should be regarded as the center of the liturgical life of the diocese. It should be a model for conformity with the prescriptions of liturgical law.¹⁰ Moreover, since the bishop has special liturgical functions to celebrate – like the ordination of priests and deacons, the consecration of virgins, the institution of lectors and acolytes – and such celebrations are usually most conveniently celebrated in larger sacred places like cathedrals, these celebrations should be models of liturgical correctness. The cathedrals should also be among the leaders in the promotion and cultivation of the treasury of sacred music, which Vatican II said was to be done

with the greatest care. In the United States in the Latin Church there are some 197 cathedrals serving her 185 particular churches. Cathedrals outnumber dioceses since some dioceses have two co-cathedrals.¹¹

Also amongst the class of *ecclesiae maiores* are minor basilicas – churches distinguished by reason of their history or architecture and having special links to the Roman Pontiff. As we noted in an earlier article, they are by their nature *ecclesiae maiores* and, accordingly, have special duties toward solemn liturgy and sacred music.¹² Hence, the 1976 instruction on sacred music expressly declared that large choirs in basilicas were to be retained.¹³ Basilicas remain, however, a rather more European than American phenomenon. They are rather new to the American scene. It was not until 1926 that the title of minor basilica was bestowed upon an American church and even three quarters of a century later they have only a limited American presence.¹⁴ A count in 1987 found a total of 1190 minor basilicas worldwide, and of these 931 or 78 percent were located in Europe.¹⁵ Today there are some fifty of them in the United States and another twenty in Canada.

Collegiate churches are also to be numbered among the *ecclesiae maiores*. These are not university churches. Rather they are churches which are staffed by a college of clerics or team of priests and which are not at the same time the seat of a bishop. As canon 503 explains, they are churches devoted to the more solemn liturgical functions. They were once fairly numerous throughout Europe, and they were centers for the celebration of the solemn liturgy, a daily sung capitular Mass along with the liturgy of the hours. They typically housed a choir school where choristers and choirboys learned their letters and music so as to assist the clergy in the solemn celebration of the liturgy. Some also included a Lady Chapel where daily would be sung a polyphonic Mass of the Blessed Virgin. For a thousand years from the time of Charlemagne till the French Revolution, when they were in large part secularized, such places provided the backbone of Europe's system of music education and they served as midwife to the medieval development of polyphonic music. Because they tended to introduce lay choristers and choirboys to their staffs, they greatly helped the rise of music as a profession and, because their lay choristers were considered *generosi* or gentlemen, they prospered the social position of musicians as well.¹⁶ There were some four hundred collegiate churches in France at the time of the Revolution when they were dissolved and some were even razed. Even a small and poor country like Scotland boasted some forty collegiate churches at the time of the Reformation, which churches were then for the most part dissolved; the Reformers declaring that Scotland was oversupplied with music and undersupplied with bible-reading. Albeit that no secular collegiate churches are to be found in the United States, they could one day make a debut here, inasmuch as the reformed 1983 Code of Canon Law gives every diocesan bishop the power to create them. Hitherto, the creation of a collegiate church took decrees from two separate Roman dicasteries. In the post-conciliar age of subsidiarity, the process of their creation is homegrown.¹⁷ That none has been created in the past two decades in the United States since the coming into effect of the 1983 code may be taken as some measure of the present state of sacred music in the United States.

There are also among *ecclesiae maiores* abbey and other conventional churches and some 60 abbey churches are to be found in the United States. Many religious institutions have long had a special devotion to the solemn liturgy – the Benedictines especially come to mind – and often they have had their own liturgical rite to enable them to celebrate the liturgy solemnly and uniformly in the abbey and conventual churches across western Christendom. The Cistercians, Premonstratensians, Dominicans, and Franciscans all had their own particular rites which survived the unifying force of the missal and breviary of Pius V and some of these have preserved these venerable liturgical traditions even after the post Vatican II reforms.¹⁸

Lastly there is the type of *ecclesiae maiores* or larger churches which bears no distinctive title and with which most people have frequent contact – a large part of the 19,000 parish churches in the United States. Of this group they are those churches with good

choirs and a sufficient number of ministers to enable them to celebrate the solemn liturgy. Thus, these otherwise nameless churches enjoying no special epithet like “cathedral” or “basilica” can be deemed to form a part of the *ecclesiae maiores* of the United States. They join this club, moreover, not by some decree or concession emanating from on high, but rather by their own industry – by meeting the material requirements for membership, i.e., by developing the ample supplies of sacred ministers, church musicians, and the sacred vessels and vestments necessary for the celebration of the solemn liturgy and then by cultivating the Church’s treasury of sacred music.¹⁹

To illustrate how this might be done one might show what two parish churches have done to place themselves in this category. Neither church is located in one of America’s most musical of cities. Neither has a large endowment or a famous choir school like Saint Thomas Church on Fifth Avenue in New York City. The two churches to be described are Our Lady of the Atonement Church in San Antonio, Texas, and the Church of Saint Agnes in Saint Paul Minnesota. They can be said to represent the *nova et vetera* of American Catholic church music. Our Lady of the Atonement parish was created only in 1983 and much of the church music it cultivates is just as new to the American catholic scene. Saint Agnes is a century older and its repertory, albeit even older, is a rarity on the American scene.

Church of Our Lady of the Atonement in San Antonio

The church of Our Lady of the Atonement in San Antonio is a personal parish of that catholic archdiocese which was created on August 15, 1983, to serve a community of Anglicans who had come into full communion with the Roman Catholic Church. Their pastor, the Rev. Christopher G. Philips, had been a priest of the Episcopal diocese of Rhode Island and rector of Saint John’s Church, Newport, the church of Admiral Mahan. Now, thanks to an apostolic indult, this married man with five children was ordained to the Roman Catholic priesthood and has since then served as the parish’s pastor.²⁰

Along with them, these former Anglicans were permitted to bring part of their liturgical usage and piety. The second Vatican Council in its decree on ecumenism, *Unitatis redintegratio*, article 13, had noted that among those ecclesiastical communities in which Catholic traditions and institutions in part continue to exist the Anglican Communion occupies a special place.²¹ A few years later in 1970 when canonizing the English Martyrs, Pope Paul VI expressed the hope that one day the Catholic Church would be able to “embrace her ever beloved Sister [the Anglican church] in one authentic communion of the family of Christ.” He added that coming into full communion need not “lessen the legitimate prestige and the worthy patrimony of piety and usage of the Anglican church.”²² A decade later in June 1980, when several groups of Anglicans were coming into full communion this promise was redeemed and they were permitted to bring elements of their Anglican heritage with them.²³ These Roman Catholics are commonly called Anglican Use Roman Catholics and their liturgy, which includes large parts of the Anglican Book of Common Prayer and recently their liturgical book, *The Book of Divine Worship*, which was approved in 1987 by the Sacred Congregation for Divine Worship, has been published.²⁴

Liturgical music is music composed for the liturgy. It is contrasted to “religious music” which, although not composed for the liturgy, is inspired by the text of sacred scripture or the liturgy and which has reference to God, the Blessed Virgin Mary to the saints or to the Church. Other music is profane and, since canon 1210 tells us that anything out of harmony with the holiness of a sacred place is forbidden there, profane music is to be excluded from sacred places, irrespective of whether the music would be judged classical or contemporary, of high quality or of popular nature.²⁵ Since *The Book of Divine Worship* is a Catholic liturgical book and includes texts from the *Book of Common Prayer*, it follows that those Prayer Book texts included in it are now Roman Catholic liturgical texts and that music written for those Prayer Book texts now forms part of the Roman Catholic treasury of sacred music, which the Vatican Council declared was to be

cultivated with superlative care. The consequence of the Vatican's 1987 approval of *The Book of Divine Worship* was a splendid accretion to the Roman catholic treasury of sacred music, *nunc pro tunc*, of much of the Anglican patrimony of church music.

The music at Our Lady of the Atonement draws heavily on the Anglican musical heritage. Anglican chant, for example, is employed for the propers, (Introit, Gradual, Alleluia, Offertory, and Communion) and for parts of the ordinaries (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei). Anglican hymnody, as might be expected, has a worthy pace and it is a pleasure at Atonement to hear the congregation (some 1200 people attend its Sunday Masses) sing, enthusiastically supported by the choir. Perhaps the lack of microphones here is helpful, for in many other places the tyranny of the microphone, heavily over amplified, disinclines many a congregant to attempt to sing. The Oxford Movement led to the translation and introduction into Anglican churches as service hymns of many of the beautiful Latin hymns of the Early Christian and medieval periods and often these were in the fine translations made by John Mason Neale from the original texts. By contrast, the Roman breviary under the influence of the Renaissance humanism had introduced hundreds of interpolations into these venerable texts. The original texts have now been restored for Latin Catholics, at the behest of Vatican II, to their pristine state only with the appearance of Solesmes' *Liber hymnarius* in 1981. But having followed the ancient texts for their English translations, the Anglican hymns have not had need for such corrections.

There is also the use of Anglican polyphony and the choir at Our Lady of the Atonement cultivates some of the great sacred music of the Anglican tradition whether of the seventeenth century or the twentieth century. In the case of the composers like Thomas Tallis and William Byrd, who wrote both for the Anglican and Roman Catholic liturgies, *The Book of Divine Worship* provides the means by which most of their music can legitimately be sung in a Catholic liturgical setting.

Its repertory also includes Roman Catholic polyphony and on one Sunday when I visited the parish they sang the Kyrie, Sanctus, and Agnus Dei from the *Mass of Saint Dominic in C* by Sir Richard Terry (1865-1938), who was the Westminster Cathedral choir's first master of music. Under Terry, a sometime choral scholar of King's College, Cambridge, the Westminster Cathedral choir began to develop as extraordinary repertory of Renaissance composers which included Palestrina and Victoria, but also Byrd, Tallis and the Scot, Robert Carver. Terry in fact was a leader of the revival of the Renaissance liturgical music of these British composers and for a while was the editor of the series *Tudor Church Music*. If his editions were not always the most scholarly, he can at least claim to have been an early exponent of this music's revival.

The Gloria and Credo that Sunday were taken from a setting by the Anglican composer, John Merbecke (c. 1505-1585), organist of Saint George's Chapel, Windsor, whose *Book of Common Prayer Noted* was published in 1550, setting many simple plainchant melodies to Prayer book texts. This work was revived by the Oxford Movement in the 1840's whereupon it became an Anglican musical commonplace. Its revival also set in train a revival of plainchant and the ancient music of the Sarum Use.²⁶

Other elements of the Anglican liturgical heritage include Morning Prayer and Evening Prayer, which services are included in *The Book of Divine Worship*. Evening Prayer is another venerable Anglican office and American catholic particular law urges that vespers be celebrated in each Catholic church on Sundays to the extent possible and so this portion of the Liturgy of the Hours is to be found at Our Lady of the Atonement.²⁷ Another element from the Anglican heritage, the parish also annually before Christmas mounts "A Service of Nine Lessons and Carols" and in 1999 the parish choirs under the direction of the parish Choirmaster and Organist, Mr. Francis W. Elborne, produced a compact disc of this service, which had been an Anglican favorite since 1918, when it was first introduced at King's College, Cambridge.

Besides its adult and children's choirs (the parish school, Atonement Academy, was begun in 1994), Our Lady of the Atonement has the other requisite for the solemn litur-

gy, sacred ministers. Its pastor, Fr. Philips, is an excellent musician and a good singer. It is a pleasure to hear him sing the prefaces, for example. The parish is also served by two deacons, James P. Orr and Michael D'Agostino. These not only contribute to the ceremonies: They preach, and at Our Lady of the Atonement the Gospel and the Bidding Prayers are chanted by the deacon, in accordance with the urging of the rubrics.

Church of Saint Agnes in Saint Paul

The Church of Saint Agnes is an inner-city parish in the City of Saint Paul, Minnesota. It had very modest beginnings in 1887 when it was created by Archbishop John Ireland to serve the German-speaking Catholics in the north and west of the City. Saint Agnes was most unlike the Church of the Assumption in Saint Paul, which had been established in 1855 to serve the German-speaking Catholics and soon thereafter placed under the care of the Benedictine monks of Saint John's Abbey in Collegeville, Minnesota. Its handsome limestone church was completed in 1871, with some assistance from the Wittelsbach Kings of Bavaria. It was in fact designed by Joseph Reidl, the Wittelsbach court architect, and its lofty twin towers to this day bespeak its erstwhile Benedictine heritage.

Nor was Saint Agnes located upon prime urban real estate. Indeed, it was built in the City's Frog Town section on the marshes inhabited by the reptiles which gave the locale its name, and near to the shops of James J. Hill's Great Northern Railway, which supplied many of the parish's tradesmen members with their livelihood. But these South German, Luxembourg, and Austrian Catholics did treasure their heritage. Whilst worshipping out of a basement structure, they built a school (the parish still maintains both a primary school and a high school) to maintain their faith as well as their language and culture. Only in 1912 when it was firmly established did the parish "come out of the catacombs" and complete their handsome church building at the cost of a quarter of a million dollars. This was an enormous sum when the average American's annual income was \$574.

Its architect, George Ries, was a parishioner and its architecture was intended to reflect the parish's South German heritage. Its *Zwiebelturm* or onion tower, which soars 205 feet above the marshy grade of Frog Town and is a neighborhood landmark, aped the tower of the Premonstratensian abbey church at Schlagl, the first baroque church built in Upper Austria. The body of the church, built in expensive Bedford limestone and resting on huge granite footings sunk deep into the Frog Town marshes, measures some 200 feet in length and 87 feet in width at the transepts. Its dome, frescoed with the "Apotheosis of Saint Agnes," rises 60 feet above the tiled floor. Its Carara marble altar fitted with mosaics from the Vatican studios was added in 1930 – as were the stained glass windows, which came from the Royal Bavarian Studios in Munich. Mexican onyx wainscots the pilasters which support the roof of its *Hallenkirche*-styled nave and a variety of marbles, including *giallo antico* and Egyptian verde marble, cover the floor of the sanctuary or chancel. Its interior in fact is a wondrous ensemble of fresco, marble, gilding, scagliola, and stucco.²⁸

The decade before World War I was a busy time in Minnesota. In 1905 Minnesota's state capitol was completed, designed by Cass Gilbert (1859-1934), a local boy trained at the Massachusetts Institute of Technology who would go on to design the Union Club and Woolworth Building in New York City and the United States Supreme Court building in Washington and become President of the American Institute of Architects.

The Archbishop of Saint Paul, John Ireland (1838-1918), was himself busy a-building. He had imported Emmanuel Louis Masqueray (1861-1917) from France to build his own Cathedral of Saint Paul, a huge neo-Renaissance pile whose massive dome still towers over the City and is linked by John Ireland Boulevard with the state capitol atop which sits Gilbert's recreation of the Michelangelo's dome of Saint Peter's Basilica in Rome. The giant cathedral structure, completed in 1915 at the cost of a million dollars, was

planned to be 274 feet long and 214 feet wide to accommodate 2,500 worshippers in the pews with another 1000 able to be accommodated in movable chairs.²⁹

Across the Mississippi River in Minneapolis Masqueray was building another massive neo-Renaissance cathedral-like church. Opened 31 May 1914 at the cost of a million dollars, it measures 278 feet in length and 120 feet in width and its twin front towers rise 120 feet above the grade. At first it was rather improbably called the Pro-cathedral of Saint Mary or "The Pro" for short, but on February 1, 1926, it became America's proto-basilica and since then has been known as the Basilica of Saint Mary. The site of the 1941 National Eucharistic Congress when it was consecrated, the Basilica of Saint Mary in 1966 became a co-cathedral when the Archdiocese of Saint Paul became the Archdiocese of Saint Paul and Minneapolis and the Basilica of Saint Mary joined the Cathedral of Saint Paul as a seat of the bishop. More recently, since 1995, the Basilica of Saint Mary has been known as the *situs* of the annual "basilica block party."³⁰

Since the Church of Saint Agnes aped the Cathedral of Saint Paul and the Pro-Cathedral of Saint Mary in size and magnificence, it was popularly known as the "German cathedral." While Saint Agnes never was a cathedral in canon or liturgical law, it was the home of the largest German-speaking congregation in the state and in, an age of ethnic rivalry, these factors in the popular mind justified the title.³¹ Two decades ago it did make a bid to join the ranks of America's minor basilicas. This was twice refused. It later made a bid to become America's first collegiate church, but this title, too, was refused. It remains, therefore, merely a parish church with no distinctive title. Its own material efforts have, however, earned it a place among America's *ecclesiae maiores*.

For three decades at least it has maintained, in superlative fashion, the solemn liturgy and sacred music. It is, in fact, a programme of liturgy and music that would dignify a cathedral, basilica, or collegiate church. Every Saturday morning there is a *missa in cantu* celebrated in Latin with Gregorian chant. Every Sunday there is a solemn Mass; celebrated in Latin using the reformed Vatican II rite with the assistance of two deacons, a master of ceremonies, a well-trained cohort of altar servers, and, in alternation, three choirs of church musicians. During Advent and Lent and on a number of other days the Saint Agnes Chamber Singers sing a capella works, especially of the *stile antico* period by Palestrina, Byrd, and Vittoria, and the group is directed by Donna May. During the remaining Sundays during Advent and Lent and during the summer months the *schola cantorum* sings Masses drawn from the breadth of the Gregorian repertory. Throughout the year the schola also sings the propers (Introit, Gradual, Alleluia or Tract, Offertory, and Communion antiphons) on most Sundays and holy days, drawn also from the Gregorian chant repertory. Vespers on Sundays and daily (along with a *missa in cantu*) during the octave of Christmas are sung in Gregorian chant by the schola.³² It has been led by three cantors, Professor William Pohl until 1977, David Bevan from 1977 to 1979, and since then by Paul LeVoir.

From October to Corpus Christi, except during Advent and Lent, the Twin Cities Catholic Chorale sings polyphonic Masses assisted by members of the Minnesota Orchestra, established in 1903 as the Minneapolis Symphony Orchestra.³³ The music of the Twin Cities Catholic Chorale is worthy of more detailed treatment.³⁴ The Chorale, established a half century ago in 1956 by Mgr. Richard Schuler;³⁵ began in 1974 to sing at Saint Agnes a series of Masses by the classical Viennese composers. At first there was a series of seventeen Masses which included Mozart's *Coronation Mass*, Haydn's *Mariazeller Mass* and *Heiligmesse*, Schubert's *Mass in B Flat* and *Mass in G Major*, and Beethoven's *Mass in C Major*. The thought was to sing in a baroque architectural forum and in a liturgical setting the music written for precisely this sort of setting while at the same time following the Vatican Council's injunction that polyphony is not by any means to be excluded from the liturgy and that the patrimony of sacred music be preserved and actually cultivated with superlative care, while retaining the Latin liturgy in its reformed, Vatican II form. Indeed, the encouragement of the Council and the flexibility of the reformed Vatican II rite actually facilitated the revival of the Masses of the clas-

sical Viennese composers which had been held in disfavor by many church musicians who followed closely the dictates of the Caecilian Movement and approved only Gregorian chant and works by Palestrina and his imitators.³⁶ Perhaps for this reason the early programmes of the Chorale included Palestrina's *Missa Ut, re, mi, fa, sol, la Hexachord Mass*.

By the 1977-1978 programme, the repertory had reached maturity and included as well Haydn's *Theresienmesse*, *Schopfungsmesse*, and *Little Organ Mass* and Mozart's *Requiem*, which was sung on All Souls Day. In 1978, with the death of two popes, it was sung on three occasions and "the season" now included some thirty polyphonic Masses sung between October and the feast of Corpus Christ in June. In 1978 the Chorale ceded Palestrina to a chamber group headed by organist David Bevan, and the Chorale's Masses ceased to be sung during Advent and Lent, except for *Laetare* Sunday, the fourth Sunday of Lent, when the parish by custom concludes its Forty Hours' Devotions and rose vestments and orchestral music are employed *ad incrementum decoris et divini cultus splendoris*, to augment the decency and splendor of divine worship.

But in no way was the Chorale's repertory frozen. In 1979 Mgr. Schuler added to the Chorale's repertory Haydn's *Lord Nelson Mass* and Mozart's *Mass in C*. In 1980 Haydn's *Harmonienmesse* was added to the mix. In 1981—on Saint Cecilia's Day—Gounod's *Mass in Honour of Saint Cecilia* made its Chorale debut, and it was followed later that season by Mozart's *Piccolomini Mass* and the following year by his *Waisenhausmesse*. The 1984 season saw the Chorale premiere of Luigi Cherubini's *Fourth Mass in C*, which, in accordance with the French custom of the time, includes an *O salutaris hostia* movement, sung after the consecration to pray for France's deliverance from heresy. The Viennese composers in no way were lost sight of, however, and in the 1986 season Mozart's *Trinitatis Mass* entered the repertoire.

The Church of Saint Agnes was solemnly consecrated or dedicated on February 14, 1988, and Bishop Robert Carlson, the consecrating prelate, decreed that the anniversary of the consecration should be observed each year on the Sunday before Ash Wednesday. Accordingly, in 1989 to augment the splendour of the feast Gounod's *Mass in Honour of Saint Cecilia* was sung on the Anniversary of the Dedication. From 1984 onward, this Mass had often been sung on Saint Agnes Day (January 21), since in the liturgical calendar the feast of the titular saint of a church ranks as a first class feast. Since the anniversary of the dedication of a church has like importance, in 1989 the Chorale made another luscious nineteenth century addition to its repertory, and, on Saint Agnes Day, 1989, it premiered at the Church of Saint Agnes Dvorak's *Mass in D*. The following year another Mozart work, his *Missa longa*, appeared on the Chorale programme and later the same season Carl Maria von Weber's *Mass in G* appeared as well, to be followed three years later by Weber's *Mass in E Flat*. In the 1996 season Josef Rheinberger's *Mass in C* appeared. For the Jubilee Year 2000 the Chorale sang, in conjunction with the scholar Mozart's *Vesperae solennes de confessore* and three years later the Chorale gave the North American premiere of *Heinrich von Herzogenberg's Messe Op. 87*.

Of course, training and directing the musicians was only part of the package needed to mount thirty ambitious seasons of church music. It was also necessary to have a venue for performance and a financial base to pay the soloists and instrumentalists. If the members of the Twin Cities Catholic Chorale were devoted amateurs, the soloists and instrumentalists were professional musicians and "the laborer is worthy of his hire." The first problem seemed easy of solution, inasmuch as the handsome baroque-styled Church of Saint Agnes, of which Mgr. Schuler was pastor, seemed an ideal locale for performance. But the Chorale desired to sing the music of the classical Viennese composers in a liturgical, not a concert, setting and many liturgists after the Vatican Council saw this sort of music as a barrier to the active participation of the faithful which the Council had called for. Moreover, the music had been set to a Latin text and so seemed best performed in the setting of the Latin liturgy. While the Council itself had specifically called for the preservation of the Latin language in the Latin Church, many

argued that Latin was passe and itself a further barrier to the active participation of the faithful. Thus, the Chorale found both its music and the music's Latin liturgical setting decried by many liturgists. Ceaselessly, Mgr. Schuler defended the Chorale's programme by citing the Council's *ipsissima verba*. But this was no easy task, especially before the 1988 *motu proprio Ecclesia Dei adflicta* reminded Catholics formally that attachment to the Latin liturgy was legitimate and no mere exercise in nostalgia.³⁷ Even so; it was still necessary to make commonsense arguments against those who argued that the Chorale purveyed "more culture than cult"—about the limitations of congregational singing and the need for American Catholics in an age of widespread tertiary education, even among Catholics, to promote church music that embraced and showed forth "the glorious musical heritage of the Roman Church."³⁸ The chief impresario and defender of the Chorale and its music has been its founder and director.

Materially, the presentation of thirty seasons of ambitious church music has been a team effort. The devoted members of the Chorale, a few of whom today were original members in 1956, have clearly been key and they have generously given over the years some thirty Tuesday evenings to the practice and Sunday mornings to performance of this great music. To them, however, must be added the liturgical team—the priests, deacons, masters of ceremonies, altar servers, sacristans, and lectors—whose labors for over three decades have provided the liturgical setting for this music. They are too numerous to mention here, but the liturgical architect of the ceremonies, both for the Mass and at the liturgy of the hours at Saint Agnes, Harold Hughesdon, should be mentioned.³⁹

The other material requisite for thirty seasons of orchestral sacred music has been finance. In an age when an entire sector of the United States economy had been built on the proceeds of public moneys, the Chorale followed a different approach. It organized a group of "Friends" who collectively and annually for thirty years have provided the not inconsiderable moneys needed to pay for the soloists and the instrumentalists. Currently an endowment fund drive is underway to ensure the Chorale's financial future.

Much is said nowadays about the importance of role models for the young. One hopes that the story of the accomplishments in the area of church music of these two larger churches will help other churches possessing the material requisites for good sacred music and the solemn liturgy to organize and then preserve those resources to that end. One hopes that their example will encourage other churches to preserve and cultivate the Catholic musical heritage, as Vatican II wished. If so, the result will be as glorious as it is unselfish, as the Benedictines say, *ut in omnibus Deus glorificetur*, that in all things God may be glorified.

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NOTES

- ¹ SACRED CONGREGATION OF RITES, instruction *De musica sacra* (3 September 1958), *Acta apostolicae sedis* [=AAS], 50 (1958), p. 633, and, instruction *Musicam sacram* (5 March 1967), AAS, 59 (1967), p. 308.
- ² Pius XII, encyclical *Mediator Dei* (20 November 1947), AAS, 39 (1947), p. 545. We would today think of this as hyperbole, but we should not forget that Pius XII, who defined active participation in this document, said it includes active listening. His notion remains true today, although, unfortunately, many liturgists today tend to see 'active' as requiring action.
- ³ Pius X, motu proprio *Tra le sollecitudini* (22 November 1903), *Acta sanctae sedis*, 36 (1904), p. 338.
- ⁴ Pius XII, apostolic constitution *Divini cultus sanctitatem* (20 December 1928), AAS, 21 (1929), p.38.
- ⁵ Pius XII, encyclical *Musicae sacrae disciplina* (25 December 1955), AAS, 48 (1956), p. 18.
- ⁶ *De musica sacra*, AAS, 50 (1958), p. 661.
- ⁷ SECOND VATICAN COUNCIL, constitution *Sacrosanctum concilium* (4 December 1963), AAS, 54 (1964), pp.128-130. Unless otherwise stated, I have used the English translation in AUSTIN FLANNERY (gen. ed.), *Vatican Council II: The Conciliar and Post Conciliar Documents*, Northport, NY, Costello Publishing Co., 1975, p. 964.
- ⁸ *Musicam sacram*, AAS, 59 (1967), art. 20, p. 306. The translation is found in Canon Law Digest, 6 (1969), p. 741. The Latin says *serventur ad sacras actiones splendidiore forma celebrandas*.
- ⁹ SECOND VATICAN COUNCIL, constitution *Lumen gentium* (21 November 1964), AAS 57 (1964), arts.26, 27; no. 27, p. 32 states, "Episcopi...ut vicarii et legati Christi regunt." MICHELE MACCARRONE, "Il papa "Vicarius Christi" testi e dottrina dal. Sec. XII al principio del XIV," in *Miscellanea Pio Paschini studi di storia ecclesiastica*, Romae, Lateranum, 1948, I, pp. 423-442 traces the expression "Vicarius Christi" from the ninth century when Amalarius of Metz used it with respect to all bishops until the end of the twelfth century, when it came to be used by the Pope and it superseded his earlier title of "Vicarius Petri.
- ¹⁰ *Ceremonial of Bishops*, Collegeville, MN, The Liturgical Press, 1989, p. 29.
- ¹¹ A list of cathedrals and many other larger churches can conveniently be found in MATTHEW BUNSON (gen. ed.), *2004 Our Sunday Visitor's Catholic Almanac*, Huntington, IN, Our Sunday Visitor Press, 2003, pp. 380-383.
- ¹² DUANE L.C.M. GALLES, "Music for the Basilica," *Sacred Music*, 117 (Summer, 1990), pp. 11-17. See also his "The Basilica after Vatican II," *Homiletic and Pastoral Review*, 90 (October, 1989), pp. 54-61; "Inaugurating a New Basilica," *Sacred Music*, 118 (Fall, 1991), pp. 21-26; "The Art of Basilica Making," *Sacred Music*, 124 (Winter, 1997), pp. 5-8.
- ¹³ *Musicam sacram*, AAS, 59 (1967), art. 20, p. 306.
- ¹⁴ Plus XI, motu proprio *Exstat in civitate Minneapolis* (February 1, 1926), AAS, 18 (1926), pp. 337-338.
- ¹⁵ MARK LESSI, "Basiliche minori," *Notitiae*, 25 (1989), p. 235.
- ¹⁶ FRANK HARRISON, *Music in Medieval Britain*, New York, Frederick A. Praeger, 1955, p. 2.

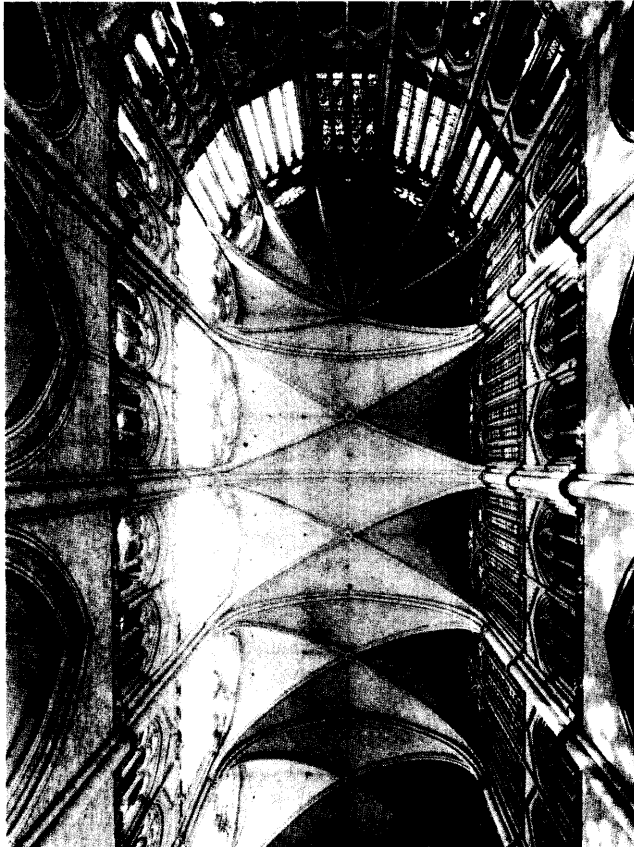
- ¹⁷ DUANE L.C.M. GALLES, "Music for the Collegiate Church Yesterday and Today," *Sacred Music*, 119 (Spring, 1992), pp. 9-18.¹⁸ On these rites, see ARCHDALE A. KING, *Liturgies of the Religious Orders*, London, Longmans, 1955.
- ¹⁸ On these rites, see ARCHDALE A. KING, *Liturgies of the Religious Orders*, London. Longmans, 1955.
- ¹⁹ Key to the celebration of the solemn liturgy is the presence of sacred ministers. Given the current shortage of priests in the United States and the revived appreciation of the diaconal order, the presence of deacons is of the greatest importance for the solemn liturgy. For some practical points on how their presence can support the sung and solemn liturgy, see DUANE L.C.M. GALLES, "Deacons and Church Music," *Sacred Music*, 121 (Winter, 1994), pp. 9-18.
- ²⁰ SACRED CONGREGATION FOR THE DOCTRINE OF THE FAITH, "Reception of U.S. Episcopalians into the Catholic Church," *Osservatore-Romano*, English edition, 6-April-1981, reprinted in AUSTIN FLANNERY (gen. ed.), *Vatican Council II: More Post Conciliar Documents*, Northport, NY, Costello Publishing Co., 1982, p. 186.
- ²¹ SECOND VATICAN COUNCIL, decree *Unitatis redintegratio* (21 November 1963), in AAS, 77 (1965), p. 100.
- ²² PAUL VI, homily (25 October 1970) at the beatification of Forty Martyrs of England and Wales, AAS, 62 (1970), p. 753.
- ²³ Our Lady of the Atonement is a personal parish erected especially for Anglican Use Roman Catholics in the Archdiocese of San Antonio, Texas. Other Anglican Use Catholic parishes and congregations include Our Lady of Walsingham Parish, Houston, Texas; Saint Mary the Virgin Parish, Arlington, Texas; Saint Athanasius Congregation, Boston, Massachusetts; the Church of the Good Shepherd, Columbia, South Carolina; and Saint Anselm of Canterbury Catholic Mission, Corpus Christi, Texas. On this development within Roman Catholicism and the proposal to create a personal prelate for their pastoral care, see DUANE L.C.M. GALLES, "Anglican Use Church Music," *Sacred Music*, 116 (Spring, 1989), pp. 11-15. There is a growing literature on Anglican Use Catholics including Katherine Smith Santos, 'Anglican-use' Rite Attracts Both Converts and Catholics," *National Catholic Register*, 79 (February 2-8, 2003) pp. 1-13; WILLIAM J. TIGHE, "Anglicanism, Catholicism and the Significance of the 'Anglican Use' in the Catholic Church," *New Oxford Review*, 70 (January, 2003), pp. 23-31; CHARLES M. WILSON, "'Anglican Use' Catholic Parishes," *New Oxford Review*, 69 (November, 2001) pp. 29-33; JAMES T. MOORE, "The Anglican Use: Some Historical Reflections," *Catholic Social Science Review*, 5 (2000) pp. 401-407; JOSEPH WILSON, "When Fr. Bradford goes Away..." *Sacred Music*, 127 (Winter, 2000), pp. 23-26; and ROBERT F. BALDWIN, "The Catholic Parishes of the Anglican Use," *Our Sunday Visitor*, 76 (January 24, 1988), pp. 7.
- ²⁴ Copies of the approved *The Book of Divine Worship* may be had for \$30.00 postpaid from Our Lady of the Atonement Catholic Church, 15415 Red Robin Road, San Antonio, Texas 78255.
- ²⁵ *De musica sacra*, AAS, 50 (1958), art. 5, pp. 633-634; SACRED CONGREGATION FOR DIVINE WORSHIP, instruction *Concerts in Church* (5 November 1987), *The Pope Speaks*, 33 (1988), pp. 57-58; *Canon Law Digest*, 12 (2002), p. 718.
- ²⁶ WINFRED DOUGLAS, *Church Music in History and Practice: Studies in the Praise of God*, LEONARD ELLINWOD (ed.), Hale Memorial Lectures of Seabury-Western Theological Seminary, New York, Charles Scribners' Sons, 1962, pp. 39, 103, 215-216.
- ²⁷ PLENARY COUNCIL OF BALTIMORE, *Concilii plenarii baltimorensis secundi in ecclesia metropolitana baltimorensi a die VII ad diem XXI Octobris ad. MDCCCLXVI habiti et a sede apostolica recogniti Decreta praeside Illustrissimo ac Reverendissimo Martino Joanne Spalding, archiepiscopo*

Baltimorensi et delegato apostolico, Baltimore: Joannes B. Piet et Socios, 1882, p. 197, states "Vesperae intregrae ut decantentur, diebus Dominicis Festisque in omnibus ecclesiis, more Ecclesiae Romanae, quatenus fieri potent, volumus et mandamus."

- ²⁸ RICHARD J. SCHULER, *History of the Church of Saint Agnes of Saint Paul, Minnesota, 1887-1987*, Saint Paul, 1987, pp. 21-46.
- ²⁹ ERIC C. HANSEN, *The Cathedral of Saint Paul: An Architectural Biography*, Saint Paul, The Cathedral of Saint Paul, 1.990, pp. 7, 24, 31.
- ³⁰ JAMES M. REARDON, *The Basilica of St. Mary of Minneapolis: A Historical and Descriptive Sketch*, Saint Paul, 1932, pp. 55, 58, 113; MARGARET GUILFOYLE, *The Basilica of Saint Mary: Voices from a Landmark*, Minneapolis, 2000, pp. 55, 80, 115.
- ³¹ On the rivalry between Irish and German Catholics in the United States and Archbishop Ireland's role in it; see COLMAN JAMES BARRY, *The Catholic Church and German Americans*, Milwaukee, Bruce, 1953, and his *Worship and Work: Saint John's Abbey and University, 1856-1980*, Collegeville, MN, Liturgical Press, 1980.
- ³² Vespers are sung using the format described in DUANE L.C.M. GALLES, "Virgins and Vespers, Part II," *Sacred-Music*, 125 (Fall, 1998), p. 8.
- ³³ The standard history of the Minnesota Orchestra, organized in 1903 as the Minneapolis Symphony Orchestra, is JOHN K. SHERMAN, *Music and Maestros: The Story of the Minneapolis Symphony Orchestra*, Minneapolis, University of Minnesota Press, 1952.
- ³⁴ Much information about all three choirs and their repertory and discography can be found on the internet at www.stagnes.net. The description of the Chorale repertory which follows comes largely from the collection of annual programmes of the Twin Cities Catholic Chorale in the archives of the author.
- ³⁵ Richard Joseph Schuler was born 30 December 1920 in Minneapolis, Minnesota, the son of Otto Schuler and his wife Wilhelmine Hauk. He was educated at the College of Saint Thomas in Saint Paul, Minnesota, and the Saint Paul Seminary and ordained priest 18 August 1945. He did graduate studies at the Eastman School of Music in Rochester, New York, and was graduated M.A. in 1950. In 1954 he won a Fulbright scholarship and pursued further studies in music in Rome and later took his Ph.D. in musicology at the University of Minnesota in 1963. His thesis was later published as *G. M. Nanino: Fourteen Liturgical Works*, Volume V in *Recent Researches in the Music of the Renaissance*, Madison, A-R Editions, 1969. In 1956 he formed the Twin Cities Catholic Chorale and he served as secretary of the Guild of Catholic Organists and Choirmasters of the Archdiocese of Saint Paul, meanwhile teaching religion at the College of Saint Thomas. He also was active in national church music societies and wrote pieces published in their church music journals, *Caecilia* and the *Catholic Choirmaster*. When the two Catholic music groups, one originally Irish-American, the Society of Saint Gregory of America, and the other German-American, the American Society of Saint Cecilia, merged in 1964 to form the Church Music Association of America, he served as its secretary and from 1977 to 1999 he served as its president. In 1966 he served as general chairman of the Fifth International Church Music Congress, held in Chicago and Milwaukee and on 15 September 1970 he was rewarded with the appointment as an Honorary Prelate of His Holiness. In September, 1969, he had become pastor of Saint Agnes parish, but it was only in the course of the Chorale's singing some of the treasury of sacred music at the Sixth International Congress of Church Music, held in Salzburg in 1974, that he and the Chorale embarked upon singing the Masses of the classical Viennese composers at Saint Agnes. In 1975 he became editor of *Sacred Music*, the journal of the Church Music Association of America, and continued in that role until 1999. Meanwhile, from 1969 to 1979 he served as vice-president of the *Consociatio Internationalis Musicae Sacrae*, es:ab-

lished in 1963 by Paul VI. In June, 2001, after some thirty years service he resigned as pastor of the Church of Saint Agnes, but he continues in residence at its rectory and he continues as director of the Twin Cities Catholic Chorale. RICHARD M. HOGAN, "Monsignor Richard J. Schuler: A Biographical Sketch," in ROBERT A. Simms (ed.), *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard I Schuler*, Saint Paul, Church Music Associates, 1990, pp.7-15. See also HAROLD HUGHESDON, "Richard J. Schuler: A Select Bibliography" in *Ibid.*, pp. 17-21. Many of Monsignor Schuler's own writings on sacred music are reprinted there at pp. 292-416.

- ³⁶ G. GIERMw, "Music, Ecclesiastical," *Catholic Encyclopedia* (1911) 10, p. 649 states: "It is very much to be regretted that the greatest masters of modern times, Mozart, Joseph Hayden, and Beethoven... that their Masses are entirely unsuitable for liturgical purposes... A few compositions by these masters (such as Mozart's Ave veram) do not deserve this reproach." See also *The White List of the Society of Saint Gregory of America* edited by the Music Committee of the Society, 3d ed., New York, Society of St. Gregory of America, 1939, p. 27, described as "music approved and recommended by the Society." It included no Masses by Haydn, Mozart or Schubert. It did include, at pp. 45 and 49, Mozart's Ave verum and Miserere.
- ³⁷ John Paul II, *motu proprio Ecclesia Pei afflicta* (July 1, 1988) AAS, 80 (1988), pp. 1495-1498.
- ³⁸ RICHARD J. SCHULER, "The Congregation: Its Possibilities and Limitations in Singing," given as a lecture at the Catholic University of America, June 1967, and published in *Sacred Music* (Winter, 1967), pp. 12-22, 41-43, and reprinted in SICERIs, *Cum Angelis Canere*, p. 329.
- ³⁹ Harold Hughesdon, born in London in 1920 and educated at Westminster Cathedral Choir School, served as an RAF pilot during World War II and later became director of the international division of Minnesota Mining and Manufacturing Company dealing with patents and trademarks. In 1981 he was ordained a deacon of the Archdiocese of Saint Paul and Minneapolis and since 1975 he has served as Master of Ceremonies at Saint Agnes. SKERIS (ed.), *Cum Angelis Canere*, p. 287.



*Choir Vault. Cathedral, Amiens
Gothic. Completed 1247*

GREGORIAN CHANT: THE POSSIBILITIES AND CONDITIONS FOR A REVIVAL

That the assembly of the faithful, during the celebration of the sacred rites and especially during the Holy Mass, should participate by singing the parts of the Gregorian chant that belong to them, is not only possible – it is ideal.

This is not my opinion, but the thought of the Church. See, in this regard, the documentation from the motu proprio *“Inter Sollicitudines”* of Saint Pius X until our own time, passing through Pius XII (*“Musicae Sacrae Disciplina”*), chapter VI of the Second Vatican Council’s constitution on the liturgy, the subsequent instruction issued by the Congregation for Rites in 1967, and the recent chirograph of John Paul II in commemoration of the hundredth anniversary of *“Inter Sollicitudines,”* which was released in 1903. Another example is the statement from the conclusion of the synod of bishops that met last October: “Beginning with their seminary training, priests should be prepared to understand and celebrate the Mass in Latin. They should also [...] appreciate the value of Gregorian chant. [...] The faithful themselves should be educated in this regard.”

The motivation for this desire is widely demonstrable, if not self-evident. In fact, the almost outright ban on Latin and Gregorian chant seen over the past forty years is in-

comprehensible, especially in the Latin countries. It is incomprehensible, and deplorable.

Latin and Gregorian chant, which are deeply linked to the biblical, patristic, and liturgical sources, are part of that "lex orandi" which has been forged over a span of almost twenty centuries. Why should such an amputation take place, and so lightheartedly? It is like cutting off roots – now that there is so much talk of roots.

The obscuring of an entire tradition of prayer formed over two millennia has led to conditions favorable to a heterogeneous and anarchic proliferation of new musical products which, in the majority of cases, have not been able to root themselves in the essential tradition of the Church, bringing about not only a general impoverishment, but also damage that would be difficult to repair, assuming the desire to remedy it were present.

Gregorian chant sung by the assembly not only can be restored – it must be restored, together with the chanting of the "schola" and the celebrants, if a return is desired to the liturgical seriousness, sound form, and universality that should characterize any sort of liturgical music worthy of the name, as Saint Pius X taught and John Paul II repeated, without altering so much as a comma. How could a bunch of insipid tunes stamped out according to the models of the most trivial popular music ever replace the nobility and robustness of the Gregorian melodies, even the most simple ones, which are capable of lifting the hearts of the people up to heaven?

We have undervalued the Christian people's ability to learn; we have almost forced them to forget the Gregorian melodies that they knew, instead of expanding and deepening their knowledge, including through proper instruction on the meaning of the texts. And instead, we have stuffed them full of banalities.

By cutting the umbilical cord of tradition in this manner, we have deprived the new composers of liturgical music in the living languages – assuming, without conceding, that they have sufficient technical preparation – of the indispensable "humus" for composing in harmony with the spirit of the Church.

We have undervalued – I insist – the people's ability to learn. It is obvious that not all of the repertoire is suitable for the people: this is a distortion of the rightful participation that is asked of the assembly, as if, in the matter of liturgical chant, the people should be the only protagonist on the stage. We must respect the proper order of things: the people should chant their part, but equal respect should be shown for the role of the "schola," the cantor, the psalmist, and, naturally, the celebrant and the various ministers, who often prefer not to sing. As John Paul II emphasized in his recent chirograph: "From the good coordination of all – the celebrating priest and the deacon, the acolytes, ministers, lectors, psalmist, 'schola cantorum', musicians, cantor, and assembly – emerges the right spiritual atmosphere that makes the moment of the liturgy intense, participatory, and fruitful."

Do we want a revival of Gregorian chant for the assembly? It should begin with the acclamations, the Pater Noster, the ordinary chants of the Mass, especially the Kyrie, Sanctus, and Agnus Dei. In many countries, the people were very familiar with the Credo III, and the entire ordinary of the Mass VIII "de Angelis," and not only that! They knew the Pange Lingua, the Salve Regina, and other antiphons. Experience teaches that the people, following a simple invitation, will also sing the Missa Brevis and other easy Gregorian melodies that they know by ear, even if it's the first time they have sung them. There is a minimal repertoire that must be learned, contained within the "Jubilate Deo" of Paul VI, or in the "Liber Cantualis." If the people grow accustomed to singing the Gregorian repertoire suitable for them, they will be in good shape to learn new songs in the living languages – those songs, one understands, worthy of standing beside the Gregorian repertoire, which should always retain its primacy.

A persevering educational effort is called for. This is the first condition for an appropriate and necessary recovery: something we priests often forget, since we are quick to choose the solutions that involve the least effort. Or do we prefer, in the place of substantial spiritual nourishment, to pepper the ear with "pleasant" melodies or the jarring

jangling of guitars, forgetting that, as the future pope Pius X incisively pointed out to the clergy of Venice, pleasure has never been the correct criterion for judging in holy things?

A work of formation is necessary. And how can we form the people, if we are not first formed ourselves? The general congress of the "Consociatio Internationalis Musicae Sacrae" was recently held at the Pontifical Institute of Sacred Music, addressing this very topic, the formation of the clergy in sacred music. For years now, seminarians and men and women religious have lacked a real formation in the musical tradition of the Church, or even the most elementary musical formation. Saint Pius X, and the entire magisterium of the Church after him, understood very well that no work of reform or recovery is possible without an adequate formation.

One of the most substantial fruits of the "motu proprio" of 1903, which has continued through time and is being renewed in our day, is the Pontifical Institute of Sacred Music in Rome, which has celebrated the hundredth anniversary of its foundation. How many masters of Gregorian chant, of polyphony, of the organ; how many practitioners of sacred music, scattered to every corner of the Catholic world, have been formed in its halls! Without mentioning the other higher schools of sacred music, and even the diocesan schools, and the various courses and seminars of liturgical-musical formation. But is Gregorian chant really taught there? And how is it taught? Has not the prejudice crept in that Gregorian chant is outdated, to be set aside definitively?

What a serious mistake! I would go so far as to say that without Gregorian chant, the Church is mutilated, and that there cannot be Church music without Gregorian chant.

The great masters of polyphony are even greater when they base themselves upon Gregorian chant, mining it for themes, modes, and rhythmic variations. This spirit imbuing their refined technique and this faithful adherence to the sacred text and the liturgical moment made Palestrina, Lasso, Victoria, Guerrero, Morales, and others great.

The renewal unleashed by "Inter Sollicitudines" will be all the more valid as it takes its inspiration from Gregorian chant. At their best, Perosi, Refice, and Bartolucci in our own day made Gregorian chant the essence of their music. And this is not only true in terms of their complex or choral compositions, but also in terms of creating new melodies, in Latin or the vernacular, both for the liturgy and for devotional acts.

True sacred popular singing will be more valid and substantial as it takes its inspiration from Gregorian chant. John Paul II took as his own the principle asserted by Saint Pius X: "A composition for the Church is all the more sacred and liturgical the more its development, inspiration, and flavor approaches the Gregorian melody, and the less worthy it is the more it distinguishes itself from that supreme model."

But how can one address the creation of a high-quality repertoire for the liturgy, including in the living languages, if the composers refuse to acknowledge Gregorian chant?

Of course, the best school for mastering a repertoire, for penetrating its secrets, is the real-life practice of that repertoire: something that we, the bridge generation between the old and the new, had the fortune to experience.

But unfortunately, after us the curtain fell. Why this resistance to restoring, either completely or partially depending on circumstances, the Mass in Gregorian chant and Latin? Are the generations of today, perhaps, more ignorant than those of the past?

The new missal proposes the Latin texts of the ordinary in addition to the modern language version. The Church wants this. Why should we lack the courage of conversion?

Gregorian chant must not remain in the preserve of academia, or the concert hall, or recordings; it must not be mummified like a museum exhibit, but must return as living song, sung also by the assembly, which will find that it satisfies their most profound spiritual tensions, and will feel itself to be truly the people of God.

It's time to break through the inertia, and the shining example must come from the cathedral churches, the major churches, the monasteries, the convents, the seminaries, and the houses of religious formation. And so the humble parishes, too, will end up being "contaminated" by the supreme beauty of the chant of the Church.

And the persuasive power of Gregorian chant will reverberate, and will consolidate the people in the true sense of Catholicism.

And the spirit of Gregorian chant will inform a new breed of compositions, and will guide with the true “sensus Ecclesiae” the efforts for a proper enculturation.

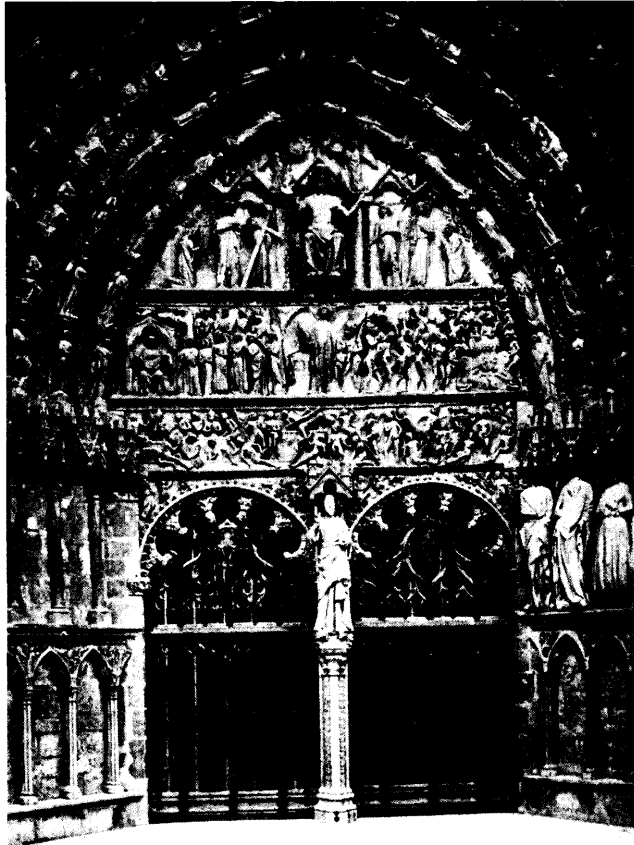
I would even say that the melodies of the various local traditions, including those of faraway countries with cultures much different from that of Europe, are near relatives of Gregorian chant, and in this sense, too, Gregorian chant is truly universal, capable of being proposed to all and of acting as an amalgam in regard to unity and plurality.

Besides, it is precisely these faraway countries, these cultures which have recently appeared on the horizon of the Catholic Church, that are teaching us to love the traditional chant of the Church. These young Churches of Africa and Asia, together with the ministerial help they are already giving to our tired European Churches, will give us the pride of recognizing, even within chant, the stone that we were carved from. And not a moment too soon!

Two other factors that I maintain are indispensable for the renewal of Gregorian chant and good sacred music are the following:

1. Above all, the musical formation of priests, religious, and the faithful requires seriousness, and the avoidance of the halfhearted amateurishness seen in some volunteers. Those who have gone through great pains to prepare themselves for this service must be hired, and proper remuneration for them secured. In a word, we must know how to spend money on music. It is unthinkable that we should spend money on everything from flowers to banners, but not on music. What sense would it make to encourage young people to study, and then keep them unemployed, if not indeed humiliated or tormented by our whims and our lack of seriousness?
2. The second necessary factor is harmony in action. John Paul II recalled: “The musical aspect of liturgical celebrations cannot be left to improvisation or the decision of individuals, but must be entrusted to well-coordinated leadership, in respect for the norms and competent authorities, as the substantial outcome of an adequate liturgical formation.” So, then, respect for the norms – which is already a widespread desire. We are waiting for authoritative directives, imparted with authority. And the coordination of all the local initiatives and practices is a service that rightfully belongs to the Church of Rome, to the Holy See. This is the opportune moment, and there is no time to waste.

VALENTINO MISERACHS GRAU



Central Door of West Portal. Cathedral, Bourges
Gothic. XIII Cent.

GUARDIAN OF AN UNIQUE TREASURE

On November 5, 2005, surrounded by his friends, acquaintances and former choir boys, the sometime Cathedral choirmaster of Aachen and President of the *Consociatio Internationalis Musicae Sacrae* in Rome (1985-1996), Msgr. Rudolf Pohl, celebrate four score years of life as a priest-musician. Half a century ago, in September 1954, he took over the leadership and training of the Aachen Cathedral choir boys. Forty years ago, in April 1964, he was named cathedral choirmaster in the ancient church built as Charlemagne's palace chapel. These three jubilees are reason enough to recall the jubilarian's activities in the service of *Musica Sacra*.

Rudolf Pohl was born on November 5, 1924 at Aachen, where he was introduced to the wonderful world of *Musica sacra* as a cathedral choir boy from 1933-1942 under the legendary choirmaster Theodor Bernhard Rehmann. Following successful college preparatory studies, military service (and imprisonment as a POW) he studied philosophy and Catholic theology in Paderborn, Frankfurt am Main and Bonn, as well as at the major Seminary of Aachen. He was ordained to the holy priesthood on the feast of Our Lady's Visitation, July 2, 1951. During three years' service as assistant in a Krefeld parish, Pohl's special vocation gradually became evident, and in 1954 Rehmann brought his former boy soprano to the Cathedral, entrusting him with the task of rebuilding the boys' choir and the cathedral choir school in Aachen. It is Pohl's great merit

to have re-established the boys' choir as the chief pillar of strength for the cathedral music at Aachen. (Rehmann, in response to the conditions of wartime and the postwar problems, had built up a mixed choir of men and women.) Pohl, who had learned with and from Rehmann, earned his doctorate in musicology at Bonn in 1959 with a dissertation on Johannes Mangon, choirmaster of the collegiate church of St. Mary in Aachen (+1578). His works, composed in the "Golden Age" of classic vocal polyphony, could still be heard at regular intervals in the Aachen cathedral liturgy during the 20th century.

Following Rehmann's sudden death in October 1963, Bishop Pohlschneider appointed Rudolph Pohl in April 1964 as successor, in charge of the entire music programme at the Cathedral of Aachen, where he then definitively restored the classic liturgical choir of men and boys. To ensure the supply of singing lads and to renew a centuries-old tradition, Pohl founded the Choir School as a private Catholic elementary school for boys.

In a systematic process of excellent and solid musical, theological and pedagogical reconstruction work, Pohl created a choir of men and boys which carried the renown of Aachen's cathedral music far beyond the city walls. Concert trips over the years took the choir not only to the Benelux states, but to Ireland, France, Italy, Poland, the former Czechoslovakia, Switzerland, Austria, England, Spain and Israel.

Amongst the high points of musical and cultural life at Aachen were the Cathedral performances of the great masterpieces of church music, from Monteverdi's *Vespro della Beata Vergine* through the Passions and the B minor Mass of J.S. Bach to the oratorios of Handel, Brahms and Mendelssohn, and the great Masses of Mozart, Haydn, Verdi and above all Bruckner. And the musical expression of the 20th century was by no means neglected: Poulenc, Janacek, Vaughn Williams, Britten, Komma, Doppelbauer, Niehaus and Schroeder are few of the composers from this era whose works resounded in the Cathedral of Aachen under Pohl's baton. The Aachen Cathedral music surely experienced one of its most memorable moments at the Boy Choir Festival Week marking the 1200th anniversary of the "Choir School at the Court of Charles the Great" in 1981, an event initiated by Pohl himself. Moved by the realization that during his term of office as Domkapellmeister this "birthday" of the *Cappella Carolina*, the Aachen Cathedral Choir (which was thus the oldest choir of men and boys in Germany) was being celebrated, Pohl and his cathedral choir performed (to wide acclaim) Bach's B minor Mass in addition to the E minor and F minor Masses of Anton Bruckner—within a single week.

The extensive activity of the Cathedral Choir and its conductor also included frequent recordings (for instance, with "Harmonia Mundi"), in addition to radio and television broadcasts of liturgical services and concerts. In a booklet describing the history of Aachen's cathedral music, published in 1981, Pohl wrote that "Aachen, the political, religious, cultural and artistic heart and focal point of Charlemagne's empire, preserved with devoted loyalty the unfading edifice of Charlemagne's court chapel. And with this church there was also joined a great tradition of artistic singing."

To maintain and carry on the tradition of artistic choral singing in the divine liturgy, was for Rudolph Pohl a commission, a solemn duty, a high and noble task. He resisted all the trendy "pastoral" efforts to impugn the artistic dignity of liturgical music, for as a priest he recognized the theological necessity of high standards of quality in such an apostolate—and that not out of restorative stubbornness or inflexibility, but rather on the basis of man's natural aspiration to offer to God, Who is the greatest and most precious Good, the very highest and most precious artistic Good which can bring forth to the glory of God. And so in spite of widespread postconciliar aberrations and perversions, the Cathedral of Aachen remained a stronghold of Gregorian chant and great polyphonic Masses . . . and Rudolf Pohl was the guardian of this precious treasure.

In recognition of his meritorious service in carrying out the apposite prescriptions of the Second Vatican Council, and the preservation of the treasure-trove of *Musica Sacra*, in November 1985 at the VIIIth International Church Music Congress at Rome, Pohl was

chosen President of the C.I.M.S. (the only professional organization of church musicians erected by the Apostolic See) as successor to the late Msgr. Johannes Overath.

The cathedral choristers who had accompanied him to Rome in 1985, sensed that an era was ending in Aachen. This became very evident when on the feast of Ss. Peter and Paul in 1986 Rudolph Pohl mounted the podium for the last time to conduct one of the standard pieces in their repertory, the Palestrina "Papae Marcelli" Mass. Unfortunately, it proved impossible to retain the position of Aachen Cathedral Choirmaster for Pohl at that time

At Rome, in the years that followed, he strove, in a different way than at Aachen, to preserve the exceptional treasury of *Musica sacra*. As President of the C.I.M.S. it was his task to support and to promote the cooperation and harmonious action of church musicians the world over, for the cultivation and the progress of *Musica sacra* in accord with the prescriptions of the Church.

After his departure from Rome in 1996, public attention has shifted away from the jubilant. But that scarcely means that he is now idle. In recent years he has concentrated his efforts upon preparing a practical edition of the liturgical compositions of the Aachen Kapellmeister Johannes Mangon, which are preserved in three large folios at the Cathedral Archives. The large edition in three volumes has recently been published, which is reason enough to have these precious jewels of liturgical music resound once again, at long last, in the place where they are "at home": in the liturgy of the Aachen cathedral church.

Msgr. Pohl remains in close contact with the Aachen Domchor through the "Rudolph Pohl Foundation" which he recently established. The interest from the Foundation's endowment capital is used to support and promote the training of active boy choristers on artistically valuable instruments from the classical sector, by means of grants based upon achievement. This complementary musical training also benefits the choral music in the Divine Liturgy, which remains the chief task of the Cathedral Choir.

As an honorary canon of the Aachen Cathedral, Msgr. Pohl is assigned a regular side altar at which each morning he renders present Christ's sacrifice of praise, thanks and reparation at Holy Mass. May he continue to draw from this wellspring of his priestly life the strength for more years of good health and faithful service in the cause of *Musica sacra*. That is the sincere wish of all his friends, colleagues and admirers!

DR. MICHAEL TUNGER

*Translated by Fr. Dr. Robert Skeris
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REVIEWS

Choral Music

Adoramus te, Christe, by Randall Giles. SATB *a cappella*. PPM09823. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. www.paracletepress.com

This well-known liturgical text (from the traditional Solemn afternoon Liturgy of Good Friday) has received a dissonant but beautiful setting by Randall Giles. The harmonies remind one of Messiaen. N.B. There are misprints in the vocal parts (the “rehearsal-only” accompaniment is correct) at measures 6 and 10, where the meter should be 4/2, not 3/2. The motet is rather brief and the individual vocal parts are not difficult, but the singers will have to have good ears and strong musicianship when the parts are sung together, as the dissonances are considerable. The choirmaster and choristers can profit from the application of their knowledge of enharmonics because a number of the chords are simpler and more tonal than they at first look in print. Because the vocal ranges are not extreme it is possible, as the composer suggests, to transpose the motet a minor third up so that it can be sung by an SSAA choir, or a perfect fifth down so that it can be sung by a TTBB chorus. Although this motet is challenging, its searing, dissonant beauty makes it a highly effective musical offering for Good Friday.

Susan Treacy

We Adore You, O Christ, by Richard Proulx. SATB *a cappella*. PPM09836. \$1.60. Paraclete Press, PO Box 1568, Orleans, MA 02653. www.paracletepress.com

Richard Proulx has taken virtually the same text as Giles, though it is from the Orthodox Good Friday Service. Proulx has also emulated the Eastern Orthodox style of choral singing. Much of the time, the sopranos and altos sing an Eastern-style melody over the tenor-bass drone, pitched at the interval of a fifth apart. Sometimes the altos, or the sopranos and altos, have the drone while the melody is sung by STB or just the tenors. All in all, the music is easy to learn and effective.

S.T.

It is a Thing Most Wonderful, by Richard Busch. SATB *a cappella*. PPM09914. \$4.80. Paraclete Press, PO Box 1568, Orleans, MA 02653. www.paracletepress.com

The text of this lovely Christmas “motet” is by “Bishop W.W. How,” who I take to be the hymn writer William Walsham How. The texture is homorhythmic throughout, except for a few sections that begin with some false imitation. The publisher has indicated that this anthem is suitable for Passiontide or General use, and it would indeed work well as a Communion meditation. The level of difficulty is medium because of the harmonies (which hint of Howells or Willan), but any choir would be rewarded by their hard work on this truly beautiful anthem.

S.T

Under Oak, Ash and Thorn, by Russell Woolen. Treble voice and organ. PPM09837. \$.80. Paraclete Press, PO Box 1568, Orleans, MA 02653. www.paracletepress.com

The late Russell Woolen (1923-94) has contributed a dramatic solo song for treble voice and organ. The vocal melody has a modal sound to it but the melodic contours contain many skips and leaps. The accompaniment is distinguished by a number of syncopations and dotted rhythm figures. If the competent Kapellmeister does not have a boy or girl soprano soloist in his parish he could still use a whole choir of treble voices or, failing this, an ensemble of young women’s voices. The lyrics are from a poem by Eleanor Wylie that depicts the crucifixion through the words of Christ.

S.T

Two Anthems. Call to Remembrance and Hide Not Thou Thy Face from Us, by Richard Farrant, revised by William Boyce, and edited by David Bohn. MF 2140. \$1.60. SATB and Organ. Mark Foster Music Company. P.O. Box 4012, Champaign, IL 61824-4012.

These two standards from the Anglican repertoire would work well during Lent. Rather than using the earlier manuscript or printed sources from the 17th century, editor David Bohn consulted the 18th-century editions of William Boyce (1710-79) that were printed in his *Cathedral Music*, a monu-

mental collection of the best Anglican church music from the previous two centuries. *Call to Remembrance* features some imitative passages amid homorhythmic texture, while *Hide Not Thou* is completely homorhythmic, with the voices moving along together in chordal style. The texts are sensitively and effectively set, and both anthems are within the reach of the average parish choir.

S.T.

Christ the Lord is Risen Again, arranged by Hal Hopson. SATB, organ, and optional brass, handbells, and hand drum. A 7263. \$1.40. Harold Flammer Music, A Division of Shawnee Press, Inc., Delaware Water Gap, PA 18327.

Hal Hopson has made a specialty of arranging hymn tunes and the choral works of other composers, and here is a delightful arrangement of the medieval hymn *Orientis partibus*. The choral parts are easy, and the anthem can be accompanied entirely by organ, but for parishes that have the resources, the optional brass and handbells (I'm not sure about the hand drum, though) will certainly make the final effect even more splendid for Easter Sunday. Most of the choral writing is for unison voices, but in the middle of the anthem the choir gets to sing a stanza *a cappella*. Hopson has also added an "Alleluia codetta" of his own composition, which is sung in parts, once near the beginning and once at the very end.

S.T.

In this issue I continue my series of reviews of sacred choral works by the young English composer Nicholas Wilton.

O Salutaris; Ave verum; Tantum ergo, by Nicholas Wilton. SATB *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

These familiar Eucharistic hymns are published together as a suite. *O Salutaris*, in F-sharp major, is set in modified strophic form. The melody is in a lilting rhythm, supported by harmonies redolent of Victorian hymnody. The second stanza has a varied harmonization for variety. The melody is

lovely and easy enough to learn, and although the piece is sung *a cappella*, it might be possible at Benediction for the faithful to sing the melody along with the choir. This is a good alternative to the usual two non-Gregorian versions of *O Salutaris*. *Ave verum* is a foursquare setting of the words, again with rich Victorian harmonies. The choral parts are not difficult at all, and choirs should enjoy singing this version of a beloved prayer. Like *Ave verum*, Wilton's *Tantum ergo* is in F-sharp minor, but the meter is triple. He establishes in the melody a flowing pattern of eighth notes followed by longer half and quarter notes, which is passed from voice to voice. The setting is strictly strophic and features a brief choral amen that pays tribute to William Byrd. This, too, is not difficult for the choir, but the melody is not one that could be easily sung by the congregation.

S.T.

Panis angelicus, by Nicholas Wilton. High voice & organ, harp, or piano. \$2.50. Nicholas Wilton/Angelus Music, 85 Moffat Road, Thornton Heath, Surrey CR7 8PY, U.K. sales@catholicmusic.co.uk, www.catholicmusic.co.uk

Panis angelicus is an anomaly among Nicholas Wilton's sacred music, in that it is a setting for solo voice. In fact, one might even say that its style is operatic. The arpeggiated accompaniment—playable by either piano or harp—to this C-minor melody is reminiscent of romantic-era vocal music, and the melody climaxes with a leap of a diminished fifth from d to high a-flat, then descending to the tonic closing. The composer has dedicated the work to "the Martyrs of Devon and Cornwall 1549," which perhaps accounts for its serious tone.

S.T.

In manus tuas, Domine, by Nicholas Wilton. SATB *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 gorgeous motet was premiered at a Solemn Mass at the London Oratory, in 1990. The text comes from Psalm 30/31, but is used (with the

modification of one word) for the Brief Responsory at Compline. In addition, the words of the first part were spoken by Our Lord from the cross. The writing in this motet is vocally and harmonically more challenging, and sometimes there is *divisi* writing in the soprano and alto parts. The first nine measures are set for SAT, with the basses joining in at measure 10. There are some brief solo sections in this triple-meter setting, and the style is somewhat reminiscent of Bruckner. Both composers share a fervent Catholic faith, and this is an added value that makes their works appealing.

S.T.

NEWS

During the Synod on the Eucharist, Pope Benedict XVI spoke about the Christian influence on European music history at a concert held in the Paul VI auditorium featuring the music of Palestrina, Mozart, Mendelssohn, Verdi, and Wagner on October 20th. The concert was attended by 7,000 people and featured the Munich Philharmonic and the Regensburg Cathedral Choir, formerly under the direction of the Pope's brother, Msgr. Georg Ratzinger. According to the papal remarks, "the beauty of the music . . . makes us feel the greatness and beauty of God."

†
On December 5 the Vatican Congregation for Worship dedicated one day to the study of sacred music, on the anniversary of the Second Vatican Council's constitution on the liturgy, "Sacrosanctum Concilium."

Benedict XVI sent a message to the participants at the congress, gathered in the New Synod Hall, encouraging them "to reflect upon and evaluate the relationship between music and the liturgy, always keeping close watch over practice and experimentation." According to Vatican correspondent Sandro Magister, "[a]t the end of the work, Cardinal Francis Arinze, prefect of the Congregation for Worship, and the former secretary of that same congregation, Domenico Sorrentino, recently promoted as bishop of Assisi, avoided drawing any conclusions. Arinze criticized the musical fashions found in many churches, which he characterized as 'chaotic, excessively

simplistic, and unsuitable for the liturgy.' But the musical opening to the day of study was entrusted to a proponent of one of the styles most susceptible to criticism, a supporter of the very sentimental, vaguely 'new age' style: Maestro Marco Frisina, choir director of the cathedral of Rome.

But the day of study did demonstrate a reversal in the trend, back in the direction preferred by pope Joseph Ratzinger.

Musicians and liturgists of the postconciliar "new direction" found themselves constrained to justify themselves before an audience mostly oriented toward reviving traditional liturgical music, and Gregorian chant in the first place.

One could gather this from the strong and confident applause that greeted the addresses delivered by Dom Philippe Dupont, abbot of Solesmes and a great cultivator of Gregorian chant, by Martin Baker, choirmaster of the cathedral of Westminster, and by Jean-Marie Bodo, from Cameroon, "where we sing Gregorian chant every Sunday at Mass, because it is the song of the Church."

But one could gather this above all from the applause that punctuated and concluded the address by monsignor Valentino Miserachs Grau, president of the Pontifical Institute of Sacred Music in Rome, the liturgical-musical "conservatory" of the Holy See, which has the task of training Church musicians from all over the world.

With concise and concentrated arguments, Miserachs argued forcefully on behalf of the revival of Gregorian chant, beginning with the cathedrals and monasteries, which ought to take the lead in this rebirth.

And he called upon the Church of Rome finally to act "with authority" in the area of liturgical music, not simply with documents and exhortations, but by establishing an office with competency in this regard, as it did for example with the pontifical commission dedicated to the Church's cultural heritage."

†
Former CMAA President and former editor of this journal, Msgr. Richard Schuler, celebrated the 60th anniversary of his ordination to the Holy Priesthood this year on October 30th at the St. Agnes parish 10 AM High Mass with the singing of Haydn's *Pauken* Mass by the Twin Cities Catholic Chorale with orchestra. Monsignor has

always been an inspiration to the current editor and encouraged me years ago when I first became interested in sacred music. In order to ensure the continuation of the wonderful program of Viennese Classical High Masses at St. Agnes the "Catholic Aid Association Foundation" has begun a fund drive to establish an endowment to continue paying for the orchestra and the new conductor, Mr. Robert Peterson, who assists Monsignor in his retirement. Those interested in contributing to this fund can write out a check to "The Catholic Aid Association Foundation" and send it to 3499 Lexington Avenue N., Saint Paul, MN 55126 or if there are questions call 1-877-275-7145 or e-mail foundation@catholicaid.com.

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Valentino Miserachs Grau is the current head of the Pontifical Institute for Sacred Music.

Dr. Michael Tunger is a musicologist and church musician, as well as a former pupil and choir boy of Rudolf Pohl.

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