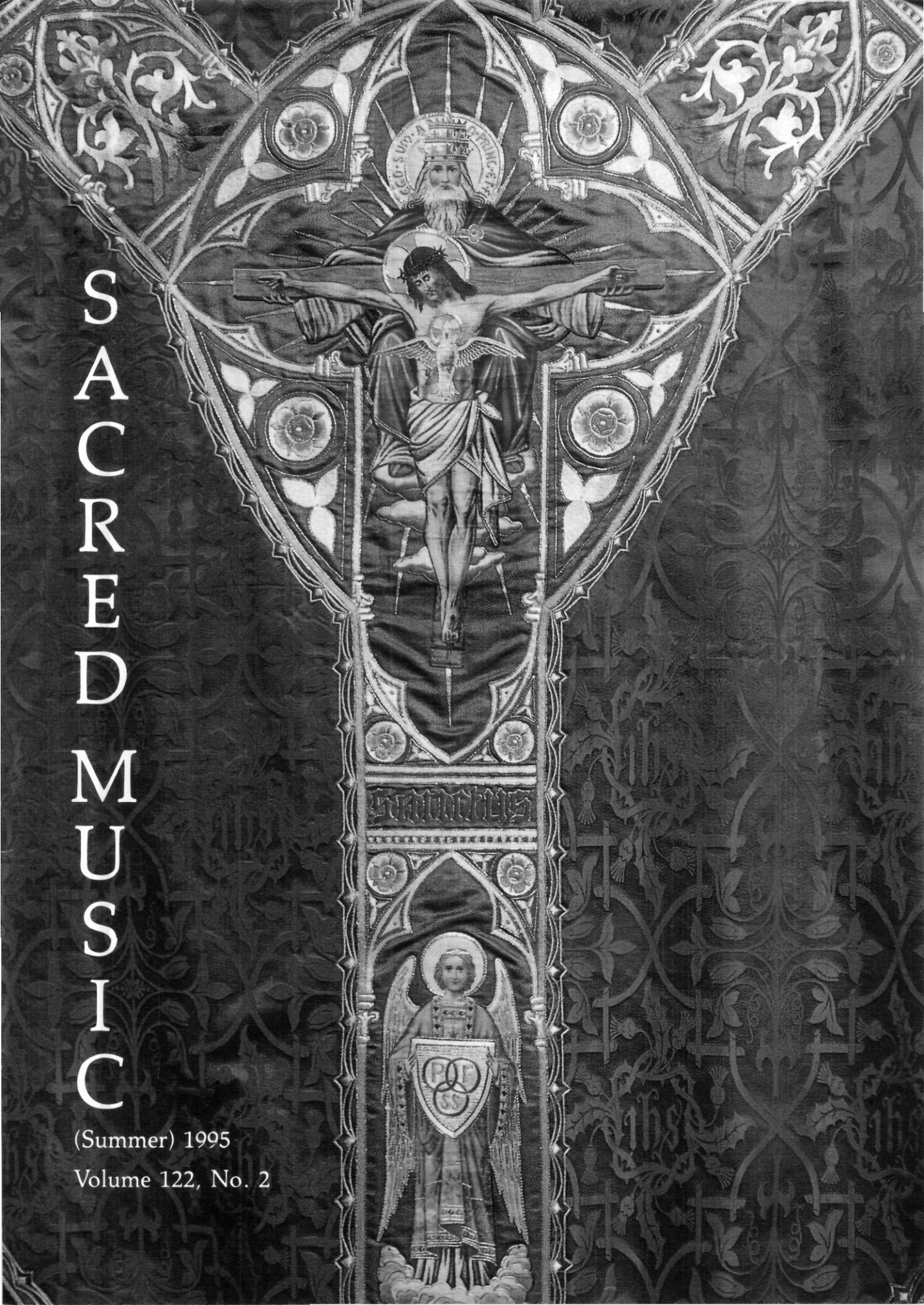
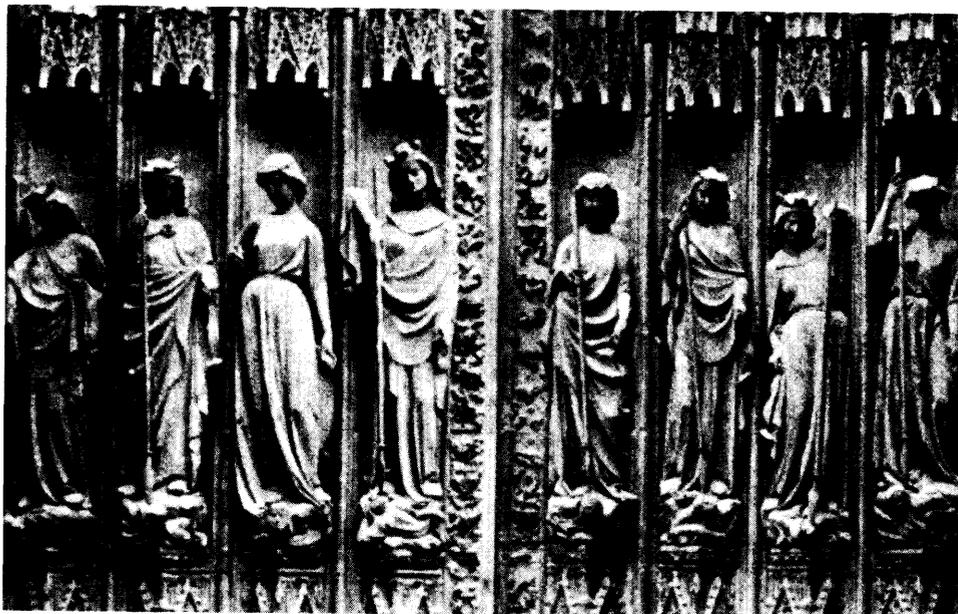


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*Strasburg Cathedral*

# SACRED MUSIC

Volume 122, Number 2, Summer 1995

FROM THE EDITORS	3
Scandal	
Reform of the Reform	
CHURCH MUSIC IN THE CATHEDRAL OF REGENSBURG: BETWIXT AND BETWEEN THE REGENSBURG TRADITION AND POSTCONCILIAR REFORM	5
<i>Joseph Cardinal Ratzinger</i>	
IN MEMORIAM: MONSIGNOR FRANCIS P. SCHMITT	18
<i>Allen Hobbs</i>	
RENOVATING A CHURCH—EVEN WITHOUT AN ALTAR	24
<i>Reverend Robert A. Skeris</i>	
AN INTERVIEW WITH MONSIGNOR SCHULER	26
<i>Michael Tunger</i>	
REVIEWS	34
OPEN FORUM	38
NEWS	38
EDITORIAL NOTES	38
CONTRIBUTORS	40

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# FROM THE EDITORS

## Scandal

How is it that thirty years after the close of the II Vatican Council, which ordered so many reforms in the liturgy and in church music, there can still be such deterioration instead of improvement in the liturgical life of nearly the entire Church? Why have our liturgical rites become so uninteresting, so cheap and banal, so lacking in reverence and dignity? Why have so many people given up their attendance at Sunday Mass? Why has the general level of knowledge of Catholic teaching about the Mass, both among adults and children, fallen to so low a level? Why have the arts that have for centuries been so closely associated with the liturgy—music, painting, needlework, architecture and metalwork—produced nothing of significance, and even of beauty in our day? Where are the religious orders headed? Have we increased the active participation of our worshippers? What happened to the great hope that everyone had at the close of the council for the liturgical reform and the freedom it gave us? The keystone to the reform begun by Pope Pius X had been put in place by the council. But what has happened?

Answers to those questions tell us clearly that the hopes and the directions of the council have never come to fruition. The reform has failed because it was never given a chance; it has never been implemented. Instead, an attack on the Roman rite, the Latin language, Gregorian chant and the faith of Catholics in the real presence of Jesus Christ in the renewal of His Sacrificial offering of Himself in the Mass, has wreaked what we see all about us. In the past thirty years, instead of accomplishing great strides toward holiness, love of the Church and strengthening of faith, what we have seen has been the very opposite. The reform has become a scandal, the occasion for sin.

Scandal is an action or an omission that is the cause or occasion for another to commit sin. If I go to church on Sunday and find that there is little or no reverence in God's house and that the Blessed Sacrament is ignored and forgotten, is this not an occasion for influencing our own conduct? If music heard in most churches has become banal, cheap and secular, is it not scandal to do the same just because "everybody is doing it?" If general absolution without confession of sins, first communion before first confession, careless dress at Mass, tardiness at and even absence from Sunday Mass become the norm in a community or parish, then all have been scandalized. Some one or some practice has led others into the same conduct. Virtue has not increased, but errors, wrongs and scandal have been the ultimate result—hardly what the council was all about.

What is under consideration is the difference between good and bad example. It is so important that parents should teach their children by their own example. An act speaks a thousand words. As church musicians, the principles for judging our performances, our repertory, our obedience to the Church's laws and suggestions for music in the liturgy all demand from us a loyalty and determination to do what is right and lawful, correct and holy, fitting and artistic.

The early Church produced thousands of martyrs, men and women who were so convinced of their faith and all that it demanded of them, that they were willing to risk and even forfeit life itself rather than give up even an iota of truth. Today such perseverance is not hailed by the liberal establishment but rather demeaned and labelled "rigid." Consensus is the procedure of the day and it may well be used in matters about which a variety of opinion is in order. But in our faith, in our worship, in our morality there is no room for consensus. We are bound by the Holy Roman Catholic Church, its directives, its Magisterium, its lawful hierarchy to guide us, direct us and command us.

As church musicians then, we should pledge our support for the decrees of the Church, its legislation and directives. We must uphold the principles of our musical

art, the maintenance of reverence and holiness in our performances and in our selection of repertory. The two major qualities demanded of music in the liturgy remain holiness and artistry.

Some have truly been guilty of scandal in leading so many into the situation we have about us today in the liturgy and church music of this country. We must turn away, finally implement the decrees of the council and bring about the true reform that was originally intended.

R.J.S.

## Reform of the Reform

Recently Father Brian W. Harrison, OS, proposed this question: "If one of the main purposes of the Eucharistic liturgy is to 'renew, strengthen and deepen' the unity of all Catholics in the one Mystical Body, then what are we to think of a reform which, whatever its positive results may have been, has also managed to provoke more discord, mutual alienation, and disunity than any officially-introduced liturgical innovation in the entire history of the Church?" He goes on to urge the clear and strict implementation of the constitution on the sacred liturgy of the council, not doing what one fancies or wishes, but doing what the highest authority in the Church has demanded in a very serious document.

Monsignor Klaus Gamber, an eminent German liturgical scholar, has noted the developments of the past thirty years and says that the ancient Roman rite has been destroyed by the unauthorized changes which have brought into the foreground all the modernist errors as demonstrated in the reformed liturgy. He calls for a "reform of the reform." Cardinal Ratzinger has taken up that idea in his preface to Monsignor Gamber's book and urges a "reform of the reform."

It was in the liturgical movement, begun in Europe in the mid-nineteenth century, that the interest and scholarship which culminated at the Vatican Council began to develop. The monasteries, particularly Solesmes, Maria Laach, Beuron and Kloster Neuberg, were responsible for serious research. The Caecilian movement coming out of Regensburg and above all the initiative of St. Pius X brought the world to a consciousness of the role of liturgy in the sanctification of the human race. In the sixties, with the calling of the ecumenical council, it appeared that the conciliar fathers would put the cap-stone on the edifice begun a century before. Truly the conciliar constitution, *Sacrosanctum concilium*, was the pinnacle in a century of building. Unfortunately, the liturgical movement has never been brought to conclusion. The progress was derailed; the pathway turned aside; the constitution was never implemented. In its place we have had thirty years of private ideas that have brought about a devastation in nearly every area of Catholic life.

So once again, the editors of *Sacred Music* repeat what we have been pleading for during the past thirty years: Just let us implement the decrees of the council. We ask for a reform of the reform.

R.J.S.



## CHURCH MUSIC IN THE CATHEDRAL OF REGENSBURG, 1964-1994

### Betwixt and Between the Regensburg Tradition and Postconciliar Reform

(Given on the occasion of the retirement of his brother, Monsignor Georg Ratzinger, as choirmaster at the Regensburg cathedral, this article was translated by Father Robert A. Skeris.)

#### I. 1. Terrestrial and Celestial Liturgy: the View of the Fathers

In the autumn of 1992, after an unforgettable helicopter flight over the mountains of South Tyrol, I visited the monastery of Mt. St. Mary (Marienberg) in the valley of the Etsch. The monastery was founded in that magnificent natural setting to the praise and glory of God, thus responding in its own way to the invitation expressed in the Cantic of the Three Young Men: "Ye mountains and heights, praise the Lord!" (Dan. 3: 75). The real treasure of this monastery is the crypt (dedicated July 13, 1160) with its glorious frescoes which in recent years have been almost

CHURCH MUSIC

completely cleared, restored and laid open to view.<sup>1</sup> As is true of all medieval art, these images had no merely aesthetic meaning. They conceive of themselves as worship, as a part of the great liturgy of creation and of the redeemed world in which this monastery was intended to join. Therefore, the pictorial program reflects that common basic understanding of the liturgy which was then still alive and well in the Church universal, eastern and western. On the one hand these images show a strong Byzantine influence while remaining at bottom quite biblical; on the other hand they are essentially determined by the monastic tradition, concretely: the Rule of Saint Benedict.

And so the real focus of attention is the *majestas Domini*, the risen and glorified Lord in all His majesty—seen also and indeed chiefly as the One Who is to come, Who cometh even now in the Eucharist. In celebrating the divine liturgy, the Church goes forth to meet Him—in truth, liturgy is the act of this going forth to meet Him Who cometh. He always anticipates in the liturgy this His promised coming: liturgy is anticipated *parousia* or second coming; it is the entry of the “already” into our “not yet,” as John presented it in the story of the wedding at Cana. The hour of the Lord has not yet come, and everything that must happen has not yet been fulfilled. But at the request of Mary—and of the Church!—He nonetheless gives now the new wine, and pours out now in advance, the gift of His “hour.”

The risen Lord is not alone in these Mt. St. Mary's frescoes. We see Him in the images which the Apocalypse uses to depict the heavenly liturgy — surrounded by the four creatures and above all by a great throng of singing angels. Their singing is an expression of that joy which no one can take from them, of the dissolution of existence into the rejoicing of freedom fulfilled. From the very beginning, monastic living was understood as a life lived after the manner of the angels, which is simply — adoration. Entering or assuming the lifestyle of the angels means forming one's whole life into an act of adoration, as far as that is possible for human weakness.<sup>2</sup> Celebrating the liturgy is the very heart of monachism, but in that respect monachism simply makes visible to all the deepest reason for Christian — indeed, for human! — existence. As they gazed upon these frescoes, the monks of Mt. St. Mary surely thought of the 19th chapter of the Rule of St. Benedict, which treats the discipline of psalm singing and the manner of saying the divine office. There, the father of western monasticism reminds them, among other things, of the first verse of (Vulgate) Psalm 137: *In conspectu angelorum psallam tibi*. And Benedict goes on: In the sight of the angels I will sing to Thee. Let us then consider how we ought to behave ourselves in the presence of God and His angels, and so sing the psalms that mind and voice may be in harmony: *ut mens nostra concordet voci nostrae*. It is, therefore, not at all the case that man contrives something and then sings it, but rather the song comes to him from the angelic choirs, and he must raise his heart on high so that it can harmonize with the tone which comes to him. But one fact is of fundamental importance: the sacred liturgy is not something which the monks manufacture or produce. It exists before they were there; it is an entering into the heavenly liturgy which was already taking place. Only in and through this fact is earthly liturgy, liturgy at all — that it betakes itself into that greater and grander liturgy which is already being celebrated. And thus, the meaning of these frescoes becomes completely clear. Through them, the genuine reality, the heavenly liturgy, shines through into this space. The frescoes are as it were a window through which the monks peer out into that great choir of which membership is the very heart and center of their own vocation. “In the sight of the angels I will sing to Thee.” This standard is constantly present to the gaze of the monks, in their frescoes.

## I. 2. A Sidelight on the Postconciliar Dispute over the Liturgy.

Let us descend from Mt. St. Mary and the wondrous panorama which those heights opened to us, and come down to the level of liturgical reality in today's

world. Here, the panorama is much more confused and disordered. A contemporary observer has described the present situation as one of “already and not yet,” by which he does not mean the eschatological anticipation of Christ Who is to come in a world still marked by death and its difficulties. This author is simply saying that the “new” which is “already” there, is the reform of the liturgy — but the “old” (namely the “Tridentine” order) is in fact “not yet” overcome.<sup>3</sup> And so the age-old question, “Whither shall I turn?” no longer refers, as it once did, to our search for the countenance of the living God. That question becomes instead a description of the perplexity and embarrassment which typifies the situation of church music which is said to have resulted from the half-hearted realization of the liturgical reform. To put the matter in terms of today’s trendy expression: here, a profoundly radical “paradigm shift” has quite obviously taken place. A great abyss divides the history of the Church into two irreconcilable worlds: the pre-conciliar and the post-conciliar world. As a matter of fact, many believe that it is impossible to utter a more fearful verdict over an ecclesiastical decision, a text, a liturgical form or even a person, than to say that it is “pre-conciliar.” If that be true, then Catholic Christendom must have been in a truly frightful condition — until 1965.

Now, let us apply that to our practical instance: a cathedral choirmaster who held his post from 1964 until 1994 at the cathedral church in Regensburg was really — if matters are really so — in a rather hopeless situation. When he began his duties, the liturgy constitution of Vatican II had not yet been promulgated. When he took office he very definitely followed the proud standard of the Regensburg tradition, or more precisely — the standard of the *motu proprio*, *Tra le sollecitudini* on church music, issued by St. Pius X on November 22, 1903.<sup>4</sup> Nowhere was this *motu proprio* received with such rejoicing, and so unreservedly accepted as the norm and standard to be followed, as in the cathedral at Regensburg, which of course with this attitude set an example which was followed by many a cathedral and parish church in Germany as well as in other lands. In this reform of church music, Pius X had put to good use his own liturgical knowledge and experience. At the major seminary he had already conducted a Gregorian chant schola, and as bishop of Mantua and later patriarch of Venice he fought to eliminate the operatic “church” music style which was then dominant in Italy. Insistence upon Gregorian chant as the genuine music of the liturgy was for him but a part of that greater program of reform which was aimed at restoring to liturgical worship its pristine dignity, shaping and forming Catholic cult on the basis of its inner requirements.<sup>5</sup> During the course of these efforts he had come to know the Regensburg tradition which, one might say, was something of a godparent to the *motu proprio* — without implying that the “Regensburg tradition” as such was thereby “canonized” in its entirety. In Germany (but not only there!) Pius X is today often remembered chiefly as the “anti-modernist” pope, but Giampaolo Romanato has clearly shown, in his critical biography, the great extent to which this pontiff was a reforming pope precisely because he was a pastor of souls.<sup>6</sup>

He who reflects upon all of this and spends a little time examining it more closely, will soon notice that the chasm separating “pre-conciliar” and “post-conciliar” has already grown smaller. And the historian will add another insight. The liturgy constitution of the last council indeed laid the foundations for a reform which was then shaped by a post-conciliar committee and in its concrete details cannot without further ado be attributed to the council itself. That sacred synod was an open beginning whose broad parameters permitted a number of concrete realizations. When one duly reflects upon these facts, then one will be disinclined to describe that broad arc of tensions which manifested itself in these decades, in terms like “pre-conciliar tradition” and “conciliar reform.” It would be better to speak of the confrontation or contrast between the reform of St. Pius X and that introduced by the council — in other words, to speak about stages of reform instead of a deep trench between two opposing worlds. And if we broaden our perspective even more, we can say that the history of the liturgy always involves a certain degree of tension

between continuity and renewal. The history of the liturgy is constantly growing into an ever-new Now, and she must also repeatedly prune back a Present which has become the Past, so that what is essential can re-appear with new vigor. The liturgy needs growth and development as well as purgation and refining — and in both cases needs to preserve its identity and that purpose without which it would lose the very reason for its existence. And if that is really the case, then the alternative between “traditionalists” and “reformers” is woefully inadequate to the situation. He who believes that he can only choose between Old and New, has already travelled a good way along a dead-end street. The real question is rather: What is the essential nature of the liturgy? What standard does the liturgy set for itself? Only when this question has been answered, can one proceed to ask: What must remain? What is permanent? What can and perhaps must change?

## II. The Question of the Liturgy's Essence and of the Standards of the Reform.

Our reflection upon the frescoes at Mt. St. Mary in South Tyrol has been in anticipation giving a preliminary answer to the question about the essence of the liturgy. It is time to examine the question in greater depth. As we begin to do so, we at once encounter another of those alternatives which derive from the dualistic view of history which divides the world into pre- and post-conciliar ages. In this view, the priest alone “did” the liturgy before the council, while now, after the synod, the assembled community “does” liturgy, indeed “causes” it. Hence, some conclude, the celebrating community is the true subject of the liturgy, and determines what occurs in the liturgy.<sup>7</sup> Now, it is of course true that the priest celebrant never had the right to determine by himself what was to be done, or how, in the sacred liturgy. For him, the liturgy was not at all a matter of acting according to his own liking. The liturgy existed before the priest, as rite, as the objective form of the Church's common prayer.

The polemic alternative “priest or congregation, source and support of the liturgy?” is unreasonable because it re-invents instead of promoting a correct understanding of worship, and because it creates that false chasm between “pre-conciliar” and “post-conciliar” which rends asunder the overall continuity of the living history of faith. Such a false alternative is rooted in superficial thinking which does not penetrate to the heart of the matter. On the other hand, when we open the *Catechism of the Catholic Church* we find a masterfully luminous summary of the best insights of the liturgical movement and thus of the permanently valid elements of the great tradition. First of all, we are reminded that liturgy means “service of and for the people.”<sup>8</sup> When Christian theology adapted from the Greek Old Testament this word formed in the pagan world, it naturally was thinking of the people of God which the Christians had become through the fact that Christ had broken down the barrier between Jews and heathens in order to unite them all in the peace of the one God. “Service for the people” — Christians thought of the basic truth that this people did not exist of itself, for instance as a community by ancestral descent through blood lines, but rather came into existence through the Paschal service of Jesus Christ — was based, in other words, solely upon the ministry or service of someone else — the Son. “People of God” do not simply exist the way Germans, Frenchmen, Italians, Americans or other peoples “exist.” They always come into being only through the ministry or service of the Son and by virtue of the fact that He raises us up to fellowship with God — a level we cannot attain by our own efforts. Accordingly, the *Catechism* continues:

In Christian tradition (the word “liturgy”) means the participation of the people of God in the work of God (*opus Dei*). Through the liturgy, Christ our Redeemer and High Priest continues the work of our redemption in, with, and through His Church.

The *Catechism* quotes the liturgy constitution of Vatican II, which stresses that every liturgical celebration, “because it is an action of Christ the Priest and of His Body, which is the Church, is a sacred action surpassing all others” (*actio praeexcellenter sacra*).<sup>9</sup>

And now, matters already look very different. The sociological reduction which can only oppose human actors to each other, has been burst open. As we have seen, the sacred liturgy presupposes that heaven has been flung open, and only when that is the case, can there be any liturgy at all. If heaven has not been opened, then what formerly was liturgy will atrophy into a mere playing of roles, an ultimately insignificant search for community self-confirmation in which at bottom nothing really transpires. Decisive, in other words, is the primacy of Christology. The liturgy is God’s work — *opus Dei* — or it is nothing. The primacy of God and His activity which seeks us in earthly signs, also includes the universality and the universal publicity of all liturgy, which cannot be comprehended in the categories of community or congregation, but only on the basis of categories like “People of God” and “Body of Christ.” It is only in this great structural framework that the mutual relationship of priest and congregation can be correctly understood. In the divine liturgy the priest does and says what by himself he cannot say or do -- he acts, as the traditional expression has it, *in persona Christi*, which is to say he acts on the strength of the sacrament which guarantees the presence of the Other — of Christ Himself. The priest does not represent himself, neither is he the delegate of the congregation which has invested him with a special role. No, his position in the sacrament of succession or following of Christ manifests precisely that primacy of Jesus which is the basic and indispensable condition of all liturgy. Because the priest depicts and indeed embodies the truth that “Christ comes first!” his ministry points every assembly above and beyond itself into the larger totality, for Christ is one and undivided, and insofar as He opens the heavens He is also the One Who breaks down all earthly boundaries.

The new *Catechism* presents its theology of the liturgy according to a Trinitarian scheme. It is, I think, very important that the community or the assembly appears in the chapter on the Holy Ghost, in these words:

In the liturgy of the New Covenant every liturgical action, especially the celebration of the Eucharist and the sacraments, is an encounter between Christ and the Church. The liturgical assembly derives its unity from the “community of the Holy Spirit” Who gathers the children of God into the one Body of Christ. This assembly transcends racial, cultural, social — indeed, all human affinities...The assembly should prepare itself to encounter its Lord and to become “a people well-disposed.”<sup>10</sup>

Here we must recall that the word “congregation” (which originates in the tradition of the so-called Reformation) cannot be translated in most languages. In the Romance tongues, for instance, the equivalent expression is *assemblée* or gathering, which already imparts a slightly different nuance or accent. Both expressions (congregation, assembly) indisputably manifest two important facts: first, that the participants in a liturgical celebration are not mere individuals totally unrelated to each other, but are joined together through the liturgical event to constitute a concrete representation of God’s people; and secondly, that these participants as the people of God gathered here are genuine actors in the liturgical celebration, by the Lord’s will. But we must firmly oppose the “hypostasizing” of the congregation which is so widely bandied about today. As the *Catechism* quite rightly says, those assembled become a unity only on the strength of the communion of the Holy Ghost: or themselves, as a sociologically closed group, they are not a unity. And when they are united in a fellowship which comes from the Spirit, then that is always an open-ended unity whose transcending of national, cultural and

social boundaries expresses itself in concrete openness for those who do not belong to its core group. To a large extent, contemporary talk about “community” presupposes a homogeneous group which is able to plan common activities and jointly carry them out. And then, of course, this community may perhaps be asked to “tolerate” none but a priest with whom it is mutually acquainted. All of that, of course, has nothing to do with theology. For instance, when at a solemn service in a cathedral church a group of men gather who form a sociological point of view do not form a united congregation and who find it very difficult to join in congregational singing, for example, — do they constitute a “community” or not? Indeed they do, because in common they turn toward the Lord, and He approaches them interiorly in a way which draws them together much more intimately than any mere social togetherness could ever do.

We can summarize these thoughts by saying that neither the priest alone, nor the congregation alone, “does” the liturgy. Rather, the divine liturgy is celebrated by the whole Christ, Head and members: the priest, the congregation, the individuals insofar as they are united with Christ and to the extent that they represent the total Christ in the communion of Head and Body. The whole Church, heaven and earth, God and man take part in every liturgical celebration — and that not just in theory, but in actual fact. The meaning of liturgy is realized all the more concretely, the more each celebration is nourished by this awareness and this experience.

These reflections appear to have taken us far away from the subject of Regensburg tradition and post-conciliar reform — but that only *seems* to be the case. It was necessary to describe the great overall context which constitutes the standard by which any reform is measured. And only in terms of that standard can we appropriately describe the inner location and the correct type of church music. Now we can briefly depict the essential tendency of the reform chosen by the council. In opposition to modern individualism and the moralism which is connected with it, the dimension of the *mysterium* was to appear once more, that is, the cosmic character of the liturgy which encompasses heaven and earth. In its sharing in the Paschal Mystery of Christ, the liturgy transcends the boundaries of places and times in order to gather all into the hour of Christ which is anticipated in the liturgy and thus opens up history to its final goal.<sup>11</sup>

The conciliar constitution on the liturgy adds two other important aspects. First, in Christian faith the concept of the *mysterium* is inseparable from the concept of the Logos. In contrast to many heathen mystery cults, the Christian mysteries are Logos-mysteries. They reach beyond the limits of human reason, but they do not lead into the formlessness of frenzy or the dissolution of rationality in a cosmos understood as irrational. Rather, the Christian mysteries lead to the Logos, that is, to creative reason, in which the meaning of all things is finally grounded. And that is the source and origin of the ultimate sobriety, the thorough-going rationality, and the verbal character of the liturgy.

With this there is connected a second fact: the Word became flesh in history. Hence for the Christian to be oriented toward the Logos always means also being oriented toward the historical origins of the faith, toward the word of Scripture and its authoritative development and explanation in the Church of the fathers. As a result of contemplating the *mysterium* of a cosmic liturgy (which is a Logos-liturgy) it becomes necessary to describe in a visible and concrete way, the community aspect of worship, the fact that it is an action to be performed, its formulation in words. This is the key to understanding all the individual directives about the revision of the liturgical books and rites. When one keeps this in mind, it becomes clear that in spite of the outward differences, both the Regensburg tradition and the *motu proprio* of St. Pius X intend the same goal and point in the same direction. The de-emphasizing of orchestral accompaniment, which above all in Italy had developed opera-like qualities, was meant to put church music once again at the service of the liturgical text, and of adoration. Church music was no longer to be a performance on the

occasion of a liturgical service, but rather the liturgy itself, i.e., joining in with the choir of angels and saints. Thus it was to be made clear that liturgical music was to lead the faithful into the glorification of God, into the sober intoxication of the faith. The emphasis upon Gregorian chant and classical polyphony was therefore ordered at once to the “mystery” aspect of the liturgy and its Logos-like character as well as its link to the word in history. That emphasis was, one might say, supposed to stress anew the authoritative nature of the patristic standard for liturgical music, which some had occasionally conceived in a manner too exclusively historical. Such an authoritative standard, correctly understood, does not mean exclusion of anything new, but rather means pointing out the direction which leads into open spaces. Here, progress into new territory is made possible precisely because the right path has been found. Only when one appreciates the essential elements of intention and tendency which are common to the reforms of both St. Pius X and Vatican II, can one correctly evaluate the differences in their practical suggestions. And from that position we can turn the proposition around, and assert that any view of the liturgy which loses sight of its character as “mystery,” and its cosmic dimension, must result in the deformation of worship instead of its reform.

### III. 1. The Reason for Music and its Role in Worship

By itself, the question of the liturgy’s essence and the standards of the reform has brought us back to the question of music and its position in the liturgy. And as a matter of fact one cannot speak about worship at all without also speaking of the music of worship. Where the liturgy deteriorates, *musica sacra* degenerates too. And where worship is correctly understood and lived out in practice, there too will good church music grow and thrive. We note earlier that the concept of “congregation” (or “assembly”) appears in the new *Catechism* for the first time at the point where the Holy Ghost is described as the one Who shapes or forms the liturgy, and we had said that it is a precise description of the congregation’s inner location. Similarly, it is no accident that in the *Catechism* we find the word “to sing” for the first time in the section which deals with the cosmic character of the liturgy, in a quotation from the conciliar constitution on the liturgy:

In the earthly liturgy we take part in a foretaste of that heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims...With all the warriors of the heavenly army we sing a hymn of glory to the Lord.<sup>12</sup>

A recent author has found a very good way to express that state of affairs by modifying the famous aphorism of Ludwig Wittgenstein, who wrote that “one must remain silent about that which one cannot utter.” This now becomes: that which one cannot utter, can and must be expressed in song and music — when silence is not permissible.<sup>13</sup> And the author adds that “Jews and Christians agree in viewing their singing and music-making as referring heavenward or coming from heaven, as eavesdropped from on high...”<sup>14</sup> In these few sentences we find set forth the fundamental principles of liturgical music. Faith comes from hearing God’s word. And whenever God’s word is translated into human words, there remains something unspoken and unutterable, which calls us to silence — into a stillness which ultimately allows the Unutterable to become song and even calls upon the voices of the cosmos to assist in making audible what had remained unspoken. And that implies that church music, originating in the word and in the silence heard in that word, presupposes a constantly renewed listening to the rich plenitude of the Logos.

While some maintain that in principle, any kind of music can be used in a worship service,<sup>15</sup> others point to the deeper and essential relationships between certain vital activities and forms of musical expression which are fitting and appropriate to them: “I am convinced that there is also a type of music particularly

appropriate (or, as the case may be, inappropriate) ... for man's encounter with the mystery of faith..."<sup>16</sup> And as a matter of fact, music meant to serve the Christian liturgy must be appropriate and fitting for the Logos, which means concretely: such music must be meaningfully related to *the* Word in which the Logos has found utterance. Even in its purely instrumental form, such music cannot disengage itself from the inner direction or orientation of this word which opens up an infinite space — but also draws certain boundaries and establishes criteria of distinction. In its essence, such music must be different from a music which is meant to lead the listener into rhythmic ecstasy, or stupefied torpor, sensual arousal or the dissolution of the Ego in Nirvana — to mention but a few of the attitudes which are possible. St. Cyprian has a fine observation in this connection, in his commentary on the Lord's Prayer:

But let our speech and petition when we pray be under discipline, observing quietness and modesty. Let us consider that we are standing in God's sight (*sub conspectu Dei*). We must please the divine eyes both with the habit of the body and with the measure of voice. For as it is characteristic of a shameless man to be noisy with his cries, so on the other hand, is it fitting to the modest man to pray with moderated petitions...And when we meet together with the brethren in one place, and celebrate divine sacrifices with God's priest, we ought to be mindful...not to throw abroad our prayers indiscriminately, with unsubdued voices, nor to cast to God with tumultuous wordiness a petition that ought to be commended to God by modesty...for God...need not be clamorously reminded...<sup>17</sup>

It goes without saying that this interior standard of a music appropriate to the Logos must be related to life in this world: it must introduce men into the fellowship of Christ as fellow suppliants at prayer here and now, in this era and in a specific location. It must be accessible to them while at the same time leading them onwards in the direction which the divine liturgy itself formulates with unsurpassable brevity at the beginning of the canon: *sursum corda* —lift up your hearts! lift up the heart meaning the inner man, the totality of the self, to the heights of God Himself, to the sublimity which is God and which in Christ touches the earth, drawing it with and upwards toward itself.

### III. 2. Choir and Congregation —the Question of Language

Before I attempt to apply these principles to a few specific problems of church music in the cathedral of Regensburg, something must be said about the subjects of liturgical music and the language of the chants. Wherever an exaggerated concept of "community" predominates, a concept which is (as we have already seen) completely unrealistic precisely in a highly mobile society such as ours, there only the priest and the congregation can be acknowledged as legitimate executors or performers of liturgical song. Today, practically everyone can see through the primitive activism and the insipid pedagogic rationalism of such a position —which is why it is now asserted so seldom. The fact that the schola and the choir can also contribute to the whole picture, is scarcely denied any more, even among those who erroneously interpret the council's phrase about "active participation" as meaning external activism. However, a few exclusions remain, and about them we shall speak presently. They are rooted in an insufficient interpretation of liturgical cooperative action in community, in which the congregation which actually happens to be present can never be the sole subject, but which may only be understood as an assembly open toward and from above, synchronically and diachronically, into the breadth of divine history. A recent author has stressed an important aspect of the question by speaking of highly developed forms which are not lacking in the liturgy as a feast of God, but which cannot be filled out by the congregation as a whole. He reminds us that "the choir, in other words, is not related to a listening congregation

as it is to a concert audience which allows something to be performed for it. Rather the choir is itself part of the congregation and sings *for* it as legitimate deputy or delegate."<sup>18</sup> The concept of deputyship is one of the basic categories of all Christian faith, and it applies to all levels of faith-filled reality, and precisely for this reason is also essential in the liturgical assembly.<sup>19</sup> The insight that we are dealing here with deputyship, in fact resolves the apparent conflict of opposites. The choir acts on behalf of the others and includes them in the purpose of its own action. Through the singing of the choir, everyone can be conducted into the great liturgy of the communion of saints and thus into that interior prayer which pulls our hearts on high and permits us to join with the heavenly Jerusalem in a manner far beyond all earthly expectations.

But can one really sing in Latin when the people do not understand it? Since the council, there has arisen in many places a fanaticism for the vernacular which is in fact very difficult to comprehend in a multicultural society, just as in a mobile society it is not very logical to hypostasize the congregation. And for the moment let us pass over the fact that a text translated into the vernacular is not thereby automatically comprehensible to everyone — thus that touches upon an entirely different question of no little importance. A point which is essential for Christian liturgy in general was recently expressed in splendid fashion:

This celebration is not interrupted whenever a song is sung or an instrumental piece is played..., but it shows by that very fact its nature as "feast" or "celebration." But this requirement does not demand unity of liturgical language nor of style in the various musical parts. The traditional, so-called "Latin Mass" always had parts in Aramaic (*Amen, Alleluia, Hosanna, Maran atha*), Greek (*Kyrie eleison, Trisagion*) and the vernacular (the sermon, as a rule). Real life knows little of stylistic unity and perfection. On the contrary, a thing which is really alive will always exhibit formal and stylistic diversity...; the unity is organic.<sup>20</sup>

It was on the basis of insights such as these that in the three decades of theological and liturgical turmoil during which the retiring choirmaster did his duty, supported by the confidence both of Bishop Graber and of his successor, Bishop Manfred Müller, and the auxiliary bishops Flügel, Guggenberger and Schraml, he steered a course of continuity in development and development in continuity — often in spite of the difficulty caused by powerful contrary currents. Thanks to the profound agreement between the choirmaster and the responsible prelates and their collaborators, he was in a position — unswervingly but at the same time in an open way — to make an essential contribution to the preservation of the dignity and grandeur of liturgical worship in the cathedral of Regensburg, which maintained its transparency towards the cosmic liturgy of the Logos within the unity of the worldwide Church without becoming a museum piece or petrifying into a nostalgic by-way. And now, in conclusion, I should like to discuss briefly two characteristic examples of this struggle to maintain continuity while still developing — even in the face of published opinion. I refer to the question of the *Sanctus* and *Benedictus*, and the question of the meaningful position of the *Agnus Dei*.

### III. 3. Particular Questions: *Sanctus, Benedictus, Agnus Dei*

It was my friend and former colleague in Münster, Monsignor Emil Joseph Lengeling, who said that when one understood the *Sanctus* as an authentic part intended for the congregation celebrating the service, "then there result not only compelling conclusions for new compositions, but the exclusion of most Gregorian and all polyphonic settings of the *Sanctus*, because they exclude the congregation from singing and ignore the acclamatory character of the *Sanctus*."<sup>21</sup> With all due respect to the renowned liturgist, that quotation shows that even great experts can err egregiously. First of all, mistrust is always in order when the greater part of

living history must be tossed out into the dustbin of old misunderstandings now happily clarified. That is all the more true of the Christian liturgy, which lives out of the continuity and the inner unity of prayer based on faith. As a matter of fact, the alleged acclamatory character of the *Sanctus*, to which only the congregation could do justice, is totally unfounded. In the entire liturgical tradition of east and west, the preface always concludes with a reference to the heavenly liturgy and invites the assembled congregation to join in the hymn of the heavenly choirs. And it was precisely the conclusion of the preface which had such a decisive influence upon the iconography of the *majestas Domini*, which we mentioned at the beginning of our reflections.<sup>22</sup> Compared with the biblical matrix of Isaias 6, the liturgical text of the *Sanctus* shows three new accents.<sup>23</sup> First, the scene of the action is no longer the Temple at Jerusalem, as in the case of the prophet, but rather it is heaven, which in the *mysterium* opens itself towards the earth. Hence it is no longer merely the seraphs who cry out, but all the legions of the heavenly hosts, in whose cry to us from Christ (Who unites heaven and earth) the entire Church, all of redeemed mankind, can join in chorus. And that, finally, is the reason why the *Sanctus* was transposed from the “he” to the “thou” form: Heaven and earth are filled with *Thy* glory. The Hosanna, originally a cry for help, thus becomes a song of praise. He who ignores the mystery-character and the cosmic nature of this summons to join in the praise of the heavenly choirs, has already failed to grasp the meaning of the whole. This joining in can take place in different ways, but it always has something to do with deputyship. The congregation gathered in one particular locality opens itself out to the Whole. It also represents those absent; it is united with those far away and those very near. And when in this congregation a choir exists, which can draw the congregation into the cosmic praise and into the wide open space of heaven and earth more strongly than the congregation’s own stammering is able to do — then precisely in that moment the deputized, representative function of the choir is especially appropriate and fitting. Through the choir, a greater transparency toward the praise of the angels is rendered possible and therefore a more profound interior participation in the singing, than would be possible in many places through one’s own crying and singing.

I suspect, however, that the real reproach cannot consist in the “acclamatory character” and in the demand for tutti-singing. That would seem too banal, I think. In the background there surely lurks the fear that a choral *Sanctus* — even more so when it is made obligatory to follow with the *Benedictus* at once — precisely at the moment of entering into the canon of the Mass, is regarded as a kind of concert piece which produces a break or a pause in the prayer at the point where it is least desirable and thus insupportable. As a matter of fact, if one presupposes that there is no such thing as deputyship or representation and that it is not possible to sing and pray interiorly while remaining outwardly silent — then this reproach is quite justified. If all those not singing during the *Sanctus* simply await its conclusion, or merely listen to a religious concert piece, then the choir’s performance is hard to justify, if not intolerable. But does that have to be the case? Have we not forgotten something here, which we urgently need to re-learn? Perhaps it is helpful here to recall that the silent recitation of the canon by the priest did not somehow begin because the singing of the *Sanctus* lasted so long that one had to begin the prayer anyhow, in order to save time. The real succession of events was the exact opposite. Certainly since the Carolingian epoch, but very probably also earlier, the celebrant entered the sanctuary of the canon “silently.” The canon is the time of pure silence as “worthy preparation for God’s approach.”<sup>24</sup> And then for a time an “office of accompanying petitionary prayers, akin to the eastern *ektene*... (was laid) like an outer veil to cover the silent praying of the canon by the celebrant.”<sup>25</sup> And later on it was the singing of the choir which (as Jungmann put it) “continues to maintain the old dominant note of the canon, thanksgiving and praise, and unfolds it musically to the ear of the participant over the entire canon.”<sup>26</sup> Even though we may not wish to

restore that state of affairs, it can nonetheless give us a useful hint: Would we not do well, before moving on into the center of the *mysterium*, to be gifted with a period of well-filled silence in which the choir recollects us interiorly and leads each individual into silent prayer, and precisely in that way, into a union which can take place only on the interior level? Must we not re-learn precisely this silent interior praying along with each other and with the angels and saints, the living and the dead, with Christ Himself, so that the words of the canon do not become mere tired formulae which we then try in vain to replace by constantly new and different word-montages in which we attempt to conceal the absence of any real inner experience of the liturgy, and of any moving beyond human talk into actual contact with the Eternal?

The exclusion alleged by Lengeling and repeated by many others after him, is meaningless. Even after Vatican II, the *Sanctus* sung by the choir is perfectly justified. But what about the *Benedictus*? The assertion that it may not, under any circumstance, be separated from the *Sanctus*, has been put forth with such emphasis and seeming competence, that only a few strong souls were able to oppose it. But the assertion cannot be justified, either historically or theologically or liturgically. Of course, it makes good sense to sing both movements together when the composition makes this relationship clear, for it is a very ancient one and very well founded. But here again — what must be rejected is the exclusionary alternative.

Both the *Sanctus* and the *Benedictus* have their own separate points of departure in holy writ, which is why they developed separately at first. Though we already find the *Sanctus* in the First Letter of Clement (34/5 ff.),<sup>27</sup> that is, in the age of the apostles, we first find the *Benedictus* (as far as I can see) in the apostolic constitutions, in other words, in the second half of the fourth century, as a cry or acclamation before the distribution of Holy Communion, in response to the call “Holy things to the holy ones!” Since the sixth century, we find the *Benedictus* again in Gaul. There it had been joined to the *Sanctus*, as also happened in the oriental tradition.<sup>28</sup> While the *Sanctus* developed out of Isaias 6 and then was transferred from the earthly to the heavenly Jerusalem and thus became a song of the Church, the *Benedictus* is based upon a New Testament re-reading of Psalm 117 (118) verse 26. In the Old Testament this verse is a blessing upon the arrival of the festive procession in the Temple; on Palm Sunday it received a new meaning —which admittedly was already prepared for in the development of Jewish prayer. After all, the expression “He who comes” had become a name for the Messias.<sup>29</sup> When on Palm Sunday the young people of Jerusalem shouted out this verse at Jesus, they were greeting Him as the Messias, the King of the end times who entered into the holy city and the Temple in order to take possession of them. The *Sanctus* is directed to the eternal glory of God; the *Benedictus*, on the other hand, refers to the coming of the God made flesh in our midst. Christ, the One Who has come, is always the One Who is coming, as well! His Eucharistic coming, the anticipation of His “hour,” makes Promise become Present and brings the Future into our Today. Consequently the *Benedictus* is meaningful both as moving toward the Consecration and as an acclamation to the Lord become present in the Eucharistic species. The great moment of His coming, the prodigy of His Real Presence in the elements of earth, expressly call for due response: the elevation, the genuflection, the ringing of bells are all such stammering attempts to respond.<sup>30</sup> Following a parallel in the Byzantine rite, the liturgy reform has constructed a congregational acclamation: Christ has died...But the question of other possible cries of greeting to the Lord Who is coming and has come, has now been raised. And for me it is plain that there is no more profoundly appropriate and no more truly traditional “acclamation” than this one: Blessed is He that cometh in the name of the Lord. The separation of *Sanctus* from *Benedictus* is, of course, not necessary, but it is extremely meaningful. When *Sanctus* and *Benedictus* are sung by the choir without a break, then the caesura between preface and canon can in fact become too long, so that it no longer serves to promote that silently participatory entry into the praise of the whole cosmos because the interior tension cannot be

maintained. But when, on the other hand, during a well-filled silence, one once again joins in an interior greeting to the lord after the Consecration has taken place, then that corresponds most profoundly to the inner structure of the event. The pedantically censorious proscription of such a division (which developed organically for good reasons) should be consigned as soon as possible to the scrap heap of mere memories.

And finally, a word about the *Agnus Dei*. At the cathedral of Regensburg it has become customary that after the kiss of peace, the priest and people together recite the threefold *Agnus Dei*. And then it is continued by the choir during the distribution of Holy Communion. It was, of course, objected that the *Agnus Dei* belongs to the rite of the breaking of the bread, the *fractio panis*. From this original function as accompaniment for the time it took for the breaking of the bread, only a completely petrified archaism can conclude that the *Agnus Dei* may only and exclusively be sung at that point. In actual fact, when the old rites of *fractio panis* became superfluous because of the new small hosts coming into use during the ninth and tenth centuries, the *Agnus Dei* indeed became a communion song. No less an expert than the late J. A. Jungmann points out that already in the early middle ages, only *one Agnus Dei* was oftentimes sung after the kiss of peace, while the second and third invocations found their place after communion, thus accompanying the distribution of Holy Communion (when it took place).<sup>31</sup> And does it not make very good sense to beseech Christ, the Lamb of God, for mercy at the precise moment in which He gives Himself anew as defenseless Lamb into our hands — He Who is the Lamb, sacrificed but also triumphant, the lamb Who bears the key of history (Apoc 5)? And is it not particularly appropriate, at the moment of receiving Holy Communion, to direct our request for peace to Him, the defenseless One Who, as such, was victorious? After all, in the ancient Church “peace” was actually one of the names used to designate the Eucharist, because It flings open the boundaries between heaven and earth, between nations and states, and unites all men in the unity of Christ’s Body.

At first glance, the Regensburg tradition and the reform, conciliar and post-conciliar, may seem like two contrary worlds which clash like diametrical opposites. The man who stood between them for three decades has the scars to prove how difficult were the questions raised. But where this tension can be endured, it gradually becomes clear that all these are but states on one single path. It is only when they are held together and endured, that they are correctly understood, and then there can unfold and develop a true reform in the spirit of the Second Vatican Council — reform which is not synonymous with rupture or breach and destruction, but rather purification, cleansing and growth to new maturity and abundance. Thanks are due the cathedral choirmaster who bore this tension: that was not only a service to Regensburg and its cathedral church, but a service to the whole Church!

JOSEPH CARDINAL RAZINGER

#### NOTES

<sup>1</sup> On these frescoes, see H. Stampfer-H. Walder, *Die Krypten von Marienberg im Vinschgau* (Bozen 1982).

<sup>2</sup> Important on the subject of *vita angelica* is J. Leclercq, *Wissenschaft und Gottverlangen* (Düsseldorf 1963) 70 and see also Stampfer-Walder (note 1) 20.

<sup>3</sup> Harold Schutzeichel, *Wohin soll ich mich wenden? Zur Situation der Kirchenmusik im deutschen Sprachraum: Stdz 209* (1991) 363/74.

<sup>4</sup> Original Italian text in AAS 36 (1904) 329/39; English translation in R. F. Hayburn, *Papal Legislation on Sacred Music* (Collegeville 1979) 223/31.

<sup>5</sup> In the introduction to the *motu proprio* (Hayburn 224) and in section II/3 (Hayburn 225) we find explicit mention of the active participation of the faithful as a fundamental liturgical principle. G. Romanato, *Pio X. La Vita di Papa Sarto* (Milano 1992) 179 ff., 213/4, 247/8, 330 describes the prehistory of the *motu proprio* in Pope Pius’ life. He had

conducted the student choir in the seminary at Padua and made notes on that task in a notebook which he still carried with him as patriarch of Venice. As bishop of Mantua, during his reorganization of the seminary he devoted a great deal of time and energy to the *schola di music* (music class). There he also made the acquaintance of Fr. Lorenzo Perosi, who remained closely associated with Sarto. From his years of study in Regensburg, Perosi had received important influences which remained a powerful factor during his long career as a church musician. The connect with Perosi continued when Sarto was promoted to the See of Venice, where in 1895 he published a pastoral letter which was based upon a memorandum he had sent in 1893 to the Congregation of Rites — a document which anticipated almost verbatim the *motu proprio* of 1903. Text in Hayburn 205/31.

<sup>6</sup> Romanato (note 5) 247 also refers to the judgment of church historian Roger Aubert who described Pius X as the greatest reformer of intramural church life since the Council of Trent.

<sup>7</sup> Schützeichel (note 1) 363/6.

<sup>8</sup> CCC 1069.

<sup>9</sup> *Loc. cit.*

<sup>10</sup> CCC 1097/8.

<sup>11</sup> See the liturgy constitution *Sacrosanctum Concilium* 8, as well as the note which follows.

<sup>12</sup> CC 1090 = *Sacrosanctum Concilium* 8. The *Catechism* also notes the fact that the same idea is expressed in the last paragraph of *Lumen gentium*, the dogmatic constitution on the Church, para. 50.

<sup>13</sup> Ph. Harnoncourt, *Gesang und Musik im Gottesdienst* in H. Schützeichel (ed.), *Die Messe. Ein Kirchenmusikalisches Handbuch* (Düsseldorf 1991) 9/25, here 13.

<sup>14</sup> Harnoncourt (note 13) 17.

<sup>15</sup> Schützeichel (note 13) 366.

<sup>16</sup> Harnoncourt (note 13) 23.

<sup>17</sup> Harnoncourt (note 13) 17.

<sup>18</sup> On this, see the thorough work of W. Menke, *Deputyship. Key Concept of Christian Life and Basic Theological Category* (Einsiedeln-Freiburg 1991).

<sup>19</sup> Harnoncourt (note 13) 21.

<sup>20</sup> E.J. Lengeling, *Die neue Ordnung der Eucharistiefeier* (Regensburg 1971) 234 and see also B. Jeggle-Merz/H. Schützeichel, *Eucharistie-feier*, in H. Schützeichel (ed.), *Die Messe* (note 13) 90/151, here 109/10.

<sup>21</sup> On this see K. Onasch, *Kunst und Liturgie der Ostkirche* (Wien 1984) 329.

<sup>22</sup> This is J. A. Jungmann, *Missarum sollemnia II* (Freiburg 1952) 168 ff.; English one-volume ed. 381-2.

<sup>23</sup> Jungmann (note 23) 174. English one volume ed. 384.

<sup>24</sup> *Loc. cit.* 175/6. English one-volume ed. 385.

<sup>25</sup> *Loc. cit.* 172. English one-volume ed. 384.

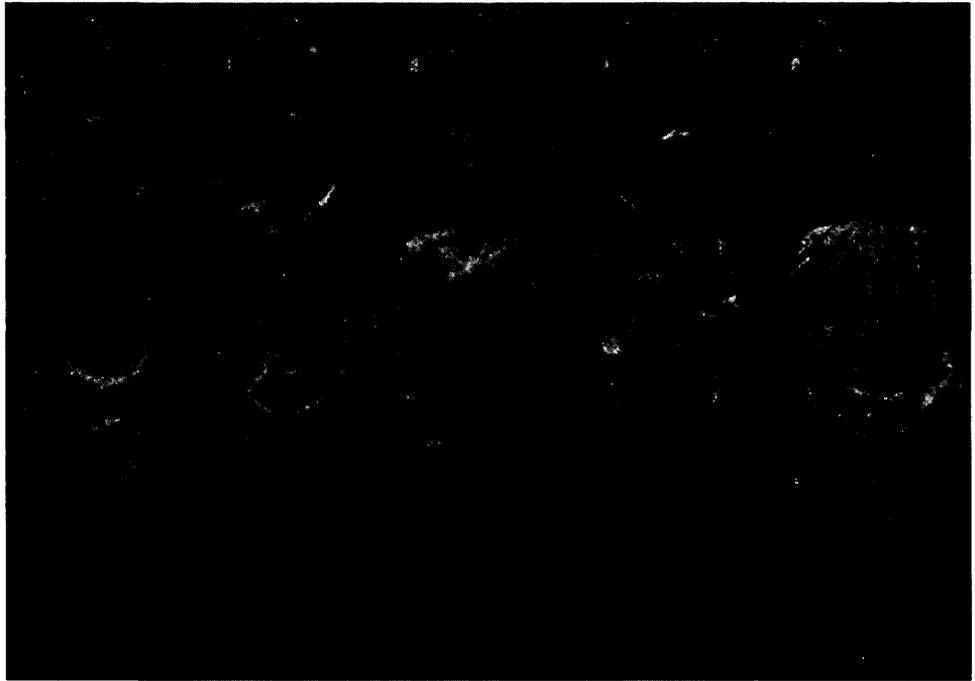
<sup>26</sup> See K. Onasch (note 22) 329, Jungmann (note 23) 166; English one-volume ed. 381. Already in Clement (Cor 34) we also find the connection of Jeremiah 6 with Daniel 7/10 which is presupposed in the shape of the liturgical *Sanctus*. It is exactly the same vision which we found in the frescoes of Mt. St. Mary: "Let us consider the vast multitude of His angels, and see how they stand in readiness..." On the dating of First Clement, see Th. J. Herron, *The dating of the First Epistle of Clement to the Corinthians* (Rome 1988), who attempts to show that First Clement dates from around 70 A.D. and not, as is customarily held, around 96 A.D.

<sup>27</sup> Jungmann (note 23) 170/1, English one-volume ed. 383 note 5.

<sup>28</sup> *Loc. cit.* 171 note 42 and see also R. Pesch, *Das Markusevangelium II* Freiburg 1977) 1984.

<sup>29</sup> On this see Jungmann (note 23) 165, English one-volume ed. 363. In this connection it may be interesting to note that in the 1903 *motu proprio* of St. Pius X (III/8 = Hayburn 226) the pontiff insists that only the prescribed liturgical texts may be sung at Holy Mass, with but one exception: "according to the custom of the Roman Church, to sing a motet in honor of the Blessed Sacrament after the *Benedictus* at High Mass."

<sup>30</sup> Jungmann (note 23) 413/22 English one-volume ed. 485/7.



*Strasburg Cathedral*

## IN MEMORIAM: MONSIGNOR FRANCIS P. SCHMITT (1916-1994)

Church musicians in general and Roman Catholic church musicians in particular have lost one of their most dedicated spokesmen. Monsignor Francis Schmitt died suddenly at 2:15 A.M., Monday, May 2, 1994, in an Omaha hospital. Although he had not been in the best of health, his death was a shock to all his friends.

Monsignor Schmitt will be remembered by church musicians in the years to come for two extraordinary accomplishments: as the priest-musician who brought the Boys Town Choir to international fame and as the tireless promoter of the Liturgical Music Workshops held annually at Boys Town, Nebraska, from 1952 until the end of the 1960's. It was in these two capacities that he was known to the general public and to musicians in so many corners of the globe. But those of us who had the honor of knowing him personally—including the countless alumni of Boys Town—will remember him first as an exemplary priest who always had time to discuss a problem, to answer a question or just to be a friend.

He was born on April 14, 1916, in West Point, Nebraska, ten miles from Aloys, where he spent the last seventeen years of his life. He attended Saint Lawrence College in Wisconsin and also earned a teacher's certificate from the University of Nebraska, where he was awarded an honorary doctorate in 1968. After theological studies at Saint Paul Seminary in Saint Paul, Minnesota, he was ordained a priest on May 31, 1941, in the Cathedral of Saint Cecilia in Omaha. His first assignment was as assistant to Monsignor Edward Flanagan, popularly known simply as "Father Flanagan," the founder of Father Flanagan's Boys' Home, later to become Boys Town. Often "first" assignments last only for a few months or a few years; Monsignor Schmitt's "first" assignment lasted for 36 years. Although he was also later honored by the Holy Father and could be addressed as "Monsignor," he also

was known as "Father" Schmitt, and around Boys' Town "Father" invariably meant Father Schmitt.

The bond of friendship and priestly association between Father Flanagan and Father Schmitt was unusually strong. Father Schmitt frequently mentioned in later years the wonderful talks he and Father Flanagan had after dinner during those years at Boys Town. They were, as Father Schmitt said, "some of the most pleasant and formative years of my life."

Appointed to Boys Town to undertake tasks primarily administrative and pastoral, it was during that very first summer after ordination that both choir director and organist took their vacations at the same time. Father Flanagan pressed Father Schmitt into service. Father Schmitt auditioned every resident and formed several choirs. There were beginning choirs, intermediate choirs and more advanced groups, one which later became the "touring choir."

The first concert by the choir took place in 1942. As the groups grew in size, they also grew in vocal technique, and the repertoire grew quickly. Within a few short years the Boys Town Choir made increasingly frequent tours, and their concerts "at home" were performed before a standing-room only audience in Dowd Memorial chapel and later in the auditorium of the music building.

Father Flanagan died in 1948 and was buried in a tomb in the chapel near the stairs leading to the organ loft. Father Schmitt frequently paused by the tomb before going up the stairs. He said nothing: he didn't need to. His short pause said it all.

Monsignor Nicholas Wegner was appointed to replace Father Flanagan, whose shoes were hard to fill. Father Schmitt had the utmost respect for Monsignor Wegner, a wonderful administrator and as director of Boys Town, a great source of support for Father Schmitt's music program. He made Father Schmitt assistant director of Boys Town. By that time there were numerous activities for boys who couldn't sing. An excellent band, private music lessons, and an excellent music library enhanced the program. Later on the music building was constructed, providing rehearsal and practice facilities and an excellent auditorium.

However important the choir tours, concerts and radio broadcasts might have been, it was the choral music for the Sunday Masses in the chapel that remained No. 1 on Father Schmitt's list of "musical priorities." People came from far and wide to hear the Boys Town Choir on Sundays and feasts. There were telecasts of Christmas midnight Masses, the Good Friday stations of the cross as well as innumerable local and national radio broadcasts. The choir toured throughout the U.S.A. and Canada, made a tour of Cuba and a very important tour of Japan with 46 concerts in six weeks plus appearances in churches and schools.

The annual Liturgical Music Workshops were the invention of Father Schmitt. The earliest workshops were designed primarily for church musicians of the Archdiocese of Omaha, but the quality of the workshops was so outstanding that within a few years there was an international faculty and students from all over the U.S.A. and Canada. Among the faculty one remembers the names of Flor Peeters, Anton Heiler, Jean Langlais, Roger Wagner, Paul Salamunovich, Louise Cuyler, Monsignor Richard Schuler, Paul Manz, Dom Ermin Vitry and many others. The complete list reads like a Who's Who in Liturgical Music. Father Schmitt and Frank "Moe" Szynskie taught boys' choir techniques. Besides the faculty, there were other reasons for the success and popularity of the workshops: 1) the central location, for Boys Town, situated just outside Omaha, is almost exactly in the center of the United States, a location far preferable to either of the coasts; 2) the low cost, for Father Schmitt allocated a certain portion of the profits from the Boys Town Choir tours towards the expenses of the workshop; and 3) the housing was "on campus," with a great deal of space available because many of the older boys were on vacation at the time, either at a farm or a summer camp.

The program for the next year's workshop was generally well-known in advance, and church musicians could plan accordingly. There was a rotation system for some

IN MEMORIAM

of the faculty, including the organists. Flor Peeters and Jean Langlais usually alternated years. There were private lessons at minimal additional cost and master-classes. Roger Wagner arrived each year (with perhaps a few exceptions) to direct a large choral work. The choir, made up largely of music teachers and professionals could easily prepare a large choral work in two weeks. Paul Salamunovich usually took the first week's rehearsals and Roger Wagner arrived for the second week.

In addition to the choral activities, choir tours, recordings and workshops, Father Schmitt somehow found time to serve for a time as president of Local 70 of the American Federation of Musicians. He took part in A.G.O. activities and attended numerous NCMEA conventions. All these musical activities were secondary to his first priority: the priesthood, and he never shirked his priestly duties.

In 1949, Father Schmitt took a sabbatical to attend the Pontifical Institute of Sacred Music in Rome to gain still more knowledge of sacred music, and he took a second sabbatical in 1958 to study at the same school, but he confided privately that he skipped a good share of the classes to go here and there and see "what was really going on."

In the late 1950's the organ in Dowd Memorial Chapel was rebuilt and enlarged according to the specifications drawn up by Flor Peeters and paid for by the Boys Town Choir fund.

In 1959, Father Schmitt was named a papal chamberlain by Pope John XXIII, with the title of Monsignor. In 1966, he was elevated by Pope Paul VI to the rank of domestic prelate. He was still called "Father" Schmitt.

In 1965, he was named to a special commission for the implementation of liturgical changes permitted by Vatican II. Among other members of the commission were Cardinal Ritter of St. Louis and Archbishop Paul Hallinan of Atlanta, Georgia. The purpose of this group—as stated by the Vatican—was "to prepare all general liturgical reforms based on principles set forth by the council's liturgical constitution."

But it was too late in most places to "implement" anything. The guitars had already entered the churches, and some of the guitarists had even learned how to tune their guitars. New music had already been set in motion. There were three or four chords: the tonic, the sub-dominant, the dominant seventh and occasionally the dominant without the seventh. There were two basic rhythms: 3/4 waltz and 4/4 ballad. Occasionally there was the *alla breve* polka, but the polka people didn't know it was *alla breve*.

Matters got worse, not better. English translations changed almost as quickly as they were published, and many Catholic publishers went broke. Vatican II provided for some allowances but at no time did any council document even suggest that musicians and/or congregations should be made to suffer. Matters were supposed to improve, with decisions left to the "competent territorial authority." Father Schmitt and I discussed this at length on one occasion. The problem was that "competent" musicians and liturgists were almost never in the position of authority, and the "territorial authorities" were very seldom competent. In other words, what was too often heard from the competent specialist was one of the following: "...but I have no authority;" or (from the territorial authority) "...I don't know anything about music so form your own committee and I will approve what you ask for." The result was, of course, utter chaos. Whereas Gregorian chant was to maintain "pride of place" and sacred polyphony was to be retained as "a treasure of inestimable value," both were thrown by the wayside. Whereas the pipe organ was to continue to be the "traditional instrument" of the Latin Church and "other instruments may also be admitted into divine worship" (note the word *may*), the cart is now before the horse even today, as it was in 1965. "...the use of the Latin language is to be preserved in the Latin rites..." , "...the use of the vernacular may often be of great advantage to the people." These and numerous other excerpts from the instruction on sacred music have been abused. Father Schmitt and the others on that particular commission were

helpless to reverse what had already started. The horse was already out of the barn.

The last Liturgical Music Workshop at Boys Town was in 1970. Father Schmitt said to me “there will be no workshop next year because there is nothing to have a workshop about.” How right he was.

Monsignor Wegner retired in 1973, and the drama of Boys Town took place in 1974. Father Schmitt said little about it in public, but I remember all too well an evening he spent in my living room when he discussed the whole matter at great length. His parting words that evening were “this is just a bad year.” He was right: his mother died in early December, 1974.

From 1975 through most of 1977, Father Schmitt took another sabbatical. He lived in his quarters at Boys Town when he had to, but he spent most of his time traveling and writing a wonderful book, *Church Music Transgressed*. Frank Szynskie, better known as “Moe,” succeeded Father Schmitt as director of the Boys Town Choir. They had worked together since Moe arrived at Boys Town in 1941 (shortly before Father Schmitt). Moe was a wonderful singer, and eventually became Father Schmitt’s right hand-man. In re-reading a number of letters from Father Schmitt before going to work on this article, I came across several with references to Moe: “The first and best of my wards;” “my chief cook and bottle washer for most of the past fifty years.” Father Schmitt’s old office in the music building at Boys Town always had two autographed photos where he could see them: one of Father Flanagan and one of Moe. There were other pictures too, but those two were the most prominent. They were pictures of those closest to him.

*Church Music Transgressed* was a résumé of what Father Schmitt actually heard and saw between 1975 and 1977, but it is not confined to those years. It is a thin book but a thorough appraisal of church music since the Council of Trent. No good church musician should be without it.

In 1977, Father Schmitt was named pastor of Saint Aloysius Church in Aloys, Nebraska, ten miles west of West Point where he had been raised. Oh, yes. He had two choirs! He had a small adult choir and a children’s choir. In 1989, it was agreed between Father Schmitt, Frank Szynskie, Father Val Peter (presently the executive director of Boys Town) and Ann Labounsky, chair of the department of sacred music at Duquesne University in Pittsburgh, that the huge and invaluable library of the Boys Town Choir should be given a permanent home at Duquesne. There are over 6,000 volumes in the “working library,” plus many rare books, some of which belonged to Father Schmitt’s mother whose cousin, Father Joseph Pierron, was a pupil of the great Dr. Peter Wagner, one of the most important authorities on Gregorian chant. Indeed, it was Father Schmitt who continually proclaimed the great importance of Dr. Wagner’s scholarship, and now Dr. Wagner’s work is generally recognized as the scholarly work of a real pioneer, more than 60 years after his death.

Father Schmitt took part in the functions at Duquesne after the library had been moved there, thanks mainly to Moe and some of the choir boys who did all the sorting and packing.

In his little parish—between 60 and 70 families—Father Schmitt was always at work. He helped out at Saint Mary’s Church in West Point and was a member of the Catholic school board.

Father Schmitt rarely spoke about himself. I find a letter, typical of Father’s letters, dating from December, 1990: “I trust that your eye operation was successful. Mine have been pretty good, ‘tho I had some muscular degeneration a couple of years ago. Hearing not bad either, ‘tho after tests I invested in a hearing aid which I use only in the confessional, afraid some chap might come in and say that he had killed someone and I would tell him to keep up the good work. Last week, I tried to back out of the garage without opening the door, and that, I fear, is not a physical problem.” His humor was legendary in his own time.

In 1991, Father observed the 50th anniversary of his ordination. I told him I would write something for the occasion but he would have to choose the text and tell

me something about the abilities of his choir. He chose *Jesu dulcis memoria*, and specified "in Latin!" He added "we had that inscribed on our St. Caecilia medal." I was pleased that my composition was within the grasp of his choirs, and one verse was for his little children's choir. The same year marked the 100th anniversary of the parish, and he down-played his own anniversary in favor of the parish's celebration.

Father Schmitt told very few people that he had cancer, and he went for a chemotherapy treatment. On April 29, he had a fever and called Father Gary Ostrander, pastor of St. Mary's Church and asked if they could take his Sunday Mass. The doctor wanted him in the hospital for observation, and Father Schmitt had his niece take him into Omaha. Moe saw him Sunday, and although he was concerned about Father Schmitt's condition, he had no idea the end was so close. Father went into coma and died at about 2:15 A.M. on Monday morning. There was a wake in the chapel at Boys Town on Tuesday, and another at St. Aloysius on Wednesday. The funeral Mass took place at St. Mary's Church in West Point on Thursday, May 5. The principal celebrant was the Most Reverend Elden F. Curtiss, Archbishop of Omaha, with about one hundred priest concelebrating. Alumni from Boys Town came from near and far. He was buried in the family ploy in St. Michael's Cemetery, West Point, with Archbishop Daniel Sheehan, retired Archbishop of Omaha, conducting the graveside service. At the end, Frank Szynskie directed a choir of men (former "boys" from the touring choir) in one of Father Schmitt's favorite works, the *Salve Regina* by Bonaventura Somma. At the wake on Tuesday at Boys Town, they sang both Somma's piece and Jaeggi's *Salve Mater*.

Father Ostrander gave the homily at the funeral, surely the finest homily for a priest to my knowledge in the 42 years I have been a church musician. After commenting on the priesthood in general, based on selections from scripture, Father Ostrander talked about Monsignor Schmitt. He said: "Saint Paul in writing to the Galatians said, 'It is not I that live, but Christ lives in me.' On the night of the last supper, Jesus washed the feet of the apostles and said, 'Have you seen what I have done? So you must do.' All of these thoughts passed my mind as I reflected upon Monsignor Schmitt and his 53 years as a priest. He served only two parishes—Boys Town for 36 years and St. Aloysius for 17 years. He served two entirely different groups of people: he served young men in special need. He served rural people 10 miles from any town. He lived in the limelight of the glory days of the Boys Town Choir. He lived in the seclusion of an ordinary parish in rural Nebraska. He lived in the era of pre-Vatican II when Gregorian chant was deeply appreciated and he lived in the post-Vatican II era when great transformation occurred in parish, Church and liturgy."

Father Ostrander went on: "How can one person live in such diversity and remain a man of peace? There is only one way—to be a man of prayer and a man of faith: to be a man in love with and imbued with Christ's life. And so was Monsignor Schmitt. He was a greatly loved priest for many reasons. Of course, the most notable would be his love and devotion to beautiful church music. It was his passion, whether he was at Boys Town or working with the adult or children's choirs at Aloys. But he was also a man of keen intellect—very well read. He never backed down from a good theological debate or political debate. (And this writer may add: from a good musical debate). And I'm sure others would have their own particular reason why Monsignor Schmitt was a great priest. I have one which I feel touches the heart of priesthood:

A couple of years ago Monsignor was helping us with grade school confessions. I had the second and third graders all ready to go and I told them there would be several priests, including Monsignor Schmitt. Several of the kids got smiles on their faces and blurted out, "Oh! Good." His line at the confessional was always the longest.

Each of us, I think, has an instant mental picture when we think of someone we have loved and admired. My mental picture of Father Schmitt has been and will always be this: back in 1961, I was at Boys Town for the Liturgical Music Workshop and stopped to make a short visit in the chapel. As I left I noticed that Father Schmitt had come in while I was there. Leaving, he said, "I'll give you a ride." We left the chapel and across the road, standing on the grass was a very tiny black boy. He couldn't have been even three feet tall. He was crying his eyes out. Father Schmitt said, "I had better see what's going on; he's new here." He went over and knelt down on the grass beside the little boy. After talking for a few minutes Father Schmitt took out a handkerchief and wiped away the little boy's tears. Then Father stood up and took him by the hand and they walked down the road to some building. When Father returned he said, "neither you nor I will ever experience the troubles that have been that boy's lot in life, and that's why Father Flanagan started this business."

Father Schmitt frequently ended a letter or note with "1,000 good wishes." So we can say "1,000 thanks, Father, for you have taught us so many things."

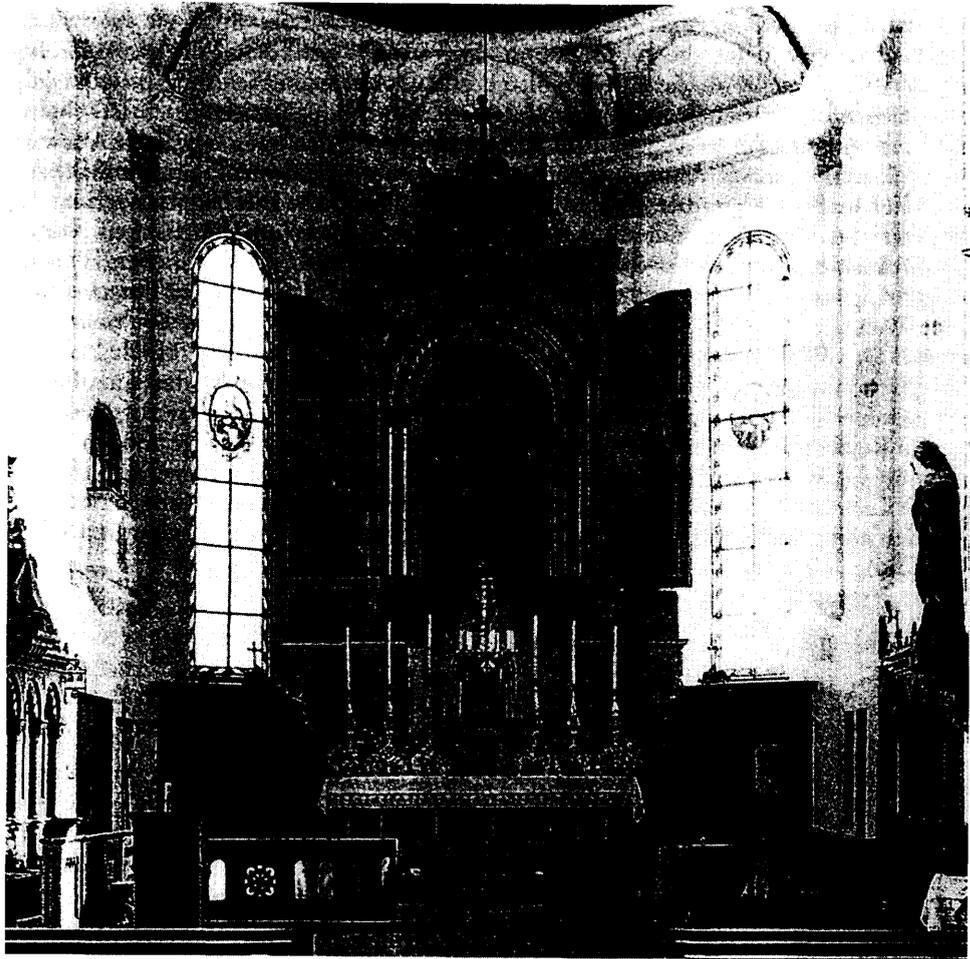
Father Schmitt's survivors include an older brother, William, of West Point, a niece, Kathy Means of Omaha, his huge Boys Town family, led by Moe and his wife Adelaide, and a family of friends all over the world. He was preceded in death by his parents Mathias and Magdalene Schmitt, his brother Leo (long bed-ridden as a result of an accident), a sister, Mrs. Frances Schrum, and finally his beloved sister, Beata Schmitt, who had cared for her parents, her brother Leo and her sister Frances. Father Schmitt was deeply attached to Beata, who died December 26, 1993, only months before his own death.

A memorial scholarship has been established. Contributions may be sent to the Monsignor Schmitt Boys Town Alumni Scholarship Fund, P.O. Box 2, Boys Town, NE 68010. It provides scholarship funds for seniors graduating each year from Boys Town.

I suggest also that one write to The Seabury Press, 815 Second Avenue, New York, NY 10017, requesting that *Church Music Transgressed* be put back into print.

May the Good Lord Whom Monsignor Schmitt served so unselfishly throughout his entire life grant him eternal rest. The Lord giveth; the Lord taketh away: Blessed be the Name of the Lord.

ALLEN HOBBS



*Parish church, Ebersbach, Bavaria*

## RENOVATING A CHURCH—EVEN WITHOUT AN ALTAR FACING THE PEOPLE

(This article, translated from German by Father Robert A. Skeris, first appeared in *Una Voce Korrespondenz* (Vol. 24, No. 4, July/August 1994, p. 245-8).

It is no secret that there are very problematic aspects involved in having “two altars” such as are found in not a few churches as a result of introducing “altars facing the people.” The Vatican Congregation for Divine Worship has forcefully rejected this “duplication of altars.” The topical significance of that Vatican directive was recently illustrated in a striking manner in the Diocese of Augsburg (Bavarian Swabia in southern Germany).

The magnificent parish church of Saint Ulrich in Obergünzburg-Ebersbach, in which for about four years there had been no altar facing the people, was completely renovated in an operation which took more than three years. Eighty percent of the costs (which totalled 1.7 million German marks) was paid by the diocesan treasury, while the balance was made up by civil government subventions and private contributions. An important factor in the ultimate success of the project was the 1500 hours of voluntary unpaid labor performed by parishioners.

Anyone who might have expected that in the course of this renovation a “modern altar solution” had been found, was disappointed. The pastor, Fr. Erwin Reichart, explains in the commemorative booklet published to mark the completion of the restoration:

In agreement with the Office of Historical Monuments and the diocesan building commission we have deliberately decided to forego any expensive so-called altar solution. Decisive for us were two groups of facts. Firstly, these modern supplementary altars disturb the spatial harmony in practically every older church; in our village the faithful in the balconies can in most cases see only the high altar adequately and clearly; a wonderful high altar with its tabernacle and a mensa consecrated more than 500 years ago should not become a mere dead and silent backdrop. Secondly, in constant and complete harmony with the council, a number of theological reasons guarantee to the celebration of Mass at the high altar its fully justified position. Not long ago, the prefect of the Congregation of the Doctrine of the Faith in Rome, Cardinal Ratzinger, wrote that in the liturgy “the priest and the faithful together proceed towards the Lord. Thus this orientation for prayer expresses the theocentric character of the liturgy; it is the fulfillment of the call to prayer: Let us turn to the Lord! This call is directed to each one of us; above and beyond its liturgical significance, it shows us what the direction of the whole Church’s life and action must be, in order that she fulfill the Lord’s commission.”<sup>1</sup>

And in his letter of congratulation, Auxiliary Bishop Max Ziegelbauer wrote that “we should ‘look unto Jesus, the author and finisher of our faith’ (Heb. 12:1 f.). With this view of the world’s Redeemer, Who goes before us and Who shows us the Father (John 14:8), there corresponds perfectly the (now as always) licit and completely appropriate position of the altar *ad Dominum*, toward and with the Lord.”<sup>2</sup>

In response to the newspaper report, which also quoted the pastor’s words from the commemorative booklet, fellow priests immediately sent letters of protest to the diocesan paper. Fr. Gerhard Kögel, pastor in Gablingen, asked, “What good is the better visibility of the high altar if the faithful in any event cannot see the gifts of bread and wine, but only the celebrant’s back?” Fr. Peter Guggenberger, pastor in Immenstadt-Stein, criticized the diocesan building commission: “after all, it is the commission’s task to find a good solution for a new altar in a renovated church, and not simply to leave untouched the *status quo ante*, i.e., the pre-conciliar arrangement,” and (he continued) the papal instruction of 1964 specifically states that the altar should be “freestanding, to permit walking around it and celebration facing the people.” Fr. Martin Maurer, pastor at Manching, even speaks of a “leftist manoeuvre by right-wingers” (letter to the editor, 2/3 April 1994): “here Catholic broadmindedness, openness and diversity” are being propagated by the very people who otherwise placed partisans of such virtues under suspicion of heresy. And one woman (whose methods and purposes have been well-known for years to fellow parishioners, as parish council president and church trustees pointed out in their response) accuses the pastor of Ebersbach, whom she says is well-known “as an opponent of the council,” of wishing only “to realize his own pre-conciliar ideas.”

But a good number of other voices were also raised to give good reasons for retaining the high altar without an altar facing the people. In a letter to the editor which the diocesan paper published in abridged form on 5/6 March 1994, Fr. Reichart himself defined his own position in the discussion:

If a letter to the editor from a priest colleague creates the impression that churches without an altar facing the people are not in step with the council, then that totally false impression is in urgent need of correction. It is a widespread fairy tale that the council recommended or even prescribed altars facing the people. The text cited by the author of the letter in fact speaks in general about the arrangement of new altars and in no way about an altar facing the people—not even to mention the idea that a

second altar should be built into existing churches. (Quite the contrary: the Congregation for Divine Worship has in fact expressly forbidden such “second altars,” as is well known!) And the instruction of Paul VI is no real argument, for it deals with the construction of *new* altars—which was not the case with us. But even at *new* altars there is *no obligation* to celebrate Mass facing the people—as that very instruction makes abundantly clear. And the post-conciliar liturgy reform nowhere prescribes altars facing the people. The Church very deliberately did *not* do this because the common orientation at prayer, of priest and people facing the East—towards the Lord—is a thoroughly meaningful and very ancient tradition which dates back to the very beginnings of the Church. That is why even in the rubrics of the new missal it is taken for granted that there is definite leeway for celebrating Mass at the high altar. In his letter of greeting for our booklet, and in his sermon at the conclusion of the church renovation, H. E. Bishop Ziegelbauer also described our foregoing an altar facing the people as quite in conformity with the Church. In his private chapel at Castelgandolfo, the pope himself celebrates Holy Mass facing the Lord, as photographs in the diocesan paper clearly show. Hence no criticism can be leveled at the diocesan building commission and the diocesan treasury, but they should rather be thanked for displaying genuine Catholic “universality” instead of ideological narrowmindedness.

Monsignor Walter Brandmüller, professor at the University of Augsburg, wrote on 23/4 April:

When a zealous, loyal and well-respected pastor like Fr. Erwin Reichart is baselessly branded as an opponent of the council, i.e., as an opponent of the Church’s teaching authority, then that is not just an absurdity—it is a calumny. And when the word “pre-conciliar” is used as meaning “false, out-of-date, old-fashioned,” —then by doing so one disqualifies the entire tradition of ecclesiastical faith up to the year 1965. That is just as absurd as the reproach just mentioned—and moreover, it is theologically untenable.”

The lessons which can be learned from this episode are many, and surely of great potential benefit to clergy and layfolk as well. To such fruitful meditation, all are invited.

#### NOTES

<sup>1</sup>Cf. *Der Fels* 7/8 (1993), p.218..

<sup>2</sup>A detailed report on the church and its renovation by the editor-in-chief, Anton Fuchs, appeared in the diocesan paper *Sonntagszeitung*, special edition of 08/09, January 1994.

# AN INTERVIEW WITH MONSIGNOR SCHULER

(These questions in German were submitted by Dr. Michael Tunger, editor of *Sinfonia Sacra*, a church music journal published in Regensburg in Bavaria. The interview was first published in the German review and is printed here with permission.)

Q. Monsignor, the quarterly journal, *Sacred Music* stands in the tradition of the periodicals, *Caecilia* and *The Catholic Choirmaster*. Where does the main thrust of your work lie?

A. Yes, our quarterly journal, *Sacred Music*, is a continuation of two publications, *Caecilia* and *The Catholic Choirmaster*. Before 1964, there were two church music organizations in the United States: the American Society of St. Cecilia with its journal, *Caecilia*, and the Society of St. Gregory of America with its journal, *The Catholic Choirmaster*. The Caecilian society was first established in Milwaukee, Wisconsin, by German and Swiss immigrants who brought the Regensburg reforms to Saint Francis Seminary where John Singenberger was professor of music. He started a publication called *Caecilia* in 1874, in the German language, which was widely circulated throughout the Midwest where there was a concentration of German-speaking Catholics. The St. Gregory Society began in 1912 and was largely concentrated along the Atlantic seaboard; it was not concerned so much with the German tradition of the Caecilian reforms but rather was interested in the newly promulgated *motu proprio* of Pope Pius X and the revival of Gregorian chant, especially according to the Solesmes interpretation.

With the publication of the new chant books in the Vatican Edition, the Caecilian influence, so closely associated with the Pustet chant publications, began to decline in the U.S.A. *Caecilia* continued publication, and today the volume numbering of *Sacred Music* is a continuation of *Caecilia*. We are in Volume 122. *The Catholic Choirmaster* ceased publication when the Church Music Association of America (CMAA) was organized by combining the two previous groups in 1964.

Little or nothing of the original Caecilian movement remains in this country. Few people have even heard of it, and the extensive *Caecilia* repertory, widely used up until the II Vatican Council, has disappeared. The St. Gregory Society's efforts for Gregorian chant, especially through the Pius X School of Liturgical Music, have likewise died with the abandoning of Latin, choirs and chant.

Thus, the main thrust of the efforts of the Church Music Association is to implement the directives of the council and the Roman instructions that followed. We recognize and promote the primacy of Gregorian chant. We affirm the basic characteristics of music for the church: holiness and art. Our efforts have largely concentrated on the journal. Because of the size of this country and the great costs of travel and lodging, in recent years there have not been national or even regional meetings as was formerly the custom. A recent development, however, is the symposium organized at Christendom College in Virginia for a week-long study session to which about one hundred practicing musicians have come. Unfortunately, the reform and revival of music in the liturgy will not be achieved by either a quarterly journal or a symposium. It requires a mass educational endeavor of both clergy and laity, beginning in the schools as was done in the earlier years of this century.

Q. To what extent do you perceive yourself pledged to the contents of the Caecilian reform?

A. In a sense I am pledged to the Caecilian reform and its philosophy of church music, but only insofar as it clearly lays out the principles of art and beauty. Those

INTERVIEW

ideas, as expressed in the writings of Johann Michael Sailer and more recently in the statements of Bishop Rudolf Graber, constitute the very foundations for music in the liturgy. Vatican II clearly affirms that music is *pars integrans in liturgia sacra*. Music must be art and it must be sacred. Indeed, these ideas are found in the Caecilian movement, even if there were some misinterpretations at times, especially on what constituted true art.

On the question of the classical Viennese music, much of which I use at my parish, I would be in disagreement with the historic Caecilianism. Since my parish was founded by immigrants from the Austro-Hungarian Empire, there is a connection with Mozart, Haydn, Schubert and the others. Therefore, on thirty Sundays of the year we sing classical Masses with orchestra, which is certainly not in the Caecilian tradition, but surely is in conformity with the council which allows music that is sacred and truly artistic and related to the ethnic origins of the worshippers. We sing all the proper texts from the *Graduale Romanum*, giving chant its primary place.

Yes, I would say I am pledged to the principles of the Caecilian reform, even if I do not subscribe to all its practical applications.

Q. What do you judge to be the situation of Catholic church music in North America?

A. Recently I was asked this same question by Mother Angelica on a TV interview over her national network (EWTN). I replied that church music, in my opinion, in the United States is a total, unmitigated disaster. And I repeat that now. I say this not only because what is done is not true art, but especially because it is profane, lacking the quality of the sacred. All forms of secular music—dance, beat, western folk, etc.—are used. Even when sacred words are used, they do not come from liturgical sources, but are rather biblical or composed texts, the publisher expecting to sell his products to Protestants as well as Jewish people.

There is little truly Catholic liturgical music being composed or published in this country. The performers are poorly trained amateurs, capable of very little musical expertise. The piano has replaced the pipe organ, since few wish to undertake studies on the organ when the opportunities to use such ability are so few. Instrumental combos undertake secular repertory. The idea that church music exists for entertainment is widespread. The glory of God and the edification of the people is no longer admitted as the purpose of music in church.

Both clergy and laity are in ignorance of church music. For most of them it consists in singing four hymns at Mass. Chant, choral and instrumental music of all ages are unknown to most of them. When there is a vacuum of good things, we have an influx of the inferior.

Q. Your position sounds “European.” What is your position on “inculturation? Do you admit that the cultural roots and the expression of the Christian tradition lie in the church music of the land and the nation?

A. You call my position “European.” You are correct. One must understand the origins of the United States. They were essentially European. Perhaps no other land has emerged from so diverse a beginning. Surely Central and South America have a much more unified culture with the Spanish language used so widely. The United States has people from all lands. At first the English, then the Germans, the Scandinavians, the Italians and the Slavs came, each establishing its own ethnic communities. Since the end of World War II, we have seen the rise of the Black race and the arrival of many Asians, not to mention a great immigration of Hispanics. All of these must blend together.

Language is so important in any cultural stability, and with the spread of English as a universal tongue over all the states, the various European immigrants began to lose their ethnic traditions and adopt a watered-down, common way of life. The second and third generations wished to cast off all “foreign” qualities. Thus there is really no truly American culture in the sense of an ancient, traditional heritage found

in language, customs, music and art. We do not have a true *Volksmusik*, except what the Germans or the Irish or the Swedes may have brought with them and preserved. One must also remember that religiously the United States has some 400 sects. What was once predominantly Protestant has broken up into many groups, and while the Catholic Church today numbers over 50 million members, there is no common denominator in origins or traditions.

You asked about inculturation. The whole country is an example of inculturation repeated over and over. Will there ever be a truly American culture in the deep meaning of that word? Who knows? What will happen to the influences of the European immigrants of the 19th century? What will the Asians contribute? What more has the Black race to give? Yes, I am "European." My forefathers came from Tirol in Austria. I have kept what they gave me, but I live in a country that has many different cultural expressions, even though one's formal education is still essentially European. In the State of Minnesota, which is largely populated by people from German and Scandinavian lands, the culture is very much European in music and art. Perhaps a better term is "Western."

Inculturation in African and Asian lands is different. I am not an expert in such matters, but with the enormous growth of new communication technology which will make the world shrink even more, the sharing of cultural differences will come with even greater speed. Whether what is sent around the world will be for the moral and intellectual good of all nations remains to be seen. Much evil can result, destroying not only local cultures, but introducing the evils to all parts of the world from the highly-developed lands that have the affluence to send their cultures to the rest of the world. What the next five years will produce in communications technology will be staggering. Let us hope it will be for the good of the human race, not for its moral corruption.

Q. In Volume 120, No. 1 of your journal, *Sacred Music*, in an editorial entitled "They're Wrong!" you deplored the influence of the *piccolomini* in church music. You lamented the lack of musical and theological training in persons who have caused a disaster in church music by opposing the very orders of the Church. To what extent did the ecclesiastical institutions themselves take part in this destruction, and where do they stand in any beginnings to repair the ruin?

A. The Italian word *piccolomini* is the term I chose to describe those who have taken over the musical and liturgical leadership in this country. I call them "the little people" because they lack formal professional training and experience. Ignorance of the fundamentals of music and liturgy is their characteristic. Their fruits have shown what they are.

In the United States, preceding the Vatican Council, progress was being made in the education of church musicians, both those functioning in churches and those in seminaries preparing the clergy. More and more laymen and clerics were acquiring advanced degrees, and the study of liturgical music was taken seriously even by the bishops. Some compositions appeared, and import of European music grew. Performing groups improved and money was available for professional conductors and instrumentalists. A sense of the history of music and a knowledge of the liturgical year resulted in many centers of good liturgical music. But then came the propaganda falsely attributed to the directives of the council, and the destruction of a half-century of progress began. Latin was said to be forbidden; choirs were disbanded; publishers ceased to accept choral music for Latin texts; the guitar and piano replaced the pipe organ. Competent and trained musicians were not wanted, and since they could hardly exercise their art, they resigned from position in the Church. Into those places, the *piccolomini* advanced with their secular ideas and the propaganda about what the council expected of church musicians. Publishers made great profit from the new vernacular music as composers with little or no competency produced music for congregational use. Parochial and diocesan

directors of the "reforms" were themselves often without formal schooling in either music or liturgy. The period of experimentation brought forth an attitude of laxity and even disobedience toward rubrics and Roman directives. With the *piccolomini* in positions of power, they had a "field-day."

Most Americans come into touch with the Church chiefly through their attendance at Sunday Mass. Here they were taught a false idea of what the council wanted in liturgical changes. What was introduced as the "will of the Church" was rather the opinion of liturgists. Authority was used to impose practices totally contrary to the conciliar and post-conciliar documents. Ignorance of the truth and even some bad will abolished Latin, choirs, chant and the *Missa Romana cantata*.

It was a self-destruction, much of which was brought about by clerics and institutions of the Church, especially the seminaries. After 25 years, some hope is emerging that a true renewal will be achieved. The youth, and especially young seminarians and priests, are discovering the true texts of the council. An interest in Latin, chant and great music is surfacing. Education in the heritage that the *piccolomini* have deprived them of is being sought, and as soon as the youth can take over the teaching positions, the diocesan liturgy and music offices, then the process of education will gradually result in a reparation of the ruins that were caused by the "little people."

Q. The German philosopher, Josef Pieper, confirms the analysis that you have often made in *Sacred Music*. When he came to North America in 1968, he found hardly anything of the exemplary Catholicism which had existed a few years earlier. The Benedictine monasteries especially had changed notably in their liturgical practices. Pieper tells of a meeting with Louis Bouyer, who believes that the council broke like a storm over the unprepared American Catholics, especially regarding the liturgy. The inadequate theological education of the bishops who feared to be judged as reactionary contributed to the situation. Could you comment on this?

A. I do agree with the opinion that the Church in the United States was ill-prepared for the impact that Vatican II delivered. Particularly in the area of liturgy and liturgical music, Americans were only beginning to implement what had been underway in Europe for many years. The so-called "liturgical movement" was beginning to be known only in the late 1920's and then only in a few parts of the country, especially the Midwest. Benedictine abbeys, under the leadership of Saint John's in Collegeville, Minnesota, through publications and their own example of celebration, were spreading the work of such houses as Maria Laach, Beuron and Kloster Neuburg. But most American priests and bishops, especially those of Irish extraction, were suspicious of the liturgical movement and the innovations it was promoting. Even by the 1950's the foundations upon which the constitution on the sacred liturgy of the council would rest were unknown to most Catholics in the United States. Efforts such as the music workshops at Boys Town in Nebraska and the liturgical weeks held in various parts of the country touched a few but had little national effect.

Joseph Pieper's experience in this country before and after the council is correctly reported. He witnessed the gradual growth of an understanding of the liturgy that occurred from the 1930's until the opening of the council. In 1968, he witnessed the disaster that a misinterpretation of the conciliar documents resulted in. It was caused to a great degree by insufficient preparation in theology and in serious liturgical study. For example, the idea of *actuosa participatio* was not correctly grasped. That it was an internal action of the soul and not mere singing or moving was not understood. So much of the error of disbanding choirs and ordering congregations to assume all the musical responsibility of the liturgy came from a misunderstanding of *actuosa*.

The theology of the Church as the continuation of Jesus Christ in this world, and the activity of Christ in the priesthood and the sacramental life it bestowed was not

widely known. So many of our bishops were canonists and not theologians. Liturgy as the living of Christ's life was unknown for the most part. Our schools taught the fundamentals of the Faith and brought students to a knowledge of Christian morality. Had the council not brought to this country so many new ideas, and had the gradual development continued in its pace, in time Americans could have assimilated the conciliar decrees with much greater equanimity.

Q. How do you judge the work of the Church Music Association of America as compared with similar organizations in Germany?

A. While in their origins the American and German church music associations were similar, both coming out of the Caecilian movement, they are quite different now. The American organization has no official status with the hierarchy but has for members all people interested in church music, regardless of training or position. At the close of the II Vatican Council, an effort was made to offer the services of the Church Music Association (CMAA) to the bishops to implement the decrees of the council. The bishops did not accept the proposal but organized the Pastoral Musicians, a group made up more of liturgists than musicians. The liturgists did not want the CMAA, because it was closely associated with the *Consociatio Internationalis Musicae Sacrae*. The following years witnessed the liturgical and musical disaster that is found all across the country, the product of the Pastoral Musicians.

In Germany the national organization is represented in each diocese; there is no such arrangement in this country. In Germany, there are many local schools of church music; in the U.S.A. there is none. In Germany, several diocesan and regional hymnals exist, as well as a hymnal for all the German-speaking lands. In the U.S.A. some publishers have issued hymnals of poor quality, and some religious orders have published collections of hymns and songs. Standards of composition and performance were established in Germany. Any that existed in the U.S.A. before the council have since disappeared.

Actually, the CMAA has ceased to be a vital organization. The congresses that were formerly held have not met in many years, chiefly because of the expense of travel and lodging in so large a country. But even regional meetings have not been organized in recent years. The chief activity of CMAA is publication of *Sacred Music*, its quarterly journal. An annual symposium is held at Christendom College in Virginia that brings together one hundred musicians to study chant and sacred music. From this group greater activity is expected to emerge.

Q. Is a strong Roman influence needed to preserve the tradition of Catholic church music? Can that influence assist in the awakening of the conciliar reforms in the various countries?

A. Historically, liturgical innovation and renewal has always come to Rome from other lands. One thinks of how the Caecilian movement influenced Rome's giving of the *motu proprio* of 1903 for the restoration of Gregorian chant. In the Middle Ages, various versions of chant were brought to Rome. On the other hand, in its care for the liturgy, particularly in its concern for preserving the Roman rite intact, the Roman Church has sent forth its regulations and prescriptions on the proper performance of music and ceremonies. The Church surely has an obligation to maintain the purity of its worship and protect it from irreverence or profanity. At the same time, it must allow for the progress of art in all its forms as an integral part of the liturgy. The Church can instruct the artist in what is needed and what is not fitting. The artist remains free but accepts the requests of the Church and fulfills its requirements. Rome's influence is leadership that gives always due recognition for the customs and tradition of the local churches. The principles are proclaimed by Roman documents. Their implementation remains with the local Church.

Q. To what extent is an international cooperation of church musicians practical and meaningful? What goal could cooperation have?

A. In 1961, at the IV International Church Music Congress meeting in Cologne, delegates from all parts of the world petitioned the Holy Father to establish a society under papal sponsorship that would serve as a means of unifying church musicians and bringing them together in great international meetings. In 1964, with his own chirograph, *Nobile subsidium liturgiae*, Pope Paul VI erected the Consociatio Internationalis Musicae Sacrae with headquarters in Rome. Through congresses and multi-lingual publications, including the periodical, *Musicae Sacrae Ministerium*, cooperation among church musicians of all lands would be achieved. Its first convention was in Chicago and Milwaukee in the U.S.A. in 1966. I was general chairman, and the proceedings were published in both German and English editions, *Sacred Music and Liturgy Reform after Vatican II*. But already at that time the signs of trouble were becoming apparent. They were not musical problems but rather theological.

The attack on the *Missa Romana cantata* eliminated the Latin language, Gregorian chant and the vast repertory of polyphonic music. CIMS fought nobly, but its unifying element, Latin, was gone and sharing among the nations was lost. Had the vernacular been granted for the spoken liturgy and Latin retained for all sung liturgies, the heritage of centuries and the opportunity to share contemporary compositions among all nations would have been possible. With new compositions being made in the many vernacular tongues, sharing ceased. Liturgical music was confined to separate ethnic groups. The quality of music depended on the state of music in general in a given nation.

In recent years CIMS has fallen into inactivity. To answer your question, I would say that international cooperation in church music has become impractical and its goal obscure. Only the revival of Gregorian chant in Latin, along with other Latin compositions, will bring international cooperation into reality with a common denominator—Latin.

Q. In light of the experience of ecumenism and syncretism in the United States, what advice would you give to those responsible for church music schools in Germany who are just beginning to experience these phenomena.

A. The council urged bishops to encourage education in music and liturgy. In the United States today, except for music departments in some Catholic colleges and universities, there are no schools of church music. It is almost impossible to find an institution that teaches Gregorian chant or trains students for serious liturgical music positions in parishes or schools. There are, of course, several institutions that offer study in what today is called church music. There are many students, and the salaries they command when they have graduated are high.

Education is the key to any true reform. To found a national or even regional school of church music with a full course of study in the theory and practice and history of church music is a very expensive affair. I have proposed that the bishops should set up chairs of church music in four or five institutions of high quality across the country, endowing them and giving scholarships to students. Such schools as Julliard, Eastman, Indiana, California and others grant degrees of high reputation. Concentration in church music could be arranged. In the long run, such an arrangement would be more economical than founding a new school and waiting for it to acquire a reputation of excellence.

I do not know the present condition of church music schools in Germany. The need to have well-trained musicians, knowledgeable of music theory and practice and aware of the history of music is the same over the whole world. Likewise knowledge of liturgy, both in its practice and in its history, must be added to music training. Where such education can be obtained in Germany may be at existing conservatories or regional or diocesan schools. The excellence of the student would determine the school to be chosen.

Q. How should the conciliar texts with double meanings be interpreted—in the light of tradition and other earlier church music documents?

A. The Vatican Council gave more attention to music than any ecumenical council in history. It came as a kind of capstone finishing the structure begun in the 19th century by the Caecilians, the Solesmes monks and the reforms of Pope Pius X. It completes a long series of documents issued by the popes of the 20th century, each adding to the preceding documents. Surely everything must be interpreted in the light of the past. Misinterpretations were made of Pope Pius X's *motu proprio*. The very restrictive readings of papal instructions in the pre-conciliar days have been swept away by the freedom allowed by Vatican II. Yet the principles of church music remain: true art and holiness must be maintained. The loose language which has permitted the introduction of many aberrations must be clarified in the light of tradition. The council did not abolish previous documents. It built upon them. Chapter VI of the constitution on the sacred liturgy is truly a capstone.

MICHAEL TUNGER



*Last Dream of Archbishop Bugnini*

# REVIEWS

## Books

*Daily Roman Missal*, edited by Rev. James Socias. Foreword by Rev. Ronald J. Lewinski. Scepter Publishers, Inc., P.O. Box 1270, Princeton, N.J. 08542; 1-800-322-8773. 2,142 pp. \$59.95, leather. 1993.

Though not directly concerned with church music, this handsome publication has everything to do with informed, active, and prayerful participation in the sacred liturgy.

A comprehensive, up-to-date, one-volume hand missal for use with the Mass of the II Vatican Council, the *Daily Roman Missal* not only contains all the texts, including readings, for Sunday Masses throughout the liturgical year, it also provides the same for weekday Masses, the proper and common of saints, ritual Masses, Masses for various occasions and needs, votive Masses, and Requiem Masses. The missal's final sections include solemn blessings and prayers over the people, additional eucharistic prayers, traditional prayers of preparation for Mass and of thanksgiving after Mass (in Latin and English on facing pages), and an appendix of national calendars for English-speaking countries. The book concludes with useful and thorough indices.

Many thoughtful touches recommend this new missal, not the least of which is the inclusion of the complete Latin text, along with rubrics, the order of Mass on pages facing the official English translation (Latin on the left-hand pages and English on the right). Moreover, the Latin texts of the introits, responsorial psalm and antiphons, alleluia verses, and communion antiphons are provided in smaller type above the English translations.

The missal's front matter is an excellent preparation for using the book properly and for participating in the Mass fruitfully. It contains a table of contents, a preface and foreword, a section on how to use the missal, liturgical calendars, excerpts from both the apostolic constitution, *Missale Romanum*, and the *General Instruction of the Roman Missal*, and guidelines for receiving communion.

Among this remarkable missal's numerous attractions is that it presents the scripture readings in the old Jerusalem Bible translation. Many have found this version of sacred scripture to be both inspiring and faithful to the original languages, and will welcome its inclusion in a daily missal.

The *Daily Roman Missal* is portable and practical in spite of its length, and it is versatile in the best sense, being valuable for both Latin and English Masses. For the church musician there may be an inconvenience in that it does not always agree with the *Graduale Romanum*, since it is a missal and not a graduale, and

therefore does not have texts that are exclusively sung texts such as the gradual and offertory. The type (red and black) is easy to read and the gilt-edged pages are thin but opaque, thus avoiding annoying show-through. Finally, the book has six permanently attached ribbon page markers of various colors, and is available in three attractive leather bindings: blue, brown and burgundy.

According to Daniel J. Cassidy's documentation in the November, 1993, issue of *The Catholic World Report*, the *Daily Roman Missal* was ten years in the making. Judging from the results, it was time well spent, and Father Socias has every reason to be pleased with the work he has so carefully prepared. As *The Catholic World Report's* commentary concludes, moreover, "the Scepter *Daily Roman Missal* is likely to provide long and fruitful service to those who wish to enrich their spiritual lives and deepen their participation in the Mass." This is especially welcome news given the ongoing liturgical upheaval in the Catholic Church in the United States.

PAUL W. LE VOIR

## Magazines

UNA VOCE (FRANCE). No. 181. March-April 1995

The first article explains a study being conducted by the international liturgical commission of German-speaking countries with the goal of modifying the Mass to simplify it and make it more flexible. The commission believes that the missal of Paul VI was only meant to be provisional and that the council expected its subsequent total revision. At the time of the publication of this article the plan for an *ordo simplex* had been rejected by the Austrian bishops, but there was no word from the other countries involved.

A review of an article by Watler Hoeres in the German monthly *Theologisches* makes the pertinent observation that changes in outward forms and practices necessarily imply a change in what these forms and practices represent. Optimists continue to say that nothing essential has changed, but we are moving to an abandonment of a theocentric conception of everything and eventually to another faith.

Announcement is made of the traditional Pentecost pilgrimages from Paris to Chartres and from Chartres to Paris.

V.A.S.

UNA VOCE (FRANCE). No. 182. May-June 1995

The first article asks the question "One rite or two?" when considering liturgy of the post-conciliar Church and answers that, we now have a new rite, which keeps the exterior skeleton of the former rite,

but has modified its content and spirit. There is a review of the Franco-Belgian Gregorian day which took place at the Institut de la Ste-Croix in Riaumont on May 13. The event allowed Belgian and French members of Una Voce to exchange views and to pray together at a high Mass and vespers. It is announced that Michael Davis has succeeded Dr. Eric M. de Saventhem as international president of Una Voce. Warm gratitude is extended to Dr. de Saventhem for his contributions to the mission of the organization. With reference to the famous chant recording from the monastery of Silos in Spain, there is an interesting anecdote that the monks did not realize a peseta from the tapes and CD's because they were made from an old recording made in the 60's that the recording company capitalized on. Silos is issuing a new recording, "The Soul of Gregorian Chant" through Edition Jade. The issue concludes with a list of recordings, videos and printed documents available from Una Voce.

V.A.S.

SINFONIA SACRA. Vol. 3, No. 1, 1995.

This relatively new church music journal, published in Regensburg in Bavaria, has increased in size to 84 pages. Articles in this issue include one by the editor, Michael Tunger, in which he says that church music must be promoted according to principles of art and tradition that have been handed down. The young generation, he says, does not want the trendy but rather what is true and authentic. Why should there be a conflict if traditional forms of church music true to the faith have been handed down? Then there should be no conflict between music and the liturgical reform. Richard Schaeffler has a long anthropological study of the requirements for participating in the liturgy with devotion. Rudolf Brauckmann writes on tradition and progress. He explains the meaning of tradition and progress, its application to church music and the present situation. He says that the constitution on the sacred liturgy must be taken at face value and not re-interpreted. The vernacular and Latin must both be ordered by the bishops conferences for every parish. Both progress and tradition must re-inforce each other. An article on church music in Bavaria and in the Black Forest area of Germany in the 19th century is interesting, pointing out that many forgotten works are resting in the monasteries of the region. An interview with Monsignor Schuler, published in English in this issue of Sacred Music, appears here in its original German form.

R.M.H.

BOLLETTINO CECILIANO. Anno 90, No. 1, January 1995.

Luciano Migliavacca has an article on Palestrina's Missa ad Fugam. At some length he discusses the second book of Masses and the Palestrinian style of composition. Ivo Meini writes about music and liturgy. He says liturgical music must possess holiness, willingness to serve and a timeliness. Information about local, regional and national choir and organ events is given together with a chronicle of tours and performance by various scholae.

BOLLETTINO CECILIANO. Anno 90, No. 2, February 1995.

A study about Orlando di Lasso by Marco Rossi is the chief article in this issue, commemorating the four hundredth anniversary of the deaths of both Lassus and Palestrina. The very volume of his works is amazing: 65 Masses, 556 motets, 102 Magnificats and many other compositions. An interesting biographical section with photographs tells about the editors of the journal, nineteen in number.

BOLLETTINO CECILIANO. Anno 90, No. 4, April 1995.

The issue is given over to an account of the convention of members of the Italian Caecilian Association, with an introduction by the president, Bishop Mistrorigo, and further commentary by Monsignor Luciano Migliavacca on practical suggestions and future activities. An article about restoration of pipe organs was prepared by Giuseppe Paiusco, and the usual reports on local music conclude the issue.

BOLLETTINO CECILIANO. Anno 90, No. 5, May 1995.

Eva and Marco Brandazza write about church music in German-speaking Switzerland, remarking that every canton, every diocese, every parish is its own little world, but noting also that as in all German lands, music is essential for worship. The musician must play the organ, direct the choir and the orchestra and teach the soloists and cantors. He must be in close touch with the pastor and the liturgists. Several pages of four-part music by Sante Zaccaria are printed in this issue. A description of the great new pipe organ in the Basilica of Loreto concludes the issue.

BOLLETTINO CECILIANO. Anno 90, No. 6-7, June-July 1995.

An extensive coverage of methods and procedures for restoring ancient historic pipe organs throughout Italy is done by Giuseppe Paiusco. Aldo Bartocci, whom many will remember as secretary of the Pontifical Institute of Sacred Music in Rome, writes

about the disintegration in musical culture and particularly sacred music throughout the world. He mentions his own youth in the area of the Piazza Navona and compares that with today's world, including the fact that the United States issued two postage stamps with Marylin Monroe and Elvis Presley, even when such events as the fourth century of Palestrina and Lassus' deaths are being celebrated. All this follows only ten years since Europe celebrated a year of music!

R.J.S.

NOVA VISTA DE MUSICA SACRA. Vol. 21, No. 73-74, January - June 1995.

The magazine announces the death of Padre Manuel Simoes, S.J., on February 11, 1995. Born November 10, 1924, he was long active in liturgy and published many books of psalms and canticles. The Holy Father's document on the year of the family is printed in full, and as is always the practice, several pages of music to Portuguese texts complete the issue.

R.J.S.

SINGENDE KIRCHE. Vol 42, No. 2, 1995.

Walter Sengstschmid has an extensive treatment of liturgical organ playing on organs with historic keyboards. Rhabanus Erbacher writes about studies in new Gregorian melodies with German texts called the Münster-schwarzacher model. Long a subject of great dispute, the matter was opened again at a meeting in September 1944 at Bonn. The three hundredth anniversary of the death of Henry Purcell is noted, and a long account of church music in various parts of Austria and on radio and TV. A notice of the death of Bishop Stefan László of Burgenland, March 8, 1995, was among other ecclesiastical news.

R.J.S.

MUSICA SACRA. Vol 115, No. 1, January-February, 1995.

The theme of this issue seems to be the relationship between church music and the people. The opening editorial asks if the Church likes church music, and the second takes up the various cliché words that the past thirty years have produced such as community and pastoral and are still taken seriously. Joseph Ahrens continues his study of late organ works into its third installment. Word of the death of Michael Schneider, a world-renowned organist, on November 26, 1994, is reported along with the news that Monsignor Hermann Kronsteiner died in Austria on November 13, 1994. Various activities of the German Cecilian Society, concerts and church music programs along with reviews of periodicals and new music and recordings fill out this issue.

R.J.S.

SVETA CECILIJA. Vol. LXV, No. 1-2, January-February 1995.

It is encouraging to receive this attractive periodical published in Zagreb. Despite the war in Croatia, there is considerable church music activity there as reported in this magazine. Articles on Gregorian chant, the organ in the cathedral in Zagreb and a report on a concert given by the church choirs of the city fill out the issue. There are several pages of music to vernacular texts.

R.J.S.

## Organ

*First Organbook* and *Second Organbook* by Daniel Pinkham. C. F. Peters Corp. \$8.50 and \$14.

These organ books exhibit yet another facet of the diverse writing of Daniel Pinkham for the organ. The contents feature many short pieces composed in a variety of styles for manuals only, ranging from very easy to moderately difficult. Both books are written in a contemporary idiom, with free tonality and considerable dissonance, but they retain traditional meters and notation. These pieces would provide an excellent teaching resource, and they offer an accessible introduction to the complex organ works of Daniel Pinkham.

*Hymn Settings for Holy Week* by Richard T. Gore. Augsburg Fortress Publishers. \$7.

This unusual collection contains arrangements of the following hymn melodies: *Ach Herr, mich armen Sünder, An Wasserflüssen Babylon, Aus tiefer Not schrei ich zu dir, Herzliebster Jesu was hast du verbrochen, O Traurigkeit, O Herzeleid, and Valet will ich dir geben.* The compositional style is similar to the later chorale preludes of J. S. Bach, written in four-part tonal counterpoint with cantus firmus and a fully integrated pedal line. These pieces are brief, but require solid organ technique. They are indeed beautiful, and it is convenient to have all five under one cover.

*Praise to the Lord* by Gordon Young. Harold Flammer Music. \$9.50.

This collection contains easy and interesting settings of ten hymn tunes for general use. These pieces are true arrangements, not accompaniments, and they would be suitable for preludes or postludes. Five of the settings specify full organ and contain bright figuration and dramatic chordal passages. The quieter pieces are melodic and meditative.

*Five Pieces for Organ* by Johann Sebastian Bach, transcribed and completed by John David Peterson. Augsburg Fortress Publishers. \$7.

These pieces are arrangements for organ of the

following vocal or instrumental compositions: *Aus Liebe will mein Heiland sterben* (Saint Matthew Passion), *Jesu meine Freude* (BWV 753), *Der Herr segne euch* (Cantata No. 196), *Nun komm, der Heiden Heiland* (Cantata No. 36), and *Himmelskönig sei willkommen* (Cantata No. 182). All five are moderate in length. They are not difficult to play, but do require considerable independence in voice parts, particularly when two-voice counterpoint occurs in the right hand. As with many Bach transcriptions, these pieces exhibit great melodic beauty and a transparent instrumental texture.

*Blue Cloud Abbey Organ Book* by Christopher Uehlein. Augsburg Fortress Publishers. \$11.

This organ book is a compilation of fifteen short and easy service pieces in various keys and styles. Eight of them are freely composed character pieces, and five are either based on Gregorian chant from the *Antiphonale Monasticum* or are rooted in one of the church modes. The reflective nature of these works renders them highly suitable for use in the Catholic liturgy. The remaining two pieces are vigorous, rhythmic postludes. Although longer and more challenging than the others in the set, they are both interesting and very effective.

Overture from *Water Music* for organ and brass by G. F. Handel, edited by S. Drummond Wolff. Augsburg Fortress Publishers. \$8.50.

This fine arrangement is scored for organ, brass quartet and timpani, and this edition includes the separate instrumental parts. Although the *Water Music* suite is frequently associated with use at weddings, the versatility and length of the overture movement enable performance for any festive occasion.

*Lost in Wonder, Love and Praise* by Larry Wolz. Harold Flammer Music. \$8.50.

These twelve hymn settings work especially well as free accompaniments for congregational singing. They would also be suitable as hymn introductions and interludes. The majority of the pieces consist of a single hymn stanza preceded by a modulation from the original key of the hymn. The writing is chordal and straight-forward. Several of the more familiar hymn tunes represented include "Slane," "St. Anne," and "Old hundredth."

MARY ELIZABETH LE VOIR

## Choral

*Mass for All Saints* by Hayes Biggs. SATB *a cappella*. C. F. Peters Corp., 373 Park Avenue South, New York, NY 10016.

To receive a new setting of the ordinary parts of the Mass is a rare privilege. Awarded second prize in the 5th International Competition in Composition of Sacred Music (1993) at the Fribourg Festival of Sacred Music, this work was first heard over North German Radio. It is a difficult piece with great demands on the singers rhythmically and melodically. It frequently divides into six and eight parts, and could be well performed by a double quartet of professional singers. The *Credo* is not set.

*Gregorian Chant. Music from Antiquity for Modern Liturgy* compiled and arranged by J. Ritter Werner. Unity Music Press, 501 E. 3rd St., P.O. Box 802, Dayton, Ohio 45401-0802. \$1.50.

When the II Vatican Council called for the fostering of Gregorian chant, one never expected that the level of chant illiteracy would fall to today's depths. A generation has grown up that has never heard chant or in any way sung it. Now after the Los Silos recording, some efforts to revive the Gregorian style have surfaced. Some seventeen chants with an English translation provided are printed in modern notation. An occasional Latin mistake and at least one departure from the equal time theory do mar the accuracy of the edition. An organ accompaniment is given.

*I Lift Mine Eyes unto the Hills* by René Clausen. SATB keyboard. Mark Foster Music Co., P. O. Box 4012, Champaign, Illinois 61824-4012. \$2.

In a traditional harmony with an occasional dissonance or modern progression, this setting of Psalm 121 is not difficult but should be very effective. The accompaniment, especially if performed on organ, is independent, but sufficient for support of the choir.

*King of Kings in a Lowly Manger* by David Lantz. SATB, organ. Harold Flammer Music, Delaware Water Gap, PA 18327. \$1.10.

A simple Christmas song with words by Marti Lunn Lantz. There is an obligato part for treble C instrument. The part is included with the score.

*Sing a New Song* by Michael Haydn. SATB, keyboard. Harold Flammer Music, Delaware Water Gap, PA 18327. \$1.10.

The great choral music of Michael Haydn is singable and quickly accepted by choir and congregation. This short piece will be useable for many occasions. It is also arranged for SAB.

*To God be Joyful* by W. A. Mozart. SATB, keyboard. Harold Flammer, Delaware Water Gap, PA 18327. \$1.10.

An opportunity to give both choir and congregation music by Mozart, this arrangement of his *Regina Coeli* (K108) is not difficult but very festive. It is available also in SAB arrangement.

*O Magnum Mysterium* by Matten Lauridsen. SATB, *a cappella*. Peer Music (Theodore Presser Co., agents). \$1.30.

This setting of the famous Christmas text was given its premiere performance by the Los Angeles Master Chorale under Paul Salamunovic December 18, 1994. It is not easy, but the mystic quality of the sound produced is worth the effort of a good choral group. Its duration is four and a half minutes, in itself a challenge for an *a cappella* group singing dissonant music.

*A Simple Magnificat* by Ellen Taaffe Zwilich. SATB, organ. Merion Music, Inc. (Theodore Presser Co., agent.) \$2.25.

Considerable unison and octave work makes this piece fairly easy. An independent organ part adds an element of power. The text is English. Its use within the present liturgical scene is limited, although it could find a place in a vesper service or a concert.

R.J.S.

## OPEN FORUM

### Liturgy of the Hours

I read with interest and hearty approval your comments on the importance of celebration of the Liturgy of the Hours, particularly vespers, in the most recent edition of *Sacred Music*. Our experience in our community of Bainbridge Island, Washington, may be of interest to you.

Four years ago, I formed a men's schola drawn from Island church choirs. The Bainbridge Men's Schola sings compline in English at St. Cecilia's Church on the first Sunday of each month from October through May at 8 o'clock. In 1992, a schola of eight men typically sang the office in the presence of a congregation of 20 to 25. Today, the schola numbers 14, and attendance ranges from 70 to 100 each month. Most in the congregation are non-Catholics drawn to the beauty of the chant and motets and the quiet spirituality of the office itself.

In response to many requests that we extend the service beyond the normal 15 to 20 minutes, we have "augmented" the office by including a short service of light and a penitential rite.

Two years ago, a women's schola was formed to sing vespers on the third Sunday of the month at St. Cecilia's.

We certainly are not professionals, and I dare say our singing is not even very polished. However, monthly compline and vespers at St. Cecilia's have become an important part of the communal prayer life of our island community.

WILLIAM A. PELANDINI

## NEWS

Father Ralph S. March, former editor of *Sacred Music*, celebrated the golden anniversary of his ordination to the holy priesthood on May 5, 1995, at the Cistercian Abbey in Dallas, Texas. Born in Hungary, he spent most of his life as a member of the music faculty of the University of Dallas. He is now retired in southern Germany. The Collegium Cantorum of the University of Dallas under the direction of Marilyn Walker sang Palestrina's *Missa Iste Confessor* and other 16th century works, including Morales' *Magnificat*. Father Robert A. Skeris of Christendom College, Front Royal, Virginia, was homilist.

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Holy Week services at St. Wenceslaus Church in Chicago, Illinois, included Gregorian chants and works by Duruflé, Monteverdi, Stainer, Billings and Shaw/Parker. On Easter Sunday, the Cantores in Ecclesia sang Mozart's *Coronation Mass* and works by Hilbert, Lassus and Wright with a brass ensemble from Northwestern University. *The Lily and the Lamb*, a meditation on the sufferings of the Blessed Virgin Mary, was performed by the Anonymous 4 Quartet on March 26, 1995. Father Eugene Winkowski is pastor and James Brian Smith is music director at St. Wenceslaus.

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Father Deryck Hanshell, S.J., founding chairman of the Association for English Worship, died in London, England, October 18, 1994, at the age of 81. At one time he was secretary to the apostolic delegate to England. He worked quietly and effectively to improve the English translation of the liturgy and was a frequent contributor to *Sacred Music*. R.I.P.

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The Second Annual Midwest Conference on *Sacred Music* has been scheduled for September 28 to 30, 1995, at the Ancilla Domini Motherhouse in Donaldson, Indiana. The theme of the meeting is "Liturgical Music and the Restoration of the Sacred." Speakers include Father Stanley Rudcki, conductor of the Niles Symphony and professor music at the Chicago archdiocesan seminary, Monsignor Richard J.

Schuler, editor of *Sacred Music*, Father Lawrence Heimann, C.Pp.S., of Saint Joseph's College, Father Robert A. Skeris, chairman of the theology department at Christendom College, and Father Edward J. McKenna, editor of the *Collegeville Hymnal*. Sponsors of the conference are the Church Music Association of America and Nicholas-Maria Publishers. Information may be obtained from 1131 Guilford St., Huntington, Indiana 46750.

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The Church of Saint Louis, King of France, in Saint Paul, Minnesota, presented a program of 20th century choral music under the direction of James Frazier, May 21, 1995. Helen Jensen was organist, James Buxton, harp, and Kevin Carlson, guitar. Composers represented were Neil Saunders, William Albright, Douglas Shambo, Alf Houkom, Dominick Argento, Kenneth Kenneth Leighton and Fritz Finzi.

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Joseph Archer has been re-elected president of the Regina Coeli Choir at Saint Patrick's Church in Wilmington, Delaware. The choir, which specializes in Latin music, has recently moved from its original home at Saint Joseph's Church to Saint Patrick's.

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Alfons Maria Cardinal Stickler, prefect emeritus of the Vatican Library, celebrated pontifical Mass at the Church of Our Saviour in New York City on May 21, 1995. Saint Agnes Schola and Saint Agnes Festival Choir, under the direction of Dennis Crowley, sang Flor Peeters *Missa Laudis*, and motets by Palestrina and Aichinger. *Ecce Sacerdos magnus* by Josef Beltjens was the processional. Assistants to the cardinal were Fr. John Perricone, Fr. William Ashley, Fr. Paul Carr and Fr. Michael Berger. The event was sponsored by Christi Fideles.

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Monsignor Richard J. Schuler, editor of *Sacred Music*, celebrated the fifty anniversary of his ordination to the priesthood, August 18, 1995. He is pastor of the Church of Saint Agnes in Saint Paul, Minnesota. As part of the celebration, the Twin Cities Catholic Chorale with members of the Minnesota Orchestra sang Mozart's Coronation Mass on October 1, 1995, beginning its twenty-third year of orchestral Masses especially of the Viennese School.

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Cantores in Ecclesia continue to sing at Saint Patrick's Church, Portland, Oregon, under the direction of Dean Applegate. During August 1995, their program included motets by Giorgi, Tallis, Biebel, Lassus and Salazar. Each Mass has Gregorian chant for the proper and ordinary parts. Delbert Saman is organist and Father Frank Knusel, celebrant.

R.J.S.

## EDITORIAL NOTES

### Subscriptions

It has been at least twenty years since the subscription fee for *Sacred Music* has been changed. I became editor in 1975, having worked on the magazine for several years before that. The rates were set then, and they have never changed, despite the fact that prices have risen, the value of the dollar has declined, and postage rates have increased significantly. The only reason that we have been able to keep our subscription at \$10 per year is that no one who works on publishing the magazine has ever taken any compensation. Our chief and only expense has been the printing and the mailing.

Now we must ask for an increase. Beginning in 1966, with Volume 123, there will be an increase to \$20. The so-called "voting member" will be eliminated, and the student rate will be \$10. Single copies will be \$5 plus the postage.

We are always happy for more subscribers. Our readers are our best agents.

### Change of Address

If we do not have your correct and complete address, the Post Office returns the envelope with the wrong address to us, and charges us \$.35 for it. They destroy or trash the magazine. When we attempt to replace it for you, we must pay postage of \$1.24 and supply another magazine.

The moral is: please keep your address with us current and correct. We need your zip code, if possible all nine digits.

When you send a change of address, please send both the old and the new one. All our books and records are kept in zip code order. To find you we need your zip code!

R.J.S.

## CONTRIBUTORS

*Joseph Cardinal Ratzinger* is prefect of the Congregation of the Doctrine of the Faith, formerly Archbishop of Munich. He has a great interest in church music and is himself a musician

*Allen Hobbs* is the former organist of the Cathedral of the Immaculate Conception in Denver, Colorado. He has contributed on several occasions to *Sacred Music*.

*Father Robert A. Skeris* is a priest of the Milwaukee Archdiocese and chairman of theology at Christendom College, Front Royal, Virginia. His work in church music extends back to the V International Church Music Congress and includes service at the Pontifical Institute of Sacred Music in Rome.

*Michael Tunger* is editor of the new German church music journal, *Sinfonia Sacra*, with its headquarters in Regensburg. He is assisted by Pfarrer Guido Rodheudt of Aachen and Kaplan Simon Aschertl of Munich.

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