

VIEW BEHIND THE PAINTING
MEMORIES OF
†MONSIGNOR RICHARD J. SCHULER

VIEW BEHIND THE PAINTING

Memories of †Monsignor Richard J. Schuler This volume came about as the result of an idea and invitation from the Executive Committee of the Twin Cities Catholic Chorale to write a collection of memories to be contained in a book for all to keep. It contains fond remembrances of present and former members of the Chorale and members of the Orchestra. It is published by the Chorale to honor Monsignor Richard J. Schuler, Founding Director and former pastor of the Church of St. Agnes in Saint Paul, Minnesota. Monsignor Schuler died on April 20, 2007. The Chorale sang the Mozart Requiem for his funeral held at the Church of St. Agnes in St. Paul, Minnesota at 7 PM on Tuesday, April 24, 2007.

Artwork

The cover is a copy of a painting by artist Christopher Foote and is used with his permission. Photographs of Monsignor Schuler are from John Ernster, Archivist of the Church of St. Agnes Archives. Travel photos are from a collection of post cards from Cornelia Bieza gathered on the European Tour of the Chorale with Monsignor Schuler.

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TWIN CITIES CATHOLIC CHORALE

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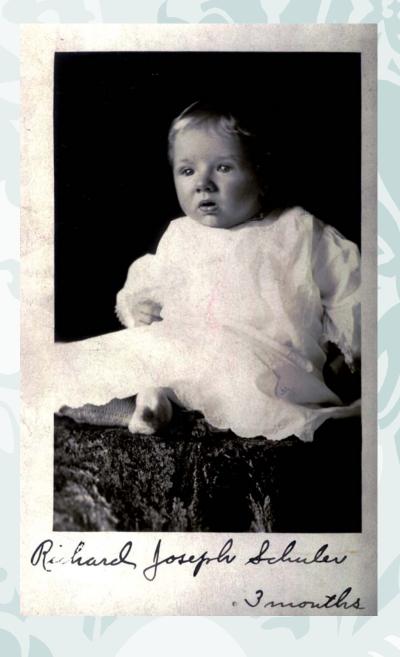
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Monsignor Richard J. Schuler founded the Twin Cities Catholic Chorale in 1956 with charter members from the Twin Cities and surrounding suburbs. Initially, the Chorale performed orchestral compositions at its annual sacred concerts. Following Vatican II, the Twin Cities Catholic Chorale has sung orchestral Masses at the Church of St. Agnes for three decades in the tradition of Mozart, Haydn and Schubert. The Chorale, which resides at the Church of St. Agnes is a separate 501 (c) (3) nonprofit organization which derives financial support from the Friends of the Twin Cities Catholic Chorale.



Flowers grow, bloom, and pass.
Father Schuler's bloom was one
of greatness and beauty.
Francis Thevenin, Orchestra at St. Agnes, Violinist

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Father John Ubel, Pastor, Church of Saint Agnes

The Second Vatican Council ordered that the Church's treasury of Sacred Music be preserved and fostered with great care. It also commanded that the Latin language be used in worship and Gregorian Chant be given pride of place in liturgical celebrations. Thanks in large part to Monsignor Richard J. Schuler, the people have known this for years at The Church of Saint Agnes. More recently, our own Holy Father, Pope Benedict XVI, has written about the importance of Sacred Music.

"An authentic updating of sacred music cannot take place except in the wake of the great tradition of the past, of Gregorian Chant and sacred polyphony." The entire Church should be able to hear this music because it is part of the Church's "invaluable spiritual artistic and cultural patrimony." Pope Benedict XVI, June 2006. The great choral Masses in the Viennese tradition provided by members of the Twin Cities Catholic Chorale have enriched the spiritual and cultural lives of countless people for over thirty years in this parish, and God willing, will continue to do so for many more.

The Church's liturgy is meant to move all our emotions, fill our senses, and transform our consciences. We gather communally

because the Eucharist binds and unites us in a bond of Christian charity. In the following pages, you will see many tributes to the life and legacy of Monsignor Schuler, a man who has left a lasting mark not only on this parish, but on liturgical music all throughout this country and even beyond.

In my time at Saint Agnes, I have witnessed first hand the tremendous effect he has had on this wonderful parish: its people, its customs and traditions, its high quality music and attention to detail with regard to the celebration of the Eucharist. As you read the following tributes, see in them the heartfelt sentiments of those whose lives have been touched in some way by the life of Monsignor Schuler. While he was known as a conductor and musician, it must not be forgotten that he was always first and foremost a Catholic priest, serving the Church faithfully for over sixty years. May he now enjoy the lasting fruit of his labors, resting in the loving arms of his Heavenly Father.

His Holiness

Pope Benedict XVI

Monsignor Richard J. Schuler - My Mentor and Friend

Dr. Robert L. Peterson, Twin Cities Catholic Chorale, Music Director

My association with Monsignor began in the winter of 1999. I had just completed my career as a high school choral director for 32 years (22 of those years were spent at Edina Senior High School), and begun my "second" career at Macalester College in St. Paul. I was the temporary replacement for the choral director taking a sabbatical. During that first year, the Macalester Choir performed for the faculty at a Christmas gathering. Professor Virginia Schubert, Chair of the French Department at Macalester, introduced herself and told me about St. Agnes and Monsignor Schuler. At the same time, Father Michael Creagan (then a student at the University of St. Thomas) had also told me about the music at St. Agnes.

One Sunday morning, my wife and I decided to attend Mass and hear what these individuals were talking about. The Twin Cities Catholic Chorale happened to be singing the great Saint Cecilia Mass by Charles Gounod. I found myself completely spellbound as this great music came from above. I could not help but turn around to watch what

was happening (probably offended many

people).



Macalester College in St. Paul, MN

It was that day when I first saw Monsignor Schuler conducting many familiar soloists, members of the Minnesota Orchestra, and this fabulous choir. Pat and I were so moved that tears flowed frequently during the nearly two hour service. I could not believe this great event was happening in my city. I stayed after Mass to meet this great man.

A few weeks later, Virginia set up a luncheon meeting with Monsignor. During that meeting, he suggested I conduct three Masses the following season. I told him I did not feel qualified to do this work. He would not accept that as an excuse, and insisted we move forward with this plan. At the same time, the choral director returned to Macalester and I was left without a choir for the first time in my professional career. I was also offered the position of "Chair" of the Music Department at Macalester (rewarding, but not filled with performance opportunity).

Having this new opportunity was exciting, but also extremely intense. Monsignor Schuler had never hired a regular substitute, and I had never conducted a musical

performance without several complete rehearsals with all members present (the orchestra and soloists only rehearse together with the chorus when a new work is added to the repertoire). This puts unusual demands on the conductor. I spent the next few weeks preparing these three Masses. I also joined the Chorale to see how Monsignor was able to produce this great volume of work on a regular basis (I still haven't figured that out).

My first Sunday as conductor found me on the podium conducting these great musicians (singers and players) in Mozart's *Piccolomini Mass*. I believe Monsignor selected this work for me because of minimal forces required. Monsignor was at the altar saying Mass. I was on the podium looking for directions from our fabulous organist, Mary LeVoir (she still lets me know when it is time to begin the next section!). I was so nervous – my knees were shaking – I could barely breathe. During the *Kyrie*, I felt this pain in my right hand and arm. I was certain it was a heart attack (God's way of showing me I should not be in this holy place). I told myself that I must relax immediately or die. I soon got over this tremendous fear and began enjoying the experience. Somehow, I finished the Mass – several of the Chorale and Orchestra members indicated that things had not gone too badly – there might be hope for the future.

As I did every Sunday from that day on, I went to the Sacristy to get my evaluation from this great man. Every Sunday from that day on, he would congratulate me and offer me some suggestions (sometimes several) on tempo or style (I called it, "getting my grade").

Thus began our association and friendship that lasted until his death. The first year (1999), I conducted three Masses and sang bass in the Chorale. The following year, Monsignor assigned ten Masses to me and guided me through each one with great care. He offered insight that might not be available from any other source. Monsignor continually spoke to me about the importance of keeping this program alive and well at St. Agnes. This was such important instruction and mentorship. It was during this second year that this mentorship turned to great respect and friendship (such valuable memories to me).

In 2002, Monsignor increased my Masses to 16 as his health began to fail. Three most memorable events happened during that season: 1) Monsignor asked me to conduct the Mass on Christmas Eve (he, of course, was the celebrant). 2) I was assigned the famous *Requiem* by Mozart for the first time (I had sung it several times in my life, but never conducted it in concert or in church). 3) Monsignor asked me to prepare and present a new work, *Mass in E minor*, by von Herzogenberg – a tremendously difficult, late-Romantic work that had been recently re-discovered after being lost for over 100 years (we performed the North American debut of this great work).

I'm sure this was a test of my musicianship, patience, teaching ability and

conducting talent Monsignor assigned me before turning the Chorale over to me a few years later. For the 2003 season, Monsignor asked me to conduct all but five of the Masses. During the next three years, Monsignor would conduct only when I had conflicts on Sundays with my Macalester College Choir.

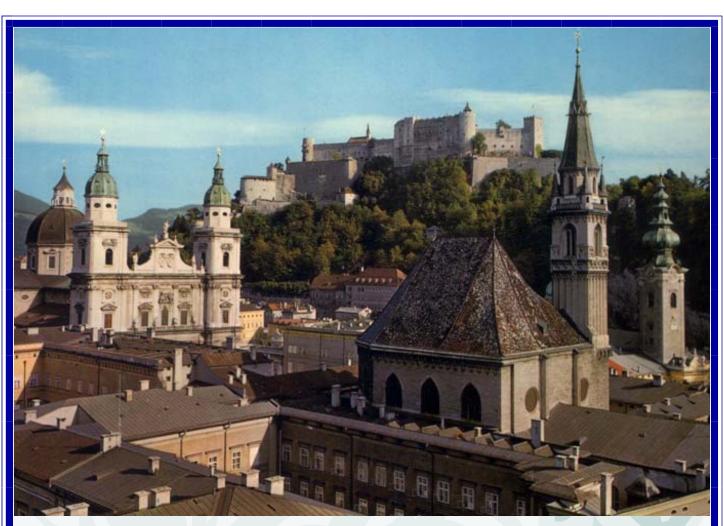
My Sunday mornings would begin by getting to St. Agnes by 9:00 AM to prepare for the morning. I would always poke my head into the Church to see how the 8:30 AM Mass was progressing, and how strong Monsignor's voice was from the altar. One spring morning in 2006 when I noticed he was not saying the 8:30 Mass, I immediately knew something was wrong. He had suffered a severe stroke and would never be the same.

From that time on, I visited Monsignor at least once each week during his last year. We were able to have meaningful discussions even after his body was barely functional. He always asked about the latest Mass and how the Chorale was doing. He provided advice for dealing with the future for music at St. Agnes. When I asked him about the financial future of the Chorale, his answer was short, simple and direct: "pray, and don't worry, God will provide."

My most important thoughts about this great man are the fact that he believed I could take over this important project when I had so many doubts about my own ability. Also, he left us with a treasure of musical memories and a legacy of great music for Mass each Sunday. I promised him on his death bed that we (The Twin Cities Catholic Chorale) would do our best to keep this magnificent legacy alive and well as long as humanly possible.

I miss him greatly.

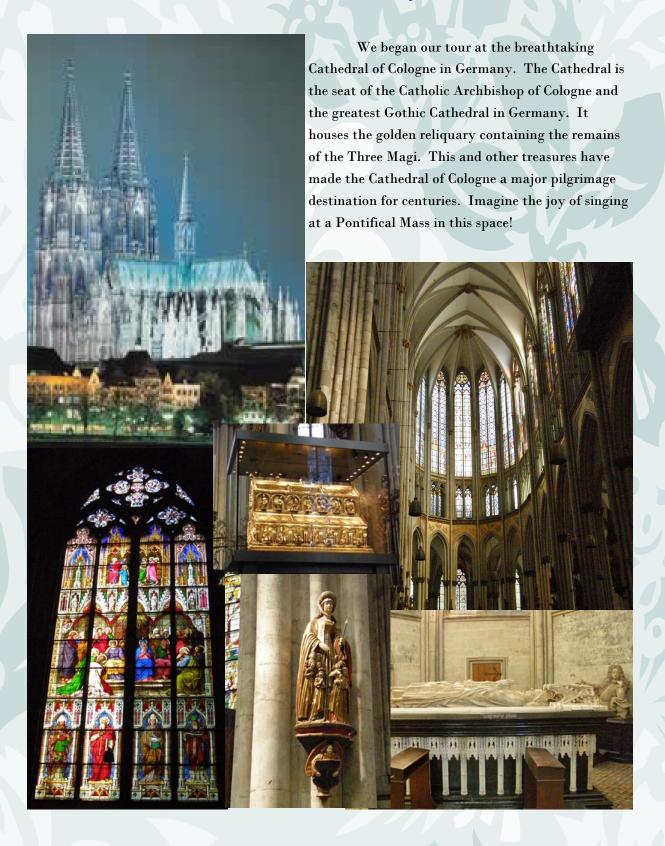




Pilgrimage to Europe

Vista of Salzburg, Austria
Salzburg Cathedral, Church of St. Francis, Church of St. Peter

The Cathedral of Cologne



The Musical Pilgrimage of the Church Musician

From the Writings of Monsignor Richard J. Schuler

"Many famous personages found their way to Saint Agnes. Among them was

Otto von Habsburg, son of the last reigning Austrian emperor, Karl VI. He visited the parish during a lecture tour to the College of Saint Thomas, on March 8, 1974. Had not the events following the First World War led to the abdication of the Austrian monarch, Otto would today be ruler of the various sections of eastern Europe from which the early pioneers to Frogtown had come.





The following summer, the Twin Cities Catholic Chorale traveled to Europe on a musical pilgrimage, singing for Mass each day in the abbeys, cathedrals and churches from Cologne, Germany, along the Rhine to Austria and Italy. They sang in Rome and at the Sixth International Church Music Congress in Salzburg."

(From "The History of Saint Agnes" by Monsignor Richard J. Schuler)



King Ludwig's Castle—Throne Room

It All Began In Munich



Twin Cities Catholic Chorale in front of the Basilica of St. Peter in Rome

Virginia Schubert, Twin Cities Catholic Chorale, Soprano

In August of 1974, the Twin Cities Catholic Chorale along with the Dallas Catholic Choir and relatives and friends of both groups, made a pilgrimage to Germany, Austria and Italy to sing at the Sixth International Church Music Congress in Salzburg. The congress was organized by the Consociatio Internationalis Musicae Sacrae (CIMS), the papal church music society of which Monsignor Schuler was vice president. Only I, John Mangan and Cornelia Bieza of the current Chorale were in the group.

Our travels began in Cologne, Germany, where we sang Palestrina's *Hexachord Mass (Missa Ut, Re, Mi, Fa, Sol, La)* at a Pontifical Mass in the cathedral. From that day on (August 11) to the last day of the tour (September 2), we sang a High Mass every day.

The Mass which inspired the Chorale program at St. Agnes took place on the feast of the Assumption, August 15th, at the Alte Peterskirche (Old St. Peter's Church) in Munich. On that occasion, the Chorale sang Joseph Haydn's *Pauken Mass* with professional orchestra. The first cellist from the Munich Pilharmonic even came back from vacation to play the very beautiful cello part. The church was full because it was a holy day of obligation and a holiday in Germany. All of us, including Monsignor Schuler, our director, were nervous. How bold for an American choir to sing Haydn where his music was so well known!



Alte Peterskirche (Old St. Peter's Church in Munich)

I think that we all felt inspired that day; by the beauty of the church which reminded us so much of St. Agnes, by the solemnity of the ceremonies; by the clouds of incense rising through the sunlight in the sanctuary. We were moved by the sound of the professional orchestra because up to that time we had not hired musicians of that caliber for our Chorale concerts. (Up to that point, the Chorale had been a concert choir.)

Monsignor Schuler decided then and there that he would do everything possible to launch a season at St. Agnes during which the Chorale would sing orchestral Masses with professional instrumentalists of the highest quality as a part of the regular Sunday High Mass. The Chorale would no longer be merely a concert choir, but would sing as part of the Sunday liturgy. In August of 1969, Monsignor Schuler had become pastor of St. Agnes so it was perfectly possible because the

pastor and the choir director were of one mind!

The only thing remaining was to raise the money to pay the instrumentalists. We went back to supporters who had helped us finance our trip to Europe, launching a new society, The Friends of the Chorale, and timidly announced a season of five Masses for the first half of the year. The response was so enthusiastic that we were able to add twelve more Masses to the first season. The Chorale has just finished its thirty-third season, singing a program of some thirty Masses every year. With prayer and the ongoing support of so many, including the Church of St. Agnes and our many benefactors, we will continue the project begun by Monsignor Schuler. We remember his words; that our music is not a concert, but a prayer and an integral part of the liturgy.

The Extraordinary Joyful Privilege

Cornelia Bieza, Twin Cities Catholic Chorale, Alto

Thirty-five years ago I received an invitation by phone to hear Monsignor Richard Schuler's plan for The Twin Cities Catholic Chorale to participate in a pilgrimage through Germany, Italy and Austria on August 9 - September 2, 1974, culminating at the Sixth International Church Music Congress held August 26 to September 2, 1974 in Salzburg, Austria, where he would lecture at the university.

Since there are only three singers in the Chorale today of the 55 members who traveled I would like to extend a tribute to Monsignor by summarizing this magnificent experience which he offered us. Months before the trip we were all involved in various fundraising events and rehearsals to sing these Masses.



King Ludwig II Castle Neuschwanstein

MASSES

Palestrina. Hexachord Mass
Haydn, Joseph. Paukenmesse
Haydn, Michael. Requiem in C Minor
Bruckner, Anton. Messe in E Moll
Bruckner, Anton. Choral-Messe
Beethoven. Mass in C Major
Goemanne. Missa Internationalis
Gregorian Mass #1, Credo I

MOTETS

Palestrina. Sicut Cervus
Schubert. Salve Regina
Schroeder. Rex Pacificus
Mozart. Ave Verum
Viadana. Exultate Justi
Aiblinger. Jubilate Deo
Manz. Te Decet Hymnus
Manz. Praise the Lord
Goemanne. Christus Vincit
Palestrina. O Bone Jesu
Bruckner. Locus Iste



Ettal Benedictine Monastery

When the TCCC and Dallas Choir (conducted by Fr. Ralph March) met in Chicago on August 9 for the charter flight there were 180 persons, a bishop, six priests, some sisters, the spouses and guests of the 90-voice choir members. We traveled in four motor coaches in Europe!

Our initial performance was the Pontifical Mass at 10:00 a.m. in the historical Cathedral of Cologne, Germany. On the feast of the

Assumption we sang the Paukenmesse at St. Peters in Munich. In Ettal and in Florence we sang the Bruckner Mass in E Flat. In Rome we resided in the Domus Mariae, a former monastery with an awe-inspiring chapel where we celebrated Monsignor's 35th anniversary with the Hexachord Mass and the Exultate Justi. At Castelgandolfo we sang Rex Pacificus at the Papal Visit. At the Basilica of St. Peter we sang the Palestrina Mass in the Blessed Sacrament Chapel and then sang the Exultate Justi at the altar of St. Pius X. At 7 a.m. we rode to the catacombs of St. Callixtus to sing the chant Mass I at 8:30 and visited the crypt of the Popes (III century) and the crypt of the venerated tomb of St. Cecilia.



Domus Mariae in Rome

In Assisi at 7 p.m. we sang the Missa Internationalis in the Cathedral of Saint

Francis. In Linz we sang the *Hexachord Mass* in the Old Cathedral at 7 p.m. The next morning at 10:30 we sang the Bruckner *Mass in E Flat* together with the *Linzer Domchor* conducted by Monsignor Joseph Kronsteiner.

Bishop Alphonse Schladweiler from New Ulm pontificated at Mass at the Church of Maria Plain in the mountains outside of Salzburg. This is where we sang the *Requiem* by Michael Haydn which Monsignor Schuler conducted accompanied by their orchestra.



Basilica of St. Francis Assisi

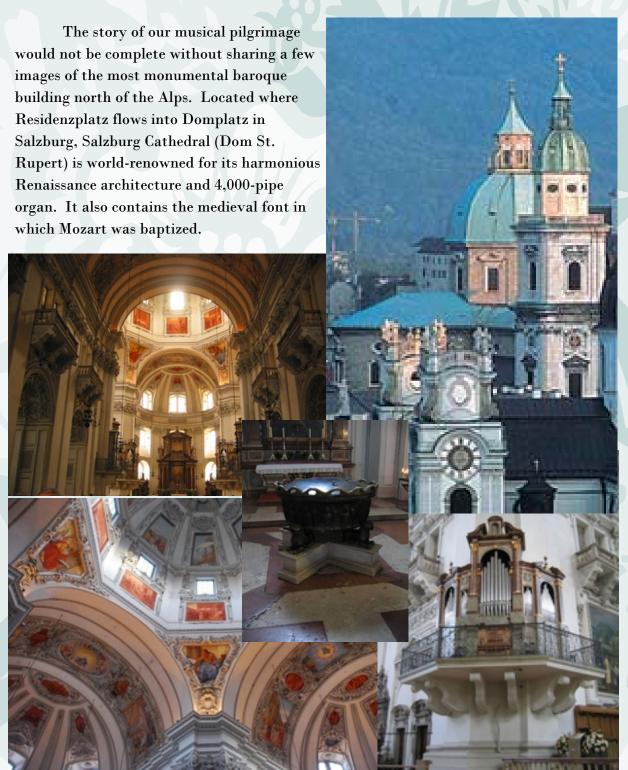
Friday we heard Monsignor's lecture and in the evening we participated in the concert for new music with all the European choirs at 8 p.m. in the Salzburg Cathedral. Our contribution was Paul Manz's *Te Decet Hymnus*. Saturday at the Cathedral the Pontifical Mass was celebrated by Bishop Schladweiler in honor of the Mother of God with the sung Fanfare for Festivals. At St. Peter's Church we sang the *Missa Internationalis* conducted by Father March.

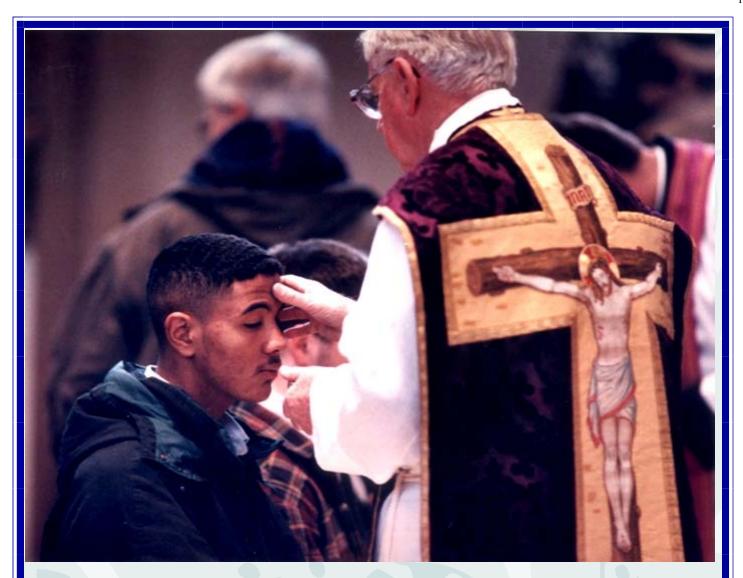
On Sunday the Pontifical Mass in many languages was attended by all choirs in the Cathedral at 10:00 a.m. We sang the offertory, *Praise the Lord* by Manz. The above mentioned were sung in the larger cities, we sang Masses every day in many other places, and scheduled between them were hours of tours with a guide, especially in the large cities. Also included were several festive dinners and recreational evenings, besides visits to museums, art galleries, churches where miracles occurred, and the opera *Cavalleria Rusticana* by Mascagni at the open air theater. We are all truly grateful for this extraordinary joyful privilege in the summer of 1974!



St. Peter's in Rome

Salzburg Cathedral—Salzburg's Ecclesiastical Center





Monsignor Schuler's Influence in Fostering Vocations to Religious Life

How I Came to the Chorale

Father James Livingston, former member of Twin Cities Catholic Chorale

It was some time in 1984 when I began to frequent St. Agnes Parish. I was 27 years of age and had only recently felt the calling to the priesthood. Soon I was invited into the rectory to experience the conviviality of Monsignor's Saturday morning

gatherings in the rectory dining room. One morning, looking for an opportunity to discuss the possibility of entering the seminary, I remained after the rest of the guests had left. I told Monsignor that I was interested in being a priest. His response surprised me: "Can you sing?" he asked. I don't remember how the conversation went after that, but I do remember that was when it was decided that I should sing in the Twin Cities Catholic Chorale.

From then on, Tuesday nights began with the Rosary and Novena in the chapel, continued until ten o' clock in the choir loft, and continued into the night in the rectory dining room, where seminarians gathered to hear Monsignor's stories and tell their own. I had become a St. Agnes seminarian. I sang baritone in the Chorale for about two seasons, until my responsibilities at the seminary



Church of St. Agnes

prevented me from coming to practice. Occasionally I returned in time for practice, but more often I could only sneak away for the "sub rosa" seminary formation held in the dining room on Tuesday nights.

As short as my time was with the Chorale, it was quite formative for my spirit. I learned to appreciate the beauty of the classical Masses and the sense of the sacred they conveyed. As much as I enjoyed the fraternal banter of those evenings, I somehow sensed that the main thing for us all was to be formed by the sacredness of this music we were singing. To me, it conveyed and imparted a sense of dignity, piety and joy. It left me with hope and a sense that I wanted with all my heart to remain close to the One to whom we sang. I suppose, looking back, that the Holy Spirit was touching my heart through this music, and for that, I will be eternally grateful to Monsignor Schuler and to the Chorale.

Practice Your Latin!

Father Randal Kasel, former member of Twin Cities Catholic Chorale

The Twin Cities Catholic Chorale has been a special part of my life. When I joined the Chorale eight years ago I was not a very good singer. (There is still room for improvement!) I mentioned to Monsignor Schuler that I would like to learn to sing and he suggested that I join the Chorale. I started as a bass and I quickly learned that my voice did not easily descend to the lower notes. It was suggested to me that I try tenor. I tried singing tenor and I learned that it was the best section for me.

However, that first year I realized that I had much more to learn. Monsignor often told us: "practice your Latin" and "watch me for the count!" Slowly I learned the different composers and my singing improved as I attended practices. Spending time with Monsignor and membership in the Chorale also gave me a deep love for classical music.

I appreciate the glorious treasury of Catholic music that we have inherited. Once in a while I would ask Monsignor which Mass he loved the most. He would always say that he loved the one that was scheduled for the following Sunday. I think I would not have this love if it were not for Monsignor Schuler and the Chorale. As I reflect on the practices and singing the Masses on Sunday, I am filled with gratitude to God and Monsignor Schuler. I have had the privilege during this past year to celebrate the High Mass and sing with the Chorale many times. It has been a great



Church of St. Agnes

blessing! My prayers are with you as the Twin Cities Catholic Chorale continues the beautiful tradition of sacred music at St. Agnes in the years ahead. May God bless you!

In Christ through Mary.

How I Came to the Chorale

Reverend Mr. Gary Kasel

There are so many wonderful memories of Monsignor Schuler and the Twin Cities Catholic Chorale that it is somewhat difficult to narrow them down to one or two. What immediately comes into mind about Monsignor Schuler are his warmth, charm and wit. These traits were expressions of his priestly heart—which was constantly seeking ways to bring others to know Jesus Christ through His Church; the Church that Monsignor loved very much. There is a phrase that he used to say and it sheds light on him and the Chorale; that phrase is: "the Church will get what she wants."

This phrase is at the heart of what Monsignor was about. In order to understand its depth one should consider the times in which Monsignor lived. He was born during the Interbellum (or Interwar) period and his generation witnessed no small amount of change, confusion and transition through the course of the $20^{\rm th}$ century. Monsignor was a boy of almost nine years when the Great Depression began. He was ordained a priest on

August 18, 1945, near the end of World War II.

Monsignor also lived through the Second Vatican Council and its wake. When so many around him were being overwhelmed by the confusion of the times—none of which was caused by Vatican II he would often mention—Monsignor was able to maintain stability both in his priestly ministry and in his pastorate at St. Agnes Parish. He was immediately skeptical of many ideas that were being implemented in a so-called "spirit" of the Council, but that didn't affect his own resolve to carry out his priestly ministry with faithfulness and loyalty. He was unshaken in his efforts to implement the directives of the Council in a way that was both in harmony with the past and looking to the future.



Father Richard Schuler as a young priest

a young priest However, love for the Church was not all Monsignor had, he was also gifted with a remarkable intellect. Not only could he think about and discuss theoretical issues with the utmost ease, but also he was able to utilize his intellectual knowledge in practical and concrete situations. This was what made him such a successful pastor of souls. This is also what provided the possibility for the foundation of the Twin Cities Catholic Chorale. The accomplishment of such a feat requires a leader with extraordinary abilities.

Even though the Chorale has its roots before the Council, Monsignor recognized that the Chorale answered the call of the Council. Consider for a moment how many parishes or Catholic institutions offer orchestral music in the context of the Sacred

Liturgy—in the context for which it was composed? Fortunately, in recent years the answer to this question has begun to get more and more positive. The contribution of the Twin Cities Catholic Chorale ought not to be overlooked in the explanation for this liturgical renewal. By the grace of God this liturgical renewal will one day permeate the entire Church.



Second Vatican Council

In union with Our Lord, His Blessed Mother, St. Joseph, St. Cecilia, St. Agnes and all the Saints, let us pray that Monsignor Schuler continues to be a special heavenly patron for the Twin Cities Catholic Chorale in its mission of worship to God in Sacred Music.

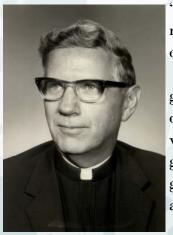
I Remember His Quality of Romanitas

Reverend Mr. Bernard Pedersen, former member of the Twin Cities Catholic Chorale

I first met Monsignor in late 1970 when I attended High Mass and heard the Twin Cities Catholic Chorale. Although only a brief meeting, it was enough to remain lodged in my memory, one that would result in tremendous benefits for me in the future. Circumstances took me east and I did not return to Saint Paul until the late seventies. I came back to St. Agnes because of Monsignor Schuler and the wonderful liturgy. I was cordially received and invited to become a parishioner. I had been a member of the Anglican Communion, but through the counsel and guidance of Monsignor I was eventually received into the Roman Catholic Church, a move that I have never regretted.

Monsignor, in effect, was my spiritual father and he became one for my family. In those early years I faithfully attended Mass and various events as I was able.

Eventually I joined the Chorale in the mid eighties and remained active until I was



Monsignor Richard J. Schuler

"booted up front" due to my ordination to the Diaconate. I must admit that I still miss being able to sing the great compositions that are faithfully done every year.

During the following years Monsignor and I became very good friends. I remember his quality of *romanitas*, a term that denotes an individual who is first and foremost a gentleman, very cordial, friendly, although in a reserved manner, yet genuinely interested in another as an individual. He possessed great insight and certainly made astute assessments of those around him. I had the privilege to know him on a personal basis.

There were many evenings spent at table in the rectory, a time spent in great conversation accompanied with the enjoyment of fine cuisine. He was my spiritual advisor, an

individual who knew how to lead others, a talented musician and a priest without parallel. He understood Vatican II, and faithfully implemented what needed to be done, all the while retaining the traditional aspects of Roman Catholic liturgical life. During my years in the Chorale I learned much about the great classical Masses, and still have today cherished memories of Monsignor the Conductor. He held the Chorale together by using his talents, employing his somewhat dry sense of humor and always pushing members to do their utmost in producing the great music that we were so privileged to sing in context with the Mass. Tuesday night rehearsals were great as were the Sunday Masses. We truly sang for the greater glory of God. Of course, there were many memorable moments with each one of us possessing some special ones.

I will always remember the pained look on his face that appeared whenever we

had a celebrant who could not sing the Mass. In seeking perfection of the parts we sang, sopranos often were his target. I remember on one occasion when Monsignor was so intent on conducting that he drove the baton into his hand, drawing blood during the Mass. And what about his yearly homily about classical music? Who could forget that? When he went on vacation, he would remark that he went into the desert not to pray, but to play.

We all have indeed lost much when Monsignor was called home. We all have a great legacy to uphold, and we can be sure that Monsignor is every bit as involved with us, only from a different perspective. Would that we were blessed with his like in the future.

You're Hired!

Reverend Mr. John T. Mangan, Twin Cities Catholic Chorale, Tenor

From 1964 to 2007, thank you God for Monsignor Richard J. Schuler.

The year was 1964. I had just returned from a four year enlistment in the U. S. Navy. As I had done in my last year in high school, 1959, I began singing solos for weddings and some funerals at St. Agnes.

On that day, as I arrived at St. Agnes to sing a solo, I met this priest sitting at the organ. We introduced ourselves. He said, "My name is Father Schuler and I am substituting for Agnes Angeletti." Mrs. Angeletti regularly played at St. Agnes for the weddings I sang. When I finished singing the *Panis Angelicus* by César Franck, Father Schuler called me to where he was sitting at the organ and said, "You're hired!" and "You just auditioned for the Chorale I direct. (The Twin Cities Catholic Chorale). We rehearse at St. Thomas College."

Thus began my forty-three years of singing and service to Monsignor Richard J. Schuler during some of his sixty-two years of priesthood. Like many, I am grateful for Monsignor's role as mentor and his help in fostering my vocation and bringing me to my ordination as a permanent deacon.

Yours in Christ.





Kelly Whittier and the Sisters in Jesus the Lord

Monsignor Schuler's influence — direct and indirect — on my vocation to religious life and my study of the organ and sacred music.

"I Wish An Order of Sisters..."

Kelly Whittier, Twin Cities Catholic Chorale, Alto Sisters in Jesus the Lord

I first encountered Monsignor Schuler in 1996 at a summer Gregorian chant Sacred Music Colloquium of the Church Music Association of America at Christendom College in Virginia. I grew up on the music of *Glory and Praise* in church, but through

singing in public school choirs learned many of the beautiful sacred classics, and began to desire to help bring this music back into the Sunday Mass.

At this summer conference, Monsignor Schuler was one of the presenters, and he spoke on beauty and the liturgy, and on what makes music sacred. I took many notes since what he was saying "rang true," and it was refreshing to hear the truth expressed so well. Several CDs were held up as someone explained about a parish somewhere in Minnesota where the great classical Masses were sung every Sunday. I did not realize at the time that this was Monsignor Schuler's own parish, nor that he was the founding director of the choir. At this conference I also heard the organ spoken of very highly and grew more and more interested in beginning to learn this instrument. I began organ lessons the following winter.

In 2002, after much prayer and reflection about whether or not God might be calling me to the religious life, I received a newsletter in the mail from the Mary Mother of God Mission Society, which I had been familiar



From The Church Music
Association of America

with since high school. An insert in this newsletter mentioned that a Sister Julia in St. Paul, Minnesota, was interested in starting a missionary community of sisters to work along-side the priests in Far-Eastern Russia.

I called Sister Julia, and when she heard that I had studied sacred music and was working as organist/choir director in a parish, she said "Oh! We have quite a famous priest here at the Church of St. Agnes, Monsignor Schuler, with a wonderful choir that sings Masses with full choir, organ, and orchestra." I immediately remembered the summer conference and wondered if this could be the same Monsignor Schuler whom I had heard in 1996.

I came to visit in March of 2003, and upon walking into the Church of St. Agnes, wondered to myself why something seemed so familiar. I soon realized that the issues of the <u>Sacred Music</u> magazine, edited by Monsignor Schuler, which I had received in the

months following the conference, had pictures of the stained glass windows from St. Agnes in them! I played a piece on the organ for Monsignor, and then he showed me his music and liturgy library. He said, "I wish an order of sisters was starting here to manage this music library!"

In March of 2003, "Sisters in Jesus the Lord" was simply an idea, without any members. Seeing the music and liturgy focus at St. Agnes helped me in my decision to come, as I realized that even if the hope of becoming a missionary sister for Russia did not come to fruition, being at St. Agnes would be the much needed "internship" I could not find in graduate school. I had not yet been able to incorporate more traditional music in my parish music and liturgy work, as I had never seen it done on a regular basis at any parish in America.

I joined Sister Julia in August, 2003, and soon thereafter asked Monsignor (with a little trepidation) if I could sing in the Chorale. He said "we need altos," and told me to come to the first rehearsal after Labor Day. I continue to be grateful for the opportunity to be able to be part of something so splendid, glorifying God through these orchestral Masses.

At first, when I heard that most Masses are repeated year after year, I wondered how so many people could still come to regular practices and not lose interest. But after four years with the Chorale, I understand why Monsignor Schuler chose this music which has stood the test of time. It is truly "classical" in that it will never "go out of style," because of the richness and depth of the music. Each year brings a new understanding of

each piece.



Sister Maria Stella (Kelly Whittier) and Sister Julia

Now we have five members in our community, "Sisters in Jesus the Lord," and we will always be thankful for Monsignor Schuler's advice and encouragement. Two of us are singing in the Chorale, and we look forward to bringing our musical experience at St. Agnes with us to Vladivostok, Russia someday. This would be just one more example of Monsignor Schuler's influence on sacred music and liturgy world-wide! May Monsignor Schuler, through the mercy of God, rest in peace. †



The Orchestra at the Church of St. Agnes

He Was Very Demonstrative With an Upbeat

Francis Thevenin, Violinist and Emily Basinger, Violinist

Flowers grow, bloom, and pass. Father Schuler's bloom was one of greatness and beauty.

(Francis Thevenin, Violinist)

Father Schuler was a "musician's musician," transcending the human in praise of The Divine.

(Emily Basinger, Violinist)

I first met Father Schuler at the first rehearsal of the Twin Cities Catholic Chorale and orchestra in 1974. All of the instrumentalists then were members of the Minnesota Orchestra. He greeted and welcomed us, with his warm and inimitable smile.

As the rehearsal progressed I became aware of his musical integrity and the feeling he had for the music, not only as a piece of music, but also its liturgical importance. In rehearsal he left everything to the concertmaster, Richard Adams. He had every faith in his musicians, rare for a conductor.

Father was emotionally involved with the music. I remember he would sometimes say the words as the Chorale sang, and the word "Rex" was preceded with a long trilled "R".

One Sunday morning, he was very demonstrative with an upbeat and as he

brought the baton across, the tip of it pierced the back of his left hand, went under the skin and emerged about two inches farther. As he pulled the baton out, continuing to conduct, I got up and gave him a handkerchief, which he clutched around his hand until the end of the movement. When he removed the handkerchief it was amazingly not bleeding. After Mass I told him he should seek medical attention. He replied stoically, "Oh, it will be all right."

After finishing the first singing of the Gounod St. Cecilia Mass, he said to me, "I bet that really stirred your French blood." I, of course, agreed. The beauty of the entire Mass was very moving.

As contractor of the orchestra at St. Agnes I met
John Melhuish Strudwick
with Father Schuler at some point during August to plan
the coming season of orchestral Masses. He needed to know when the Minnesota



St. Cecilia by

Orchestra was going to be on tour so he could select either the Little Organ Solo Mass and/or the Schubert G major Mass for the Sundays we would be away. A smaller group of freelance musicians would perform with the Chorale at these times.

Father Schuler was generous to me with his time, as actually the foregoing "business" took only fifteen or twenty minutes. But we sat and had conversation for another 45 or 50 minutes. We talked about politics, problems in our society, the Church, his many trips abroad, his and my musical education, and even the time of death.

Some eleven years ago Emily and I moved her parents into our home. Em's mom was an Alzheimer victim, and her father needed help in caring for her. Em was the primary caretaker. They were with us for a year and a half until we had to go with the Minnesota Orchestra on tour to Europe. At this time it was necessary for us to move them to a nursing home. Em was very disturbed for some time after that, wishing that she could have done more for her parents. During one of my meetings with Father Schuler, I related this to him, telling him what an angel Em had been. He was very comforting, telling me that we had done all we could for them. He was a marvelous counselor.

After one of our meetings he invited me to stay for lunch. There was a croissant sandwich, and a bowl of soup. I mentioned how tasty the soup was. He responded with dry humor, "Out of a can."

He was a most interesting and engaging man. Throughout the years it was always a pleasure to work with him. His energy and dedication to his mission were unbounded. He had such a positive way with people. His presence made one feel at ease.

HTrue Renaissance Man

Elaine Eagle, Flutist and David Eagle, Flutist

The infamous day that we lost Monsignor Richard Schuler gave us all reason to grieve. He was the kind of true Renaissance man of which the world needs more, but finds irreplaceable.

A high-ranking ecclesiastic who was also a respected musicologist was not easy to find, especially one with a loveable personality who did what he considered right, even in the face of powerful opposition. What he gave to St. Paul in particular and Minnesota in general was a reputation for authoritative performances of 18th and 19th century Masses (mostly Viennese) that the rest of the world's churches have chosen to ignore.



Mozart and Beethoven

Father Schuler was a rarity—a conductor that was loved by his orchestra and his vocal soloists. Being in his flute section was a pleasure eagerly anticipated. The chance to make music with the likes of the St. Agnes forces was a thrill that few musicians will ever have and the Monsignor was responsible. He had his human side too which added to his charm and occasionally caused a chuckle in the balcony. We will always miss the man who was not so much a mortal as a force of nature.

His Legacy Lives On

Mark Seerup, Oboist

It has been my privilege to perform as an oboist with the Twin Cities Catholic Chorale at St. Agnes for the past 25 years and I owe Monsignor Schuler an enormous debt of gratitude. Carl Holub, my oboe teacher and mentor, invited me to play with him at St. Agnes in what was one of my very first professional experiences. It was wonderful to perform with members of the Minnesota Orchestra and Twin Cities Catholic Chorale while learning the ins and outs of playing Mozart, Beethoven, and Haydn with Father Schuler. He was always very patient with me and I'll always remember his musicianship and the fact that he trusted his musicians. He allowed a certain freedom that one finds in only the finest conductors, in my opinion. It was an honor to participate in the recording of three Masses for the Leaflet Missal Company, and I seem to recall a public radio station (from Chicago, if I'm not mistaken) doing a profile on Monsignor Schuler and the music at St. Agnes.



My fondest memory of Father Schuler was the way he would put his hand on my shoulder as he made his way to the front of the choir loft. He always had a kind word for me and I will fondly remember his smile and sense of humor. I must also mention the fun I had playing the Mozart Organ Divertimenti with him over the years and what a treat it was to play Christmas Midnight Mass with him.

Albert Schweitzer once said that "example is everything." Monsignor Schuler's life was his argument and we can learn a great deal from his integrity and commitment to that which is good, beautiful, and of substance. Who would ever think that a church in the Frogtown neighborhood of St. Paul could achieve international recognition for weekly performances of the great orchestral Masses with choir and soloists in the context of the Latin liturgy? Monsignor Schuler not only thought this, he made it a reality that, in my mind, is nothing short of miraculous. The world is a better place because Monsignor Richard Schuler lived and his legacy lives on in the music, art, architecture, and people of the Church of St. Agnes.

ARare Privilege

Robert Hurt, Violinist

I consider it a rare privilege to have participated these many years in the St. Agnes Parish wonderful tradition of the magnificent Latin Mass. Even as a non-Catholic, I find this worship service to be not only beautiful, but truly inspiring.

I think we all owe the memory of Monsignor Schuler a deep debt of gratitude and much appreciation for acting on his beautiful dream. He surely enhanced the lives and worship experience of St. Agnes parishioners a thousand-fold, to say nothing of the

countless visitors from everywhere, year in and year out.

Father Schuler was very much a kind and decent human being. Once I had the misfortune of oversleeping the Mass and arrived there well over halfway through the service.

Afterwards I went to Father Schuler and apologized for my oversight. I feared a severe reprimand from him. When I told him I had no excuse, he answered me very matter of factly, "Well, you must have needed the sleep."



Ceiling of the Church of St. Agnes

Another exchange I had with him was once after he had delivered a wonderful homily on the Ten Commandments. I went to him with a profuse compliment, to which he answered gruffly: "Well, it's the truth, isn't it?"

I am truly thankful that this man was an important part of my life.

Like an Old Testament Prophet

Larry Barnhart, Timpanist

I have played timpani with the Twin Cities Catholic Chorale since around 1975. From 1969 through 1980 I had been a French horn player and percussionist with the St. Paul Chamber Orchestra. In 1980, through the machinations of some very evil and narrow minded people, I was fired from my job in the SPCO and also lost my summer time employment in The Minnesota Orchestra. I had enough money saved to last for a year, but after a while things got nasty and I could not pay my bills. I had to sell my house at a loss and had a lot of other financial difficulties, including the fact that I could not pay my income taxes. After a while the Internal Revenue Service tried to garnish my wages at St. Agnes.

Virginia Kullman was at the meeting with the IRS agent. She said that Father Schuler raised his finger to point at the man (like an Old Testament Prophet) and said "You leave my timpani player alone!" and the man turned around and left!



Old Testament Prophet Moses

Here are a couple of quotes from Father Schuler on the subject of the *Pauken Mass in Time of War* by Joseph Haydn:

"I want it loud!"

"Thanks for all the noise!"

Music Rarely Heard

Clement Volpe, Trumpeter

It is difficult to believe that I worked with Monsignor Schuler for more than thirty years. He certainly enhanced the importance of music to the liturgy.

Some of the music we performed is rarely heard and the sublime nature of the music and liturgy adds meaning to the Holy Mass.

I'm especially pleased that we recorded three Masses and that Monsignor presented these to the Pope.

In memory of Monsignor Schuler, let us hope this tradition will continue for years to come.

H Monumental Effort

Al Biales, Trumpeter

I have been a member of the St. Agnes Orchestra for over 25 years. During this period I have admired Monsignor Schuler's devotion to preserving and performing the musical masterworks of the Catholic Church. It took a monumental effort to present Gregorian chant and the orchestral Masses of the 18th and 19th centuries in the setting for which these masterworks were created.

On a more personal note, I have had the pleasure of Monsignor Schuler's company on many social occasions. Virginia Schubert, who has worked with Monsignor Schuler for the benefit of the Chorale, is a close friend. I have enjoyed dinners and stimulating conversations with Monsignor at the home of Ms. Schubert and on numerous other occasions. Monsignor Schuler's contributions to the Catholic Church and its musical tradition will be greatly missed. I am hopeful that his musical legacy will continue to flourish.



Image from Blessed Trinity Catholic Community Website in Orlando, FL

What God Has Joined

Together...

Writings from married couples

To Give Greater Glory to God

Michael Eilen, Twin Cities Catholic Chorale, Tenor

My relationship with the Twin Cities Catholic Chorale began in the fall of 1993. In the spring of 1993 my father-in-law Richard D. Byrne retired after 16 years as the Choir Director of the St. Paul Cathedral Choir. Going further back in time to 1987 I met and fell in love with Richard's daughter, Kathleen in February of 1987, and I was soon recruited to sing under Kathleen's father in the tenor section at the Cathedral. I enjoyed singing under my father-in-law for nearly six years, and after he announced his retirement in 1993 I was unsure about whether to continue singing under a different Director at the Cathedral or moving to a different choir.

My father-in-law had been a close friend of Monsignor Schuler for nearly 40 years, and he encouraged me to give St. Agnes a try. My first comment to Dick was: "Isn't St. Agnes the Church where they sing the Latin Mass?" His reply to me was, "Yes, you should try it. I think you'll like it, and I think the Latin will come back to you very quickly." Richard was absolutely correct, although I must admit that learning the intricacies of nearly 25 Latin Masses took some time to accomplish. I would say that it probably took me four or five years of hard work to get to the point where I felt somewhat comfortable with each of the Masses.

I loved singing under Monsignor Schuler, and it was obvious to me that he wasn't your average musician. I could tell from the outset that Monsignor was a very talented individual, and that he loved the Church and its treasury of sacred music. Thus, it wasn't long before I was hooked, and I began to dedicate a good deal of my free time to listening to tapes of each of the Masses in an attempt to work out "the kinks."

I have now been with the Chorale for 14 years and I can truthfully say that I have enjoyed every minute of it. I feel as though the Lord has called me to this vocation to share in the great work of singing some of the greatest pieces of music ever composed.

While singing these Masses is very enjoyable in and of itself, Monsignor always reminded us that we weren't doing this to perform a mere concert of music, but more importantly, we sing these great sacred works in the setting of the Mass to give greater glory to God, and hopefully, with God's grace, to move those in attendance to a greater love of God and His Church.

I'll always remember with great fondness the times walking back with Monsignor from the church to the rectory, and the very special times I spent after choir rehearsals, at Monsignor's invitation, to go into the rectory for fellowship with the many wonderful seminarians and other friends of Monsignor, where we would enjoy milk and cookies and listen to Monsignor regale us with his wisdom, wit, and knowledge of Christ's Church.

Glimpses of a Great Soul

Kathleen Eilen, Twin Cities Catholic Chorale, Alto

I remember as a little girl how my Dad spoke highly of his friend, Monsignor Schuler and I have a fuzzy memory of even attending a Chorale picnic one time. I know Dad greatly admired him, as there was always a copy of <u>Sacred Music</u> on our coffee table which he read with great interest. Dad had many visits with him over the years, and as a young person I remember attending St. Agnes once. The Mass was so special with the sights of regalia and reverence, odor of incense, and rich strains of music, it was unlike any other. I commented to Dad, "This feels so holy!" to which Dad replied enthusiastically, "Yes!" I know this atmosphere and effort was due to Monsignor's great love for God.

I never dreamt at that time that Michael and I would bring our own family here

and become a part of the choir and parish. It has continually enriched our lives with spiritual inspiration, and we are thankful to God that He led us here. Since I joined the Chorale years later than Mike, I have more memories of the "older" Monsignor, whom we grew to really love. He seemed more gentle and humorous as we knew him better.

I liked it when he encouraged us to invite our absent "brethren and cistern" to return to choir practice, and teasingly (but with a serious tone) spoke of the "visiting artists" who only appeared once in awhile. He also told us of a couple about to be married who requested the Mass in Time of War (Paukenmesse) of Haydn.

My favorite memories of Monsignor were the last few years when some of us walked back to the rectory with him after practice. Though



Monsignor Richard Schuler

uneventful, they were special little glimpses of a great soul. On the radiator at the bottom of the choir loft steps I'll always picture his hat, cape, and cane. In a way, it almost seems as if he is still with us.

Oasis in a Spiritual Desert

Neil Dexter, Twin Cities Catholic Chorale, Bass

In the fall of 1986 I was at a crossroads. I had sung in Catholic church choirs for twenty years and was burned out. I had watched as once-numerous good Catholic choirs bit the dust in a steady decline since Vatican II. I was told by a priest that Vatican II had outlawed the singing of Latin. When I asked why they could still sing Latin in Rome, he told me that Latin was allowed only in special places like Rome and that I should just get over it.

The wonderful Masses that we used to sing were replaced by guitars, polka Masses, and by utility music where Mass names started with the word "Peoples." There was an anti-liturgical revolution taking place where anything beautiful was considered too "High Church." The "people" were supposed to do all, or most of the singing. The Catholic Church had thrown away its High Liturgy.

So! What do I do? Become a quiet, beaten conservative? Find a quiet Mass somewhere and just get over it? Or, look for an oasis in the liturgical desert.

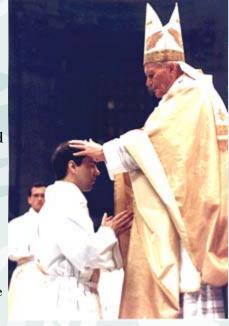
Over the years I had heard of the Twin Cities Catholic Chorale (TCCC) and sometime in the distant past I had actually heard them. My wife and I had attended a

Wanderer Forum in St. Paul and as part of that Forum we were bussed to St Agnes for Mass. Wow! That was beautiful, but it was "the big leagues." At the time I first heard the TCCC I didn't think I was capable of singing at that level. Were they still in business? After all, Latin was not allowed.

I found that they were still in business and called Monsignor Schuler. He told me that the choir season was about to start and all I had to do is be there for practice. At my first practice I sat next to John Zuhlsdorf, then a seminarian, who would later be ordained by Pope John Paul II. The first Mass I practiced was Beethoven's *Mass in C.* Twenty years later Monsignor Schuler was listening to that Mass as he passed into Eternity.

It soon became apparent that I had found far more than a choir; I had found a home. Monsignor

Schuler was a pastor who understood that his job was to get his flock to Heaven and I wanted to be part of his flock. As pastor, he gently pushed every aspect of St. Agnes parish to be its best.



In twenty years I never saw him be anything but persistent, positive, encouraging, and cheerful. Without the choir even realizing the enormity of the feat, we had twenty-seven Masses in our repertoire. Most other very good choirs in the world might sing one or two of these great Masses a year. We sing thirty Masses in a choir season with only three repeats. This achievement would be impossible with the personnel turnover experienced by most other organizations. Monsignor had gently pushed a very ordinary group of people to extra-ordinary accomplishment.

I also remember noticing that when choir practice was over at 10:00 PM there were about a half dozen young seminarians waiting for their weekly meeting with the Monsignor. After a full day's work starting with an early morning Mass, running St Agnes all day, then rehearsing sixty people through two or three major Masses, he still had the energy for a two hour meeting with his seminarians to make sure they were being properly formed as priests.



In the winter of 1986 I read a book entitled "The Ratzinger Report." It is a compilation of interviews of Monsignor Schuler's friend Cardinal Joseph Ratzinger. Cardinal Ratzinger was one of the architects of Vatican II. Over the years I heard so many statements from the Monsignor that were the same as statements by Cardinal Ratzinger that I don't know who was quoting who.

Among many other things, I learned that the singing of Latin was not outlawed by Vatican II. As a matter of fact, the Second Vatican Council regards the Church's store of sacred music as actual liturgy, not mere ornamentation of liturgy. I am confident that Monsignor Schuler implemented Vatican II at St. Agnes as Cardinal Ratzinger, now Pope Benedict XVI intended.

The following is a quote from an article entitled "How Can You Have a Latin Mass" written by Monsignor Schuler in the Spring 1976 issue of Sacred Music.

Some time ago I (Monsignor Schuler) was at dinner in a clerical gathering after Confirmation in a parish church. About ten priests were present at table with the bishop. One pastor called down to me to inquire how well the Latin High Mass in my parish was attended. Before I could reply, a young priest sitting next to me interjected, "How can you have a Latin Mass?" I did not have time to answer either question, because the bishop spoke up and said to the young priest, "Father, not only does Monsignor not need to explain how he has a Latin Mass, but rather those who do not have one should explain why they do not." After that, as the Holy Scripture put it, "they asked him no further questions.

The poet Tennyson, in his poem "Blow Bugle Blow", says that:

"Our echoes roll from soul to soul And grow forever and forever."

Monsignor Schuler left very good echoes. Because of his pastor-ship, the fullness of Catholic faith is taught at St. Agnes and musical liturgies by Mozart, Haydn, Schubert, Weber, Beethoven, Cherubini, Dvorak, Gounod, Rheinberger, and Herzogenberg, continue to raise our souls toward God. It is now our responsibility to carry his legacy into the future.

Thank you, Monsignor, for creating such a beautiful oasis. I miss you.



Church of St. Agnes

Beautiful Sounds That Fill the Church

By Joan Dexter, Twin Cities Catholic Chorale, Alto

God that we have had the privilege of learning from him.

I joined the Chorale in 1990 and was immediately overwhelmed by the amount of music that had to be learned. In my heart, I knew it would be worth the effort, even though I really did not feel I was much of a contributor during the first few years and had thoughts of not being qualified to do the job required. I enjoyed it so much that I decided to stay the course and do whatever it took to continue to sing in the Chorale.

It was not until I was ill one Sunday and sat with the parishioners that the full impact of the music hit me. Every choir member should have one Sunday off just to experience the beautiful sounds that fill the Church! You have a feeling of disbelief in what you are hearing, but most of all it impresses upon you how prayerful and spiritual you feel when you hear the music being done for the honor and glory of God. Anyone who listens to the music and does not feel uplifted has to be brain dead! Monsignor always said, "When you sing, you pray twice".

a h

"Only one person who does the counting..."

I can remember the struggles we had in learning new Masses and how we thought we would never learn them....but with Monsignor's persistence, we learned several new Masses to add to the repertoire. Occasionally, Monsignor would tell us not to do our own counting.....there should only be one person who does the counting.....guess who?

My memories of the time spent in the Chorale are many, but most of all I will remember the man who made it happen! His love of music, his mentoring of young men to become priests, and his will to do the very best for God in all aspects of his life. We need more men like Monsignor Schuler in our world today and we thank

Monsignor's Wit and Wisdom

Mary Le Voir, Organist and Paul Le Voir, Bass and Director of Schola

"People never leave the Catholic Church because they lack faith. They leave because of a moral problem."

"The Catholic Church is like a trolley car. You can get off to the left or to the right, but either way, you get off."

"Ghosts are real, but they will never hurt you."

"God gave us work to make us happy. The most unhappy people in the world are those who do not work."

"Avarice is a sin not only of the rich, but especially of the poor."

One Saturday after the 8 a.m. Mass in the chapel, Doug, a seminarian, came into the sacristy sporting a brand-new crew cut. Upon seeing him, Monsignor's first comment was, "Did it hurt?"



'The Catholic Church is like a trolley car..."

After the new heating system was installed, thermostats were placed on the pillars. Apparently, some parishioners were trying to adjust the settings. From the pulpit, Monsignor announced that he would electrify the thermostats so that anyone who touched them would get a shock.

For a time, some parishioners were leaving Mass early. Monsignor announced that he and the associate would be greeting people at the Church entrances after Communion and following Mass. The early leaving stopped.

From Mark Pilon: When Mark joined the Chorale, he was sitting in the front row tapping his foot during rehearsal. Monsignor gradually inched his stand over to Mark without saying a word, and then stepped on the tapping foot.

One summer we had an intense electrical storm during the Sunday High Mass. Monsignor was delivering his sermon, and a lightning strike caused a complete blackout mid-sentence. After the terrific thunderclap died away, there were a few seconds of complete black and silence. Then, from out of the blackness came the voice of Monsignor, "Credo in unum Deum...." One of the singers had a pocket flashlight, and the choir took up the Credo after a mad scramble to find the right page.

The director of the Saint Paul Chamber Orchestra came up to the choir loft after Mass. When Monsignor needed to be introduced, he quickly replied, "I didn't recognize you without your tuxedo." Monsignor was keenly aware of dress as a sign of respect and reverence for the Lord. Along with St. Paul, he was likely to insist that all dress as befits the people of God.

It is well-known that Monsignor had a tendency to nod off now and then during Sunday vespers. One time he woke up just as the book was falling off his lap, and he kicked it into the air with a leg jerk and caught it before it hit the floor.

When the Chorale didn't come in, "I feel like Moses striking the rock a third time."



Moses Striking the Rock a Third Time

When the High School Choir was on tour during Lent, and they wanted to sing the Gloria of the Haydn Mass they had prepared, "Just sing it. No one will stop you."

When the Altar and Rosary Society decided to place a birthday card to be signed in the Maria Hilf Chapel for the Blessed Mother, Monsignor said from the pulpit, "I wonder how they are planning to get it to her."

When Father Livingston decided to become a priest, he met with Monsignor to tell him of his decision. Father Livingston remembers that the first thing Monsignor said was, "Can you sing?"

If Monsignor liked the organ prelude, he would give Mary a nod when it was finished. He would glare at her or shake his fist if she made a mistake. He would ask for louder music by a small upward gesture with his

International

right hand, and if he wanted music, he drummed his fingers on his wrist. The first time he wanted modulations between the Christmas carols, Mary used a French (augmented) sixth chord to make a smooth transition a tritone away. This is a rather difficult chord taught in college theory, and it is very hard to distinguish by ear. Monsignor was looking at his music, but the minute Mary played it, he looked up and gave her a knowing smile and nod.

After mistakes conducting Monsignor would bite his stick. Once the conducting baton went over the railing. Another time he stabbed his left palm with the stick while conducting and blood spewed all over the place.

During the Benedictus of the Dvorak Mass, the music ended and Monsignor just kept going. Another time, the altos forgot to come in on a solo line with no accompaniment during the same piece, so we just stopped.

One memorable event was when the Chorale and orchestra sang the Saint Cecilia Mass at the Saint Paul Cathedral for Human Life International. It was a beautiful setting, and the intensity of it all was heightened by the police presence on horseback and the protesters outside the church. Monsignor lost his balance on the podium and fell right on top of Mary while she was sitting at the organ console, but she boosted him up, and nobody ever knew.

One summer day when all the liturgical activities were concluded and the east parking lot was empty, Mary and our second daughter, Laura, who was just two, came out of the church and saw Monsignor on the opposite side of the lot. Laura, without prompting, ran to Monsignor as fast as her little legs would carry her, arms spread wide. She gave him a knee-hug and said, "Hi, Father" (it sounded like "Hi, Fodder"). Monsignor just

melted and scooped her up.

One morning Mary had finished playing for the grade school Mass, and she brought our first son, Tom, who was then two years old. Tom was very timid around the clergy. They ran into Monsignor going down the steps. Monsignor looked right at Tom and asked him what he had for breakfast. Tom was surprised at being addressed directly, and also by the question. He quickly blurted out, "Ham" (his favorite food). Monsignor rocked back on his heels and raised his eyebrows. Looking at Mary with a very strange expression, he said, "Ham?"

"Thanks a lot, Fodder!" Respecting Life—Human Life International

Monsignor's Twinkle of an Eye

Theresa Barry, Twin Cities Catholic Chorale, Soprano and

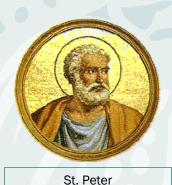
Bob Barry, Knights of Columbus, Usher

Meeting Monsignor Schuler was an experience for me, a Junior or Senior in high school. He directed the special volunteer choir for the May Day Family Rosary Procession at the Cathedral. In the warm-up session, I experienced Monsignor's wit and twinkle of an eye.

Being a part of the Chorale under Monsignor's leadership was work and fun. The music was not easy to master, but within the work was learning from this great educator. His love of the music and the history of each piece, even the history of every note sometimes added to the thrill of accomplishment on my part.

In the course of beginning a rehearsal one practice Tuesday night Monsignor said that a long-standing choir member had a problem. He suggested that I might help solve it. For the next year, I worked very closely with John Mangan as he began his quest to ordination as Deacon. Monsignor was ever wise in what the Church needed at that moment in time. As Bob Barry and I were becoming engaged, we asked Monsignor to officiate at our wedding. It was such a pleasure to have our marriage preparation with him and a great honor when he suggested that the Chorale could sing at our wedding Mass. The wedding day choir was heavenly!

I am so very grateful to have known this fine "Persona Christi" and leader of the "twice praying" for me ("To sing once is to pray twice." St. Augustine). Both Bob and I miss Monsignor, but know he is resting in peace and sharing twinkles with St. Peter.





Monsignor Johannes Overath, Cologne, Germany with Monsignor Richard J. Schuler.

Presentation of Orlando di Lasso medal from Allgemeine Cäcilien-Verband für die Länder der Deutschen Sprache.

St. Agnes Rectory, Saint Paul, Minnesota.

December 27, 1973

Historical Perspectives

My Memories of Monsignor Richard J. Schuler

Sarah Murray, Twin Cities Catholic Chorale, Soprano

I first heard about the Twin Cities Catholic Chorale, in 1981, from a fellow member of a Twin Cities opera study group. I was interested in the Chorale, but my Tuesday evenings were occupied singing in the University of Minnesota Symphonic Chorus.

I first met Monsignor Schuler (and his nephew, Father Richard Hogan) at a Christmas party, hosted in the mid 1980's by our mutual friend, Jim Marrinan. We had a delightful conversation about Mozart and classical music. Later, Jim took me to a New Year's Day Mass at St. Agnes and I heard the glorious music of the Chorale and

Orchestra for the first time. I was blown away by the experience. The ritual of the Roman Catholic Mass was new to me, as I am a Presbyterian. Jim brought me to St. Agnes to hear the Chorale and experience the choral Masses on several other occasions.

At the time, I was singing every Sunday in the Westminster Presbyterian Church Choir and every Tuesday, in the University of Minnesota Symphonic Chorus. And yet I continued to think of the beautiful, spiritual atmosphere of St.



Vespers at the Church of St. Agnes

Agnes. A fellow Westminster member, Vern Sutton, was the tenor soloist for the choral Masses during those years.

Finally, in 1995, I had the opportunity to join the Twin Cities Catholic Chorale. I called Monsignor Schuler in August and asked if he had any openings in the Chorale for the coming season. He inquired about my background. I mentioned that I had studied Latin for four years in public high school, had been a member of the University of Minnesota Symphonic Chorus, had sung Mozart's Requiem several times, Haydn's Lord Nelson, Theresien, and Harmoniem Masses, and was familiar with the Latin text for the choral Masses. Monsignor Schuler also explained that the Masses sung at St. Agnes were sung as part of a church service, which was a different experience from a concert performance.

Early in my first Chorale season, Monsignor Schuler asked how I was doing. I told him that I had played a lot of Mozart, Haydn, and Schubert, as a flutist in a

chamber orchestra, and I was discovering that each composer's work had a melodic flavor that made it easy for me to learn other Masses by that composer. I also mentioned that I did not have any problem with the Latin text for each Mass because it was the same. Only the Mozart *Requiem* was different, and I knew that work prior to joining the Chorale.

On other occasions, I shared with Monsignor Schuler, that my late mother, a piano teacher, was also a graduate of Eastman School of Music like he was. They were not students there at the same time, but did know some of the same faculty.

In 1996, Don Cadwell (Chorale Bass) and I tried to interest Monsignor Schuler in adding another Schubert Mass to the Chorale repertoire in honor of the 200th anniversary



Franz Schubert (1797-1828)

of Schubert's birth. I lobbied for the Schubert *Mass in A Flat*, which I had last sung in 1966, my freshman year in college, and Don wanted the Schubert *Mass in E Flat*.

Monsignor Schuler said there was a problem with Schubert's text. I responded that the music was glorious and that the text could always be edited so that it would be liturgically correct. I gave Monsignor Schuler a score and a tape of my recording of the St. Paul Chamber Orchestra and Carleton College Choir performing Schubert's *Mass in A Flat* and Don also provided a score and a tape of Schubert's *Mass in E Flat*.

We did not succeed in adding a Schubert Mass to the repertoire in 1997, as Monsignor Schuler already had plans to introduce the Rheinberger *Mass in C* for the 1996-1997 season. Don and I continued to lobby Monsignor Schuler about

introducing another Schubert Mass and he picked Schubert's Mass in A Flat. Don and I donated the funds to purchase the Schubert Mass in A Flat scores for the Chorale. The Chorale began rehearsing Schubert's Mass in A Flat during the 1998-1999 season and added it to the repertoire during the 1999-2000 season.

Although I remain a Presbyterian, I am loyal to Monsignor Schuler and his legacy. We may not have agreed on everything theologically, but we focused on our common ground and that was far greater than our differences. I am grateful for his open-mindedness and tolerance and giving me the opportunity to contribute to the beauty of the choral Mass by being a member of the Twin Cities Catholic Chorale. On several occasions, I shared with Monsignor Schuler how much it meant (and still means) to me to be a part of the Chorale.

I discovered that my soul responds better to sung prayer than the spoken word. I think that is how my brain is wired. Presbyterians tend to focus on talk, and music is a small part of the service. I also shared with him how I noticed similarities between the

psalms that are sung in Hebrew at a Conservative Jewish Service (I have some cousins who are Conservative Jewish) and the psalms that are sung in Gregorian chant by the Schola. To me, the only differences are the melody and the language. The text is the same.

I recall one of the last (if not the last) choral Masses that Monsignor Schuler conducted. It was Gounod's St. Cecilia Mass in January 2006. Bob Peterson was

unavailable that Sunday as he was on tour with the Macalester College choir. Monsignor Schuler did a fine job of directing the orchestra and Chorale and I had the opportunity to tell him how spiritually moving the experience was, after the service.

The last time I saw Monsignor Schuler was in June 2006, when Dr. Caecilia Lee and I visited him at the Lake Ridge Rehabilitation Center in Roseville. He was sitting in the patient and visitor's lounge and listening to music on an I-pod. I do not even own an I-pod and do not know how one works! We had a wonderful visit and I told him how much we missed him and hoped to see him at Mass in the fall. He said he would do his best to work hard on his physical therapy and was able to recover enough to attend many of the choral Masses in fall 2006.



St. Cecilia and an Angel by John William Waterhouse

Walking with Dom Marmion

Gustavo Rodriguez, former Chorale member

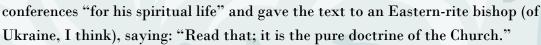
I joined the Twin Cities Catholic Chorale in 1993, when Dr. Virginia Schubert introduced me to Monsignor Schuler. I met Dr. Schubert when I was a student at Macalester College.

My memory is about a book that Monsignor loved. It was Columba Marmion's master work, <u>Christ – the Life of the Soul</u>. Monsignor bought it used, for \$2 or \$3 in 1941

(according to the marking on the title page), and he signed it with his name. He had just entered the St. Paul Seminary, by my own reckoning.

In 1993 or 1994, Monsignor gave the book to me to read one day when we were talking about a vocation to the priesthood. He said the book presented the doctrine of the Church straightforwardly, and that it had gone "untouched" –unaltered–through the Second Vatican Council.

 $\label{lem:continuous} Indeed,\,Monsignor\,\,then\,\,opened\,\,to\,\,the\,\,preface\,\,and\,\,pointed\,\,to\,\,a\,\,passage\,\,in\,\,which\,\,Pope\,\,Benedict\,\,XV\,\,used\,\,Dom\,\,Marmion's$

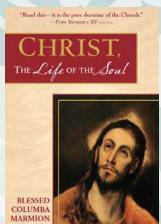


I cherished this book and Monsignor did also, because it contained such a sound explanation of the Church's doctrine. I once had it rebound at the Campbell-Logan bindery in Minneapolis (for it was in a pretty sluggish shape by the time I got it).

When I showed it to him again, he said "Oh, my Dom Marmion book..." I thought he was worried about what I had done to it. I asked him if I could keep it a bit longer. I ended up keeping the book all these years, and it is still in my possession. I have it here in front of me, right now, and I go back to it often.

Dom Columba, pray for Monsignor, and for his friends.

(Columba Marmion, O.S.B., 1858-1923, was beatified in the year 2000.)



Franz Joseph Haydn, Monsignor Schuler, and I

Roger Huss, Twin Cities Catholic Chorale, Bass

My first recollections of Monsignor Richard J. Schuler go back to the summer of 1971. I was planning an escorted trip to Europe later that summer, and the bus tour itinerary called for a couple days in Rome. I was hoping to find time to attend an audience with the Pope, and someone suggested checking with my Pastor. Monsignor Schuler had become Pastor at St. Agnes the previous year, and so I contacted him. He gave me a letter of introduction with instructions on how to attend a Papal audience (which I later found out is typically only held one day per week and attended by thousands in a large hall; much more than I had expected). Unfortunately, as it turned out, I was not able to attend a Papal audience on that trip, but I was very grateful for Monsignor's help, especially since I don't believe we had ever met before.

My next recollection of a personal contact with Monsignor Schuler was around ten years later, in August or early September of 1981. At that period of my life, I had some extra time that I thought I could put toward helping out at St. Agnes Parish. I thought perhaps I could help out one or two evenings per week working on things like parish records, bookkeeping or however they could use my help. When I approached Monsignor Schuler about this, he asked me if I could sing. I had enjoyed singing while a student at St. Agnes Grade and High School in the 50's and early 60's, and so I think I probably answered his question something like this, "I haven't sung in a choir for twenty years or so, but I think I might still be able to sing okay." He then invited me to try singing in the Twin Cities Catholic Chorale, which he had directed for years at the Sunday High Masses at the Church of St. Agnes.

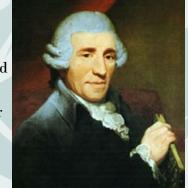
My father, who had died four years earlier in 1977, had told me how beautiful these Masses were, so I had heard the Chorale sing on a few occasions. I remember being quite impressed with what I heard. With that background, as I recall, Monsignor's invitation kind of staggered me. I suspect I said I'll give it a try, but I'm not sure I can handle that level of singing, and I'm sure he probably said something like, well, come to a few practices and see how you like it. And, the rest is history, as I have been a continuous member of the Chorale ever since. In fact, the fall of 2007 will mark the 26th anniversary of when I joined this exceptional choir.

Over the years, Monsignor Schuler (or Father Schuler, as he liked to call himself) got to know about my heritage. For example, he knew that my father, George (whose marriage to my mother, Marie, took place at St. Agnes in 1941), was born in Austria,

around 50-60 miles or so from Eisenstadt, where Franz Joseph Haydn composed many (if not all) of his Masses that are sung by the Twin Cities Catholic Chorale. I recall on a few occasions during my earlier years in the Chorale, when Monsignor would look toward me at our practices and say something like, "Roger here, should have no trouble singing

these Haydn Masses, because his father comes from a town in Austria not too far from the town where Haydn lived and composed them." Well, while I enjoyed these accolades for me from Monsignor, I knew that he was stretching things a bit, and I suspect he had a twinkle in his eye on such occasions.

Monsignor Schuler made numerous trips to Europe over the years while I was in the Chorale, often traveling to Germany and Austria, usually during the summer months, when the Twin Cities Catholic Chorale did not sing. I would talk to Monsignor from time to time about his travels to



Germany and Austria, because I had also traveled to those two countries on occasion. Around a dozen or more years ago, when Monsignor told me he was going to be traveling to Austria during the upcoming summer, I encouraged him to visit my cousin's inn in the relatively small town where my father was born (St. Andre in Burgenland, an Austrian State around 50 miles south of Vienna). That fall, after Monsignor had returned from his trip, I talked to him and found out that during his trip he had visited my cousin's inn, and as I recall, he enjoyed his visit there, including the good wine that my cousin makes from his nearby vineyard.

I recall a few unique experiences with the Chorale from quite a few years ago, most if not all occurring in 1980's. I recall the Chorale being invited to sing a Mass at the St. Paul Cathedral. (It was quite a hike going up all the stairs to the choir loft! We also sang at the Cathedral a few years ago, but behind the altar on that occasion.) I also remember when the Chorale sang at Epiphany Catholic Church in Coon Rapids, and at St. Adalbert's Catholic Church, around a mile east of St. Agnes. The Chorale also sang at a memorial service in Minneapolis for Maurice Jones, our bass soloist at the time around 20 years ago.

I also recall when the Chorale sang the Beethoven *Mass in C* for a Chicago national public radio station broadcast, in the mid 1980's I believe. Someone from that radio station had heard about Monsignor Schuler and the Twin Cities Catholic Chorale, so a staff member came up to St. Agnes to interview Monsignor and record the Chorale and orchestra's performance of that Mass. It was later rebroadcast to well over 100 radio stations across the country, and generated a number of cards and letters to Monsignor and the Chorale. During the interview with Monsignor that was included in the radio broadcast, he was asked if it was difficult to get the Twin Cities Catholic Chorale music

program approved at the Church of St. Agnes. With his tongue in cheek, Monsignor replied that as choir director, he knew the pastor (also Monsignor) quite well, and so he had no trouble getting approval for the Chorale to practice and sing at St. Agnes.



Not too long after that, engineering staff from that Chicago radio station helped the Chorale record the four CD's that the Twin Cities Catholic Chorale still has available for public purchase. That was a tedious, but very interesting experience.

As I recall, Monsignor Schuler was asked from time to time to have the Twin Cities Catholic Chorale sing a Mass in a concert setting. But, he would regularly refuse such offers, because he believed the Masses we sing were only to be sung at a Mass in a Catholic Church.

Similarly, on at least one occasion that I can remember, Monsignor Schuler was approached by a national

TV network that wanted to put together a TV program featuring a Mass at St. Agnes sung by the Twin Cities Catholic Chorale for broadcast nationally. Such a program never took place, because as I recall, Monsignor thought that would be disrespectful, and would not provide the same experience as being in church during the live celebration of the Mass.

When I retired in the summer of 2000, after over 30 years as an administrator at the University of Minnesota, my colleagues there put together a surprise 15-20 minute video for viewing at my retirement reception. Was I ever surprised to see that they managed to include Monsignor Schuler in that video to wish me well from the front steps of the Church of St. Agnes. I was quite honored and appreciated him taking time to be part of my retirement video.

Monsignor Schuler had a good sense of humor. From time to time at choir practice, something would remind him of a humorous incident in the past. On such occasions, he would stop the practice and describe the incident he was thinking about, and all of us would have a good laugh with Monsignor. And, if a Chorale member started to skip practices, and only came to sing at Mass on Sunday mornings, Monsignor would refer to that person as a "visiting artist."

Along the same lines, I remember a number of years ago, when I informed Monsignor Schuler that I would not be able to sing on an upcoming Sunday, because I would be making a retreat at the Demontreville Retreat Center not too far from Stillwater. On such occasions, Monsignor would say, "You tell those Jesuits that they should not be taking you from your duty to sing with the Chorale at St. Agnes." I think he was both kidding, and somewhat disappointed at the same time, with such remarks.

But, Monsignor could also be very serious at choir practices. He could get a bit impatient if we seemed to make the same mistake more than once or twice. His manner seemed to imply, come on, I know you can do better than that.

One of the things I enjoyed most about the choir practices were the times when Monsignor would pause to reflect on some musical anecdote or incident related to the Chorale from the past. Also, on numerous occasions during practice, he would talk about the composer and the piece we were practicing. Monsignor was such an experienced choir director, and so knowledgeable about the composers and music we sang, that at times it was like attending a college level class on classical music. Those were fascinating moments.

Similarly, Monsignor would often pause during practice to read a card or letter he had recently received, that would go something like this: "Dear Monsignor Schuler, A couple weeks ago, while visiting friends in the Twin Cities, we had the pleasure to attend the 10:00 AM High Mass at St. Agnes. We were thoroughly pleased and in awe of such a wonderful musical experience in such a beautiful church; the style of church we saw in Europe during our travels there. Thank you so much for providing such a unique experience at St. Agnes every Sunday morning. People in the Twin Cities are very lucky to have you and your beautiful program of sacred music at St. Agnes!"

Though Monsignor's health was clearly declining the last few years of his life, he still gallantly tried to continue directing the Chorale. While it was clear that he was steadily becoming more tired near the end of his directing days, he did seem to perk up a bit whenever he was directing the Chorale and orchestra. However, the last year or so that he continued to direct the Chorale, it became increasingly more difficult for him, until his stamina waned and he finally was no longer able to climb the many steps to the choir loft.

I'm sure I could probably fill more pages with my thoughts and reflections about Monsignor Schuler, based on my 25 years in the Twin Cities Catholic Chorale. But, I'll close here by saying; I owe a great deal to Monsignor Schuler, because I learned a lot about music, singing and my faith from him. I think he very much appreciated the fact that the Chorale members volunteered so much of our time and effort to be in the Chorale, and I'm sure he respected us for that. I thoroughly enjoyed, and am honored, to have had Monsignor Schuler as my choir director for over 20 years. I will miss him dearly.

Double Blessings of Father Francis Missia and Monsignor Richard Schuler

Richard Ellsworth, Twin Cities Catholic Chorale, Bass

I have known Monsignor Schuler since 1950, plus or minus a few years, when I joined the Nativity Church Choir. Father was Choir Director and weekend assistant while he was teaching at Nazareth Hall. It was my first experience in choral singing. Under Father's tutelage, I quickly grew to love the music and appreciate the integral part it played in the liturgy. As he never tired of telling us, the singing was prayer, not performance. In addition to introducing us to Gregorian Chant, he had us learn Masses by Mozart and Haydn, which was quite a departure from Catholic Church music in those days.

And then there was Hermann Schroeder, a contemporary German composer, mentioned by Father Hogan in his funeral homily, whose Missa Coloniensis was a real challenge for us. But, as Father Hogan stated in his eulogy of Monsignor Schuler at the funeral Mass, far from being behind the times, even in those days, the Monsignor was way ahead of his contemporaries in the teaching and performance of sacred music in liturgies and other settings. His introduction of strings and brass in the services - while not ground-breaking - was at least seldom seen and heard around here in the 1950's. (However, Yon's Victimae Paschali was always Bishop Byrne's favorite!).

Father's mentor in his formation and early days as a priest was surely Father Francis Missia, who for forty-seven years was Professor of Sacred Music and Choirmaster at the St. Paul Seminary.



Hermann Schroeder 1904-1984

As Professor of Liturgical Music there and general overseer of music matters in the diocese, Father Missia fostered Gregorian Chant and the great polyphonic music of the 16th and 17th centuries. As a sort of "showcase" for the riches of this liturgical music, he organized and for many years conducted the St. Paul Catholic Choral Society, whose annual concerts were revelations of authority and beauty. (From an article in the May 29, 1955 St. Paul Pioneer Press by Music Critic John Harvey, written on the occasion of Father Missia's death)

If one substituted "parish" for "diocese" in the above quotation and added "liturgical works by the great composers," Mr. Harvey's words would describe Monsignor's work over his lifetime!

I would venture to say that if Mr. Harvey were writing today, he would have to say that the people of Minneapolis and St. Paul, who knew both Father Missia and

Monsignor Schuler, are indeed blessed twice to have had the opportunity of knowing and learning from two such erudite and faithful ministers of the Church. I hope and pray that the Archdiocese of St. Paul and Minneapolis will come to recognize the work of Monsignor in preserving and fostering the work of the Church in the course of his sixty plus years as a priest and servant of the people. I hope they will also come to realize that the Archdiocese has lost a voice in preserving the sacred teachings and treasures of the Church.



I have been a member of St. Agnes
Parish since my return to the Twin Cities in
1979. In that time, I have been privileged to
be a member of the Chorale, and to sing with
the Chant and Chamber Choirs. Just being
around Monsignor or seeing him on the parish
grounds, one could sense his love for the
parish, his people, his Church, his music and
how he wanted all of these elements to join in
an offering to Almighty God.

As one of the few people in the Twin Cities who knew and understood the

pronouncements of the Vatican Council, Monsignor taught us that:

The Council declared that two elements are required for music in the Liturgy: it must be sacred and it must be art. What is not true art is not worthy of God's service; what is not sacred does not fulfill its purpose: God's worship.

Monsignor taught us much and taught us well, and we are indebted to him for that and will be as long as we live, and we must ensure that his teaching is carried on and passed down to those coming after us as far as we can.

To conclude, I would like to return to John Harvey's piece on Father Missia and quote the final two paragraphs:

Father Missia, as befits a member of the clergy, was a truly humble man. But he knew quality. And he recognized it as freely in his own work as in that of others.

As a man of God, a man of music and simply as a man, Father Missia will be treasured in many a memory. The Lord renews His blessing constantly. But He does not create persons like Father Missia so often that we can count on seeing another like him hereabouts twice in our time.

The Lord has so richly renewed his blessings in giving us both Father Missia and Father Richard J. Schuler!

Sound Worthy of Schubert, Bruckner, and Mozart

Pat Fahey, Twin Cities Catholic Chorale, Bass

My first memories of Father Schuler are from the 1950s, when he was a newly-appointed assistant at Nativity Church in St. Paul. The word got around among the altar boys that he didn't like to waste time while saying Mass, and he expected us to be on our toes. He would say the Latin prayers at a speed the rest of us used when speaking English. As long as we kept up with him, he was happy.

The one sure way to draw a nasty look from him was to clink the cruets, or anything else, against his chalice. This made us very nervous during communion, because he would dispense the hosts at a very fast clip, with his chalice jerking up and down, and side to side.

He started a choir which I joined in the late '50s, and we rehearsed in the basement of the school. We were a very ordinary group of voices, but Father Schuler achieved a collective sound that was worthy of the music (the scores were by Bruckner, Schubert, and Mozart). Father's one demand was that we would pay attention and hit our entrances. Given the forces he was working with, he could not be a perfectionist, and would leave many aspects of the music unrehearsed.

He had the practical goal of creating a sound good enough for worship. It was clear that he knew what he wanted to hear, and knew how to get it. In the process, the choir surprised itself, and most of the parish, by giving fairly respectable performances of some pretty classy music.

Because of Father Schuler's leadership, we were able to experience success and build up our self confidence. Of course, as we became more confident, Father would introduce more difficult things to sing. That experience provided a lifelong lesson for me: when average, but highly-motivated people work together under expert guidance, each making an effort to improve in their role, the products can be stunning.

Father Schuler was a very practical man. He constantly had to make decisions as to how to budget his time. His goal was to get as much done as well as he could, given the time constraints he faced. When it came to music, he had the view that it is better to do a wider variety of pieces (albeit imperfectly) than to spend all one's time trying to perfect a single piece. An advantage he had was that the music he chose to work with had an

infectious quality to it. It would grab us in the gut, and make us put out a greater effort. We typically sang with 2 parts heart and 1 part skill.

As money became available, Father Schuler was able to bring in instrumentalists who provided even more polish to our efforts. Sunday Masses became for me a sure way to get goose bumps, along with my musical fix. At Nativity, a small group of guys would practice the Gregorian chants at a side altar about 20 minutes before the mass. The chants were haunting and wonderful, but most of us didn't know what they meant, nor how they should be sung. Even more than with Mozart, a mistake in singing a chant could be more glaring and harder to recover from.

I marvel now that Father Schuler had the courage to let the unwashed tackle these difficult pieces. He was patient in his tutelage, and his mantra was always; "fear not." He didn't spend any time on theory, but would just demonstrate how the chants should sound. He was also insistent that the music should have something to say, along with being able to move people. The chants should be sung in a manner that renders the text meaningful.

Over the years, Father Schuler provided the opportunity for a large number of us, equipped mainly with zeal and good intentions, to do something significant. He never touted his academic expertise, but he was able to communicate his deep understanding of the music in practical ways that made our performances possible. These experiences reinforced the lesson that, to make a contribution to the quality of life, it is not required that one be an expert or the most highly trained. He enriched us all by showing us how we can do good music.

My Spiritual Mentor and Source of Strength

Caecilia Lee, Twin Cities Catholic Chorale, Soprano

On one Christmas Day, my friend, who studied with me in medical school, invited me to her home to meet her parents, a surgeon and his wife. More than a decade later on New Year's Day of 1989, the family, who considered me to be their adopted daughter since we met, wanted to show me something special. They brought me to St. Agnes for the 10 AM Mass. The Twin Cities Catholic Chorale used to sing on the New Year's Day 10 AM mass and it was the Chorale singing Mass. I was deeply participating in the long missed Gregorian chants and classical music performing Mass.

As the Mass ended, I asked the American family whether it was possible for me to join this choir. They encouraged me to talk to Monsignor Schuler and directed me toward the church entrance where Monsignor was talking with others. I waited for Monsignor to take my turn. Finally, I spoke to him about the impressive music and asked him

whether I could join the choir. Monsignor asked me, "Do you read the music?" I answered him, "I used to play a piano." He then said "Welcome to the Chorale." He also asked me where I lived and he discovered that I lived about 10 miles away saying, "It won't be too bad to get here. The 94-freeway is right there."

My work schedule was so hectic that I could not make a commitment to a fixed extracurricular schedule at that time, but he gave me a permission to be flexible and to come in late. So I joined the Chorale at the very next Tuesday rehearsal and continued from that time, and here I am.

Monsignor Schuler was not just a conductor of the Chorale, but also functioned in many capacities for most of the members. Since I joined the Chorale, Monsignor became my mentor, not only for spiritual needs, but also for my daily life. When I was hectic at work, he gave me encouragement. When I was so down with many work related problems, his advice and prayers were the resource for my keeping-up. Most importantly, he made everyone feel that they were so



"And here I am."

special and that he was proud of them; this was especially true for me when I was troubled.

Several years ago on a dark January night, I was late for our Tuesday night Chorale rehearsal. So I tried to get to the Church of St. Agnes as soon as possible. The traffic was so heavy that I could not go fast; so I changed lanes frequently to advance quickly. I had to speed up to change lanes each time. It was so dark that I could not see that it was a Traffic Trooper next to me and I sped up to pass him when I was almost at Dale Exit of the 94-Freeway.

As I exited, I saw Trooper's flashing light behind me and stopped on the site of the exit. The Trooper accused me of speeding at 71 MPH in the 55 MPH zone since I passed him. Actually I did not exceed 65 MPH, but he may have seen me make a few lane changes. It appeared that he was already determined to give me a speeding ticket no matter how I tried to explain. I tried to save a few minutes for the rehearsal, but I felt just awful to receive a double amount on the speed ticket due to the trooper's accusation that I exceeded the speed limit more than 10 MPH.

I felt that the speeding ticket was unfair and decided to appeal this traffic ticket despite my busy schedule. I went to a St. Paul hearing Judge and explained that it was too severe of a penalty for less than 10 MPH over the speed limit. I said that the Trooper did not measure my speed and assumed based on his own driving that I was driving at 71. I said that it was a packed road that no one could drive exceeding the speed limit unless making lane changes as I did. I was certain that the Trooper could have not driven even 55 MPH. Finally the Judge waived my record, but asked me to pay the penalty because the scene was not witnessed by anyone else. The Judge considered my clean record and the circumstances.

At the end of the Chorale rehearsal, I mentioned the incident to Monsignor. He commented, "It was a very expensive rehearsal tonight." Roger Huss (bass member) commented that he was right behind me and slowed down right away when he saw me stopped by the Trooper. Roger said he thought it was scary for me to be stopped that way. Monsignor was a good listener for any story and also a good storyteller himself with vivid memories. Every time we gathered for rehearsals or any events, he shared interesting stories with us, including history and events. The memories of the many stories with Monsignor will remain with us forever. We will miss him so much for a long, long time - perhaps for many generations.

Monsignor Schuler continuously gave us strength even at the very moment before he died. When I received a message on the Wednesday evening, April 11, 2007, that he was comatose, I rushed on the next day to see him with a fear of an imminent loss. I found that he was alert, not comatose, but could not talk. I was told that he did not open his eyes, that there were no verbal expressions and that he had not eaten since the day before.

I was grieving so badly at his bedside saying that I had a plan to come to visit him on Easter Sunday (April 8), but that I could not make it and now he could not talk. All of a sudden, he opened his eyes widely and said, "How are you?" Virginia Schubert and Bob Peterson were there too and thrilled to see this progress. He tried to continue speaking, but I could not make his voice out clearly; we could read his lips and body expressions. He heard our grieving and gave us comfort, despite his condition.

We all hoped in our grieving hearts for him to come back, but God took him to his long longed for heaven. He has not abandoned us now, but continuously shepherds his sheep. He will remain with us in our hearts forever. May he rest in peace in the everlasting life!

Let the Bright Seraphim...

Ellen Louise Delmore, Twin Cities Catholic Chorale, Soprano

As I write this, I am listening to Minnesota Public Radio with Renée Fleming singing Let the Bright Seraphim by George Frideric Handel.



It seems a suitable beginning for my reflections about the writings of Monsignor Richard Schuler. Since I am a new member of the Twin Cities Catholic Chorale, my encounters with Monsignor Schuler have been primarily through his writings over the past several years. I do recall though one day, as I stood before the statue of Saint Agnes in winter, seeing him dash across the way from the rectory to the Church of Saint Agnes. He formed an indelible impression of a man of vivid spiritual presence and dramatic energy. He almost seemed to fly by in his garb of "the Monsignor."

Let the bright seraphim in burning row,
Their loud, uplifted angel trumpets blow.
Let the cherubic host, in tuneful choirs,
Touch their immortal harps with golden wires.

I took heart from Monsignor's writings on the true legacy of Vatican II where classical Latin Masses are concerned. When I speak of the "true legacy," I am expressing an educated opinion that Vatican II supported Latin Liturgy and the musical treasury of Latin Masses. This is in contrast to other opinions that Vatican II eliminated Latin Liturgy and music in favor of the vernacular. During this period I spent several years in conversations with Catholics who had either lost touch with the classical Latin musical repertoire or who had never experienced it at all. Some were even educated by Catholic nuns to believe that the Latin Mass was a sin and placed more credence in this erroneous teaching than the actual words of "Musicam Sacram."

Still, I was fortunate to sing in a Latin choir when the Tridentine Mass was celebrated at Saint Augustine's Church in South Saint Paul for several years. I was inspired too by reading the "Letter to Artists" by Pope John Paul II (1999) who spoke of the "sacred works composed through the centuries by people deeply imbued with the sense of the mystery!" I know that Monsignor Schuler and Pope John Paul II were in agreement in believing that in song faith can be experienced by singer and listener alike as a saving intervention from God.

I would like to share in both image and words some excerpts from the writing of Monsignor Schuler that I have found particularly inspiring and which I have carried with me on my own faith journey up to the present time.

"God is Truth; He is Beauty"



The expression of revealed Truth is supported by beauty, which in man's world is art, the human expression of God's creation in a variety of media employed by the skilled and trained artist to reflect the world that God has created.

(From "Faith and Art" by Monsignor Richard J. Schuler)



Faith needs a garden in which it is planted and where it grows and blooms. ...part of the garden in which the faith grows is what we call art, sacred art.

(From Faith and Art by Monsignor Richard J. Schuler)

We worship God, the Creator, not alone by acceptance of the truths about Himself which He has chosen to reveal to us, but in the employment of human art to carry us, both intellectually and emotionally, to the realization of the Beauty that God is.

(From Faith and Art by Monsignor Richard J. Schuler)

THE TRAINING OF A CHURCH MUSICIAN

Never before has the opportunity been greater for prospective church musicians in this country. Times are affluent, when compared to previous decades; the conciliar documents have declared the position of sacred music to be "pars integrans in liturgia," giving it a security never before enjoyed; a freedom for composing and performing has been assured by the council; the official position of the Church has never before given such encouragement to sacred music.



(From "The Training of a Church Musician" by Monsignor Richard J. Schuler)

The scope of the repertory we identify as church music is vast, covering centuries, the product of many nations, wed to many languages, composed by the greatest musicians of human history, making up the proudest heritage of the human race. It is both instrumental and vocal; it embraces a multitude of forms; it displays a variety of styles; it is truly an ecumenical art, finding a purpose in many religions and sects; when good and true, and therefore sacred and artistic, it constitutes the noblest of man's work, because its purpose is so high: the glory of God and the edification of the faithful.

(From "The Training of a Church Musician" by Monsignor Richard J. Schuler)





St. Agnes, St. Bartholomew, and St. Cecilia - From Master of Saint Bartholomew Altar. 1485-1510. Alte Pinakothek, Munich.

The Reflections Collection

Short remembrances by members of the Twin Cities Catholic
Chorale

That Man in Black

Therese (Terri) Bieniek, former member of Twin Cities Catholic Chorale, Alto

I first met our dear Monsignor Schuler when I was 2 ½ years old.

My uncle, LeVern Goodin went to Ascension Grade School and De La Salle high school with Richard Schuler. When Uncle Lee married my aunt, Anita Schepers at Nativity of Our Lord in St. Paul, I was the flower girl.

Father Schuler was an assistant there at the time and volunteered to help at the wedding rehearsal. Mom said I wouldn't go down the aisle because I was afraid of "that man in black." Who would have ever known that he would later be my pastor, choir director, mentor and dear friend? Monsignor Schuler has been at many events in my life. He married my husband and me and baptized three of my four children. He also participated when they received the Sacraments of Penance, Holy Communion and Confirmation. When they graduated from St. Agnes High School, he handed them their diplomas. My three boys were also his altar boys. Monsignor celebrated with me and gave me a gold three-leaf clover pin after I recovered from an illness that put me in a coma for 5 weeks.



"Mom and I were like Burns and Allen..."

My mom, Ceil Martin and I were in the Twin Cities Catholic Chorale together for many years. We enjoyed teasing him and he, us. Mom and I were like Burns and Allen; she was the straight one and I was the other. The three of us kept everyone laughing. It was fun. I'll remember it forever.

Monsignor and Mom had a few jokes between each other besides him saving a chair for her. Mom made the new curtains for the Repository. She held them together with Velcro. The Velcro stuck to everything else and he loved to tease her about it.

The last time I saw Monsignor, he was using his walker, which had a basket on it. I told him he could do the grocery shopping because he had a basket to bring the groceries home in. I'm so glad I made him smile that day. I'll miss him a lot.

The Monsignor with the Smile

Ruth Anne (Pedersen) Halverson, Twin Cities Catholic Chorale, Soprano

What I remember most in my thoughts on Monsignor Schuler is probably his kind smile. I grew up with a respectful awe of the Monsignor because I somehow knew he was important for something and at age six I wasn't exactly sure of what that something would mean to me eventually. That something was the music that I listened to through all the years of growing up.

The Monsignor with the smile was always there quietly for the major events in my life, even giving me a wink once in a while. Upon first joining his choir, at his suggestion even, I found myself quite overwhelmed. So he told me to just keep coming back and so I did. The music in his life inspired me to keep going because I too could be a success as long as I kept the faith. I saw how he supported my father and my brothers and through that he supported me as well even if it was only with a smile. I was so glad I had an opportunity to honor him at my wedding this spring as I knew he wanted to be in attendance very much.

God bless Monsignor Schuler and his kind smile!

The Irish Girl

Bethany Lee, Twin Cities Catholic Chorale, Alto

I only knew Monsignor for the last four years of his life, and at a distance, being just a member of the Chorale during the period when he was weaning us off of himself and onto Bob. Honestly, I found him intimidating, and more so after I expressed to him my opinion that maybe the Chorale would be better off if we enlisted a volunteer orchestra instead of paying all this money to professionals. Shortly before he passed away however, Sr. Julia enlisted me to go and visit him one night when the sisters couldn't and just make sure he was all right and eating and whatnot.

So I did. When I arrived, he was calling people on the telephone, just to say hello. He made me sit down, asked me a lot of questions about myself, including whether I had thought about religious life. After about 15 minutes, he dismissed me (calling me "the Irish girl" - I was wearing a green sweater). It moved me to see someone so fragile and at that point incapacitated with such incredibly bright eyes. It almost hurt to look into his face. There was real love in his smile - love for me, someone he barely knew.

Sing!

Jeanne Mayer, Twin Cities Catholic Chorale, Alto

"Just come to rehearsal and SING!," was Monsignor Schuler's answer to my request for an audition in 1995. On the first night of rehearsal, traditionally the new folk are asked to introduce themselves and say how they got to this night. After hearing several quite impressive resumes, it was my turn to explain myself. "My name is Jeanne Mayer and I love to SING."

November of 2006, Father Schuler and I met with unusual traffic on I94 on our way to Mass. Yes, we got Father to the church on time. However, I had to go a few blocks away to park and literally run back. When he got into the car after Mass, with that twinkle in his eye, his first question was "Did you sing the first note?" Of course we both knew that Altos must wait until the ninth measure of the Mozart *Requiem* before they can SING.

February, 2007, three of us were visiting with Monsignor and listening to sacred music. Every few minutes we had to stop chatting and concentrate on some favorite passage. Mary LeVoir was playing. Father said, "I could not have done it without her." (Poor Mary. She is always too busy to SING!)

My heart is ready, O God; I will sing, sing your praise. Awake, my soul; Awake, lyre and harp. I will awake the dawn. (Psalm 108)

The Tapping Foot

Rose Spangenberg, Twin Cities Catholic Chorale, Alto

When I joined the Twin Cities Catholic Chorale in 1983, Michelle (Courteau) Peterson, another alto, joined at the same time. At the first practice we went to, all chairs were taken so we sat in front of the alto section, but down on the level where the orchestra sits. I was busy singing and tapping my foot in time to the music. Monsignor was directing and started walking around the floor in front of us. (I thought he was listening to see if we could carry a tune). All of a sudden, while I was singing, his foot stepped on top of my tapping foot and stayed there for a while. He then proceeded to continue walking and directing and ended up at his platform. I got his message loud and clear not to tap my foot and he never spoke a word!!

The last time I saw Monsignor before he passed away, I reminded him of that first practice I went to and we had a laugh over it. I miss him very much.

Until I See the Whites of Your Eyes

Tony van de Weghe, former Chorale member, Bass

I first met Monsignor Richard J. Schuler in March, 1979. I had heard the Twin Cities Catholic Chorale sing Masses from the Church of St. Agnes on KSJN Public Radio, and that prompted me to contact Monsignor Schuler to express my interest in becoming a member of the Chorale. He invited me to join the Chorale at that time, and I was a continuous member until early February, 2006, when a stroke made it impossible for me to continue in the Chorale.

Being tall, from the beginning I sang in the back row next to Dr. Anthony Kelly, a dentist, who joined the Chorale about the same time I did. I enjoyed Dr. Kelly's humor very much over the years, and he also knew a lot about music. When we practiced a Mass by Franz Schubert, Dr. Kelly would say, 'Schubert sings it for you', meaning the way Schubert composed his music, it was easy to sing.

I remember Monsignor Schuler saying from time to time at practice, 'I won't start directing until I see the whites of your eyes', meaning "please watch me while I'm directing". From time to time at practice, I remember if someone would sing alone when he or she shouldn't have, Monsignor would say 'That will be 25 cents for trying to be a soloist."

Around 14 years ago, my brother and his family from the Netherlands visited St. Paul, and I took them to St. Agnes for the 10 AM High Mass. I remember my brother was very impressed by the singing and music at St. Agnes.

About ten years ago, shortly after Monsignor's knee replacement surgery, while at our annual banquet at Tartan Park, I asked Monsignor how his knee was coming along. Monsignor responded by saying, "It feels so good now, I could join the Rockettes."

The Best of All My Treasures

Mary Skarda, Twin Cities Catholic Chorale, Alto

We met Monsignor Schuler when my husband sang in the Catholic chorus group. There are so many beautiful memories, enough to fill a book.

But the one I remember the most is the Sunday closest to March 17th. I always had Monsignor Schuler and a few people in for Irish coffee and supper, but this year was extra special. Why? Because Monsignor Schuler brought me the palm he had carried on Palm Sunday. It is the best of all my treasures.

Ht St. Thomas College

Bernadette Lamb, Twin Cities Catholic Chorale, Soprano

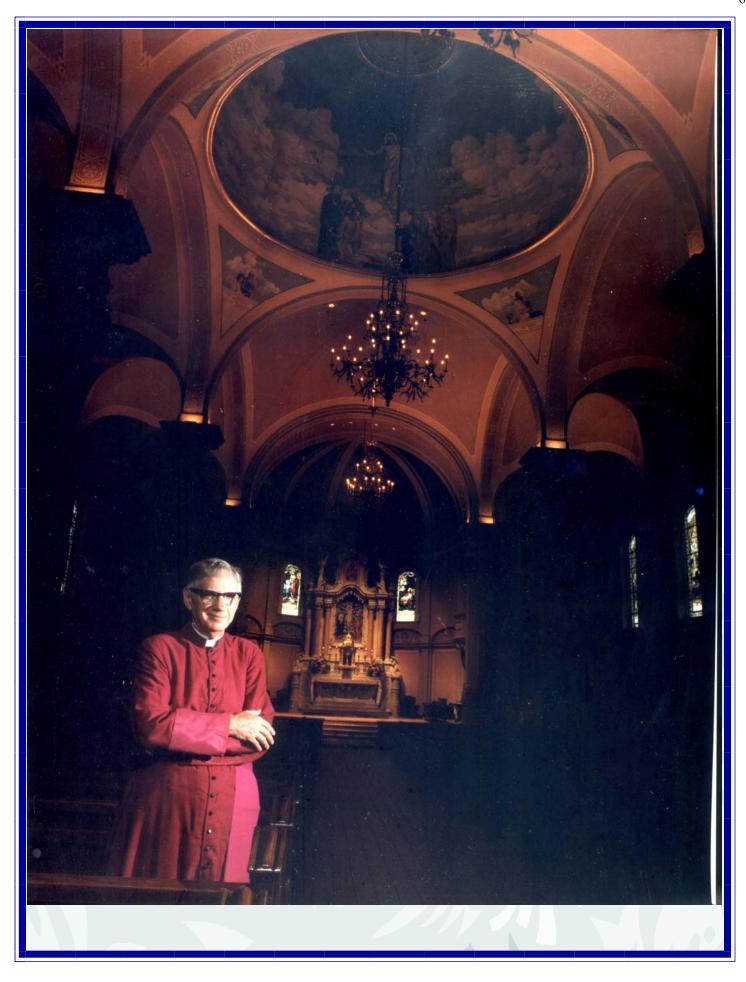
In the spring of 1958, Monsignor Schuler was in residence at St. Thomas College. It was at this time I joined the Nativity Choir which he was conducting. When it was time for him to leave, Paul Parthun from Macalester College took over. Eventually the Nativity Choir "folded." John Vanella, the organist at that time told us, if you want to sing go over to St. Agnes." In my time singing with Monsignor Schuler, we sang at Wanderer Forums, at nursing homes, at weddings, funerals and first Masses.



Monsignor Richard Schuler Conducting a Music Workshop at St. Thomas College

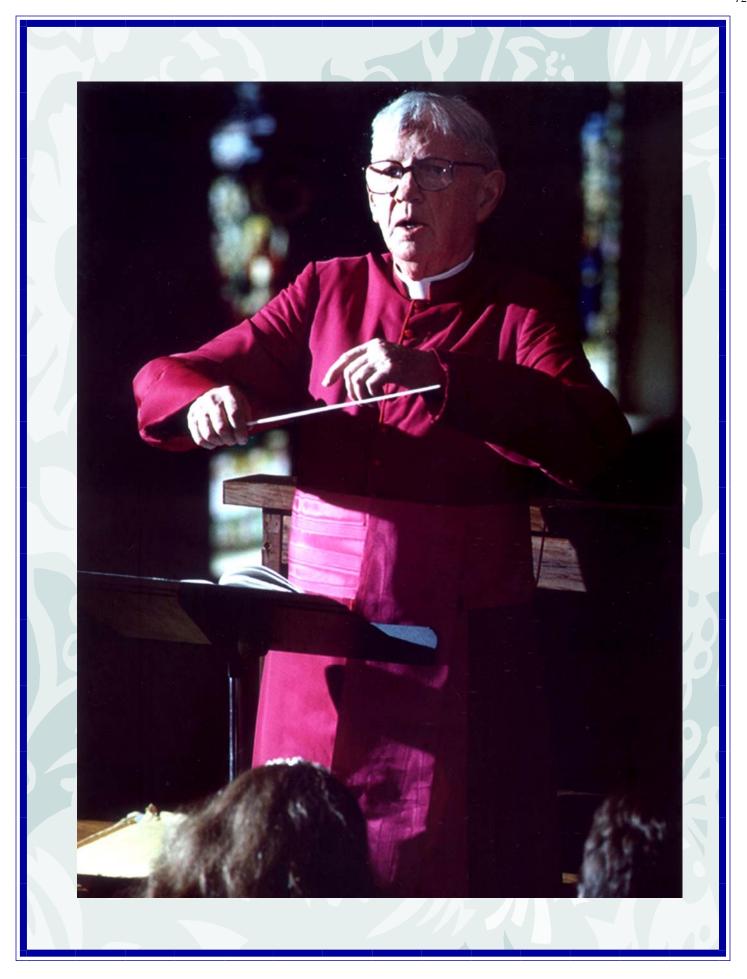
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Album

Photographs from the Archives of the Church of St. Agnes

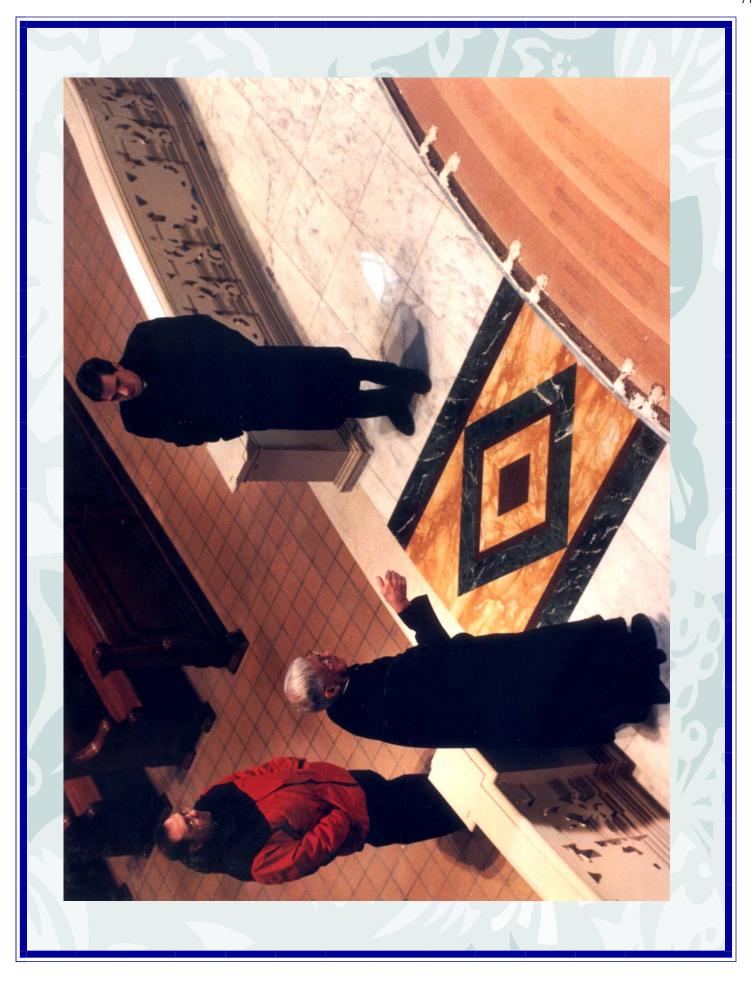
















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APOSTOLIC NUNCIATURE
UNITED STATES OF AMERICA

Prot. No. - 5548

24 April 2007

Your Excellency:

The Secretariat of State of His Holiness Pope Benedict XVI has instructed me to convey the following message:

THE MOST REVEREND HARRY J. FLYNN ARCHBISHOP OF SAINT PAUL AND MINNEAPOLIS

THE HOLY FATHER WAS SADDENED TO LEARN OF THE DEATH OF MONSIGNOR RICHARD LSCHULER, PASTOR EMERITUS OF SAINT AGNES CHURCH. RECALLING WITH GRATITUDE MONSIGNOR SCHULER'S COMMITMENT TO THE CHURCH'S RICH MUSICAL HERITAGE AND HIS LONG YEARS OF PRIESTLY MINISTRY IN THE ARCHDIOCESE, HIS HOLINESS OFFERS FERVENT PRAYERS FOR HIS ETERNAL REST. TO ALL PRESENT AT THE MASS OF CHRISTIAN BURIAL HE CORDIALLY IMPARTS HIS APOSTOLIC BLESSING AS A PLEDGE OF CONSOLATION AND STRENGTH IN THE LORD.

CARDINAL TARCISIO BERTONE SECRETARY OF STATE

With sentiments of esteem, I remain

Fraternally yours in Christ,

Archbishop Pietro Sambi Apostolic Nuncio

Most Rev. Harry J. Flynn Archbishop of St. Paul and Minneapolis 226 Summit Avenue St. Paul, Minnesota 55102-2197



In union with Our Lord, His Blessed
Mother, St. Joseph, St. Cecilia, St. Agnes and
all the Saints, let us pray that Monsignor
Schuler continues to be a special heavenly
patron for the Twin Cities Catholic Chorale in
its mission of worship to God in Sacred
Music.

Reverend Mr. Gary Kasel



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