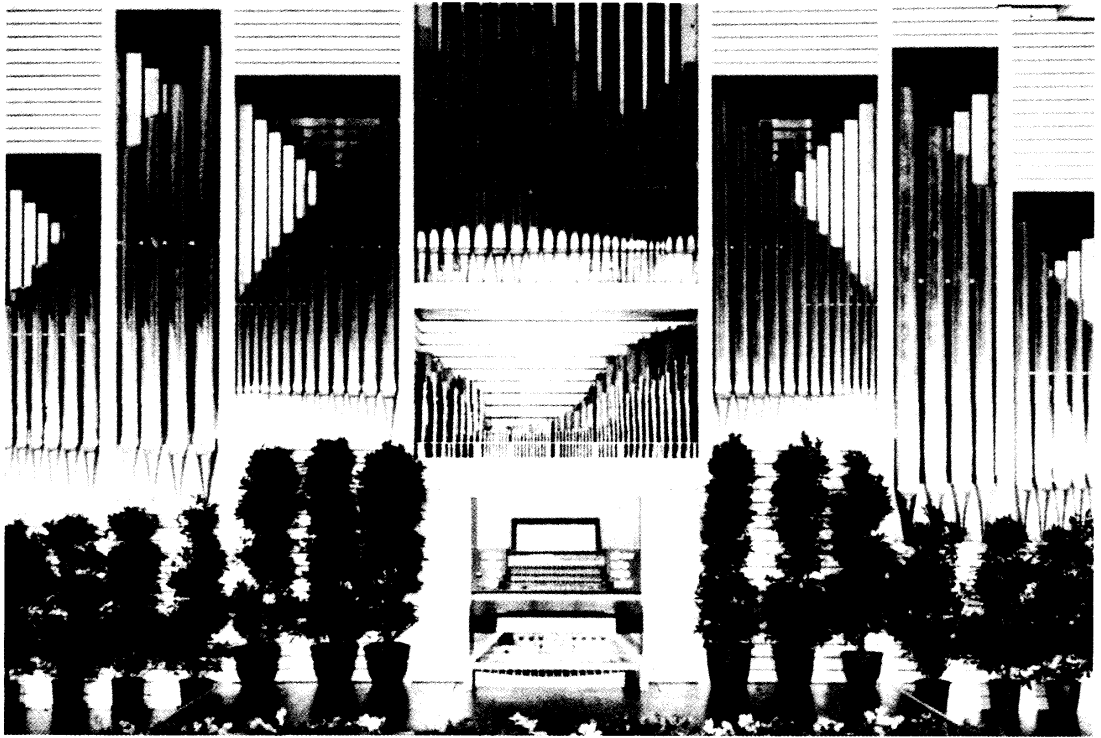


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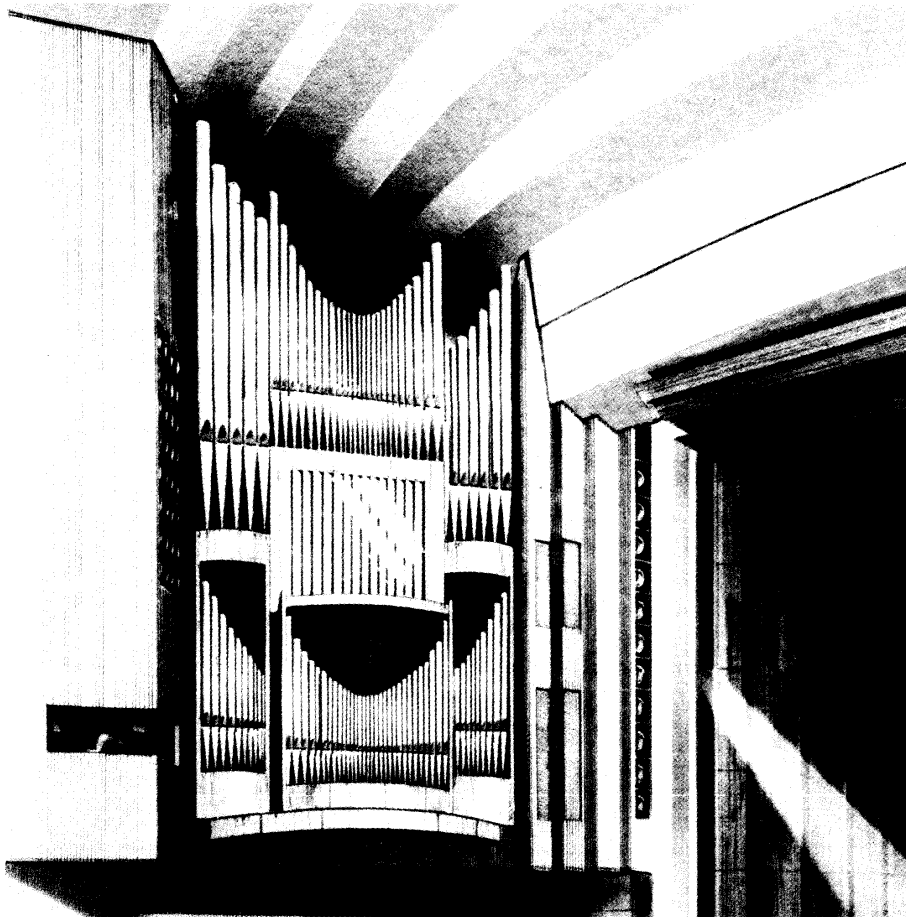
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FROM THE EDITORS

Hymns

How often is one asked to recommend a "good hymnal?" Pastors, organists, cantors and even the people in the pews inquire about hymnals. Pastors ask because they are concerned with the financial outlay that selecting a new book can entail. Organists and cantors usually have a musical and artistic reason for inquiring. The people in the pews are concerned about being hit by still another new thing to learn and adapt to.

For most Catholics, including the clergy, their idea of church music or sacred music consists chiefly of hymns they are asked to sing in church on Sunday morning, and those hymns are usually in the vernacular tongue. The vast repertory of liturgical music from every age that constitutes the great "treasure of sacred music" that the Vatican Council so praised is quite unknown to most of them. It is not just the masterpieces of the past, but even those of modern times, that are better known to concert-goers than to the members of a Catholic congregation for whom they were composed. Music for worship for most Catholics consists of four hymns sung at Mass. Music as a sacred art with repertory that calls for choral or instrumental ensembles is foreign and unknown to the majority.

One surely cannot expect our Catholic people to be familiar with the orchestral Masses of Mozart, Haydn or Beethoven or perhaps not even with the lesser works of the Caecilians of the nineteenth century, written for Latin Masses. Even the vast

FROM THE EDITORS

number of settings of liturgical texts found in the Gregorian *corpus* also lies beyond their experience. But this should not be true of the clergy. Yet it is, despite all the efforts to promote the education of the clergy in sacred music, programs that have been repeatedly ordered and encouraged by Rome for the past one hundred years. Seminaries have been ordered to teach and practice sacred music. But little or nothing is being done now nor has anything been done in the past century. As a result the clergy are ignorant of the "treasury of sacred music" that the council commanded be preserved and fostered. Hymns are really only a small part of what is meant by "sacred music." But if the clergy are ignorant of liturgical music, one cannot expect the laity to be knowledgeable of it.

A book of hymns is only a small part of the music needed for a true program of worship in a parish. Is an expensive hymnal necessary for a parish music program? I think not. There is no need for a great number of hymns. People like the familiar and sing those hymns they know with great enthusiasm and gusto. True, the various seasons of the church year demand different hymns, but not a great number. The better missalettes provide a sufficient number of hymns and the changes demanded by the seasons. Hymns used for special Eucharistic or Marian devotions are not many. And there is an advantage in having Mass texts and hymns all in the same volume. A well-chosen missalette can fill the requirements for most parish hymn singing.

The sad thing, of course, about the use of missalettes is that the very Word of God, the sacred texts are printed in booklets that are used and then discarded. The Word of God is itself thrown out and often treated with less than the reverence due the divine scriptures. We carry the gospel texts in procession and incense the Word of God because it is the presence of God Himself among us, but when we have finished with the missalette we throw it out. Truly an unworthy and irreverent practice.

It is unfortunate that most missalettes contain so little Gregorian chant. Here and there is an occasional Mass or perhaps a hymn. This lack of Gregorian repertory in the missalettes makes it necessary to have another small booklet, a *Kyriale*, if one is to foster the use of chant as the council ordered. Some publishers have a small pamphlet of Gregorian settings of the ordinary parts of the Mass. There is also the small booklet issued by the Holy See, *Jubilate Deo*. It has sufficient chant pieces for a congregation, and the price is cheap.

The church music program in a parish should have a moderate number of hymns to be sung by the congregation, a collection of some Gregorian chants, and a repertory of choral and instrumental pieces both in Latin and in the vernacular for use at a sung liturgy with the assistance of a choir.

Selecting the hymns as well as the literature needed for choir use depends on the good judgement of the musician, a trained person, knowledgeable both in music and in liturgy. Unfortunately, at the present time, hymn selection most often is the decision of the liturgist rather than the musician. Selection of hymns, music for the organ, music sung by the choir and motets and anthems belong within the competence of the choirmaster and organist who know what the seasons or the occasion demand.

What is a good hymnal? I don't think you need one!

R.J.S.

The Pipe Organ

The king of instruments and the ecclesiastical instrument *par excellence* is the pipe organ. The fathers of the Second Vatican Council said: "The pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the Church's ceremonies and powerfully lifts up men's minds to God and higher things." Indeed, no other instrument, well played, can carry the listener to the heights that the pipe organ can.

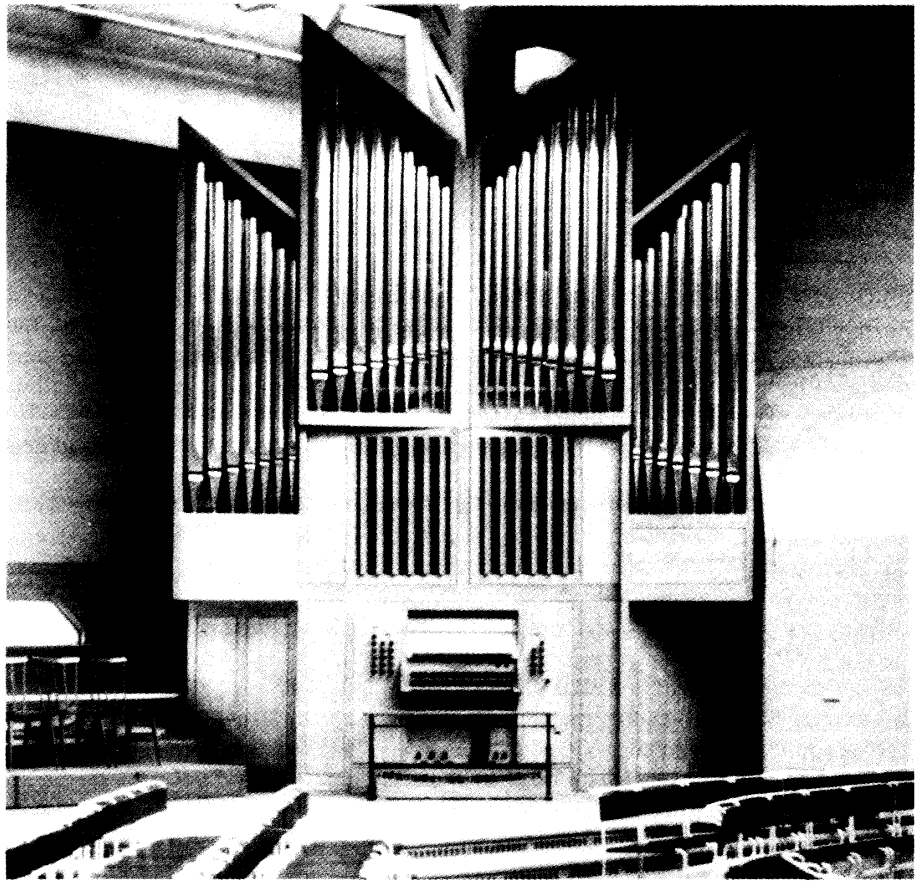
But today, so often we find the piano being used in church, even when the building is graced with a good instrument. The guitar and various combos are being employed in place of the organ, and they do not achieve the effect of the organ. They are inadequate, being unable to be heard at any distance without electronic amplification, a process to be avoided at all costs. If ever the secular world intrudes on the church, it is with amplified vocal and instrumental music.

Someone once remarked that the history of musical instruments is the story of the survival of the loudest. The pipe organ fits that description and finds its unique value lies in providing the volume necessary to fill the space of a large church and to lead a large congregation in singing, functions unable to be accomplished by piano or guitar.

The contrasts able to be achieved by the variety of sounds on a pipe organ are lost when piano and combos are substituted. The sheer grandeur and power of the organ contribute to the dignity of the temple and the edification of the faithful. And truly it has a connotation that associates it with the church as a sacred instrument, a quality not given to the piano which has almost exclusively a relationship with secular forms and uses.

Why should such a tradition approved by the council now be set aside? Why are organs in some churches silent? Why have parishes been put to the great expense of buying a grand piano when a fine pipe organ stands in the gallery unheard? A part of the secularization of our worship is one reason. But another is that few if any competent organists are coming forward to play in church. The art of organist is not easily accomplished. To become an organist one must study, practice, learn and then study, practice and learn more and more. The king of instruments demands royal attention and ability, trained and practiced. When we have persons of that quality, then there will again be sounds in our churches that do truly add a wonderful splendor to our ceremonies and lift minds to God and higher things. But until organists can again display their art and technique, few will bother to study and practice in order to play in church as long as the quality of music is so poor and the opportunities for great art on the organ are so few. The great repertory of compositions for the organ, together with the possibilities of improvisation, always provided organists with many opportunities for performance. Lack of times to perform, lack of sufficiently trained artists and the substitution of other instruments have brought about the condition so noticed today in our churches. Surely the demands of the council are not being met.

R.J.S.



Walcker Organ. South Graz, Austria.

SACRED MUSIC IN CHICAGO: THE MUNDELEIN LEGACY

While music was an integral part of the sacred liturgy in Chicago since the founding of the archdiocese, it reached its full flowering under the nurturing guidance and sponsorship of George Cardinal Mundelein, particularly through his commitment to the solid education and training of the various priests chosen for leadership roles in the archdiocesan sacred music programs. This orthodox training received and knowledge acquired, particularly at the Pontifical Institute of Sacred Music in Rome, was passed on to a generation of priests who studied at the various seminary facilities of the archdiocese.

This article attempts to trace the effects of this outstanding program from the time of Mundelein down to the present day. It begins with a brief biography of the cardinal, followed by biographical sketches of those men whose priestly formation program and training in sacred music was essentially completed under Mundelein's direction, short histories of those individuals who after having studied under Frs. Hoover, Kush, Meter or Mroczkowski went on to serve in various musical positions within the archdiocese, a brief mention of individuals not trained in Chicago but who granted noteworthy service to the cathedral music program; and finally information on a member of the youngest generation of sacred musicians who is attempting to pass on the traditions and philosophy espoused by the cardinal.

I. THE CARDINAL

George Cardinal Mundelein was born July 2, 1872, in New York City of German parentage.¹ After receiving an A. B. degree from Manhattan College at age 17, he was sent to Rome for theological studies at the Propaganda and was ordained for the

Brooklyn diocese in June of 1895. Honors followed quickly. He was named diocesan chancellor in December of 1897, appointed censor of the Liturgical Academy in 1903, made a domestic prelate in 1906, named to the exclusive Ancient Academy of Arcadia in 1907, and awarded an honorary S.T.D. degree by the Propaganda in 1908.² In September 1909 he was consecrated bishop and named auxiliary of the Brooklyn diocese.

In February 1916, Mundelein was installed as the second archbishop of Chicago, succeeding Archbishop Quigley. It is one author's opinion that the first thought of Mundelein upon his arrival in Chicago was that of education, especially of the need for training those who in the future would take their places as diocesan clergy.³ Mundelein put great stock in the old saying that learning is the handmaiden of religion⁴ and evidenced this through his first selections for his diocesan school board, Rev. John Ford and Rev. J. Kozlowski, who were sent to Catholic University for further training in educational administration.

In spring of 1916 he announced the building of a preparatory seminary to be named in honor of the late Archbishop Quigley. Ground was broken in November of that year. Its dedication corresponded to the 75th anniversary of the erection of the diocese and Mundelein's own 25th sacerdotal anniversary. In 1917, the archbishop promulgated the use of a new hymnal (edited by the cathedral organist Hans Merx) for use throughout the archdiocese in an attempt to encourage congregational singing in accord with Pius X's *motu proprio* on sacred music.⁵ In 1918, Mundelein appointed Father Philip Mahoney, D.D., (later rector at Quigley) and Abbé Bourget to form a choral group which was first known as the Saint George Choral Society, later renamed by Father Edwin Hoover, The Cardinal's Cathedral Choristers.⁶ This same year the cathedral gallery organ was rebuilt and rededicated in a grand organ/choral concert featuring Abbé Bourget and Wilhelm Middelschulte along with multiple ensembles.

In 1920, Mundelein disclosed plans to build a new major seminary, Saint Mary of the Lake, on property in Lake County.⁷ The first class took up residence in the partially completed complex in October 1921.⁸ This was dedicated with much pomp and ceremony in a series of ceremonies beginning in the spring of 1925. With Patrick Cardinal Hayes of New York in attendance, the new chapel pipe organ was blessed in May in an impressive ceremony.⁹ The first ordination class received sacerdotal orders in September 1926. The new institution was considered by many the finest major seminary facility in the country. Mundelein had a philosophy that while he expected long hours of rigorous study from his theological students, he in turn supplied them with first class living accommodations. On campus each student had a private room and a bath, a rare luxury for seminarians in that era. They also had access to full athletic facilities including a gymnasium, swimming pool, athletic fields, golf links¹⁰ as well as access to a summer villa in Clearwater Lake, Wisconsin.¹¹

Scholastically the school ranked at the top as well. Jesuits were imported to handle all teaching responsibilities while administration was left in the hands of the diocesan clergy. The library contained impressive holdings including illuminated Books of Hours and antiphonaries dating back to the middle ages.¹² For his seminary music director he attempted to woo the renowned pioneer in American sacred music, John Singenberger Sr., but, try as he might, he could not persuade him to leave his position in the Milwaukee archdiocese. As a compromise, Singenberger promised Mundelein that he would send his oldest son. John Jr., however, died unexpectedly and another of Singenberger's sons, Otto, was persuaded into accepting the position.¹³

In tribute to his many accomplishments, Mundelein received the red hat in the International Eucharistic Congress during June 1926. With 13 cardinals, 373 archbishops and bishops, 500 monsignori and 8000 priests in attendance,¹⁴ ceremonies were replete with music on a grand scale including a children's choir of 62,000 voices and a women's choir of 20,000.¹⁵ For the opening ceremonies a second choir loft was temporarily erected in the back of Holy Name Cathedral, suspended by ropes and

chains, so that the choir could be accompanied by a full symphony orchestra. (The directors, Fr. Mahoney and Mr. Singenberger, were suspended on yet a third platform, rigged in front of and half-way between the orchestra and choir!) The closing ceremonies, conducted at St. Mary of the Lake Seminary, saw 800,000 people travel 40 miles by rail or auto for the final day's procession.¹⁶

November 20, 1934, Mundelein celebrated his silver jubilee as bishop. Over 100 bishops, archbishops and abbots celebrated with him at Holy Name Cathedral. The music was performed by various ensembles including the major seminarians' chant choir under the direction of Rev. Joseph Kush and the Cardinal's Cathedral Choristers and members of the Chicago Symphony Orchestra under the direction of Rev. Edwin V. Hoover. Several years later the cardinal hosted the Vatican secretary of state, Eugenio Cardinal Pacelli, at St. Mary of the Lake Seminary, October 26, 1936.¹⁷

Mundelein passed away October 2, 1939, at his summer home on the campus of St. Mary of the Lake Seminary. His funeral Mass was in the grand tradition so beloved by him, with music evidencing the fruit of his labors.

Subsequent to the cardinal's death, the archdiocesan seminary program was reconfigured. In 1961, the formation program was expanded by the opening of Quigley South, which together with Quigley (North) would continue to provide the initial training for high school students. Also in 1961, St. Mary of the Lake Junior College was established as a two year intermediate institution providing a preliminary liberal arts foundation leading up to the completion of philosophy and theology studies for the priesthood at Saint Mary of the Lake in Mundelein. In 1968, it was renamed Niles College and became a four year institution affiliated with Loyola University, offering the full philosophy program.¹⁸

Cardinal Mundelein was well known for his love of color, pageantry, and festivity, both in the liturgy and in secular events related to the duties of his cardinalate.¹⁹ He nurtured an early love of music through Bishop Sheil's CYO- sponsored bands and orchestras for school children of the diocese.²⁰ Revisionist thinking unfortunately has often characterized the interest in solemnity and ceremony held by Mundelein and many of his early twentieth century contemporaries with the term "triumphalism."

The music program at Holy Name Cathedral was inextricably connected with Quigley Seminary. The Cardinal's Cathedral Choristers was made up of younger boy sopranos and altos from Quigley and local professional singers hired from the city's various performing ensembles (including the Civic Opera) to sing the tenor and bass parts. This group sang the ordinary of the Mass, motets, and other polyphonic compositions. The fourth and fifth year Quigley seminarians were recruited for the chant choir which sang the proper of the Mass and other Gregorian compositions. A separate director was placed in charge of each of these ensembles and both choirs performed for Sunday high Mass and other festive occasions. They were joined by the major seminarians' choir and/or the archdiocesan priests' choir for special celebrations.

While Mundelein obtained a pontifical faculty for his major seminary (the first American seminary so designated²²), he still sent his best students to Rome for study. In 1935, he purchased a house in Rome which he named the College of St. Mary of the Lake to serve as a residence for priests pursuing graduate study in the Holy City.²³ These special students received special attention from the cardinal during his visits to Rome, including securing them the best seats at papal audiences and introducing them to Vatican dignitaries.²⁴ Often this was to allow post-graduate students to see first hand the inner working of the Vatican.²⁵ In other circumstances the Roman experience was to allow promising students to avail themselves of unique educational opportunities procurable only in the Holy City.

Among the specialized training schools located in Rome was the Pontifical Institute of Sacred Music, established by Pope Pius X to serve as an international training school. Bishops throughout the world were requested to send promising students for advanced work in sacred music, especially in Gregorian chant studies, composition, and organ performance. Mundelein sent his first student to the institute in 1935 after learning that the Archbishop of Los Angeles had just sent his first student, Rev. Robert Brennan. Mundelein is reported to have said, "If someone from a worldly diocese like Los Angeles can go, we can certainly send someone from Chicago."²⁶

II. THE TEACHERS

Rev. Msgr. Edwin V. Hoover, P.A., was born May 10, 1902, in Chicago, studied at Quigley Seminary and was subsequently sent by Mundelein to the North American College in Rome for his theology studies. While in Rome he took the opportunity for private music studies with both Dom Licinio Refice of the Pontifical Institute as well as Monsignor Lorenzo Perosi, the director of the Sistine Choir. An apocryphal story relates Perosi's request to Mundelein to keep the young future-priest as his assistant in Rome. Mundelein is supposed to have replied that "if Father Hoover is such a fine musician, I wish him to be director of my Cathedral Choristers at once."²⁷ Hoover did in fact return to Chicago following his ordination in 1926 and in 1931 was named professor of history at Quigley Seminary and director of the Cardinal's Cathedral Choristers, replacing Father Philip Mahoney. A distinguished conducting career followed which included performances with members of the Chicago Symphony Orchestra in both sacred and secular venues including the March 9, 1936, Orchestra Hall Chicago premier performance of Pietro Yon's *Triumph of Saint Patrick* and the 1941 movie, *The Eternal Gift*, which featured Hoover's own *Mass of the Holy Family*, dedicated to Mundelein.²⁸ Accompanied by members of the Chicago Symphony Orchestra, these performances garnered excellent reviews from music critics of the secular press. DePaul University honored him with an honorary doctorate in music.

In addition to his responsibilities at Quigley and Holy Name, Hoover founded the archdiocesan priests' choir. This group was created at the personal request of Mundelein to perform suitable music for the funeral Masses of fellow archdiocesan priests. Membership in the choir was by chancery appointment and singers were chosen from the ranks of recent *ordinati*, who had exhibited vocal talents while in the major seminary. The priests' choir continued until it was disbanded by Cardinal Cody.²⁹

In 1941, Hoover was transferred to St. Raymond's Parish in Joliet, Illinois, which, in 1948, was raised to the dignity of the cathedral of a new diocese. He established a choir of 70 boys and 30 men and supervised an excellent program of school music in the grade school of 850 students. During his time in Joliet he composed various motets and carols for his Cathedral Choristers. He was named a domestic prelate in 1950 and a protonotary apostolic in 1959. Taking emeritus status in 1969 because of throat cancer, he passed away in May 1970.

Hoover was a man with a very magnetic personality. He enjoyed savoring a fine cigar and sharing in convivial conversation around a grand piano where his lyric baritone voice crooned the songs of his mother's native Ireland. Well traveled and highly cultured despite his humble beginnings, Hoover's abilities were held in high esteem by Mundelein as they were both on the same wave length regarding the style of music chosen for the liturgy.³⁰

Rev. Msgr. Joseph Kush was the first Chicago priest to be sent to Rome for post-ordination study in music. Father Kush attended Quigley and later St. Mary of the Lake Seminary where he studied with Otto Singenberger. Ordained by Mundelein in December 1934, he was sent to the Pontifical Institute in the fall of 1935, studying under Refice, Casimiri, Ferretti, Vignanelli and Suñol.³¹ He also took advantage of his

European location through summer studies at Solesmes and Salzburg. He graduated with double degrees in composition and chant and upon return home, he was appointed successor to Singenberger on the faculty of St. Mary of the Lake where he remained for the next 18 years as director of music, specializing in the performance of chant.³² Kush was honored by being named a papal chamberlain in 1949. In 1953, he was appointed by Cardinal Stritch to the first archdiocesan music commission. During this time he also served as an adjunct professor of music at DePaul University in Chicago.

In 1956, and until his retirement in 1972, he served as pastor at St. Barbara's Parish in Brookfield, an affluent suburb of Chicago. During this time he remained active in both archdiocesan and national church music, making valiant efforts to keep the Gregorian tradition alive during the violent transition period following Vatican II.

Generally acknowledged as possessing consummate good taste, he was an organist of great ability and a magnificent interpreter of the chant.³³ He also possessed an all consuming drive for perfection and a reclusive nature. His final assignment was as chaplain of St. Mary of Providence Girl's School in Chicago. He succumbed to a heart ailment in 1991.

Rev. Msgr. Charles Meter was born in Chicago in 1911. He entered Quigley Preparatory Seminary in 1925, studied at St. Mary of the Lake Major Seminary under Otto Singenberger, and was ordained in 1936. Cardinal Mundelein sent him to Rome for studies in sacred music at the Pontifical Institute from 1936 through 1939. His teachers included Ferretti, Suñol, Casimiri, and Refice. He also studied chant at Solesmes with Dom Gajard, at Maria Laach in Germany, at Montserrat in Spain and at Quarr on the Isle of Wight in England.³⁴ After receiving his master's degree *cum laude* in Gregorian chant he returned to Chicago and was named director of chant at Holy Name Cathedral. Upon Father Hoover's transfer to St. Raymond's in Joliet, Father Meter was named director of the Cardinal's Cathedral Choristers. Under his attention this group became famous for their regular appearances in a multiplicity of environments, including their weekly festive high Masses at Holy Name, public holy hour appearances at Soldier's Field, and through the new media of television, Christmas midnight Masses and other special occasions were brought into the living rooms of millions throughout the midwest. The choir was also closely associated with the international Pueri Cantores organization of children's choirs, of which Monsignor Meter was the American president for 25 years.

In 1949, Meter obtained double honors; he was awarded the degree of doctor of music, *honoris causa*, by DePaul University and he was also named a monsignor by Pope Pius XII.³⁵ In 1953, along with Monsignor Kush, he was named to the first archdiocesan music commission. Meter also directed the 70 voice priests' choir in their many appearances throughout the archdiocese. In 1963, Cardinal Meyer named Monsignor Meter pastor of St. Joseph Church in Wilmette where he promptly started his own boys choir which he still directs.

Known as a fabulous pianist with a great memory and knowledge of opera and musical comedy in addition to his background in sacred music, he was always an excellent musical technician, able to develop young people's musical abilities and able to teach them the more difficult music of the masters.³⁶

Rev. Msgr. Joseph Mroczkowski³⁷ was born in 1916 and grew up in St. Michael's Parish on Chicago's south-side. He attended Quigley Preparatory Seminary during the Hoover/Kush years and went on to Mundelein Seminary where he was ordained by Cardinal Stritch in 1942. He served a seven year assignment at St. Mary of Perpetual Help Parish where he directed a men and boys choir and also studied piano and harmony at DePaul University. During this time he studied various aspects of sacred music with Father William Finn at St. Paul's in New York and with Mother Stevens at the Pius X School of Church Music.³⁸ In 1949, the Cardinal sent him to

Quigley to assist Msgr. Meter with the chant choir. He continued his studies at DePaul taking piano from Magdalen Mussmann, conducting from Dr. Arthur Becker and harmony from Herman Shapiro.

In 1950, he was sent to Rome for studies at the Pontifical Institute of Sacred Music where he received his *magister* diploma in Gregorian chant.³⁹ The preparation and writing of his dissertation on the 16th century Polish polyphonist, Szamotuski, required additional travels for study to research institutions in both England and France.

Upon his return in 1953, Fr. Mroczkowski was reassigned to Quigley where he taught Italian, Latin, and general music, and had responsibility for the Gregorian chant choir at Holy Name Cathedral. Later the same year he was named a papal chamberlain by Pope John XXIII. He continued his musical studies at the American Conservatory of Music, studying piano with Grace Welch and organ with Edward Eigenshank. He served a one year stint at the new Quigley South Seminary and also taught summer courses in Gregorian chant at DePaul University. With Monsignor Meter's reassignment to St. Joseph Parish in Wilmette in 1963, he assumed all musical responsibilities at the cathedral. He was assisted through his tenure as music director by organists William Ferris and Foster Deihl.

The next four years were turbulent ones for both the Holy Name music program as well as for sacred music throughout the entire Church.⁴⁰ Forced to abandon or attempt translation of their entire repertoire, Monsignor Mroczkowski even had to fight off political pressure to abandon the Quigley Seminary students' involvement in the cathedral music program. In November of 1967 he was named to St. Turibius Parish in Chicago where he presided as pastor until his retirement in 1986. He currently resides in Hammond, Indiana. In addition to his position as a chaplain, he is the director of both the Catholic Choral Society (which he founded in 1956) and the Millennium Choir which he has directed since 1990.

Both Cardinal Mundelein and his successor continued the practice of having two priest faculty members from Quigley on the cathedral music staff. The "junior" member of the staff did yeoman service at the cathedral and often obtained his choral conducting education either through singing in the various archdiocesan ensembles or as "on-the-job-training" without the luxury of specialized instructions.

Father Frank Pribyl came from a musical family. His father, a professional musician, taught him both trombone and violin. He graduated from St. Procopius High School in suburban Lisle, Illinois. He then attended Quigley for two years as a "special student" followed by theology studies at Mundelein where he studied chant with Kush and Singenberger and played in the orchestra under Monsignor Fred Stenger. Following ordination in 1939, he served as curate at both Mother of God Parish in Waukegan and St. John's before Cardinal Stritch assigned him to teach chant, orchestra and religion at Quigley from 1947 to 1949. He also conveyed a special sense of pastoral experience since his seven years in parish service was more than that usually possessed by faculty members. Following assignments at Mary Queen of Heaven, St. Ludmilla's, St. Priscilla's and Our Lady of Good Counsel, Fr. Pribyl was named pastor at Blessed (now Saint) Agnes the Virgin Parish on the southwest side. He retired in 1982 and is still in residence there.⁴¹

Father Frank Chambers was raised at Maryville Orphanage in DesPlaines where he enjoyed an enviable reputation as a woodwind performer. He was ordained in 1941 and, after a year in parish work, was assigned to teach chant at Quigley from 1942 to 1947. While on the faculty, the carefully maintained discipline of his rehearsal room earned him the affectionate sobriquet "Torchie Chambers."⁴²

III. THE STUDENTS

Father Richard Wojcik studied at Quigley Preparatory Seminary from 1937 to 1941 and was Father Hoover's chorister librarian. He then sang under Father Kush at Mundelein and was his assistant for chant. Wojcik was ordained in 1949 and spent one year at Saint Mary of Perpetual Help Parish in Chicago. From 1950 to 1953 he conducted the chant choir at Holy Name Cathedral in Chicago while Monsignor Meter conducted the choristers. Cardinal Stritch sent him to the Pontifical Institute in 1953 where, through 1956, he studied with Anglès, Bartolucci, Berata, and Cardine. His dissertation dealt with the first Polish composer of polyphony, Michael of Radom. He was awarded the master of Gregorian chant degree in 1956 and returned to Chicago where he was assigned to Mundelein Seminary, replacing Monsignor Kush as director of music. His responsibilities included the polyphonic choir, the chant schola, and later the school orchestra succeeding in a program begun by Msgr. Fred Stenger. In 1969 he accepted an additional assignment as choir director at Prince of Peace Parish in Lake Villa, Illinois, a position he retains to this date. He retired as music director at Mundelein in 1991 but remained on staff until taking professor emeritus status this past June, 1994. He remains actively involved in seminary and archdiocesan musical affairs.

Father Robert McGlynn was the last archdiocesan priest sent to Rome for degree work at the Pontifical Institute. He was ordained in 1950 and obtained his doctorate in sacred theology from St. Mary of the Lake Seminary. After teaching foreign languages, general music and directing the accordion band at Quigley, he was sent to the Pontifical Institute in 1957 following Fr. Wojcik's return. He obtained the baccalaureate degree and had partially completed work towards the licentiate when he returned to Chicago. He was first reassigned back at Quigley but after a brief stint in music, the cardinal included him in his plans for the staffing of the new Quigley South Seminary where he again became a foreign language professor, a position he maintained for many years. Fr. McGlynn passed away in 1991.⁴³

William Ferris was born in 1937 in Chicago and attended Quigley where he was treble soloist for the Cardinal's Cathedral Choristers under the direction of Monsignor Meter. He exhibited precocious talents in keyboard ability and composition, and at age 17 was named cathedral organist and served in this capacity until 1958. During this time he studied under Alexander Tcherepnin and Arthur Becker at DePaul University. He returned to Holy Name as organist from 1961 through 1963, and worked closely with Pulitzer Prize winning composer and organist Leo Sowerby from 1957 to 1962. From 1966 to 1969 he was organist and choirmaster at Sacred Heart Cathedral in Rochester, New York, during Bishop Fulton Sheen's episcopacy.

Ferris returned to Chicago and, following employment at various Chicago and suburban congregations, was persuaded in 1982 by Reverend Thomas Healy, a former student of Father Hoover's, to accept a position at Our Lady of Mount Carmel Church in Chicago's Lakeview area, a position he still holds. The weekly Sunday liturgies, sung by a trained 25 voice choir, set the standard for post-Vatican II parish liturgies, tastefully mixing chant, polyphony, and 20th century Latin and vernacular compositions in the manner called for in the conciliar documents. His efforts have been acknowledged by the Vatican through invitations to teach at the Pontifical Institute (the first American so honored) and through the bestowal of a papal knighthood in 1989. His compositions have been performed by the Chicago and Boston Symphony Orchestras. His award-winning William Ferris Chorale, founded in 1972, specializes in the propagation of contemporary music, and has performed at international festivals and over European and American radio for more than 20 years.

Rev. Stanley Rudcki attended Quigley where he played piano in the school orchestra under Msgr. Meter. Following studies at Mundelein, he was ordained in 1953. He later received a M.Mus. degree from Chicago Musical College. He taught at

Quigley for many years and was organist at Holy Name Cathedral from 1957 to 1960. In 1961 he was named the first director of music and professor of English literature at the new junior college division of Mundelein Seminary (later to become Niles College.) Father Rudcki retired as director of music in 1990 and was succeeded as music director by Michael Hay.

Father John Curran studied at Mundelein and was ordained in 1957. Following parish work he was appointed in 1961 to the new Quigley South High School Seminary facility where initially he directed the music program featuring traditional chant and polyphony. Over his ten year tenure which bridged the Vatican II years, the archdiocese directed that the seminary curriculum and environment, including the music program, be re-ordered to become more "high-school" oriented. This included various cooperative co-ed functions with the neighboring all-girl Mother McCauley High School. After leaving Quigley South, Father Curran served at St. Albert the Great Parish in Burbank and at St. Christina's Parish on the southwest side of Chicago. During this time he also served in the capacity of an archdiocesan vicar. Most recently he resides in Lemont, Illinois, where he carries out an apostolate to the elderly and retired priests of the archdiocese.

Rev. Edward McKenna was born in Chicago in 1939. He graduated from Quigley in 1958 where he studied under Msgr. Meter and displayed virtuoso talent as a violinist. After studies at Mundelein, he was ordained in April, 1965, and continued his education with Dr. Bernard Dieter at Chicago Conservatory of Music where he received a B. Mus. degree. He furthered his musical education at the University of Chicago where, in 1973, he obtained a master's degree in music composition.

Fr. McKenna has served in various capacities at St. Thomas Aquinas in Chicago and Queen of Apostles in Riverdale, and has served on the faculties of Loyola University, Chicago Conservatory of Music, and Sherwood College of Music. He has also collaborated with Fr. Andrew Greeley, in several works for the stage, including his critically acclaimed opera, *The Magic Cup*, which was first produced in 1988. He has also edited the 1990 edition of *The Collegeville Hymnal*. Most recently he has spent considerable time in Rome at both the Pontifical Institute of Sacred Music and in special studies with the Sistine Choir under the direction of Msgr. Bartolucci.

Rev. Steven Janco is a native of the south side of Chicago, graduating from Curie High School. He obtained a B.A. in international relations from Syracuse University and then entered the theology program at Mundelein during which time he worked closely with Father Wojcik. He was ordained in 1986 and, following several years of parish work in Maywood, he succeeded Wojcik as music director in 1991. Janco holds a graduate degree in church music from Concordia College, a local Lutheran institution. His compositions have been published by G.I.A., O.C.P., World Library Publications and Morning Star Music.

IV. COLLATERAL HEIRS

Foster Diehl came to Holy Name Cathedral from Newark, New Jersey, in 1964, succeeding William Ferris as organist. His professional credentials include musical studies in England and a fellowship in the American Guild of Organists. His duties also included the directorship of the Cathedral High School glee club. Upon Msgr. Mroczkowski's reassignment in 1967, he accepted the additional position of music director. During his term at Holy Name, children from the Cathedral Grade School replaced Quigley seminarians as the treble section in the Cathedral Choristers. Also during this time Diehl was faced with the ongoing challenge of complying with the archdiocesan directive of exclusively English liturgies. In 1976, Diehl resigned to become music director at St. Petronille Parish in Glen Ellyn, Illinois, where he remained until his retirement in 1991.

Richard Proulx was born in St. Paul, Minnesota, in 1937. He studied at MacPhail College of Music and took his B.Mus. degree from the University of Minnesota. He furthered his education at the Columbus Boychoir School in Princeton, St. John's Abbey in Collegeville and the Royal School of Church Music in England. His teachers have included Arthur Jennings, Rupert Sircom, Theodore Ganshaw, Gerald Bales, Robert Shaw, and the late Roger Wagner. Proulx is noted as a composer and arranger of hundreds of works in a multiplicity of styles and genres running from TV commercials to opera. He has also served as an editorial consultant for various hymnals.

After holding prestigious positions as organist and choir director in both Catholic and Episcopal churches, Proulx accepted the position of organist/director of music at Holy Name Cathedral in 1980. In this position he has developed an ambitious music program encompassing five choirs (including fully professional ensembles) instrumental ensembles, and a music/cultural program. This schedule includes weekly Sunday afternoon services during Advent featuring an organ concert followed by solemn Gregorian vespers sung by the "Sine Nomine" Chorale. The ensembles have also produced multiple commercial recordings of a wide variety of liturgical music.

Mr. Proulx planned and commissioned the acquisition of two new pipe organs for the cathedral. In 1989, Proulx was presented with the gold medal of the Archdiocese of Chicago by Archbishop Joseph Cardinal Bernardin. In 1994, he received an honorary doctor of divinity degree from General Theological Seminary in New York. Proulx has announced his retirement from Holy Name effective the summer of 1994. His future plans include the completion of composition commissions and guest appearances as a recitalist and clinician.

V. THE NEWEST GENERATION

Paul French was born in Rockford, Illinois, in 1959. He attended St. John's University in Collegeville, Minnesota, where he received a B.Mus. degree in composition in 1982. He returned to the Chicago area for graduate choral studies at Northwestern University. He also undertook private composition studies with William Ferris from 1982 to 1986, and became a staff assistant at Our Lady of Mount Carmel Parish in Chicago from 1987 to 1989 when French traveled to Rome for further studies in sacred music at the Pontifical Institute. Upon Ferris' return he accepted his current position as director of music and liturgy at St. Vincent Ferrer Parish in River Forest, Illinois.

The performances of his adult and children's choirs evidence his expertise in chant, serious contemporary music and his special interest in the music of the early 20th century Roman School, particularly the works of Refice and Somma. The parish also sponsors several sacred concert series in which he is integrally involved as manager and frequent conductor. He is also a performing keyboard artist and a published composer of note.

CONCLUSION: THE CURRENT STATE OF AFFAIRS

The Quigley-Holy Name musical nexus was broken by Cardinal Cody in the mid 1960's. The all-male Cathedral Choristers program fell victim shortly thereafter. The Quigley South Seminary program has been terminated, the building turned over for use as a co-ed high school, and its student body moved to rejoin their crosstown fellows at the North (original) Quigley building, near the Chicago downtown area. Niles College was scheduled for closure in May, 1994. The Saint Mary of the Lake facility at Mundelein is fully utilized owing to its conversion into a regional (as opposed to a strictly archdiocesan) facility. Also, a significant part of the plant is devoted to non-seminary related programs. The major seminary itself offers one required course primarily directed toward sacred music entitled "Ritual and Music."⁴⁴

It is unfortunate that archival materials dating back to the Singenberger years, while still in existence at the seminary, are warehoused and not available for scholarly study. Neither is the music department interested in opening these materials to public inspection.⁴⁵

Excellent new programs are developing at several parishes which historically had not previously been sites of great music. It is curious to note that these parishes are served by priests of various religious orders rather than by archdiocesan clergy.

St. Mary of the Angels, originally a Polish parish in what is now a predominantly Hispanic neighborhood on the near northwest side, was scheduled for demolition by the archdiocese. Its care was given over to two priests of Opus Dei, and the parish has begun a vibrant conservation and rebuilding campaign which has drawn significant support, not only from throughout the archdiocese but from across the country. Gregorian chant, polyphony, and orchestra-accompanied Masses in the Viennese style now echo through this magnificent Roman-renaissance style edifice on festive occasions under the capable direction of Dr. Jeffrey Wasson.

Saint John Cantius, a huge renaissance-baroque styled church, was the first archdiocesan situs for the recent *Ecclesia Dei*-sanctioned Tridentine-rite Masses. The parish, in what was a declining neighborhood, has prospered for the past six years under the parochial and musical leadership of Rev. Frank Phillips, C.R. Both Tridentine and *novus ordo* Masses are offered in Latin on a weekly basis. Here too, *participatio actuosa* exists harmoniously with *musica sacra* as Gregorian chant and music of the masters adorn the liturgy.

Saint Peter's Church, in the heart of the Chicago "Loop," is under the care of the Franciscan Fathers and employs the services of professional vocalists to staff their *schola cantorum*. This select group, under the direction of J. Michael Thompson, specializes in chant and sacred music of the renaissance in their weekly Sunday Masses, frequent vesper services, and a significant number of guest appearances throughout the archdiocese.

One can hope that this renaissance of interest in *musica sacra*, small as it may be, may portend the beginning of a change of direction in the church music pendulum in the Chicago archdiocese as well as throughout the Roman Catholic Church, the same change away from music inspired by the theater and street tunes which was called for by Pius X nearly 90 years ago and faithfully promulgated by Cardinal Mundelein.

RICHARD J. SIEGEL

NOTES

1. One contemporary author believes this fact to be of major significance to Mundelein's lifelong interest in liturgy and sacred music. Day, John, *Why Catholics Can't Sing*, (New York, Crossroad Publishing, 1990), pp.24-25.
2. Finn, Brendan A., *Twenty-Four American Cardinals*, (Boston, Bruce Humphries, 1947) p.152.
3. Martin, Paul R, *The First Cardinal in the West*, (Chicago, The New World Publishing Co.) 1934.
4. Martin p.61.
5. *The Cathedral of the Holy Name and Its Music: a Brief History, 1846-1989*, published by the music staff of Holy Name Cathedral as part of the dedicatory program of the new Flentrop organ, July 19, 1989.
6. "Music at Quigley" from *Le Petit Seminaire-1950*, Quigley Preparatory Seminary yearbook, p.81.
7. The small town nearby (Area, Illinois) would soon be renamed in honor of the cardinal as would the major seminary itself.
8. Finn p.158.
9. Martin p.98.

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10. Kantowicz, Edward R., *Corporation Sole: Cardinal Mundelein and Chicago Catholicism*, (Notre Dame, Ind., Notre Dame University Press, 1983) p.119.
11. Martin p.107.
12. Martin p.106.
13. April 27, 1993 conversation with Rev Richard Wojcik.
14. Finn p.161-162.
15. Martin p.208.
16. Kantowicz II, p.71.
17. Kantowicz p.xi.
18. Koenig, ob.cit. pp. 332-333.
19. Kantowicz holds that this "triumphal leadership" was based in significant part on the societal requirements of a substantially immigrant and lower-class church membership in need of "social confidence." In a most recent article, "Cardinal Mundelein of Chicago and the Shaping of Twentieth-Century American Catholicism", contained in the publication *Catholicism, Chicago Style*, which he co-wrote with Ellen Skerrett and Steven Avella (Chicago, Loyola University Press, 1993) (hereinafter cited as "Kantowicz II), Kantowicz categorizes the activities of Mundelein and other "big city bishops" "under five headings: giantism, "going first class," businesslike administration, Americanism, and advising presidents and politicians." p.67.
20. Martin p.169.
22. Koenig, Rev. Msgr. Harry C., editor, *A History of the Offices, Agencies and Institutions of the Archdiocese of Chicago*, Vol. 1, Chicago, Archdiocese of Chicago, 1981, p.324,
23. Finn p.163.
24. Kantowicz p. 169.
25. *Ibid.*, p. 117-118.
26. Conversation with Msgr. Charles Meter, October, 1993.
27. Quoted by Rev. Edward McKenna in *The New World*, December 24/31 1993 edition, Chicago.
28. For reasons unknown to the author, the movie "credits" indicate the title as the *Mass of Christ the King*.
29. Conversation with Msgr. Meter, April 29,-1994.
30. Wojcik interview of 4-27-93.
31. Meter, Msgr. Charles, "Monsignor Joseph Kush" in *Sacred Music*, Volume 119, No. 2, Summer,1992, p.29.
32. *Ibid.*
33. Interview with Msgr. Mroczkowski, April 8, 1994.
34. "Music at Quigley," p. 83.
35. "Music at Quigley" ob. cit. p.83.
36. Mroczkowski interview.
37. Biographical and historical information based on the author's interview with Msgr. Mroczkowski, April 8, 1994.
38. "Music at Quigley," p.83.
39. He was accompanied to Rome by fellow Chicago priest Rev. Paul Marcinkus who would complete his doctorate in canon law prior to his consecration as a bishop and later assignment to important Vatican posts.
40. Chicago's Archbishop Albert Cardinal Meyer issued an unfortunate directive which forbade the use of Latin in the archdiocese beginning the first Sunday of Advent in 1964. This edict, totally contrary to the letter, spirit and intention of *Sacrosanctum Concilium* and its implementing instructions, was the first reckless step in what has become a calculated attempt at the dismantling of the official forms of liturgy prescribed for use in the Catholic Church.
41. Interview with Fr. Pribyl, April 9, 1994.
42. Telephone interview with Fr. Mroczkowski, April 9, 1994.
43. Mroczkowski interview.
44. One might pause to consider the prescriptions of both *Optatam Totius*, section 16, paragraph 4, as well as *Sacrosanctum Concilium*, sections 15, 16, and 115.
45. Interview with Rev. Steven Janco, July 26, 1994.

A SUMMER PILGRIMAGE OF CHURCHES OR POLITICALLY CORRECT ARCHITECTURE

On sabbatical this summer, I had opportunity to visit many parts of the country and Mexico and to observe the changing fashion in liturgical architecture, and the news is not all good. Whereas we devotees of *Liturgical Arts* in the 1950's used to decry ugly pseudo-gothic churches cluttered with sentimental plaster statues, now many of us would be glad to return to them to escape the bare concrete bunkers that have replaced them. While the constitution on the liturgy of Vatican II encourages "noble simplicity," the wholesale rejection of images, crucifixes, statues and paintings is a complete misunderstanding of the council.

My first engagement on my sabbatical was to preach at the first Mass of a former student now ordained, at an historic old church in the nation's capital, slated for renovation. As we processed in, we could see the plans to remove an interesting reredos dating from the 50's which gave focus to the altar facing the people and to replace it with a plain celtic cross against a bare sanctuary wall. The decor will clearly be Presbyterian—scant consolation to the Irish who built the church.

My travels next took me to a Marian shrine in the mid-west, where we prayed and toured the beautiful grounds. A recently built church had a breathtaking Marian icon to welcome us in the foyer, but so low that one could not kneel and pray before it—Our Lady brought down to our level. The beautiful painting could well have hung in the completely bare church, utterly devoid of any decoration (which might "distract" us). The moveable altar was well made, but gave the impression that this "worship space" could just as easily be the setting for a concert from the baby grand piano that was bigger and more impressive than the altar.

A refreshing change came on the feast of Pentecost spent at the motherhouse of the Franciscan Sisters of the Martyr St. George in Alton, Illinois. Their modern but beautiful chapel had many bouquets of red roses for the occasion, around the central tabernacle, near the altar facing the people, on the side shrine, while a bright red carpet was rolled down the central aisle to welcome the Holy Spirit. At Mass more than forty candles, red and white, twinkled to add color and light to the solemnity.

The highlight of my sabbatical was the pilgrimage to Guadalupe which was next on the itinerary. This Mexican shrine was recently built to house the miraculous tilma with Our Lady's image, because the lovely historic Spanish baroque structure is sinking into the earth. This very contemporary basilica has none of the starkness of its cousins to the north. It is full of shadows and light, marbles and rich use of wood, as well as sacred images. Of course, the sacred tilma's luminosity sheds Mary's radiance on this delightful modern church, so fully consonant with Vatican II's call for participation and yet not cold, sterile nor bland.

The last leg of my journey took me to a four-week sabbatical in South Orange, New Jersey, for an interesting clergy institute run by Monsignor Andrew Cusak at Seton Hall University. Founded in 1856, this school has an exquisite Victorian gothic chapel built shortly after the founding of the school, but Our Lady of Sorrows Church nearby shows how a magnificent pre-Vatican II gothic church can be tastefully and sensitively remodelled for current liturgical participation without sacrificing aesthetics. Unfortunately, as our pilgrimage suggests, this is usually not the case, when those who don't bother reading the documentation of Vatican II come up with instant answers based on the opinions of "experts" and don't grapple with trying to incarnate our faith in wood, stone, glass and concrete for today.

God's glory can be reflected in a sign, the church structure, that all of God's people can rejoice in, pray in, celebrate in, and be molded through its use into the glorious and beautiful temple they are.

REVEREND GILES R. DIMOCK, O. P.

PILGRIMAGE

ECCE PANIS ANGELORUM : TRADITIONAL HYMNS OF THE EUCHARIST

Adoration of the Blessed Sacrament has long been an important part of the Roman Catholic faith. Although the specific Catholic traditions which we associate with such adoration do not date earlier than perhaps the twelfth century, it is an incontestable fact that the Church has always treated the elements of the Eucharist with profound respect and veneration. Nonetheless, it was not until the end of the twelfth century and into the early years of the thirteenth that various local traditions began to emerge which led to the institution of the feast of Corpus Christi in the year 1264. In particular, the city of Liège became a center of Eucharistic devotion, and its bishop, Robert of Turotte, established a feast of the Eucharist for his diocese shortly before his death in 1246. This earliest liturgical celebration of Corpus Christi was designated as a moveable feast (*feria quinta proxima post octavas Trinitatis*). Following the death of Bishop Robert, the new feast found willing supporters among the local Dominicans of Liège and ultimately an important champion in the person of Hugh of St. Cher. A widely respected scholar and an ecclesiastical diplomat, Hugh was made a cardinal in 1244 and appointed cardinal-legate to Germany in 1251. In the latter capacity, he instituted the feast of Corpus Christi throughout his legation of Germania. Twelve years later, in 1264, Pope Urban IV extended the feast to the universal Church, the first time that a universal feast had been founded by a pope. Urban reigned as pope for only slightly more than three years. His baptismal name was Jacques Pantaleon, and he was elected on August 29, 1261, by a small conclave consisting of only eight cardinals who had debated for three months before turning to Pantaleon. Born in Troyes and educated in Paris, he had first served as canon of Laon before becoming archdeacon of Liège, and he was in Liège when the local feast of Corpus Christ had been founded. Later he served as bishop of Verdun and was then named patriarch of Jerusalem by Pope Alexander IV. Urban's death on October 2, 1264, was a blow to the spreading observance of Corpus Christi. It was not until the early fourteenth century that the feast truly became a universal one, and this occurred in the face of considerable opposition and lack of enthusiasm in some quarters. For some, there was a lack of convincing logic behind the establishment of a feast which commemorated something (i.e., the Eucharist) which was already celebrated daily. For others, the celebration of a Corpus Christi feast seemed redundant in view of the existing celebration of Maundy Thursday. Yet despite these and other misgivings, the celebration of Corpus Christi spread throughout Catholic Europe and was soon universally observed.

It has long been accepted that Saint Thomas Aquinas (c.1227-1274) was the author of the Corpus Christi office, having been commissioned to write the liturgical texts by Pope Urban IV. It is interesting to note that the pope who canonized Aquinas, John XXII, was also the pope who finally succeeded in establishing the universal observance of Corpus Christi in 1317. Although there are some arguments against Thomas' authorship of the liturgy, the tradition that he composed the Corpus Christi office was firmly established by the early fourteenth century and generally accepted by most authorities ever since. Thomas' work for the feast includes three hymns for the office and a sequence for the Mass.¹ Of the three hymns, perhaps his *Pange, lingua* is the most well-known. It is the hymn for vespers of Corpus Christi, and it has also come to be used at the processions of Maundy Thursday and Corpus Christi as well as other processions of the Blessed Sacrament.

*Pange, lingua, gloriosi corporis mysterium
Sanguinisque pretiosi quem, in mundi pretium,
Fructus ventris generosi rex effudit gentium.*²

Particularly well-known to most Roman Catholics are the fifth and sixth stanzas, which in later years came to be sung as a separate hymn during benediction of the Blessed Sacrament.

*Tantum ergo sacramentum veneremur cernui,
Et antiquum documentum novo cedit ritui;
Praestet fides supplementum sensuum defectui.*

*Genitori Genitoque laus et jubilatio,
Salus, honor, virtus quoque sit et benedictio;
Procedenti ab utroque compar sit laudatio.*³

This hymn is modelled upon the sixth century *Pange lingua* of Venantius Fortunatus (c.530-c.600), borrowing both the opening and the meter from the classic Latin office hymn. The link between the two hymns, however, goes beyond the opening line and meter. Each hymn recounts the life of Jesus, Fortunatus placing his emphasis on the events of the passion and St. Thomas on the events of the Last Supper. The meter in both cases is trochaic tetrameter, familiar in Greek tragedy and later adopted by the Romans where it became the meter of the marching song for Caesar's legions. The other two hymns written by St. Thomas for Corpus Christi are as highly regarded as his *Pange, lingua*. Written for the office of lauds, *Verbum supernum prodiens* is an advent hymn of unknown authorship which probably dates from the eighth century. Both of the hymns concern themselves with God's gift of His Son, the earlier one focusing on the Nativity and the latter one on the Eucharist. The third hymn written by Thomas, *Sacris sollempniis*, expounds with great eloquence on the Last Supper and was assigned for use with the office of lauds.

No less significant than the three hymns, however, is the sequence, *Lauda, sion*, written by Saint Thomas Aquinas for the Corpus Christi Mass. Sequences were particularly popular at the time, offering an opportunity to include non-scriptural verses in the celebration of Mass. Of the great number of sequences which were written and used in the middle ages, only a handful survived the reforms of the Council of Trent, *Lauda, sion* being one of them. Its survival was indeed fortunate, since it is universally admired and may be the most exemplary of all sequences. Similar to his borrowing from earlier models for two of the hymns, Thomas based *Lauda, sion* on an existing verse by Adam St. Victor (c.1100-c.1180), freely borrowing phrases from earlier works. But, despite its indebtedness to the work of an earlier author, *Lauda, sion* is an important doctrinal statement. Thomas' text addresses all the questions concerning the nature of the Eucharist, of which the following is an example:

*Dogma datur Christianis,
quod in carnem transit panis
et vinum in sanguinem.
Quod non capis, quod non vides,
animosa firmat fides,
praeter rerum ordinem.*⁴

It is to be regretted that the liturgical reforms following the Second Vatican Council have made this great statement of faith concerning the Eucharist only an option for the celebration of Mass on the feast of Corpus Christi. The text was long admired in Roman Catholic circles for its theological focus as well as for the beauty of its poetry:

The *Lauda Sion*, as is fitting, is a detailed statement of what takes place at Mass and deals with its sacrificial and sacramental aspects. It is severe and exact in its language, rather like the spirit and the liturgically classical language of the Roman rite; but it opens with majestic words of praise and melts away at the end into words of pure love.⁵

The three hymns and the sequence composed by Saint Thomas Aquinas for the Corpus Christi liturgies are central to the repertoire of hymns in honor of the Eucharist, having survived in more or less continuous usage for seven centuries. In addition to the original Latin texts, all four have been translated into English. The earliest such translation may date from as early as 1595 when an English version of *Lauda, sion* appeared with the title "Praise, O Syon! Praise thy savior."⁶ English translations of the *Pange lingua* date from the first decades of the seventeenth century, and translations of *Sacris sollemniis* and *Verbum supernum* begin to appear in the early eighteenth century. It was in the nineteenth century, however, that the Latin hymn repertoire, including Thomas' Corpus Christi hymns, enjoyed the most attention from English translators. The most important of all translators of Latin hymns was the Anglican priest, John Mason Neale (1818-1866), whose fine work continues to enjoy well-deserved popularity. Of almost equal importance, however, was his contemporary, Edward Caswall (1814-1878), also an Anglican priest, but one whose life took a different turn when he joined the Roman Catholic Church in 1850 and became a devoted friend and follower of Cardinal Newman. Most of Caswall's more important translations, including English versions of all four of Thomas' Corpus Christi hymns, first appeared in his 1849 publication entitled *Lyra Catholica*.

The establishment of the feast of Corpus Christi gave Eucharistic devotion a special liturgical focus by having an assigned Mass and office in honor of the Blessed Sacrament. Nonetheless, popular devotion to the Sacrament continued to expand beyond the feast during the centuries which followed. The practice of solemn exposition of the Blessed Sacrament was commonly noted in Germany and Holland by the fourteenth and fifteenth centuries, although practically unknown in Spain and Italy until the end of the sixteenth century. Prolonged expositions and Masses celebrated *coram Sanctissimo* were frequently encountered in various places, particularly in Germany. The fourteenth century also witnessed the practice of concluding vespers or compline with the singing of Marian hymns in the presence of the Blessed Sacrament. Benediction with the Sacrament became highly popular, sometimes added to the celebration of the divine office but often as a rite of its own. This often occurred regularly on Sundays and feast days, often during Lent, or on other days designated by the local bishop. In time benediction was incorporated into the service known as Forty Hours Devotion, the origins of which are somewhat obscure. Whatever the specific origins, however, this devotion seems to have become popular in early sixteenth century Italy. In 1575, Saint Charles Borromeo issued instructions for the observance of the devotion in Milan, and it was officially introduced into Rome by Pope Clement VIII (1536-1605). In issuing his constitution, *Graces et diuturnae*, on November 25, 1592, the pope officially recognized the devotion and ordered it observed and practiced in the churches of Rome. A little more than one hundred years later, Pope Clement XI (1649-1721) issued new directions for the observance of Forty Hours Devotion in Rome, and these instructions were republished by Pope Clement XII (1652-1740) on September 1, 1731. The latter publication was actually written in Italian rather than in Latin and bears the title *Instructio Clementina*. This Clementine instruction essentially has governed the observance of the Forty Hours Devotion into the twentieth century. It is interesting to note that the Clementine instruction was specifically issued for the churches of Rome and strictly applied only to them. However, in practice, the instruction was generally accepted and observed throughout the Catholic world.

Eucharistic processions, solemn exposition, benediction, Forty Hours and other popular devotions to the Blessed Sacrament all gave rise to a growing repertoire of hymns and other suitable material for singing. Certainly the increasing number of Eucharistic devotions could not be fully served by the hymns and the sequence of Saint Thomas Aquinas. Nonetheless, part of this need for additional hymn material was satisfied by the rather curious practice of deriving new hymns from existing ones. Mention has already been made of *Tantum ergo* which consists of the fifth and sixth stanzas of Aquinas' Corpus Christi vesper hymn, *Pange, lingua*. In fact, all three of Thomas' Corpus Christi hymns plus his sequence for the feast yielded additional hymn material. The final two stanzas of the hymn for lauds, *Verbum supernum prodiens*, provided the text for the Eucharistic hymn, *O Salutaris hostia*, while the final two stanzas of *Sacris solemniis* provided the text for *Panis angelicus*. Similarly, the ending of the sequence, *Lauda, sion*, became the well-known hymn, *Ecce panis angelorum*. One can speculate that using the concluding stanzas of official liturgical texts (which, of course, were sung by the schola rather than by the people), was a deliberate and wise attempt to link popular Eucharistic devotions to the official liturgies of Corpus Christi. These four hymns, which were derived from longer, official liturgical texts, became very popular and were extremely well-known by Roman Catholics. This was particularly true with regard to *Tantum ergo* and *O Salutaris hostia*, which were the customary hymns for benediction. The importance of these hymns is illustrated by the number of settings of the texts which traditionally appeared in Roman Catholic hymnals.

The venerable and well-respected *Roman Hymnal* of 1884,⁷ for example, contained ten different settings of the *Tantum ergo* and six of *O Salutaris hostia*. The *Saint Gregory Hymnal*⁸ contained an equal number of settings of the *Tantum ergo* plus seven of *O Salutaris hostia*. Even the abridged edition of *The Pius X Hymnal*,⁹ which only contained a total of eighty-five selections, devoted fourteen of those selections to the Blessed Sacrament, including two settings of *O Salutaris hostia* and three of *Tantum ergo*. Current American Catholic hymnals, which are not particularly noted for their inclusion of traditional Latin hymns, also will be found to contain these Eucharistic hymns. *Worship*,¹⁰ which must rank as the most widely used Roman Catholic hymnal in America today, includes settings of both *O Salutaris hostia* and *Tantum ergo*, giving both the original Latin text and appropriate English translations. *The Collegeville Hymnal*¹¹ not only contains *O Salutaris hostia* and *Tantum ergo* but also several other hymns suitable for benediction including *Panis angelicus*. It is certainly important to add that these well-known hymns were among the glories of Latin hymnody. John Mason Neale rightfully considered the *Tantum ergo* to be one of the true masterpieces in the hymn tradition of the western Church.¹²

The liturgical hymns of Saint Thomas Aquinas, and those other hymns derived from them, are by no means the only hymns for devotion to the Blessed Sacrament. Relatively contemporary with Thomas' hymns are *Anima Christi* and *Ave verum*.¹³ The first of these is traditionally attributed to Pope John XXII (1249-1334) who, as noted, was responsible for finally establishing the universal observance of Corpus Christi. The hymn achieved lasting popularity and was frequently found translated into English in both Anglican and Roman Catholic devotional books. *Ave verum* has been attributed to Pope Innocent VI (1282-1362) and is equally well-known as a Eucharistic devotional song. Although it had no official place in the liturgy, it was one of many such hymns which were sung in the middle ages immediately following the consecration. Another early hymn worth noting is *Ave vivens hostia*,¹⁴ which was written by John Peckham (or Pecham), Archbishop of Canterbury (c.1225-1292). Serving as archbishop for the final twelve years of his life, Peckham was a Franciscan of wide intellectual curiosity and ability. Educated at Oxford and in Paris, where he was a pupil of St. Bonaventure, he wrote books on science, philosophy, and theology,

as well as being a poet of some ability. Among all the early devotional Eucharistic hymns, however, the most well-known and beloved is certainly *Adoro Te*. The text is traditionally attributed to Saint Thomas Aquinas, although there are many reasons to question his authorship. It appeared frequently during the middle ages in collections of popular devotions, but apparently had no official use in any liturgies. However, it was eventually included among the *Gratiarum Actio post Missam* prayers in the *Missale Romanum* of Pius V. There are several variant texts for the hymn, *Adoro Te*, and the following two versions compare the text as customarily found in Roman Catholic publications with a version which is assumed to be closer to the original:

TRADITIONAL	ORIGINAL
<i>Adoro te devote, latens Deitas, Quae sub his figuris, vere latitas Tibi se cor meum totum subjicit, Quia te contemplans totum deficit.</i>	<i>Adoro devote, latens veritas. Te quae sub his formis vere latitas; Tibi se cor meum totum subicit, Quia te contemplans totum deficit.</i>
<i>Visus, tactus, gustus in te fallitur, Sed auditu solo tuto creditur: Credo quidquid dixit Dei Filius: Nil hoc Verbo Veritatis verius.</i>	<i>Visus, gustus, tactus in te fallitur, Sed solus auditus tute creditur: Credo quidquid dixit dei filius; Nihil veritatis verbo verius.</i>
<i>In cruce latebat sola Deitas, At hic latet simul et humanitas: Ambo tamen credens, atque confitens, Peto quod petivit latro poenitens.</i>	<i>In cruce latebat sola deitas, Sed hic latet simul et humanitas: Ambo tamen credens atque confitens, Peto quod petivit latro penitens</i>
<i>Plagas, sicut Thomas non intueor: Deum tamen meum te confiteor: Fac me tibi semper magis credere, In te spem habere, te diligere.</i>	<i>Plagas, sicut Thomas, non intueor; Meum tamen deum te confiteor: Fac me tibi semper magis credere, In te spem habere, te diligere.</i>
<i>O memoriale mortis Domini, Panis vivus, vitam praestans homini: Praesta meae menti de te vivere, Et te illi semper dulce sapere.</i>	<i>O memoriale mortis domini, Panis veram vitam praestans homini, Praesta meae menti de te vivere, Et te semper illi dulce sapere.</i>
<i>Pie Pellicane, Jesu Domine, Me immundum munda tuo sanguine, Cujus una stilla salvum facere Totum mundum quit ab omni scelere.</i>	<i>Pie Pellicane, Jesu domine, Me immundum munda tuo sanguine Cuius una stilla salvum facere Totum mundum posset omni scelere.</i>
<i>Jesu, quem velatum nunc aspicio Oro fiat illud quod tam sitio: Ut te revelata cernens facie, Visu sim beatus tuae gloriae.</i>	<i>Jesu, quem velatum nunc aspicio, Quando fiet illud quod tam cupio, Ut te revelata cernens facie Visu sim beatus tuae gloriae.</i>

This fine hymn has been translated into English with varying success, including by Edward Caswall in his 1849 publication of *Lyra Catholica* and by John Mason Neale two years later in his *Medieval Hymns*. Other translators have included Bishop J. R. Woodford (1820-1885) and Gerard Manley Hopkins (1844-1889), and there have been additional translations during the twentieth century. None of the translations, however, has fully captured the charm and poetry of the original Latin.

Devotional music in honor of the Blessed Sacrament has not been strictly limited to

hymns. Also associated with benediction and popular devotions were various responsories and antiphons borrowed from the Corpus Christi office. These might include *Immolabit haedum*,¹⁵ *Coenantibus illis*,¹⁶ *O quam suavis*,¹⁷ and *O sacrum convivium*.¹⁸ Later centuries also witnessed additions to the repertoire, including later Latin hymns such as *O esca viatorum* and later English hymns such as Frederick Faber's "Jesus, my Lord, my God, my all."

The hymns and other devotional songs which served the feast of Corpus Christi and the many popular Eucharistic devotions of Roman Catholics include some of the noblest of all Christian poetry. These hymns are significant not only because of the beauty and eloquence of their poetic style, but also because they were written to give testimony to the faith of the Church. In every sense, these hymns are an expression of the Church's teaching. Throughout history, the value of art in the Church has been its ability to give vivid and compelling expression to the truth of the Christian faith. This is certainly a characteristic of the visual arts. But the art of poetry perhaps has an even longer history, being a part of man's response to his Creator from the earliest of times to the present days. We continually witness that response in the psalms and canticles of the Bible and in the hymns of the Church. Such poetry is, of course, not really meant to be spoken or recited, but more properly conveyed through the art of music. Throughout the centuries, therefore, these venerable texts came to be associated with particularly lovely melodies which enhanced and conveyed their lesson.

Roman Catholics have been much maligned for the weakness of their hymn-singing, and to some degree this criticism is well-deserved. But Roman Catholics certainly did know their Eucharistic hymns, and in those years when benediction and Forty Hours Devotion were commonly observed, it was customary to find Catholic congregations singing hymns such as *Tantum ergo* with enthusiasm and devotion. And the importance of these hymns was such that the Latin texts were carefully and appropriately translated so that their value could be appreciated and experienced by an even wider audience of Christians, Catholics and non-Catholic alike. The great Eucharistic hymns, particularly those of Saint Thomas Aquinas, are among the treasures of the Christian hymn tradition, a treasure which needs to be acknowledged, appreciated and utilized.

VINCENT A. LENTI

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ENDNOTES

- ¹ For the complete text of Thomas' hymns and sequence, refer to any edition of the *Liber Usualis* (Desclée & Cie., Tournai and New York).
- ² Sing, my tongue, the Savior's glory, of His flesh the mystery sing; of His Blood, all price exceeding, shed by our immortal King, destined for the world's redemption, from a noble womb to spring.
- ³ Down in adoration falling, Lo! the sacred Host we hail; Lo! o'er ancient forms departing, newer rites of grace prevail; Faith for all defects supplying, where the feeble senses fail. To the everlasting Father, and the Son who reigns on high, with the Holy Ghost proceeding, forth from each eternally, be salvation, honor, blessing, might, and endless majesty.
- ⁴ Hear what holy Church maintaineth, that the bread its substance changeth, into flesh the wine to blood. Doth it pass thy comprehending? Faith, the law of sight transcending, leaps to things not understood.
- ⁵ Connelly, Rev. Joseph. *Hymns of the Roman Liturgy*. Newman Press, Westminster MD, 1957, p. 118.
- ⁶ R. Southwell. *Certaine excellent Poems and Spiritual Hymnes*. 1595.
- ⁷ *The Roman Hymnal* (compiled and arranged by Rev. J. B. Young, S.J.), Fr. Pustet & Co., New York and Cincinnati, 1884.
- ⁸ *The St. Gregory Hymnal and Catholic Choir Book* (compiled, arranged and edited by Nicola Montani), St. Gregory Guild, Inc., Philadelphia, 1920, 1940.
- ⁹ *The Pius X Hymnal* (compiled, arranged, and edited by the faculty of the Pius Tenth School of Liturgical Music), McLaughlin & Reilly Co., Boston, 1953.
- ¹⁰ *Worship: A Hymnal and Service Book for Roman Catholics*. GIA Publications, Inc., Chicago, 1986.
- ¹¹ *The Collegeville Hymnal*. The Liturgical Press, Collegeville, MN, 1990.
- ¹² "This hymn contests the second place among those of the western Church with the *Vexilla Regis*, the *Stabat Mater*, the *Jesu dulcis memoria*, the *Ad Regias Agni Dapes*, the *Ad supernam*, and one or two others, leaving the *Dies Irae* in its unapproachable glory." (Med. Hys., 3rd edition, 1867, p. 179).
- ¹³ See *Liber Usualis*.
- ¹⁴ Peckhams' lovely hymn is rarely encountered, but a particularly fine translation by Ronald Knox is contained in *The Westminster Hymnal* (Burns & Oates Ltd., London, 1966).
- ¹⁵ The responsory to the first lesson in the office of matins.
- ¹⁶ The responsory to the fourth lesson in the office of matins.
- ¹⁷ The antiphon for the *Magnificat* at first vespers.
- ¹⁸ The antiphon of the *Magnificat* at second vespers.
- ¹⁹ *O esca viatorum*, probably of German origin from the seventeenth century and first appearing in the *Mainz Gesangbuch* (1661).
- ²⁰ *Jesus, my Lord, my God, my all!* by Frederick William Faber. First published in *Jesus and Mary*, (1849).

CHURCH MUSIC IN MICHIGAN'S HISTORIC COPPER COUNTRY

In the May, 1882 issue of *Harper's Magazine*, New York journalist F. Johnson wrote:

The northern part of the Upper Peninsula of Michigan juts out into Lake Superior like a gigantic thumb. This is Keweenaw Point and through it runs an inclined system of rocks known as the copper bearing series and the copper mineral range. This peninsula is cleft near its base by a valley in which lies a long sheet of water called Portage Lake. On the sides are the great stamp mills of the copper mines and a few miles north of it is the great Calumet & Hecla Mine which is one of the most notable establishments of the world.

Copper was first discovered in the Keweenaw Peninsula during the 1840's, resulting in the first mining boom on the North American continent. As news of the veins spread, the hitherto uninhabited region of extensive forests and numerous lakes received a steady influx of miners and merchants. First to arrive were many people from Boston, Pittsburgh and other cities in the east who came to make their fortunes inspired by the findings of the young geologist, Douglass Houghton. They brought with them the capital with which to develop the resources of this region as well as the amenities which were to take seed and grow with the population.

Following them were several waves of immigrants attracted by the promise of relatively high wages and the unlimited opportunities offered by a newly emerging mining industry. Swedes, Norwegians, Danes, Finns, Scots, Cornishmen, Russians, Serbs, Spaniards, Croats, Italians, Irish and Germans all arrived from their native lands and were assimilated into the growing communities. Unlike the boom towns of the west which sprang up and died overnight, the Keweenaw communities grew and prospered as the mining companies delved deeper into the earth, finding richer and richer deposits of the precious metal.

Forty years after the first boom, the Copper Country was a permanently settled and well developed region with a social structure all its own. As the yield of copper ore had grown, so had the operations needed to mine it. The companies grew and prospered, investing more money in their equipment and processes which, in turn, yielded higher profits and encouraged further investments. The size of the physical plants grew with the dividends which, between 1869 and 1946, amounted to \$203,633,000. Thus, journalist Johnson was quite right in calling the Calumet & Hecla empire one of the most notable establishments in the world.¹

The majority of these mining immigrants were Catholics who brought their faith and its practices to the new world where an ecclesiastical structure was created to serve them under the leadership of such figures as Bishop Frederic Baraga. Life was hard in those days, the work arduous, the climate hostile and everyday conditions harsh. Yet these newcomers endured and survived, building a society and civilization which persist today, sustained by their faith which had been born in the marrow of their bones, for it had been bred there for generations.

As was the custom in those earlier days, these people clustered together in parishes founded on their ethnic backgrounds and thus continued the practices of their native lands. Just about in the center of the Keweenaw Peninsula lies the city of Calumet, once the hub of the Calumet & Hecla Mining Company. At the turn of the century, it was the hub of a lively, thriving metropolis with paved streets, electric lights, its own opera house and a population of 32,845. Of these, 13,141 were Catholics who lived in six parishes: Sacred Heart (German and Irish); St. Joseph's (Slovenian); St. Anthony's (Polish); St. Mary's (Italian); and St. John the Baptist (Croatian). While the

fundamentals of the faith ran deep in the character of the people, as human beings, they needed outward expressions of them. These they achieved through the building of magnificent edifices and the carrying out of ritual and ceremony within them. The largest of the six churches was St. Joseph's (now renamed St. Paul the Apostle) which still stands in Calumet. Its twin spires tower over the community, an outstanding example of turn-of-the-century architecture. Built of sandstone from local quarries, the church was five years in construction from 1903 to 1908. The cost was, at that time, a staggering \$100,000. One of the reasons for the long building period was the fact that most of the parishioners lived on the edge of poverty so it took that long to collect the monies. Yet, the people gave cheerfully and without complaint so that a worthy dwelling place for their Eucharistic Lord could be erected.²

Interestingly, each of the six churches had a pipe organ and a choir, for music was a dominant factor in the cultural heritage of the mining population. Wherever people gathered, in the ethnic social halls, the saloons, even at public skating rinks, singing could be heard to the accompaniment of fiddles and concertinas. Singing in the home was likewise popular and spilled over into the various choral societies which sprang up. In the churches also, music was an essential component in the rites and ceremonies. In addition to its tracker organ, built by Kilgen & Sons of Saint Louis, Saint Joseph's likewise had a choral organization to perform the music required by the liturgy. A financial statement for the parish, dated 1937, lists a \$520 "choir and church music" expenditure out of a total budget of \$4,545. Michael Mervich, 95, once a member of the Saint Joseph's choir and now living in Houghton, Michigan, recalls that there were actually several choirs: the senior choir, the junior choir, a youth choir and a women's choir which sang the funerals. The first three shared the singing of the Sunday high Masses, but were combined for the major feasts. "Christmas was always the biggest event of the year." Michael reflected, "and we would start learning the music already in September. There were two orchestras in town in those days: the opera house orchestra and the Calumet & Hecla band. There was much competition to get the needed musicians to play with the organ." An indication of how important an event midnight Mass was is seen in the number of printed programs (complete with advertising from local merchants) which survive. One from Saint Joseph's in 1928 reveals that the combined choirs (of fifty voices) sang Mozart's *Missa Brevis in G* as the ordinary of the Mass and *Resonet in laudibus, Dies est Laetitia, and Puer Nobis Nascitur* as the anthems.

Down the street from Saint Joseph's stood the French parish church of Saint Anne, which had the most ambitious music program in town. Doris Gareau (now 90) who still lives in Calumet told of her memories of her years in the Saint Anne's choir. The parish was fortunate to have as its organist, Mrs. C. J. Christensen, who had attended the University of Michigan and taught music in the area. Her husband was an accomplished violinist and often accompanied the soloists at Mass. The Reverend J. Aldrich Paquet was the pastor in the 1920's and 30's and it was his zeal and encouragement which caused the music program to flourish. Early in his pastorate, he commissioned the building of an instrument by the Estey Organ Company of Battlesboro, Vermont, which was installed in 1921. He introduced the "crib pageant" which became an annual event just prior to midnight Mass. The children of the parish were taught to sing several songs with the gallery choir and a costumed procession to Bethlehem led the clergy and servers in at midnight. A program for Christmas of 1929 reveals that the ordinary parts of the Mass were by Gounod (probably his *Convent Mass*). At the offertory, the choir sang *Il est né, le Divin Enfant*; at communion, César Franck's *Panis Angelicus* and *Gesu Bambino* by Pietro Yon, while the recessional was (with full orchestra, choirs and congregation) *Les Anges dans nos Campagnes* (Angels We Have Heard on High). Another program for Christmas of 1931 lists the ordinary of the Mass to have been Charpentier's *Messe de Minuit pour*

Noël, while the program for Christmas 1933 lists Beethoven's *Mass in C*.

And what of the liturgies which this glorious music accompanied? They were inspiring recalls Miss Gareau. Fr. Paquet would have solemn Masses whenever he could and they were served by a full complement of altar boys, including torch-bearers. "I can recollect my brothers going to altar practice when I went to choir rehearsal—they seemed to practice as much as we did." She especially remembers the gold brocade vestments, with panels depicting the Nativity and the Resurrection, reflecting the glow of dozens of candles alight in the sanctuary. She was likewise struck by the beautiful painting which surrounded the high altar. It depicted the Trinity enthroned in the clouds and was supposed to illustrate the psalm: "And the heavens are telling the glory of the Lord." "From the choir loft, I had a clear view of that painting," remarked Miss Gareau, "and when we were singing all that beautiful music, I would often imagine that we were echoing the singing of the celestial choirs in heaven."

Further down the peninsula in Houghton (the commercial center of the Copper Country, which in 1907 had a Catholic population of 17,238) stands the Church of Saint Ignatius, one of the parishes founded by Bishop Baraga himself.³ The present church dates from 1908 and once had a magnificent Johnson pipe organ and the largest choir in the area. Once again, the music program was encouraged and supported by a dynamic pastor—in this case, Monsignor Anton Rezek. What is most interesting about this choir is the fact that it had a schola comprised of priests and laymen who sang the chant which made up the proper parts of the Masses celebrated there. A story in the *Daily Mining Gazette* of November 8, 1945, described the beautiful and sonorous singing of the schola and mentioned that it performed on most of the major feasts—in this case All Saints and All Souls which were the topics of the article. This is especially enlightening in view of the sometimes acerbic comments made by several liturgists just after the Second Vatican Council. They contended that the traditional liturgy of the Roman Church was too arcane and too complex to be carried out in the normal parish. It was designed, they claimed, to be carried out only in cathedrals and large, urban parishes which had the facilities and personnel. For other churches, it was simply impractical, which is why the Mass had to be simplified. The Copper Country of Michigan is over a hundred miles from its cathedral city of Marquette and by 1945 (when the copper boom was long over) was already in decline as far as population. Yet, the ordinary parishes we have been examining seemed to be able to carry out the "complex liturgy" as easily as they made it to Mass (sometimes through mountainous snowfalls) on holy days.

The last stop on our historic tour is in Lake Linden, a city located by Torch Lake on the eastern side of the peninsula. The town was founded in the 1850's as a logging center, but it owed much of its growth to the fact that the Calumet & Hecla Company built one of its stamp plants there in the 1890's, bringing much of its copper ore there to be smelted and put into ingots to be shipped all over the world. With the availability of jobs came an enormous growth in population. Most of the immigrants who settled here, however, were French Canadian so that the community was nicknamed "Little Canada" or "Frenchtown" by the neighboring inhabitants.⁴ With such an ethnic background, it is not surprising that by 1867, Mass was being celebrated in a one-room school and by 1871 the first church had been erected. This modest edifice grew into the Church of Saint Joseph which still stands today at the edge of the town. It is a magnificent, twin-towered structure which has often been called the cathedral of the Copper Country. To this Catholic community came Father Napoleon Raymond in 1905. He was pastor for fifty-eight years and was named a domestic prelate in 1947. More than anyone else, he was responsible for the building of the church and the making of the parish. Even today, thirty years after his death, he is well remembered among the parishioners. He insisted that the church building

itself had to be a fitting temple for the worship of God. This was, of course, in keeping with the belief then held that the church building was the *porta coeli*, the gate of heaven, and should then reflect in stone and glass the glory that will be ours in the heavenly kingdom. Anyone who has seen the church agrees that he succeeded. The interior is soaring, yet simple and contributes to the grandeur of the overall effect. The sanctuary is the full width of the church which allowed for the complexity of the solemn rituals. Above the high altar and part of it, there is a shrine to Saint Joseph, where Mass can be celebrated, making a beautiful ensemble of the main altar.⁵

Monsignor Raymond also wanted the ceremonies inside his church to be worthy acts of worship. For this reason, he had a Casavant organ designed for his church and installed in the choir loft in 1916. The instrument is still in use. To go with this fine instrument, Monsignor Raymond encouraged the establishment of a choir, first directed by Gaspard O. Girardin, one of the most talented local musicians of the day. The musical development continued under Joseph Greslach, who was the choral director at the local high school, and Aurelia Dupuis who was organist for fifty years. According to parish records, they were frequently joined by instrumentalists, especially on the major feasts. The parish altar boys were likewise trained and rehearsed to assure perfection. So renowned was Saint Joseph's for its magnificent Masses and impressive ceremonies that Monsignor Raymond is reputed to have remarked to then Bishop Noa after a solemn event: "So you like to come and pontificate in my cathedral!"

This interest in elaborate liturgies is perhaps best illustrated by the funeral Masses during Monsignor Raymond's tenure. Current parishioners recall the silver and black bunting which was hung from the shrine altar as well as the elaborate catafalque surrounded by myriad candles which held the coffin. Three low Masses could be celebrated at the side and shrine altars simultaneously with a solemn Requiem Mass at the high altar. At the end of Mass, all the clergy (robed in silver and black vestments which matched the hangings) joined together for the absolution and then followed the casket which was carried out while a male choir sang *In Paradisum*.

Like its sister parish in Calumet, every year, before midnight Mass, St. Joseph's staged a Christmas pageant which was directed by the Sisters of St. Joseph of Concordia who staffed the parish school. Lasting about half an hour, the production involved about 150 young people who sang and acted out the journey to Bethlehem in concert with the parish choir who performed from the gallery. Rehearsals began early in the fall and continued right up to Christmas. Some of the music included was *When Christ was Born to Set us Free, Ye Faithful with Gladness, Pastores, Les Anges dans nos Campagnes*, and *O Holy Night*.

Father Wayne Marcotte, now the pastor of Resurrection Parish in Hancock, Michigan, recalled his younger days as an altar boy at St. Joseph's. The preparations for Christmas took several months as the choir, the pageant performers and the servers had to be letter perfect. He also remembers the actual Christmas eves when the church was packed by 11 o'clock as the choir sang carols in the light of the altar candles and many floor candelabra. Father likewise has vivid memories of the large crib scene which occupied a third of the sanctuary and the solemn procession to the crib as gradually all the lights in the church came on to glorious music and clouds of incense. Printed programs from these midnight Masses also survive and detail the music performed which included the *Mass in Honor of Our Lady of Fatima* by Tonner, *Mass of St. Patrick* by Wiegand, *Missa Brevis* by Montani and the *Mass in Honor of the Little Flower* by Brunner. It was not only at Christmas that these elaborate ceremonies were carried out, however, as Fr. Marcotte reminisced about the solemn Masses during Holy Week and on other major feasts. The parish had, he concluded, several High Mass crews to handle the weekly Masses, but on the important feasts, all the servers were included in the liturgy which fact is borne out by the names listed in the

aforementioned programs.

Through this brief historical survey, it is obvious that the Roman Catholic Church nurtured the faith of her members in the Copper Country of Michigan in spite of tremendous hardships. For over a hundred years, the church flourished and prospered in this pristine, but rugged wilderness. The faithful assented to the teachings of their Church, but as human beings they required more than theology. They needed physical and tangible signs and symbols of God's glory and His mercy. They had to be assured of the place that awaited them in heaven and to be shown glimpses of its grandeur. During the black nights of the soul, philosophical debates are not as useful as the familiar rite, the repeated prayer or the comforting ritual. These, as we have seen, the Church provided and the monuments in stone and glass, the memories of glorious music and impressive ceremonies attest to the vigor and strength of the Catholic community in times past.

But what of today? If you travel to the Upper Peninsula now, you will find many of the churches have been torn down or are closed and decaying into ruin. Only St. Joseph's in Calumet is still open in its new identity of St. Paul's. But inside, its great organ is dilapidated and in desperate need of repair as its architectural glories of yore need refurbishment. There is a new Sacred Heart on the site of the old church, but it looks more like a gas station or fast food outlet than the house of God. Once inside, the faithful are hard pressed to find the tabernacle and are more likely to hear guitars or tambourines than sacred music as the services are more an affront to the senses than an aid to the faith. In Houghton, St. Ignatius has been restored to its former interior glory. Yet, in its choir loft is a transistorized organ which almost drowns out its aging singers and dulls the effect of its services. The worshipper is more likely to be mired in acres of mauve carpeting than to take steps towards the gate of heaven.

It is no wonder that the Church is floundering in so many places as the people of God are being asked to believe and behave without the aid of the tangible and sensible aids and props which the Church traditionally offered. The sad fact is that the reformers after the council in direct violation of many of its decrees have destroyed or eliminated the essential embellishments of the liturgy which could serve the faithful of today as efficaciously as they did the Catholics of the Copper Country in the past.

In Lake Linden, St. Joseph's Church is still there with all its architectural glory and inside, the Holy Sacrifice of the Mass is still celebrated with reverence and dignity. The current pastor, Father Eric Olson, with the help of organist David Short and their choir is carrying on the tradition started by Monsignor Raymond of sustaining the flame of faith while increasing its brightness. There, the aids to salvation offered by the Church through her liturgy and music are still in place and still supporting the spirituality of the congregation. As the Monsignor himself wrote of his church: "The twin towers point heavenwards inviting the people to enter into the church and worship God. How sweet the chimes of the bells and the sounds of the organ whose tones float over the air, as soft and sweet as a song and a prayer."

CHARLES NELSON

NOTES

¹ Arthur W. Thurner, *Calumet Copper and People* (Hancock, Michigan: 1974), pp. 7-9.

² *Ibid.*, pp. 22-23.

³ *Ibid.*

⁴ Clarence J. Monette, *The History of Lake Linden* (Lake Linden, Michigan: 1977), pp. 2-4.

⁵ *Noces D'or Paroisse Saint Joseph* (Lake Linden, Michigan: 1921), no pagination.

Monsignor Napoleon J. Raymond, *Historical Sketch of Saint Joseph's Parish* (Lake Linden, Michigan: 1948, n.p.

REVIEWS

Magazines

BOLLETTINO CECILIANO. Anno 89, No. 4, April 1994.

On the occasion of the fourth centenary of the death of Giovanni Pierluigi da Palestrina, the Holy Father addressed a letter to Monsignor Domenico Bartolucci, director of the Sistine Choir. The text of the letter, in which Palestrina is praised as the great contrapuntist who worked for the faith and the people of God, is printed in this issue. Pietro Nonis, bishop of Vicenza, has an extensive treatment of the Church and the promotion of culture, especially with reference to the II Vatican Council. Reports on various regional, national and international conventions, including the three-day event sponsored by the Italian Cecilian Society, conclude the issue.

R.J.S.

BOLLETTINO CECILIANO. Anno 89, No. 5, May 1994.

Antonio Mistrorigo has a long article on the three days of liturgical and musical formation planned for the summer of 1994. The year also will see a new constitution for the society, and the fourth centenary of Palestrina's death will be widely observed. The main theme of the issue is the internal activity and structure of the association, along with notices of several international conventions.

R.J.S.

BOLLETTINO CECILIANO. Anno 89, No. 6/7, June/July 1994.

Cardinal Agostino Casaroli has an article on the gift of music which was given as an address at the 34th International Congress of Musical Organizations meeting at Loreto in April 1994. Natale Ghiglione writes about the role of sacred art in our secular society, and Giuseppe Piazza discusses organs in history and in the present, their use in the liturgy and in concerts.

R.J.S.

NOVA REVISTA DE MUSICA SACRA. Vol. 21. Series 2, No. 70, 1994.

Cardinal Giacomo Biffi continues his discussion of participation in the liturgy through sacred music, an address given at the congress of the Italian Cecilian Association. Reviews of recent publications, including church music journals from all parts of the world, together with many pages of music to Portuguese texts, conclude the issue.

R.J.S.

SINGENDE KIRCHE. Vol. 41, No. 2, 1994.

One of the most interesting and comprehensive church music journals, this publication from Vienna has several articles of note. Peter Paul Kaspar discusses the relationship of the musician, especially the composer, with God. How does God seek the musician, and how is the musician a mystic expressing his approach to God? Ulrike Theresia Wegele has an article on 20th century choral compositions, but unfortunately those considered are mostly with German texts. Andre Stocker writes about organ music between Bach and Mendelssohn, and Hans Heiling has an article on Johann Marcell Kaufmann, an organ builder in Vienna at the turn of the century. Reinhold Thur writes about Ernst Tittel (1910-1969) and considers his musical compositions, his written and published historical and theoretical works and biographical data of Tittel himself, all housed at the Austrian National Library. Programs of music sung in the cathedrals and major churches of Austria on Sundays as well as a few bordering cities make interesting reading. News of musicians and musical events both within and without Austria conclude the issue.

R.J.S.

MUSICA SACRA. Vol. 114, No. 2, March-April, 1994.

The publication of the German Cecilian Association is not as old as *Sacred Music*, but it had its origins in the same nineteenth century reform movement. The present journal has a rather unattractive format with heavy type and heavier articles. This issue discusses Palestrina and his place in the Caecilian movement and another article is concerned with church music as a means of participation in the liturgy. The music of J. S. Bach is studied in an effort to interpret it in the manner of the baroque period. An article on the international convention of Pueri Cantores in Rome and a biographical account of Georg Ratzinger, retiring as *Domkapellmeister* of Regensburg, complete the issue along with reviews, news and letters.

R.J.S.

MUSICA SACRA. Vol. 114, No. 3, May-June, 1994.

Bishop Paul-Werner Scheele contributes an article on Anton Bruckner, his Eucharistic life and work. The sixth segment of the Bach study is given by Hubert Meister, and some revisions of the hymnal, *Gotteslob*, are suggested. The new choirmaster of the *Domschatzen* at the cathedral of Regensburg is Roland Büchner, who succeeds Georg Ratzinger, the brother of the cardinal. Many reviews and local news complete the issue.

R.J.S.

Choral

Ave Maria by David Conte. SATB, *a cappella*. E. C. Schirmer (No. 4729), Boston, MA. \$.95.

This lovely setting was commissioned in 1992 by the world-famous vocal group, Chanticleer, Joseph Jennings, conductor. This fact establishes expectations of excellence which are not disappointed. The harmonies contain gentle dissonance. The beginning measures remind one of César Franck's technique of immediate repetition with slight alteration. In this case, it is the alto voice that provides the variation. Though largely homophonic, Conte utilizes imitation beautifully. Ranges are comfortable for all voices (although the bass section must contain a few singers that are truly basses in order that the tone quality might be pleasant on the initial phrase which begins piano on a low F#). Brief divisions take place in soprano, tenor and bass parts. Attention to dynamics is important to the performance of this brief, beautiful piece.

Jubilate Deo by László Halmos. SATB, *a cappella*. Santa Barbara Music Publishing, PO Box 41003, Santa Barbara, CA 93140 (SBMP 24) \$.95.

László Halmos, a native of Nagyvárad, Hungary, was a professor at the theological college and at the state conservatory. He also was choirmaster of the cathedral of Győr in northwestern Hungary. His *Jubilate Deo* is a setting of a fragment of Psalm 66 and might be tossed aside by choral directors because everything about it is so very simple! Melodic and rhythmic material can be mastered by an amateur choir in moments! The work contains canonic imitation that is easily grasped. Attention to detached, marcato, articulation results in an exhilarating effect. Appropriate to the text, the musical result is a fanfare-like, joyful burst of sound in which the Latin text is always clearly heard. Be the choir large or small, this short work (duration 1:40) will bring joy to the singers as well as to the congregation.

O Night More Light Than Day by Mark Sedio. SATB, soloist, *a cappella*. Selah Publishing Co., Kingston, NY 12401. (#405-531). \$.85.

This work is for the Easter vigil service. The excellent text is by Asterius of Amasia (4th century) and translated into English with great beauty by Walter Mitchell. Although parts are frequently *divisi*, Mark Sedio's modal setting is homophonic and presents no problems to the choir. Especially effective is a section where male voices (*divisi*) sing: "Night devoid of all dark, O night dispelling sleep," which is answered by treble voices (*divisi*): "and teaching us the vigilance of angels." Different voicings, including

a striking moment of parallel octaves and a section of chant for solo voice, as well as an occasional meter change, provide variety in this short, beautiful work. Its mood is one of quiet awe-filled joy.

A Litany (A Prayer) by Claude Fountain. SATB, *a cappella*. Pavanne Publishing (P-10591), distributed by Intrada Music Group, P.O. 1240, Anderson, IN 46015. \$1.10.

A text of importance that is artfully couched in language that is intrinsically beautiful in itself will, more often than not, inspire a composer to greater heights in creating a musical setting. Such is the case with this composition. The image of Mary Magdalen washing the feet of Jesus with her tears moved the author, Phineas Fletcher (1580-1650), to write this short prayer. The composer has provided an appropriate setting of matching beauty and simplicity. All parts lie well within a comfortable range for the voices. Altos will be grateful for their interesting line!

Alleluia, Rejoice! arranged by J. Edmund Hughes. Treble and men's voices with handbells. Santa Barbara Music Publishing (SBMP 54), P.O. Box 41003, Santa Barbara, CA 93140. \$1.05.

This effective piece you will put in the "Why didn't I think of this?!!!" category. The handbells establish tonalities of d minor and/or F major throughout as the men sing "O Come, O Come Emmanuel," sustaining the final tone of each phrase at which time the treble voices enter singing a chant antiphon from the second vespers of Christmas, *Hodie Christus natus est*. (Keyboard or other instruments can be easily substituted for the handbells.) Before the final phrase, the ancient material proves to work well while being subjected to a technique of our own times. Forward motion is momentarily suspended while the singers each sing their assigned melody, each *entering and repeating at will—and at their own tempo*. The bells too are sounding in a random fashion. The unexpected accumulation of sound has a splendid effect that does not at all sacrifice the sense of solemnity. At a signal the men sing the open fifths of the "Rejoice, Rejoice" of their melody while the answering treble voices conclude with the "Alleluia" of their chant. This would make an excellent procession for the choral prelude prior to the great midnight celebration of Christmas.

RICHARD D. BYRNE

Organ

Processional and Air in E Flat Major by Dennis R. Johnson. H. W. Gray Publications. \$3.50.

This interesting piece is written in the traditional "trumpet tune" format with a solo reed melody in the right hand against a chordal, common-time accompaniment. Where it departs from the standard model is in the addition of a contrasting middle section in related keys, with a brief, fiery reed fanfare suitable for the entrance of a bride. These various sections can be combined or re-arranged easily and effectively. Although it is perhaps best suited for use as processional music, this piece would be appropriate for performance on any festive occasion.

Pastorale on "Brother James' Air" by Dennis R. Johnson. H. W. Gray Publications. \$3.50.

This is a fine, expressive arrangement of the well-known melody "Brother James' Air." It is composed in two-voice imitation over sustained pedal, alternating with chordal passages in the manuals. It is very easy to play. Although occasional double pedal parts appear, the slow tempo eliminates most difficulties. The arrangement is enhanced by numerous registration changes which are specified in the score.

Mariales by Naji Hakim. United Music Publishers Ltd., distributed by Theodore Preser Co. \$15.50.

This suite contains five movements based on the following Gregorian chant melodies: *Mater admirabilis, Regina caeli, Salve regina, Virgo Dei genetrix,* and *Ave maris stella*. All five are brief (two or three minutes in length), easy to read, and devoid of performance difficulties.

The contemporary style contains multiple meter changes, and numerous accidentals bring about considerable dissonance. Each movement exhibits the ostinato rhythmic patterns, close harmonies, and fresh, sensitive melodic lines so abundant in Hakim's compositions.

The chant references are somewhat obscure; usually only a brief section of each melody is developed. Specific registrations are provided for a three-manual organ.

This suite offers an outstanding addition to the chant-based repertoire, and it provides an introduction to the increasingly performed works of this renowned artist.

Four Biblical Dances by Peter Eben. United Music Publishers, Ltd., distributed by Theodore Presser Co. \$39.50.

Four Biblical Dances contains lengthy works requiring facile organ technique and considerable

preparation. All four are rhythmically and harmonically challenging, but they retain traditional notation, barlines, and consistent meters. The greatest technical difficulty lies in repeated and alternating hand figuration at a fast tempo. Once mastered, these pieces promise an exciting, brilliant recital performance.

Four Variations for Organ on Down Ampney by Jan Bender. Augsburg Fortress Publishers. \$6.40.

These variations offer lovely and unusual arrangements of the hymn tune, *Down Ampney* (Vaughan Williams). Two of the settings are brief and chordal, suitable for congregational accompaniment. The other two are longer, with considerable manual figuration and melodic development. All four are easy to perform, particularly due to a limited or absent pedal line and sequential, diatonic passagework in the manuals. One movement requires a three-manual organ. These variations provide excellent material for hymn interludes and accompaniments.

Hymn Settings for Organ and Brass, Sets 3 and 4 by Walter L. Pelz. Augsburg Fortress Publishers. \$9.00/set.

Set 3 contains Christmas arrangements of "O Come, All Ye Faithful," "Joy to the World," "Angels we Have Heard on High," "Hark the Herald Angels Sing," "The First Noël," and "From Heaven Above." Set 4 contains six hymn tunes for general use, including "Now Thank We All Our God" and "Come Thou Almighty King." Every hymn tune has two alternate settings, and each contains a part for optional brass quartet. These arrangements are well-constructed and are useful for their performance versatility. The Christmas settings are especially nice.

On December Five and Twenty by Richard Lind. Augsburg Fortress Publishers. \$7.00.

This collection contains the following pieces: "Lo, How a Rose E'er Blooming," "Infant Holy, Infant Lowly," "The Sussex Carol," and "Fum, Fum, Fum." The arrangements are moderate in length and are quite easy to play. In general, they are scored for two or three parts (in the style of a duo or trio) with the melody clearly evident on a single manual. All four offer lovely, appropriate service music for the Christmas season.

Magnificat in G Major by Alexandre Guilmant. Augsburg Fortress Publishers. \$5.50.

This setting contains six brief versets on the *Magnificat* designed for *alternatim* use. All six are easy to play and have limited pedal. The movements provide melodic, textual, and registrational contrasts, but they are unified by reference to the chant. They promise a fine opportunity to perform the *Magnificat* in a liturgical setting.

The Traditional Wedding arranged by James D. Kimball. Harold Flammer Music. \$9.50.

The remarkable feature of this fine collection is that it contains nearly all the standard wedding pieces currently in use. Twenty pieces include organ arrangements by Handel, Purcell, Clarke, Mendelssohn and Wagner, and various common vocal solos arranged for organ. The scoring is well-spaced and easy to read, and the arrangements are not difficult. It is a great resource to have so many titles under a single cover, particularly for such a reasonable price.

Rise, Shine, You People! by David Cherwien. Augsburg Fortress Publishers. \$7.00.

This piece opens with a brief toccata movement which attains an exciting effect without technical demands on the performer. The toccata figuration is either divided easily between the hands or is comfortably placed under the left hand. The melody is in pedal octaves. The toccata is followed by a longer fugue movement which is considerably more challenging. The latter contains active sixteenth note passagework for both manuals and pedal, with a return to the toccata figuration for a dramatic finish. Both movements are written in a tonal, traditional toccata and fugue style, and they promise a flashy performance for a postlude or recital.

Hymn Settings for Organ and Instruments, Set I by Paul Fetler. Augsburg Fortress Publishers. \$15.00.

This collection offers exceptional arrangements which are both versatile and practical. Set I contains two settings each of the following Christmas carols: "Oh, Come, All Ye Faithful," "Joy to the World," "Your Little Ones, Dear Lord," "Hark! the Herald Angels Sing," "Angels, from the Realms of Glory," and "The First Noël." The arrangements are intended to accompany congregational singing. The carols are scored for organ with optional instrumental quartet; parts include C treble, B-flat, and F instruments, as well as viola (alto clef). The possible instrumental combinations are infinite, and the arrangements are superb. It is a privilege to have these outstanding hymn settings by Dr. Fetler in the available repertoire.

MARY E. LE VOIR

OPEN FORUM

Joseph Vincent Higginson

J. Vincent Higginson, a musician who will always be remembered for his scholarly writings on Catholic Church music, died of a heart attack, April 11, 1994, in Show Low, Arizona.

Born in Irvington, New Jersey, May 17, 1896, Higginson devoted his life to studying, composing and editing sacred music. A frequent researcher in the New York Public Library, he received his B.A. and M.A. (1939) degrees in music from New York University. One of his greatest joys was his friendship with his professor, Gustave Reese, well-known master teacher, authority on medieval and renaissance music. Higginson also was proud to have studied with Marion Bauer and with Mother Georgia Stevens, R.S.C.J., director of the Pius X School of Liturgical Music in New York City. He said in 1939, Mother Stevens placed him in an organ position at Saint Catherine of Alexandria Church in Brooklyn where he remained until 1949. He also was organist and choir director at Blessed Sacrament Church in New York from 1949 until 1953; the Church of the Transfiguration in Brooklyn from 1953 to 1961; and from 1961 to 1969, at the Church of Saint Sylvester in Brooklyn.

While he was organist in various churches he prepared a paper, "Hymnology and the American Indian Mission," a study on how hymnology was taught to the Indians (Hymn Society of America, 1949), for which he was made a Fellow of the Hymn Society of America. He organized the *Mediator Dei Hymnal* (1955) and he was editor of the *Catholic Choirmaster* until 1965, when it completed its fiftieth year and joined with *Caecilia* to form *Sacred Music*. He was music editor for J. Fischer Music Co. of New York.

His other publications include *Handbook of Catholic Church Hymns*, *History of American Catholic Hymnody* and many articles for the Hymn Society of American and the *Catholic Choirmaster*. His pseudonym, Cyr de Brant, he used for his musical editions and music compositions, which were published also by McLaughlin and Reilly of Boston, and when he would publish more than one article in the same issue of a periodical. He retired in 1969 from his work as organist and musicologist-editor.

The greatest honor he received was that of Knight Commander of the Order of St. Gregory in 1961. His daughter, Celia, said her father "was the finest example of a person who had a job to do, worked hard, and accomplished a great deal." His daughter, Elizabeth, said, "He was a musician, a composer, and he was the most wonderful father anyone ever had."

Higginson married Lillian Rendelman of Brooklyn, a singer, who died October 26, 1987. He spent many years in caring for her, a truly great example of dedication, love and sacrifice. He is survived by Celia of Pine Top, Arizona, and Elizabeth Kohr of Albuquerque, New Mexico; two grandchildren, Vincent and Georgia Kohr, a great grandchild, Kathryn Marie, and a sister, Antonia Higginson of Southampton, New York. The funeral was at Sacred Heart Church, Quemado, New Mexico, April 14, 1994. R.I.P.

CATHERINE A. DOWER (GOLD)

Thank you, Sister Consuelo

Thank you, Sister, for still being here. Thank you for still being at work. As a teacher myself, I agree with the ideas in your essay, "*Quo Vadimus?*" and fear with you that if we do not change our ways of thinking about education and guiding students in learning how to think critically and thoroughly, you may be one of the last of those of our profession who were allowed to pass on to generations of learners the richness and healthy intellectual rigor which those of us now in our middle years were lucky enough to be able to absorb from our Latin teachers. Fortunately, you taught us before your academic subjects and the values accompanying them were relegated to the ranks of the "irrelevant" by those who have replaced your ideas with the joys of free love, the drug culture, and the heady heights of rebellion against authority of the 60's; the all-encompassing importance of the "me" and the "my success" cultures in the 70's and 80's; and the ethnic and gender wars of the 90's. But let me cease from scolding just for a moment.

When I read the first section of your "*Quo Vadimus?*" in the winter issue of *Sacred Music*, I thought of two things. The first was my collection of memories of my old Latin teacher, Mrs. Kleinschmidt, in whose classes many in our school sat every weekday for five years with nary a moment of boredom, if many of well-merited trepidation. The second was the multiple series of shocks I have had since my conversion to the Roman Church some twenty years ago, a step which I had not thought of even while I was spending those five years going from *amo, amas, amat* through Virgil's stately and Catullus's exquisitely lyrical lines.

Like your students, I had the honor of going to a school for girls where education and character formation were the first values, although not all of us have always lived up to these as fully as we might have, faulty beings that we were and are. It was not a Catholic school, and it is gone now, having merged

with the equivalent boys' school down the road, a move which, with other trendy changes, has ended the effectiveness of both schools' former ideals (another subject entirely). However, then we had non-sectarian chapel in the mornings, wore uniforms and were permitted no makeup until the ninth grade, were required to stand up whenever an adult entered our quiet classrooms, attended dead-silent study halls under the strict but benevolent gazes of no fewer than three faculty proctors, and were required to study Latin, among other traditional subjects. As you mentioned of your convent school in the first part of your essay, Sister, there was an absolute core curriculum, with no frills allowed until these had been fulfilled, which might have meant one elective in the senior year, and this to be something like history of art. We studied two and sometimes three languages, knew our history and geography, wrote and rewrote essays and exercises in English until there was not a comma splice in sight, struggled with trigonometry and biology and chemistry, and went at it with hockey sticks and wrist shattering volleyballs under a hot south Florida sun. We memorized even what we hated, as well as what we loved. We acted in Shakespearean plays and Gilbert and Sullivan operettas, had student musical solos on Fridays, studied classical and traditional and some good-quality popular music and music theory year after year. If (Heaven forfend!) we spoke rudely to a teacher, staff member, or an administrator, we were sent with a bucket to the parking lot to pick up rocks under the same Florida sun, and we were considered socially disgraced. How unenlightened we were! How imprisoned! How oppressed, and how in need of liberation!

As the members of Generation X would say: NOT! That school wan't easy, but it made most of us relatively strong even in the face of some of life's more extraordinary circumstances. Under these conditions, we learned to have respect not only for our teachers, but for education. Much of this respect came through our exposure to Latin and the vistas of ancient cultures and ideas which it opened to us; it was, to quote you, "the challenge to the mind that led (us) to a glimpse of a better future." We knew that in those classes we were learning not something that was "dead" and "useless" but which gave us the basis for most of our own English vocabulary, our own literary forms, and the foundations of the rhetoric which many of us have gone on to use in our own professional lives and/or in dealing with various recalcitrant children. Those who became lawyers and doctors, or English or French or Spanish teachers, or historians or artists, or philosophers, or ministers, or scholars, or translators, or writers, or effective household managers and familial nurturers and debaters, all knew where our roots were being

formed. I doubt that you could find one among us now who would not thank our old school for its rigors and our strictest and dearest teacher for the underlying *amo* which went into every correction she made of our behavior or of our often-shoddy work.

Latin, of course, was declared irrelevant not long after those quiet years, as it has since been in so much of the modern Church. The rationale for this which I first heard from that school's next generation of students was that "It's not going to help us find jobs." The second I heard was "We didn't like it." The third was "We didn't want to do that." Suddenly, in short, what was classical was useless, unlikable, and unwanted. Now, of course, it has become oppressive both because it is hard and because it was written by those who did not think as do modern "socially aware" writers, whose vernacularity and popular styles of writing are incidentally much easier to understand.

And this, it seems to me, is exactly what our educational thinking has caved in to, and what so many in the Church have caved in to. The first, the matter of "irrelevance," I am very sure was at least in part a rationalization designed to avoid the difficult and the stringent, although I will give the benefit of the doubt to those students who instead embraced the likes of physics. But I firmly believe that this is the rationalization which lies behind the devotion to progress when it allows indeed, encourages to dedicate ourselves to a society which is to be arranged for the advancement of our own selfish interests and pleasures, although indeed we may prop ourselves up morally by much talk of social justice. There is a new formula at work, dreadfully akin to those cooked up in the test-tubes of *Brave New World*, that has something to do with the overthrow of the humanities in favor of the sciences, something to do with an over-reliance on empiricism in the observation and manipulation of the material. It has had the natural result of grossly devaluing the sensitivities to matters of the psyche and the spirit which the classics and other humanities traditionally created.

Much of this reformulation has been effected in education, politics, and religion. And the ardent, naively idealistic, and supremely egocentric crusaders for this kind of progress have indeed deconstructed nearly everything which held humanity together for millennia. I say that many of these crusaders are egocentric because a knowledge of science, even of the wonders of political and social "science," seems not to have the humbling effect that a basic knowledge of classics may and should have, because scientific formulas do not reflect greatness in anything but a certain kind of narrow logic, albeit they do reflect a good deal of focused hard work. However, as we can see if we look around us, these

great ones and their meeker followers have so far managed to reconstruct comparatively little in place academically but educational laziness, the evasion of real responsibility by nearly everyone, an institutional and bureaucratic program-producing chaos, and not only a disrespect for, but an incredible ignorance of basic societal values, all of which have of course resulted in classrooms and generations of students across the nation reflective of exactly those values. I fear that these kinds of activists in the Church have done the same.

Second is, obviously, the idea which you, Sister, bring up so well in your statement that some believe that to impose upon students even a year of classical language would be "injurious and cruel" óin short, if students don't like to do it, it's very mean to force them to. This meets point number three, that "we don't want to: what, indeed, could be more injurious and cruel than making somebody do something constructive which they don't want to do, even if it is ultimately absolutely wonderful for them? If this isn't a recipe for the ultimate cruelty, the creation of a philosophy for *laissez-faire* self indulgence with all its inevitable consequences of making a morally sick people and an equivalent society, then I would like to know what is. It is like telling someone who weighs over 400 pounds that they need not diet and exercise if they don't want to, even if it hurts a bit at the beginning, because that would be injurious and cruel. No medical doctor would recommend such negligence, and no educator or theologian should advocate that minds and spirits should not be kept at least as well in tone as the body, no matter what our sloppier inclinations may be and what our excuses may be for not wanting to exercise them.

Perhaps it was in revulsion not only from a fallen world, but from the clear signs of the beginnings of the vicious confusion of society which has resulted from the death of ancient values, which led me in my mid-twenties to Catholicism. And there, indeed, I have found another dimension of the verb *amare*, in the timeless forms of *Amo*, *Amas*, *Amat*, capitalized, in the transcendent forms for which those Latin classes helped prepare me. Here at last was a history of *caritas*, which I think in great part still continues. Perhaps it was because of Mrs. Kleinschmidt's Latin classes that I could understand the Gregorian chants I started listening to on records when I was in college, and which I had expected to hear at my first Mass. But I was not to hear them, nor was I to hear the beautiful concise medieval Latin of the Mass as most Protestants had always understood it to be. Instead, I learned to conform myself to *Kum Bah Yah* and *The Prayer of St. Francis*, sung over and over again, often to guitar strains by well-intentioned parish folks who had "learned to play suitably for Mass by, I understood early on, memorizing three guitar chords

in the key of C with which they could easily get by. After all, these same folks also told me, "nobody" could understand the old Mass and "all that Latin."

"The people don't understand it," one clergyman told me repeatedly.

"The people always did, and people are still teachable."

"Oh, but you're an *intellectual*," I was told.

Has anything like this happened to anyone else who reads these pages? I suspect it has. An interest in anything outside the popular culture seems often to mark one as a foe, but perhaps that has always been so. But since when has a little knowledge of Latin, the common language of millions of people under the Roman Empire, and used and understood by millions of people of every variety since, marked one as particularly intelligent, much less formidably so? And if it does, why are we to have our opinions shunned on this basis—in this case, I might mention, by a former teacher thoroughly trained in what is now "relevant" in education?

But I was to receive the same response yet again, when asked what I had thought of the inclusion in a beautiful sermon about awareness of God to T. S. Eliot's exquisite lines:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.

Did I like that sermon?

"Yes, especially the way Father ended it with Eliot."

"But most people don't understand that!"

"There was nothing hard about those lines."

"Oh, but you're an *intellectual*!"

For some reason, the priest who gave that sermon has never to my knowledge been invited to speak at our church again; hence, I cannot give you his name. Since he apparently affrighted us with Eliot, what might he do with St. Thomas Aquinas?

Does the term "dumbification" come to mind? When I find myself in a foreign country attending a Mass in German, or French, or Icelandic, or Spanish, which indeed I have to struggle through, on occasion (as in Iceland) looking at the Latin translation on the facing page so I know where I am, which I and others would not have to do were we allowed our once-universal church language, am I not truly being dumbified, since I cannot take a vocal part in the Mass? And why suddenly are we to be ashamed of intelligence, and as naturally follows, that our Catholic tradition has the most glorious intellectual tradition of any, encompassing, as it does, beauties of art, music, and the entire theology of the Incarnation with all those exquisite ramifications, which other religions do not have, no matter how ancient and

stately they may be? So in the name of common understanding, which has not been effected, but erased, our outward glory has been reduced in good part to rubbish, although it is evident to me that the heart of the Church still beats strongly, and the love of most of its people for it has not diminished.

But another shock: finding myself drawn to mystical theology, I had expected to be able to discuss at least some levels of theology with learned priests and nuns, as Orthodox and Hasidic Jews and fortunate Muslims can discuss their theologies with their clergy. As a Catholic woman, a member of the only ancient tradition which has recognized women as major theologians and contributors to its thought and culture in scholarly, managerial, and artistic ways as well as holy ones, I knew I would not be shut out from this discourse, although there would be barriers to overcome on ordinary levels.

But what did I find had been substituted for theology, but psychology? Not even philosophy, the daughter of theology, and therefore certainly less watered down, but psychology. For this, of course, one need not study Latin or Greek. Many priests I know have their master's degrees in this discipline, as do many nuns. If one goes to discuss with one of them a problem with a religious basis, or any personal or familial problem at all, one finds that a brief and usually poorly rendered psychological analysis of the whole thing is what one is going to receive. It is poorly rendered because these people are priests and religious, not professional, fulltime psychologists; of course, one might also say that to the extent that they are psychologists and not theologians, they are not priests or religious.

Many of these same clergy and religious have also, by the way, taken up Spanish for study instead of Latin, Greek, or Aramaic—a wise move in many ways, and generally to be commended, certainly to be commended were it done in conjunction with one of the others. Now, this is not a criticism of Spanish per se or by extension of Hispanics, who have always been a valuable and intrinsic part of the universal Church. But I must note that Spanish, like French or Italian, is a vernacularized form of Latin, and therefore easier to learn and converse in on a familiar level without having to take the trouble to read the likes of Martial or Cicero in the original. It therefore seems to be part of an entire societal rush toward taking care of that which may be profoundly wrong—indeed, evil—in the way that is easiest to grasp and thus takes less effort. Perhaps it is also viewed as less masochistic or something; I cannot claim to understand all this.

But I do claim to understand that the substitution of an education directed primarily toward social constructivism for one directed toward an

apprehension of the divine is a poor excuse for education, and that it therefore is a direct opponent to the unselfish and inspired type of action which naturally will stem from true enlightenment. Indeed, this distortion of education not only smacks, but shouts, of laziness and a lack of commitment, of a desire to be popular rather than to be holy, and of a desire to overthrow ideas in order to indulge in the type of theory with which American academia is plagued, each one sillier than the one before it. Overall, too, the new late-twentieth-century clerical *persona* which stems from this type of education tends to glean its modes of thought and behavior from mass-media-generated values and to appeal to a systematically dumbified audience which wants quick and entertaining solutions to vast problems—these solutions being, of course, those which require the least real interior work of any kind and are therefore most popular.

And so to our education as it now seems to be: when looking around for a solid Catholic school for my daughter, who had expressed dismay at the general disarray of some of the public school classrooms to which she had been exposed, I was in for two more shocks. At our local Sacred Heart Academy, nuns had long been out of habits and into jeans, but I could tolerate this if the basic education was there—including Latin. Accordingly, I went and picked up a brochure and found instead of Latin and the rest that I had hoped to see, courses on (if I remember correctly) “social consciousness” and something called “global awareness”—or perhaps it was all lumped together generally as “global social consciousness and awareness,” or whatever it is that now replaces universality and charity for all others. Who knows? I also saw students sunning themselves and chatting loudly around the pool area, but perhaps this was a break period, so never mind that. At the more conservative school in which I did finally place my child, there were nuns in their beautiful traditional habits—but, of course, no courses in Latin. Who is left to teach it? And the nuns, a small and much overworked group, were not in the classrooms, which were often dominated by children from the modern country-club and BMW set, too often with accompanying behavior and values, which, of course, could not be corrected since they are now so ingrained in society as reflective of what is the best to be had in all the world, old and new. My daughter did, indeed, hate Catholic school and lasted there three months. Her only regret was that the nuns were not in those classrooms in full force, rulers firmly in hands.

Quo vadimus? Like you, Sister, I am not ultimately a pessimist. I, too, look to the new *Catechism of the Catholic Church* for some re-establishment of much-needed form upon the modern chaos and love of

outer chaos for its own sake, a chaos in which we can easily “disappear” in our own inner chaos. I do not have great hopes for the revolution in human nature so ardently expected by those who desire an instant revolution in society, their own self-adulating brand of authoritarianism quite naturally to be that which would prevail. However, no one will convince me, as they will not convince you, “that individual capacity has lessened.” I believe that what people once did and thought they still can do and think again, although our times have cycled away from an appreciation of greatness—indeed, towards a denigration of it and the cynicism which necessarily accompanies that stance.

What I hope to see restored along with Latin is a greater manifestation of the underlying core of solid, no-nonsense *caritas* in our Church which I do not think is lost, even amid the chorus of cries from radical feminists, light-weight academicians, self-glorifying materialists of all persuasions, and even the well-intentioned but weak souls who seem to be feeling their oats for the first time now that the “me” generation has become institutionalized and rendered acceptable on every level of education. The rough beast who started his/her slow march towards Bethlehem at the beginning of the century, who speeded up considerably in the sixties, slid his/her rapid and now model-thin thighs into biking shorts in the 70’s and 80’s is, I hope, dying of anorexia in the middle of the 90’s. He/she is beginning, I think, to get a little tired of it all, since he/she has so much of his/her own company and really not much left to oppose, thriving as he/she does on a loud opposition to goodness and clarity. Cries for “family values” and “personal accountability” are starting to go up from many members of the very generation (mine) which did so much to destroy them, even though these strangely echo old Catholic ideals. This gives me hope for a somewhat more settled state of things, although I do fear that this will become a new tyranny from a set of societal leaders who have always so rabidly looked for faults without rather than within, in the good way which kept so many of us more or less in line for so long and still does, in spite of our flaws and faults and even—dare I say it?—our sins.

Moreover, I can, *Soror mea et doctor meus*, tell you with some confidence that a new generation of all ages is rising, because I meet them coming at all ages to learn about real writing and music and the other humanities. I see many of them delighting in the few bones of Plato which they are occasionally thrown in spite of the fact that he was a white male and therefore no doubt gender-oppressive, and I hear some of them asking questions about rhetorical forms in the ancient mode as the equally notorious Aristotle laid them out. I understand that more high school

students are enrolling in Latin courses. Among them are minority members whose parents and grandparents fought vigorously to get them the kind of education which you gave, and of which they were shamefully deprived at the very time they at last might have gained access to it. They are not stupid and they are beginning to know that they have been cheated. I am glad that *Chant* is a bestseller and seems to be replacing the fascination with Madonna. If some of the spirituality which this may engender is a *faux* spirituality, designed and put on in order to impress, like the large *faux*-gold crosses which are presently adorning the sculpted chests of those who delight in life in the fast lane, then we must remember that we have always had our Madame Eglantines in one form or another.

But through some of this a few more souls will find their way to what is real. More and more will notice that some things do not pass away; although they may be defaced and hideously used, they do not pass away. If nothing else, what will bring them back will be the contrast between the lunatic world they were raised in and the solidity and majesty of Catholicism, with its glimpses of a far better future, which still exist at heart.

And so, Sister, if you are not still there at work when they come, I hope you are doing the Christ-like work of training disciples, few though they may be, to meet them at the ever-open church door with a gentle *amo, amas, et vos Amat*.

Laura S. Peterson

NEWS

Paul Riedo, aged 40, died on April 22, 1994, in Dallas, Texas, after a long illness. He was organist and choirmaster at the Church of Saint Thomas Aquinas since 1978. He studied at Colorado State University and on a Fulbright scholarship in Germany under Karl Richter of the Munich Bach Choir. R.I.P.

†

Father Joseph Roff of the Diocese of Brooklyn, New York, died on July 10, 1993. Widely known as a composer of liturgical music, his works, published by several houses, have regularly been reviewed in *Sacred Music*. R.I.P.

†

Jan Vermulst died in Helmond, The Netherlands, on February 4, 1994, where he served as organist and choirmaster at the Church of Our Lady. He is widely known in the United States for his two vernacular settings of the Mass, *Mass for Christian Unity*, written in 1964, and *People's Mass*, dated 1970. R.I.P.

†

Russell Woolen died in McLean, Virginia, March 16, 1994. Recognized as a pianist, organist and composer, he was ordained a priest, but withdrew from the priesthood after a career of teaching at the Catholic University of America in Washington, D.C. He is survived by his wife and several children and grandchildren. R.I.P.

†

The schola cantorum of the Saint Gregory Society sang Palestrina's *Missa O magnum mysterium* at Sacred Heart Church in New Haven, Connecticut, October 2, 1994, at Mass offered in honor of the holy angels and in petition for the souls of the departed unborn. Britt Wheeler and Nicholas Renouf are co-chairman of the society.

†

The Regina Coeli Society of Wilmington, Delaware, celebrated the fiftieth jubilee of its chaplain, Father John Heckel, OSFS, at a Mass followed by a banquet, June 5, 1994. Speaker for the event was Joseph Sobran. Joseph Archer is president of the society dedicated to fostering the liturgy of the Church.

†

The Collegium Cantorum of the University of Dallas visited Germany in January 1994, and in June 1994 went to Italy. On the first trip, they sang in Mainz Cathedral, Altenberg Cathedral, Cathedral of Köln, Seligenthal Abbey in Landshut, Peterskirche in Munich, Augsburg Cathedral and Heilig-Kreuz Church in Landsberg. In addition to the Cathedrals of Orvieto and Assisi, the choir sang in Rome at Sant' Agnese, San Clemente, Santa Maria sopra Minerva and Santa Maria Maggiore. The major event was the dedication of the new Roman campus of the University of Dallas, at which Cardinal Pio Laghi presided with the choir singing Palestrina's *Missa Brevis* and a number of Latin motets. Marilyn Walker is choirmaster.

†

The Twin Cities Catholic Chorale began its twenty-first year of singing the great orchestral Masses at the Church of Saint Agnes in Saint Paul, Minnesota, October 2, 1994. With thirty Masses scheduled each year, the program for 1994-1995 began with Joseph Haydn's *Pauken Mass*. Members of the Minnesota Orchestra and a professional quartet assist the 65-voice choir. Mary E. LeVoi is organist. Paul Le Voi directs the men's schola that sings the full Gregorian chant settings of the proper parts. Monsignor Richard J. Schuler is choirmaster.

†

The choir of Saint Margaret Mary Church in Albany, New York, celebrated the office of *Tenebrae* on Good Friday, 1994. The choir alternated with the congregation on the psalms and sang Allegri's *Miserere mei Deus* and a premiere performance of a motet, *Cor arca legem continens*, by Thomas F. Savoy, choirmaster at Saint Margaret Mary.

†

Brian Franck played a recital of organ works by Franz Schmidt, June 24, 1994, at the Braddock Street United Church, Winchester, Virginia. Included in the concert of the early twentieth century Austrian composer were *Präludium und Fuge in D-Dur*; *Praeludium und Fugue, A Dur*; *Choral: O Ewigkeit, Du Donnerwort*; *Choral: O, Wie Selig Seid Ihr Doch, Ihr Frommen*; *Choral: Nun Danket Alle Gott*; *Toccata in C Dur*; and *Präludium un Fuge in Es-Dur*. The concert was part of the program of the church music symposium sponsored by the Church Music Association of America at Christendom College, Front Royal, Virginia, in June 1994.

†

The William Ferris Chorale of Chicago, Illinois, will sing Joseph Kronsteiner's *Krippen Messe* for chorus and chamber orchestra as the opening work of this season at Mount Carmel Church. Also programmed is Marcel Dupré's *Variations on an Old Noël* played by Thomas Weisflog. William Ferris is conductor.

†

In Portland, Oregon, the Cantores in Ecclesia continue their weekly presentation of the great polyphonic works at Mass in the Church of Saint Patrick. Works by all the great renaissance composers are performed under the direction of Dean Applegate with Delbert Saman as organist. Father Frank Knusel is celebrant.

R.J.S.

CONTRIBUTORS

Father Giles R. Dimock is a Dominican serving as chairman of the department of theology at the Franciscan University at Steubenville, Ohio. He has taught for many years at the Angelicum in Rome.

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Richard J. Siegel lives in Lockport, Illinois, where he is musical director of the Ecclesiastical Choral Society which includes the Schola Cantorum, the Saint Cecilia Choir and the Ecclesiastical Chorale. He has recently concluded his doctoral studies at Greenwich University.

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