



Dedit fragilibus corporis ferculum, Dedit et tristibus sanguinis poculum. (Thomas Aquinas)

Sacred Music

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Editorial

Education

When it comes to educating ourselves in sacred music, to what should we devote our attention?

by William Mahrt



As church musicians, we must be engaged in the project of education. This issue of *Sacred Music* gives articles dealing with historically significant institutions of education in sacred music, but the program of education must continue, and we ourselves must be active individually as educators.

There are four main objects of our activity as educators. The first person we have to educate is number one—ourselves. We need to develop our knowledge in three areas, repertory, interpretation, and documents.

There is a vast treasury of sacred music, both chant, polyphony, and concerted music upon which we can draw, and our education includes developing sources for finding suitable repertory for our choirs to sing. If we are singing Gregorian chant in Latin, then the sources are evident: following the chants of the liturgical year simply means mastering the chants prescribed for the upcoming liturgical celebration. This requires little research in terms of repertory: the *Graduale Romanum*, *Gregorian Missal*, *Liber Usualis* are principal sources, and the

choice of pieces is proposed for us there. The order is completely fixed for the extraordinary form, but the ordinary form gives a little leeway, allowing the choice of other propers from the same season for pastoral reasons. Pastoral reasons are not developed, but among them would be the difficulty of learning new pieces each week—a piece can be repeated from another Sunday to allow the choir to sing pieces they have learned with difficulty. The development of a complete repertory of Gregorian propers with an inexperienced choir might take several years, and it could be that in one year, one would learn all the communion antiphons, the next year, the introits, and so forth. Alternatively, a choir could learn the propers for one day, and then repeat them on another Sunday.

If we are singing Gregorian chant in English, the matter of selection is considerably more complex. At this point, there are numerous publications giving chant-like settings of the proper texts for the liturgy. It is not necessary that all the propers be sung from the same publication. In fact, Fr. Weber's

William Mahrt is the president of the CMAA and the editor of Sacred Music.

publication¹ gives several progressively simpler options for each day, including a discreet reduction of the known Gregorian melody, a simpler version, and the simplest version, set to psalm tones. One can elect propers from each category, even mixing them in the course of a single Mass. His most complete adaptation very well recalls the Gregorian melody, but in my opinion, any reduction of the style of these pieces amounts to a reduction of the solemnity which the Gregorian chants project, which is one reason for using chant.

But many English versions are on offer, published and on the internet. Our education means we master these collections. Perhaps a survey of all the publications, examining one piece or one Sunday through the whole group. This should include singing the pieces aloud several times, looking for how well the melody adapted to English sets the rhythm of the text, how easily it can be sung, and, its overall melodic shape, that is how beautiful it is. It should also include the adaptation to English of full Gregorian propers, even comparing all with the Latin Gregorian chants.

There is another option, and this is the option that traditional Anglo-Catholic choirs often exercised: make your own adaptation of the Latin chant. This means that your style of singing the chant has a role in the actual drafting of the adaptation. Depending how you treat the accent of the text, rhythmic alterations, phrase structure, and so forth in your performance, you may make the adaptation quite differently; in any case, you will be able to make a convincing performance, which realizes the

exact style of your adaptation. On the other hand, English adaptations made by other chant experts may not fulfill the demands of your style as well.

Our personal education concerning the treasury of sacred polyphony can be quite different. Education in the vast repertory of classical polyphony by just the four greatest composers, Palestrina, Lassus, Byrd, and Victoria, could occupy one for a lifetime, and it would be time well spent. Still, there are resources to identify works suitable for particular institutions and occasions. First among these is the Choral Public Domain Library (CPDL). This has the advantage of presenting nearly thirty thousand online versions of choral music in pdfs and other formats, which can be downloaded and freely copied.² Some of them are presented in the format of such music typography programs as Finale or Sibelius, so that the user can edit the edition. I regularly use CPDL for finding suitable repertory for my choir, but I also make other searches. Our library has a fairly complete collection of publications of collected works of composers and of monumental anthologies of particular repertories. I look through one of these collections, estimating thematic appropriateness, voice ranges, difficulty, etc. Sometimes I find a suitable piece and search it on CPDL. Other times, I find a piece that looks particularly attractive, but is not represented on CPDL and is also not well known in the repertory. Occasionally, I have presented one such piece in the category “Repertory” in these pages. Quick access to recordings of these works can be

¹Fr. Samuel F. Weber, O.S.B., *The Proper of the Mass for Sundays and Solemnities* (San Francisco: Ignatius Press, 2014).

²www.cpd.org. The web site, as of March 10, 2018, lists “at least 28,494 choral and vocal works by at least 2988 composers.”

had on YouTube, which houses an extensive collection of excellent recordings of sacred music (along with an amazing display of appalling material).

Another aspect of our own education is in the study of liturgy. Classic works by such authors as Josef Jungmann, Louis Bouyer, Romano Guardini, Pope Benedict and many more can deepen our sense for the purpose and context of the music we sing. Journals addressing the questions of liturgy can provide ongoing deepening of the sense of liturgy.³

The second object of our educational enterprise is our choir. In addition to the obvious education in singing and musicianship, we have a responsibility to educate them in more general ways as well. If they are singing in Latin, correct pronunciation is a start, but comprehension of the texts they sing is also crucial. In rehearsing chant propers, I have always asked them to translate the texts. At first, only one person was able to translate them freely, but then another enrolled in a Latin course at a local university, ultimately competing the courses for an M.A. degree. The vocabulary of the Mass propers, essentially that of the psalms, is not extensive. In addition I have made handouts giving the simple declensions and conjugations. Now most of the choir participates in the translation, sometimes even in the discussion of the translation of a difficult passage.

More important is their ongoing education in the liturgy and its spirituality. This is

³For example, *Antiphon*, the journal of the Society for Catholic Liturgy; our own *Sacred Music* often includes items that pertain to liturgy. In fact, so many of the articles have addressed liturgical issues and controversies that I have thought it necessary to make sure that we address purely musical issues, and it is for that reason I have maintained the column of “Repertory.”

true for the rich variety of feast days throughout the year, but also for the fundamentals of what the liturgy is and its role in prayer, both private and collective. Occasional reference to the great spiritual writers of the past can suggest some outside reading, that some will actually do. Over the years, their dedication to singing at Mass is strengthened substantially by their sense for the liturgy.

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must also be educators.*

If we are to make progress in improving music in our liturgies, we must also be educators of our congregations. This means, first of all, engaging in the incorporation of progressively better music, music which is both more beautiful and more suitable to the liturgy. If they are not familiar at all with Gregorian chant, then the incorporation of one piece each Sunday will begin to educate them. The communion is a good place to begin; there is usually enough time to include a communion chant, even with in alternation with a few psalm verses, without displacing the hymn to which they are accustomed. I contend that hearing a single piece of Gregorian chant well sung can over time mean that they will find it familiar and be receptive of the introduction of more chant. Polyphony can be added at the offertory; if the priest can be persuaded to

incense the altar, there may be time for a chant proper plus a motet of modest dimensions, or even a motet in addition to a short hymn for the congregation to sing.

I hold the ideal to be the choir singing the propers and the congregation singing the ordinary. This can be achieved gradually. The Kyrie can be easily sung; it incorporates enough repetition that affords the congregation some practice in it. Gloria VIII, while it is deprecated by the most elite of chant devotees, is well known to many Catholics, and relatively speaking is a beautiful chant. Credo III is also well known, though Credo I should ultimately be the norm. There is a reason these chants have been maintained over the centuries. If a congregation is not accustomed to singing the ordinary, it might be well to begin with the simplest Sanctus and Agnus Dei.⁴ Each of these needs to be introduced gradually, always with the concurrence of the pastor and keeping in touch with their reception by the congregation.

Other aspects of the education of the congregation can be achieved through the printed material they receive at Mass. Technology has made it possible to produce items for distribution including musical notation.⁵ These can include brief introductions to some of the musical pieces, emphasizing their beauty and spirituality. Sometimes

⁴From Mass XVIII, the ones prescribed by Pope Paul VI in his booklet *Jubilare Deo*.

⁵I have produced leaflets which include all the texts sung at Mass with translations for each Sunday. I have designed them to be usable from year to year. Thus I do not include the texts of motets, which usually change from year to year; I have a separate booklet with all our motet texts, the numbers of which appear on the hymn board. Samples of the Mass leaflets and the motet booklet can be seen on the web site stannchoir.org.

a small clique of parishioners may resent any changes and mobilize to prevent them. These must not be allowed to derail something well received by most of the parishioners; they should be dealt with very diplomatically and possibly with the collaboration with the pastor.

It may be necessary to educate the pastor about aspects of music in the liturgy. In this regard, the musician needs to develop a close collaboration with him. This is a very delicate situation, since the pastor is the final authority on the liturgy. But the musician can establish *bona fides* by collaborating in those things which are in agreement with the pastor, and very delicately approaching the pastor concerning desirable improvement. Clergy have not been well educated in many aspects of the liturgy, including the role of music in it. The task of the musician is to master the ecclesiastical documents on the liturgy, so that they can be cited in support of the program.⁶

The parish musician should be received as a professional, an expert in our own subject. This includes knowledge of what is best liturgically; our judgment should be valued concerning the choice of music and its execution. We must also be expert in those aspects of liturgy which pertain to the context of the music to be performed and in the overall significance of the liturgy which the music expresses. If we aim to educate the four objects we stand a good chance of cultivating an excellent parish music program. ❖

⁶I think of an example: many years ago a pastor said to me "The Dies irae is forbidden." I responded politely that I hadn't realized that and asked for the sake of my education if he could cite the text of the prohibition. His response: "You know I can't do that." *We sang the Dies irae*.

Articles

Sacred Music at Boys Town

Boys Town remains a shining example of the transformative power of sacred music in the life of the young and less fortunate.

by Ann Labounsky

Beginning with a short history of Boys Town, this article will focus on the work of Fr. Francis Schmitt and the development of the choir, noting especially how sacred music changed the lives of the boys and shaped the life of the community at Boys Town. I will also discuss the famous summer music programs held at Boys Town and the eventual downfall of the sacred music program.

In Omaha, Nebraska, Father Edward J. Flanagan, a 31-year-old Irish priest, opened the doors to a home for troubled and neglected children, and six boys entered to seek a better life. Flanagan, who previously ran the Workingmen's Hotel, a haven for down-and-out workers in Omaha, understood that mistreated or orphaned children were at high risk of turning to delinquency and crime in later years.

The location of what would become known as "Boys Town" rapidly filled up with the arrival of additional children. Many were sent by local courts, others were

referred to the home by citizens, and some wandered off the streets and through the home's unlocked doors on their own accord. In the spring of 1918, no space was left in the drafty Victorian mansion at 106 North 25th Street, so Father Flanagan, assisted by sympathetic citizens, moved Boys Town to a building ten times its size on the other side of town. The vacant building was the



*Father Edward J. Flanagan
July 13 1886 – May 15, 1948*

Ann Labounsky is professor of music and chair of the organ and sacred music programs at Duquesne University in Pittsburgh, Pennsylvania.

German-American Home, which, with the U.S. declaration of war against Germany in April 1917, had become the most despised building in the city.

Within months, enrollment at Boys Town had soared to more than one hundred boys, and a school was established that later grew into an institution with a grade school, a high school, and a career vocational center. Before the new building was four years old, more than 1,300 neglected boys from seventeen states had passed through Boys Town. In 1921, Boys Town expanded again with the financial assistance of the people of Omaha, this time to a farm ten miles west of Omaha.

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Flanagan found many ways to raise money for the boys including a traveling circus, “the Circus of Father Flanagan,” which gave many people their first exposure to out-of-town entertainment. There were also weekly radio broadcasts of Boys Town on many radio stations.

Appointed to Boys Town in 1942 to undertake tasks primarily administrative and pastoral, it was during that very first

summer after ordination that both choir director and organist took their vacations at the same time. Father Flanagan pressed Father Schmitt into service. Father Schmitt auditioned every resident and formed several choirs. There were beginning choirs, intermediate choirs, and more advanced groups—one which later became the “touring choir.”

The boys were taught to write in the solfège syllables in their respective parts for each piece they were studying. In an editorial in *Cecilia* magazine from Winter 1962, Schmitt described his philosophy of chant interpretation:

I accept the Neo-Solesmes styles as a possible method of singing chant. I also accept as quite possible the methods of Dom Johner (Beuron), Cogniat (Fribourg), and Vyverman (Malignes). And that of Urbanus Bomm, O.S.B. (Maria-laach), Msgr. Overath, and Dr. Fellerer, which three edited the Schwann Graduale. For that matter, one accepts as possible methods the mensuralist publications of Peter Wagner, Dom Jeannin, O.S.B., the Jesuits Bonvin and Vollaerts, and Doms Meuus and Gregory Murray. One is here concerned about the guts of chant, whether Vatican, Neo-Solesmes, or Mensuralist. It has been suggested that it is not time to ditch the vertical episema. I suggest that it is past time for all non-mensuralist schools of interpretation to ditch the silly, arbitrary business of enforced binary and ternary rhythm. The Solesmes people persist in counting from the rear—just a turn less respectable than counting from the front (Johner, Vyverman). Cogniat at least speaks of quartern rhythms.

Chant—Gregorian, Roman, even Me-decian—cannot be cast in all sorts of classical and romantic concepts without losing its own inner vitality. For it must not be a method. It can only be an experience. This manner of singing partook, from the earliest Christian times and back to the synagogue, of things charismatic. And who can contain the Holy Spirit with artificiality?¹

The first concert by the choir took place the following year in 1942. As the groups grew in size, they also grew in vocal technique, and the repertoire grew quickly. By 1946 the choir began to tour. Within a few short years the Boys Town Choir made increasingly frequent tours, and their concerts “at home” were performed before a standing-room only audience in Dowd Memorial chapel and later in the auditorium of the music building.

Father Flanagan died in 1948 and was buried in a tomb in the chapel near the stairs leading to the organ loft. Father Schmitt frequently paused by the tomb before going up the stairs. He said nothing; he didn’t need to. His short pause said it all. Monsignor Nicholas Wegner was appointed to replace Father Flanagan, whose shoes were hard to fill. Father Schmitt had the utmost respect for Monsignor Wegner, a wonderful administrator and as director of Boys Town, a great source of support for Father Schmitt’s music program. He made Father Schmitt assistant director of Boys Town. By that time there were numerous activities for boys who couldn’t sing. An excellent band, private music lessons, and an excellent music

library enhanced the program. Later on the music building was constructed, providing rehearsal and practice facilities and an excellent auditorium. There were telecasts of Christmas midnight Masses, the Good Friday Stations of the Cross, as well as innumerable local and national radio broadcasts. The choir toured throughout the U.S.A. and Canada, made a tour of Cuba and a



very important tour of Japan with forty-six concerts in six weeks, plus appearances in churches and schools. In 1966 their Town Hall debut and world tour raised enough money to purchase a pipe organ for the Dowd Chapel.

The tradition of the Twelfth Night celebration began with the Midnight Mass. All the feasts of the twelve days were celebrated and many townspeople attended these services. There was an orchestral concert during the festivities. All the parts were acted out—Holy Innocents, the Three Kings, etc.

The boys who sang in the choir were housed together with Father Schmitt as their chaperone in the houses. They looked up to Father Schmitt as a father. Through daily singing of the best of sacred music and by living together in special houses that were named after composers such as Palestrina Flats, Villa Vittoria, Franck’s Flats, Chateau

¹Francis P. Schmitt, “Editorial: How Teach the Chant?” *Cæcilia*, 89, no. 4 (Winter 1962), 140–1.

des Près, they soon developed a strong *esprit de corps*. Boys who did not sing in the choirs were able to take music lessons. There were two bands and an orchestra. He taught in a simple manner using solfège with the fixed *do* system. The boys wrote the solfège names in the music as well as other amusing drawings. The amount of music sung required them to learn to sight read quickly. However important the choir tours, concerts, and radio broadcasts might have been, it was the choral music for the Sunday Masses in the chapel that remained number one on Father Schmitt's list of "musical priorities." People came from far and wide to hear the Boys Town Choir on Sundays and feasts.

With the changes into the venacular, Fr. Schmitt transcribed the *Graduale Romanum*, which they used in the services including the psalm tones and the Mass for the Dead.

Father Schmitt began the two-week summer workshops each August from 1953–1969. The workshops presented a

*The workshops presented
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microcosm of excellence in church music during this period and became a mecca for the approximately 150 church musicians of all faiths who attended. Daily courses in music history, liturgy, choir training, chant, choral literature, and organ were given. Although Boys Town was not a college, Schmitt offered both graduate and undergraduate credit for these summer

workshops through Creighton University and Saint Mary's College in Omaha. Partly from this accreditation and from generous donations from participants, by Boys Town alumni, and by Schmitt, Boys Town gradually amassed a library of music and books of more than six thousand volumes. During the Solemn Pontifical Mass that closed each workshop, the Saint Cæcilia Medal was awarded to leaders in church music for "recognition of outstanding contribution to the field of liturgical music." Both Langlais and Schmitt received the award in 1961.

The positive influence of these workshops was wide-ranging. Through financial backing from the archbishop of Omaha, Gerald T. Bergan, Schmitt attracted faculty with international reputations from both America and Europe: musicologists and music historians Louise Cuyler, Paul Henry Lang, and Eugene Selhorst; liturgists Alfred Bischel, Cornelius Bouman, Francis A. Brunner, Walter Buszin, George and Anna Gallos, Josef Joris, Maurice Lasvanouz, Peter Peacock, Samuel Rosenbaum, and Richard Schuler; and Gregorian chant specialists Charles Dreisoerner and Dom Vitry.

Roger Wagner conducted the choral sessions at each workshop, preparing the participants for a concert of large sacred choral works at the end of the two-week session; works performed included Britten's *War Requiem*; Brahms's, Fauré's, and Durufié's *Requiems*; Bruckner's *Te Deum*; Block's *Sacred Service*; and Langlais's *Psaumes solennels* nos. 1–3. Many premieres of French music were given. Tournemire's music was played frequently. Other choral leaders included George Bragg, Alexander Pelouquin, Paul Salamonovich, and James Welch.

Father Schmitt, with the assistance of Frank Synskie, led sessions in boy choir techniques, using the Boys Town choir to demonstrate.

Other organists who attended included Flor Peeters, Michael Schneider, Myron Roberts, and Everett Hilty. Often three organists appeared during the same two-week period. In 1965 when Langlais led all the organ sessions, he, Anton Heiller, and I gave organ recitals. Langlais had invited me to be his assistant. I had recently been his guide during his 1964 American tour. My personal interest stemmed from spending one week there during the summer workshop in 1965 as Langlais's assistant and watching the dynamic of the summer workshop. Langlais composed a number of pieces inspired by Boys Town that I knew: "Boys Town, Place of Peace" from his *American Suite*, *Missa Misericordia* and *Lord Have Mercy*, all dedicated to Msgr. Schmitt. His *Mass in Ancient Style* was sung there.

By 1969 Schmitt saw the "handwriting on the wall" when the attendees arrived with guitars and asked for their own "folk" liturgies.

After 1971 the board of directors of Boys Town changed to include more members, and this led to an internal crisis over public criticism of its financial dealings. Boys Town was called a "money-making machine." There were claims that there was not enough involvement in the community. The huge surplus of funds created conflicts on the board. A number of negative newspaper articles were also detrimental. Too many "experts" in the behaviorist-Skinner model also contributed to the downfall of the school. Unfortunately, there were also court cases involving pedophilia. Girls were admitted and Father Schmitt's boy choir model was abandoned for a mixed

choir called "Voices of Boys Town." The last Midnight Christmas was held in 1974. In 1975 Boys Town gave Schmitt a sabbatical during which time he wrote, *Church Music Transgressed*, published in 1977. It was dedicated "for those several generations



of Boys Town boys to whom I owe a great part of my musical education." Upon his return Schmitt worked to establish a Choir School. Unfortunately, this venture did not receive the support of the board of directors. A new choir director left before conducting a single rehearsal. Organist Dave Musick directed a mixed choir "Voices of Boys Town." "Glory and Praise" completely replaced all other music.

In preparation for this presentation I called the "Hot Line" at Boys Town to get an updated report on what is happening there now. Father Val Peeter is still there in emeritus status. There are about four hundred to five hundred children there. Kat Doebel has been the director of the chapel choir for the past twenty-five years. There is one Roman Catholic Mass each Sunday at 9:30, which coincides with the service in the Protestant chapel. The diet is strictly music of the past four decades. There is a high school choir of about thirty voices and no music program in the middle school. No

one I had talked to had heard of Monsignor Schmitt, and the tradition that was there for over thirty years has completely vanished.

Father Schmitt ended “Boys will be Boys” (available through the Hall of History at Boys Town) with the reference to Napoleon of Notting Hill:

Fighting vainly, and not valiantly enough, for the two causes that came, unasked for, into his life. But I might be allowed like one of the two voices at the end of the novel, to stand up straight under the sky, and thank God for the fools’ paradise he has made—praise Him “with a literal pain of ecstasy, for the jest that has brought me so terrible a joy.” For, as the voice says: “Notting Hill has fallen; Notting Hill has died. But that is not the tremendous issue. Notting Hill has *lived*.” So has Boys Town, so have the glories of the music of the Church. So have I.

In 1982 I invited Fr. Schmitt to come to Duquesne University as a visiting professor for the Fall term. He taught Gregorian Chant, and a Practicum Course. He had always remained close to Paul Koch who was related to Singenberger and came every year to visit him in Pittsburgh. His favorite mode of transportation was a steamship and he often came on the “Delta Queen.” Upon his retirement from Boys Town he went to his home parish in Aloys, Nebraska where he directed a small choir.

But from the ashes arose the Church Music Association of America which was founded in Boys Town on August 29, 1964.

The collection is a microcosm of the history of church music in America, the music that the choir sang and the music



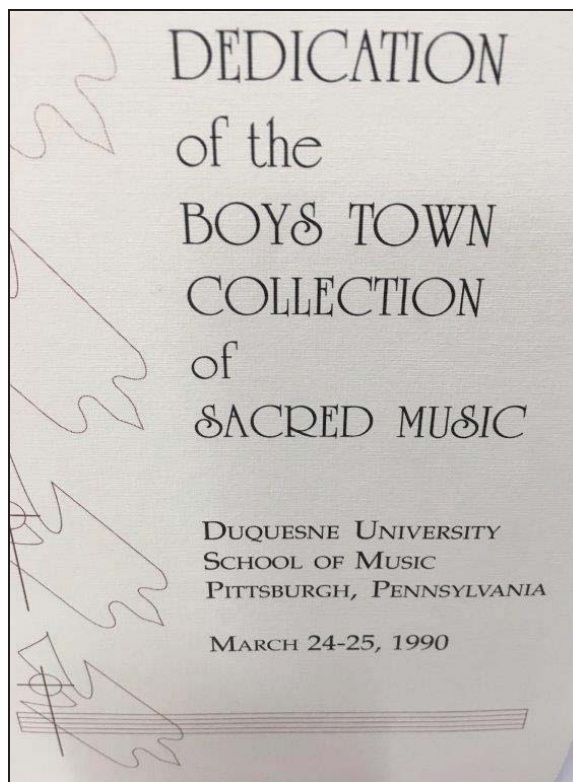
*Father Francis P. Schmitt
April 14, 1916 – May 2, 1994*

sung during the summer workshops. The collection began modestly with a few new copies of the *St. Gregory Hymnal* and the *Liber Usualis* which Father Schmitt had begged and borrowed from his classmates. The early collection reflected Schmitt’s love for Palestrina and late nineteenth- and early-twentieth-century Cæcilian composers. They inherited several collections including valuable chant materials from Father Joseph Pierron, who has studied with Peter Wagner at Fribourg. Dr. Eugene Selhorst of the Eastman School, Ben Grasso of Cincinnati College of Music, Louise Cuyler, and Walter Buszin made valuable contributions. All the music reflects its very practical use for the men and boys choir at Boys Town. Multiple copies were kept in Princeton boxes. Quoting from *Sacro-sanctum Concilium*’s request that “the treasure of sacred music is to be preserved and fostered with great care,” Alfred Bischsell described the collection in this way:

Because of the vast resources in the collection which includes treatises on sacred music as well as vocal and instrumental sacred music, this rich treasury is made available for the musician to enhance

the worship with the incomparable gift of liturgical chant, the polyphony of the Middle Ages and the Renaissance, psalmody in its free and metrical versions, the psalm hymn, the chorale, the organ mass, the cantata, the chorale prelude, the Viennese concerted masses of the classical period, post-classical and romantic religious compositions, hymns of all ages, collected in hymnals representing especially the heritage of Anglo-American ecumenical hymnody, the music of the folk, spiritual, and Gospel music, and music which represents the liturgical acculturation of indigenous musical styles, modern, and contemporary religious music. This collection serves to preserve the musical tradition of the universal church, which considers music to be integral and necessary to workshop because it ministers to God's people by celebrating the wonderful works of God made manifest in Christ Jesus, by enriching, indeed interpreting the word of God, by creating community through musical participation and by adding to worship the beauty of musical art—vocal and instrumental.

By 1988 when Father Peter was the director of Boys Town, Father Schmitt was afraid that this treasury of sacred music would be thrown away. An *ad hoc* committee sent letters inviting a prospective new home for the Boys Town collection of books and music to Creighton, Yale, Eastman School of Music, Westminster Choir College, and Duquesne universities. With Monsignor Schmitt's indirect guidance, the committee decided on Duquesne University. The collection of over 6,000 items was unveiled in 1989 with workshops, concerts,



and liturgies.

2017 marks the centennial of Boys Town. There is now a Protestant Chapel. It is completely co-ed. On the campus of Boys Town there is nothing that would remind a visitor of the rich musical heritage that had been there. The Boys Town website contains no pictures of Father Schmitt. Few people know what Boys Town represented in terms of sacred music. What remains is the collection which was not placed in a dumpster as Father Schmitt had feared. Lives were changed. An example of how a boys choir could change many lives was achieved. So, "Notting Hill has lived; and so has Boys Town." ♦

Georgia Stevens, R.S.C.J, Indefatigable Educator, and the Pius X School of Liturgical Music

In the life of Mother Georgia Stevens, we see the difference that the efforts of one person, that of a nun bound by the strictures of religious life, can make in the lives of generations of students studying sacred music.

by Francis Brancaleone



In this centennial year of the first summer school held at Manhattanville, it is fitting to consider the educational impact of Mother Georgia Stevens. While the constant striving for perfection of her musical training as a young artist, and the theatrical streak which remained throughout her life were strong personality traits, the dominant motivating force was her resolute commitment to the ideals of Pius X's *motu proprio*. In the final volume of her *Tone and Rhythm Series*, she wrote: "Pope Pius X said that we should 'pray in beauty.' When we sing the

chant well, we 'pray in beauty.'" Endeavoring to live these words, the eminent educator built a legacy.

A true visionary, she promoted the cause of Gregorian chant as a means to move the faithful to engage with the liturgy, and energized them through the establishment of a school to train children and teachers, summer institutes, workshops, lectures, public performances, the press, recordings, and radio broadcasts.

When Mother Stevens died on March 28, 1946, the *New York Times* obituary noted the immense impact she had on American

This paper was given at the conference on "Gregorian Chant in Pastoral Ministry and Religious Education at St. Joseph's Seminary" (Dunwoodie), Yonkers, NY on March 11, 2017. Parts of this paper draw from the author's article "Georgia Stevens, R.S.C.J., and the Institutionalization of Gregorian Chant at the Pius X School of Liturgical Music," in the Summer 2012 issue of *Sacred Music*.

Francis Brancaleone is Professor Emeritus of music at Manhattanville College in New York.

Catholic Church music for thirty years.

[She] envisioned a school which would train teachers . . . in the highest standards of liturgical music. . . . She lived to see the School established as an American authority on liturgical music; one of the most important American efforts to implement the ideals of St. Pius X.¹

Georgia Lydia Stevens was born on May 8, 1870 in Boston to Henry James Stevens and Helen (Granger) Stevens. Her father was educated at Phillips Academy and Harvard University, and became a partner in the law firm Stevens & Durant. Georgia was the third of five children, all girls.²

The family enjoyed a comfortable lifestyle and a social status commensurate with their lineage and wealth. The sisters all married well. Helen married John Gardner Coolidge who traced his roots back to Thomas Jefferson and claimed Isabella Stewart Gardner as an aunt. Between 1914 and 1918 Ashdale Farm, the ancestral home in North Andover, was remodeled. It has been preserved as a museum,

¹*Mère Georgia Stevens*, uncorrected typescript of *Annual Letters* for the deceased, unsigned, 1946, p. 1, in Society of the Sacred Heart Archives, St. Louis, Mo. NB: *Annual Letters* are the memorial tribute read at a funeral service for the deceased which relate her life and history in the order; Mary Grace Sweeney, "Pius X School of Liturgical Music," *Musart*, April-May 1959, 14. Georgia Stevens, *Tone and Rhythm Series*, Vol. VI. (New York: Macmillan, 1941), 136. "Mother Stevens of Pius X School," *The New York Times*, March 29, 1946; in Proquest Historical Newspapers, *The New York Times* (1851–2002), p. 20.

²*National Cyclopaedia of American Biography* (New York: J.T. White, 1947), s.v. "Stevens, Henry James."



Young Georgia Stevens

and is still known as the Stevens-Coolidge Place.³

A precocious youngster, her primary education was provided at home where her musical talent was recognized early, so at seven, she began studies with a violin teacher in Boston.⁴ Although raised as an Anglican, at twelve she was sent to a private boarding school, the Academy of the Sacred Heart, called Elmhurst, in Providence, Rhode Island. She stayed for almost two years but returned home because she was not happy conforming to the strict regimen and then continued her education at Miss Gilliat's School in Newport.

³Stevens-Coolidge Place, The Trustees of the Reservations, Andover Street, North Andover, Mass.

⁴Bea Hargrove, *Two Manhattanville Nuns: Mother Claude Stephens by Mary Phelan Patterson; Mother Georgia Stevens* (Purchase, N.Y.: Manhattanville College of the Sacred Heart, 1945–1948), pp. 30–32. She was called "George" by her father, because he had been hoping for a son when she was born. Because of this and her sometimes tomboyish behavior, they grew to have a special relationship.

Manifesting talent and a strong passion for music, when she turned eighteen, her father sent her to study at Hoch's Konservatorium in Frankfurt-am-Main.⁵ Georgia studied there with the German concert violinist Hugo Heermann (1844–1935) for two years.⁶ Heermann's letters to Georgia's father indicate that her teachers were impressed with her talent sufficiently to encourage her to prepare for a career as a concert artist or professor of violin. She also studied harmony with composer-theorist Percy Goetschius.

Returning home, she began studies with Charles Martin Loeffler (1861–1935), composer and second concert master of the Boston Symphony Orchestra, who had also studied at Hoch's Konservatorium. He was an extremely demanding teacher, whom Georgia idolized, and he instilled in her a desire to pursue the highest mastery of her art. "It was from his absolute rejection of the near-good . . . that she derived her own fierce, unswerving perfectionism . . ." Later on, this striving for perfection ". . . carried through intact in the almost impossibly high standards of Mother Georgia Stevens, the liturgical pioneer. Over and over again in choir practices she would work tirelessly on a single faulty phrase. . . reshaping it, polishing it until it was 'A-right!'"⁷

⁵*Annual Letters*, 2, *ibid.*, 32–33.

⁶W.W. Cobbett and John Moran, "Heermann, Hugo," *Grove Music Online* <<http://www.grove-music.com>>; *Baker's Biographical Dictionary of Musicians*, 6th ed., Nicolas Slonimsky, (New York: Schirmer, 1978), s.v. "Heermann, Hugo."

⁷Ellen Knight: "Loeffler, Charles [Karl] Martin," *Grove Music Online*; *Annual Letters*, 33. *Two Manhattanville Nuns*, pp. 33 and 51. Library of Congress Biography, Performing Arts Encyclopedia accessed January, 20, 2017. Manhattanville

Stevens felt deeply the loss of her father in 1891, which affected the family emotionally and financially. To help supplement the family finances, she even contemplated a career in acting and took several successful auditions, sustaining a flair for the dramatic throughout her life. But the family would not allow an acting career, so she continued her violin study while giving lessons, filling her life with music by playing at social events and even sitting in on rehearsals with the eminent Kneisel Quartet.⁸

Although she had withdrawn from Elmhurst in 1883, she maintained a connection and it was during a long visit in the spring of 1894 that she decided to convert to Catholicism. For the next twelve years, she was occupied with studying, teaching, playing concerts, and charitable work, as well as making several trips to Europe. She became a postulant in December, 1906, at Kenwood in Albany, NY, and though greeted with some skepticism because of her age, received her habit in April, 1907.⁹

Two years later, she was sent to the Convent of the Sacred Heart in Roehampton, England to complete her novitiate. Stevens loved England and kept busy teaching

assigned classes, lessons in German, lessons

Archive, unsigned article. It is always tantalizing and perhaps dangerous to speculate on influences but a few of Loeffler's compositions contain chant quotations and others show inflections. Mere coincidence? Ellen Knight, "The Evolution of Loeffler's Music for Four Stringed Instruments," *American Music*, 2, no. 3 (Autumn 1984), 83.

⁸*Annual Letters*, 2–3; *Two Manhattanville Nuns*, 34.

⁹Hargrove, *Two Manhattanville Nuns*, 35–38, 40. *Annual Letters* (p. 5), the date she received her habit is given as April 8, 1907, which is different than that given above.

in violin and cello as well as the founding and directing of an excellent school orchestra. Sometimes, too, she coached the children for plays, a task . . . she . . . loved and one . . . she tackled with . . . phenomenal enthusiasm and terrific energy.¹⁰

There, she honed her natural skills and developed pedagogical principles which would serve her throughout her career. Mother Janet Erskine Stuart, herself a brilliant educator, observed: “Sister Stevens has plenty of dramatic sense The gleaming sidelights are precious. . . . Her manner is animated and interesting.”¹¹

1914 was a busy year—she went to Belgium for her Probation, had her Profession ceremony in August, and returned to the United States from England in the fall to begin her career at Manhattanville.¹²

In 1916, Fr. James B. Young and Justine Ward presented the Superior Vicar with a proposal for music instruction in the Academy at Manhattanville and in the Annunciation grade school.¹³

¹⁰*Annual Letters*, 6, and *Two Manhattanville Nuns*, 40–41.

¹¹*Two Manhattanville Nuns*, 44–45. In a lesson on Abraham Lincoln, for 13- and 14-year-olds, Mother Stevens was described “a little overwhelming as a torrent. The children looked as if they were in the presence of some great natural phenomenon.”

¹²*Two Manhattanville Nuns*, 46.

¹³*Two Manhattanville Nun*, 46–47. *Annual Letters*, 6–7. Although Ward and Stevens had become acquainted previously in Boston, it is unclear just how well they knew each other. Mother Stevens’ own version of that summer’s events appears in *A Brief Summary of the Work of the Pius X School: 1916–1940*, undated typescript by Mother Stevens, Sacred Heart Archives.

In 1916 Reverend Mother Moran, S.V. sent for me and asked me if I could do something about the Music at Manhattanville. She found the music in the Chapel and the music in the Academy very bad and felt something must be done. I told her a friend of mine had written some textbooks on music and asked if she would like to see them. Mrs. Ward was asked to come and see Reverend Mother.¹⁴

In the first interview, Ward explained that successful efforts to educate students in chant singing had already been begun by Archbishop James Hubert Blenk of New Orleans, which further encouraged Mother Moran’s enthusiasm about the undertaking and convinced her of its liturgical merit.



Mother Stevens and Fr. Young

Fr. John B. Young, an Anglicization of Johann Baptist Jungck, (1854–1928), was the conductor of the renowned St. Francis Xavier choir in Manhattan for

¹⁴*A Brief Summary of the Work of the Pius X School: 1916–1940*, undated typescript by Mother Stevens, Sacred Heart Archives.

some forty-five years. Young acted as Ward's "spiritual, musical, and pedagogical guide," introducing her to chant and the work of the monks at Solesmes and influencing her conversion to Catholicism.¹⁵ It was Ward's and Young's dream to fulfill Pope Pius X's directives, as set forth in his 1903 Motu Proprio, *Tra le sollicitudini*. Mother Stevens was chosen to lead this inspired enterprise because of her excellent musical skills and her sound teaching techniques.

The first Summer School for the training of teachers of Gregorian Chant was held at Manhattanville in 1917. The reputation and activity of the school increased rapidly so within a short time, the sessions were crowded with students from all over the country.¹⁶

In June 1920, an International Congress of Gregorian Chant was held at St. Patrick's Cathedral under the sponsorship of Archbishop Patrick Joseph Hayes. The *Missa de Angelis* was performed by 3,500 children taught by teachers trained at Pius X.¹⁷ The 1921 *Manhattanville Magazine*

boasted: "Extension Courses for teachers were given last summer in twenty cities of the United States and Canada. Over twelve hundred teachers successfully passed the examinations given at the end of these normal courses."¹⁸

By the summer of 1922, the foremost authority of Gregorian Chant, Dom André Mocquereau from Solesmes, gave a course in advanced Gregorian Chant at the school. And the 1925 Summer School brochure states "there is an increasing demand for teachers trained in the Pius X School of Liturgical Music. Requests for teachers have come from Great Britain, France, Italy, and Japan."¹⁹

Mother Stevens toiled at the demanding administrative work of running the organization, securing funding, carrying on correspondence, hiring administrative and teaching staff, and setting curriculum. In addition to holding daily rehearsals with the students and preparing them for their public performances, she also taught classes and supervised other teachers in many of the extension courses given throughout the country.

Over time, an undercurrent of distrust and friction was building between Ward and Stevens. Ward was concerned that for-

¹⁵Fr. R.V. O'Connell's unpublished biography, p. 30; Richard R. Bunbury, "Justine Ward and the Genesis of the Ward Method of Music Education" (Ph. D. diss., University of Massachusetts, Amherst, 2001), pp. 40–43, 46 and 48.

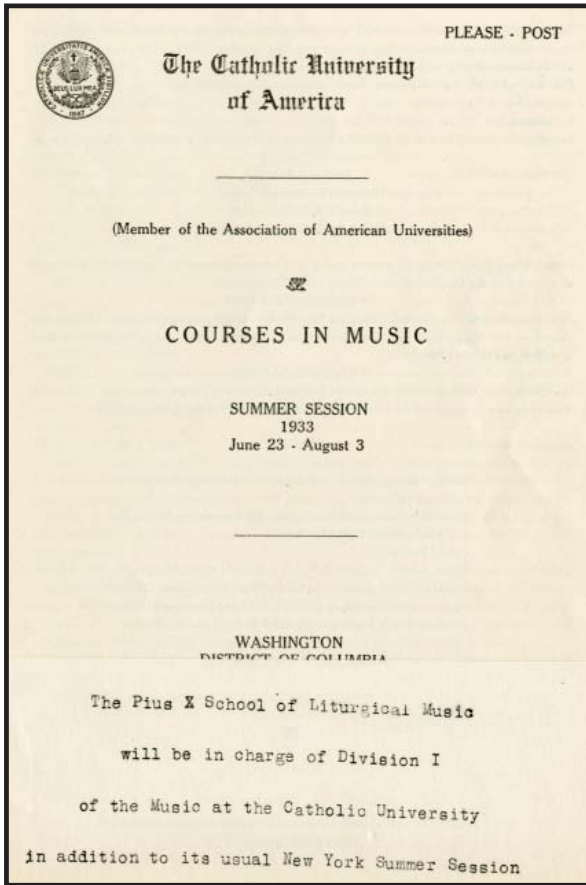
¹⁶Manhattanville, which began as the Academy of the Sacred Heart in 1841, was designated a provisional college in 1916 and two years later the title was made permanent. The name underwent rapid change from Pius X Chair of Liturgical Music to Pius X Institute of Liturgical Music and finally Pius X School of Liturgical Music. *Annual Letters*, 8.

¹⁷Blanche M. Kelly, Litt.D., *Response to the Call of Pius X*, The Signet of the Alumnae of the Sacred Heart in the United States. November 1922, Vol. III, no. 1., p. 15. The summer of 1920 also saw Dom Augustine Anselm Gatard, O.S.B., give the

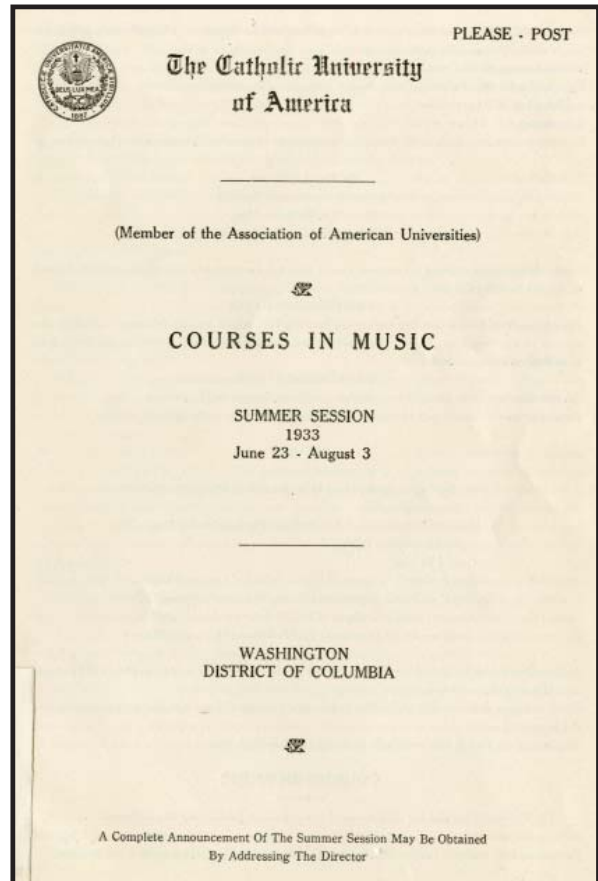
first course in Gregorian chant at Manhattanville. Catherine A. Carroll, R.S.C.J., *A History of the Pius X School of Liturgical Music: 1916–1969*, (St. Louis: Society of the Sacred Heart, 1989), Chapter I, endnote 21, pp. 115–16.

¹⁸*Manhattanville Magazine* (1921), 111–16.

¹⁹Requests for teachers from the Pius X School came in from Italy (1925), Great Britain, and France and from countries as far away as Japan, Australia, and New Zealand. Brochure, *Summer School of 1925, Pius X School of Liturgical Music*, June 29–Aug. 8, 1925. Manhattanville College Archives.



*Catholic University
Brochures*



REGISTRATION INFORMATION

Tuition: \$30, which entitles the student to enter three courses (six semester hours credit); or \$15, per single course (two semester hours credit).

Private lessons: \$30 for ten lessons on any instrument.

Registration fee: \$5. Payable on part of every student at every summer session.

Auditing fee: \$10 per course.

Extra course fee: \$10 per course.

Information regarding work in the Summer Session may be obtained by a personal call or by telephoning:

Dr. Roy J. Deferrari,
Director of the Summer Session,
Room 104, McMahon Hall,
Tel. North 4181, Branch 60.

A complete announcement of the summer session with full description of the courses may be obtained on request from the Director.

REGISTRATION DATES

Registration days for the summer session are June 23, Friday, and June 24, Saturday. Students may register on Monday, June 26, also, at a time not occupied by class work, if it is impossible for them to register on Friday or Saturday.

ACCOMMODATIONS

Accommodations on the campus are available for Sisters, Clerics, and Laywomen.

Reservations for the same may be made by writing to the Director of the Summer Session.

FACULTY

Malton Boyce, Acting Head of Department of Music, The Catholic Sisters College.

Sister Mary Agnesine, S.S.N.D., Mus. M., Instructor in Music, The Catholic Sisters College.

Conrad Bernier.

Kay A. Carroll, Diploma of Pius X School of Liturgical Music.

Franklin Charles, Instructor in Music, The Catholic Sisters College.

Margaret Hurley, Diploma of Pius X School of Liturgical Music.

Josephine Shine, Diploma of Pius X School of Liturgical Music.

Mother Stevens, R.S.C.J., of the Pius X School of Liturgical Music will be in charge of Liturgical Music during the summer session.

Other members of the Faculty of the Pius X School of Liturgical Music will visit the University during the Summer Session.

Members of the Pius X Choir will take part at the closing High Mass.

COURSES IN MUSIC

The University reserves the right to cancel any course not justified by its enrollment.

For the first two weeks of the Summer Session, classes occur daily except Sundays and July 4th.

For the last four weeks of the Summer Session, classes occur daily except Saturdays and Sundays.

*Catholic University
Brochures Registration
Information*

eign elements might be slipping into the curriculum of the Ward Method classes. She took issue with Stevens' indulging even the slightest pedagogical liberty. Stevens, while professing innocence, promised to

adhere assiduously to Ward's demands in the future, but Ward's position was intractable, and she broke with the school in

1931.²⁰

Now on her own, Stevens developed a multi-faceted approach to education and the marketing of it, embracing the establishment of a foundational, permanent summer school, promoting summer workshops and extension courses with bishops and archbishops offering encouragement and support. Through the 1930's, she was busy developing a broad constituency including clergy, teaching nuns, organists, and lay teachers. "She gave innumerable demonstrations of the teaching technique of School Music and of Gregorian Chant [at Manhattanville] . . . in Philadelphia, Boston, Rochester, Detroit, [and] St. Louis."²¹ My research turned up fourteen other summer locations, in most of which Mother Stevens was listed as Director and/or teaching. The sessions were usually two weeks long, courses were similar to those given at the Pius X School and instructors were from the faculty.²²

Selecting Detroit as an example, we see that in 1932 a newspaper reported a summer session enrollment of eighty students,

²⁰Carroll, *Pius X School*, 63. "The telegram [that was sent to Ward] announcing the death of Mother Stevens went unanswered and unacknowledged, and in Ward's obituary (*New York Times*, November 28, 1975) no mention was made of her association with Mother Stevens, nor of her founding the Pius X School in New York." Carroll, *ibid*, endnote 3, p. 121. A reconciliation of sorts between Ward and Pius X School was attempted by Dom Joseph Gajard, O.S.B., of Solesmes who taught at the Pius X School in 1960 and others, but Ward was unreceptive, and relations, while civil, were never really repaired.

²¹Unsigned article, Manhattanville Archive.

²²Manhattanville College Archive and author's correspondence with archdioceses and dioceses throughout the United States.

including representatives from twenty-nine schools and organists from Chicago and Pontiac. By 1938, attendance had grown to 420.²³

During the 1933 summer session at Catholic University, the choir performed in the Crypt of the National Shrine in Washington, and Mother Stevens gave a demonstration of liturgical music singing in McMahan Hall.²⁴

The next year, with the strong support of Archbishop Edward Mooney of Rochester, "A definite plan for the reform and cultural advancement of music in the Catholic Churches of the . . . Diocese was launched." All parochial school teachers were to attend.²⁵ This session drew the attention of the apostolic delegate to the United States who came ". . . to express his approval of an unusual music school . . . opened. . . . under the personal direction of Mother Stevens."²⁶ The choir's performance was praised by Howard Hanson, President of the Eastman School of Music.²⁷

²³Detroit, Mich.. Unnamed Newspaper, September 1, 1932; Detroit, Mich. Unnamed Newspaper, September 1, 1938. From the Archives, Diocese of Rochester, January 6, 2017.

²⁴Washington, DC. Unnamed Newspaper, sometime between June 23 and August 3, 1933; no attribution is possible because the article is torn off at the bottom.

²⁵Rochester, New York, *Times-Union*, August 16[?], 1934, unsigned article, from the archives of the diocese of Rochester.

²⁶"*Journal*, August 16, 1934," handwritten across an unsigned article from the archives of the diocese of Rochester.

²⁷Rochester, New York, "Editorials: Carried Away Minds and Hearts," publication, date and author not given, from the archives of the diocese of Rochester; Rochester, New York, *Democrat and Chronicle*, January 11, 1934.

Under the Patronage
of
The Most Reverend Edward Mooney
Bishop of Rochester

THE
PIUS X SCHOOL OF LITURGICAL MUSIC
COLLEGE OF THE SACRED HEART
NEW YORK

OFFERS
MUSIC EXTENSION COURSES

IN

LITURGICAL SINGING
GREGORIAN CHANT I-II
GREGORIAN ACCOMPANIMENT IA-IB
CONDUCTING AND TEACHING OF CHANTS

} According to the
Principles of Solesmes

ESSENTIALS OF MUSIC — COURSES I-II
VOCAL PRODUCTION AND SIGHT READING
BOY CHOIR

at the
ACADEMY OF THE SACRED HEART
8 PRINCE STREET
ROCHESTER, NEW YORK

Beginning August ~~12th~~^{15th} — Ending: August ~~29th~~^{30th}, 1935

The Summer School will be under the direction of
MOTHER G. STEVENS, R. S. C. J., Director
AND

MEMBERS OF THE FACULTY OF THE PIUS X SCHOOL

Summer Session at Pius X School, New York: July 1st-August 9th

Other 1935 Summer Schools under direction of Pius X School:

The Catholic University, Washington, D. C., June 28th-August 8th
Academy of the Sacred Heart, Grosse Pointe, Detroit, Mich., June 17th-July 3rd
Academy of the Sacred Heart, St. Louis, Mo., August 13th-August 30th
Academy of the Sacred Heart, Newton, Mass., August 16th-August 31st
Diocese of Peoria, Illinois — Courses July 1st-August 22nd

Schedules of the above Summer Schools will be sent on request

FEEES

| | |
|------------------|---------|
| Registration Fee | \$ 1.00 |
| 30-Hour Course | 12.00 |
| 15-Hour Course | 6.00 |

A reduction will be made for a student taking several Courses and a very considerable reduction will be made for a large number from the same Religious Order.

Written examinations will be held at the end of each course, and the Provisional Certificate will be awarded to successful candidates by the Pius X School of Liturgical Music, College of the Sacred Heart, New York.

Each Fifteen-hour Course merits — 1 College Credit
Each Thirty-hour Course merits — 2 College Credits
(if written examination is passed)

A very limited number of Religious may be accommodated at the Convent and day students may obtain luncheon for a reasonable fee. Applications should be made as early as possible for accommodations.

For further information, please address the
Superior, at 8 Prince Street, Rochester, New York

or the Secretary of the

PIUS X SCHOOL OF LITURGICAL MUSIC
COLLEGE OF THE SACRED HEART
133RD STREET AND CONVENT AVENUE
NEW YORK CITY

To ascertain the number of students in each course, where possible, advanced registration will be appreciated.

Diocese of Rochester Brochure

Also, in 1934, the *Democrat and Chronicle* newspaper revealed the following:

The personality behind the Pope Pius X choir is the quiet, gracious Mother Stevens. . . . she who has established and maintained standards of liturgical singing for the choir. . . . has never heard them sing in public. The religious of the Sacred Heart are a semi-cloistered order Tomorrow morning she and Miss [Julia] Sampson and Achille Bragers who will direct the polyphonic numbers will rehearse the singers. But when they leave Madame Stevens will bid them god-speed and recite her office of the day for their successes.

Cloister was not lifted until 1967, long after her death.²⁸

A typical extension program from the mid-1930's might have offered the following courses: Liturgical Singing, Gregorian Chant, Gregorian Accompaniment, Conducting, Essentials of Music, Vocal Production and Sight Reading, and Boy Choir. College credit was available. Early lists included courses in the Ward Method. Later, these were replaced by courses in the *Tone and Rhythm Series*.

Bea Hargrove tells us: Stevens' class in Liturgical Singing filled Manhattanville's Pius X Hall. "She was the impresario extraordinaire. When she conducted a demonstration, her audience was captivated

by her personality, her trigger-fast wit, her spontaneous joy in her work." When she taught chironomy

each movement . . . had to be executed smoothly, perfectly. . . . she cultivated the Pius X School . . . an institution of national importance, hailed by famous liturgists as one of the great strongholds of Gregorian ideals in the country. . . . many albums of records made throughout the years . . . facilitated the carrying of the Chant to every part of the world.²⁹

Stevens told the Rev. Vincent Donovan: "A teacher must grow, or she has no business being a teacher. . . . I teach only the scale . . . but look at its infinite variety—from Beethoven down to Berlin." And he remembered Cardinal Hayes expressing "a desire to sit at her feet and learn as the children had" after witnessing a demonstration.³⁰

Sr. Florian recalled hearing her say: "We must teach music always as a great art. . . . whether we are teaching the simplest melodic or rhythmic line to the smallest child—we must do it with as much perfection as true love of God and great musicianship will allow."³¹

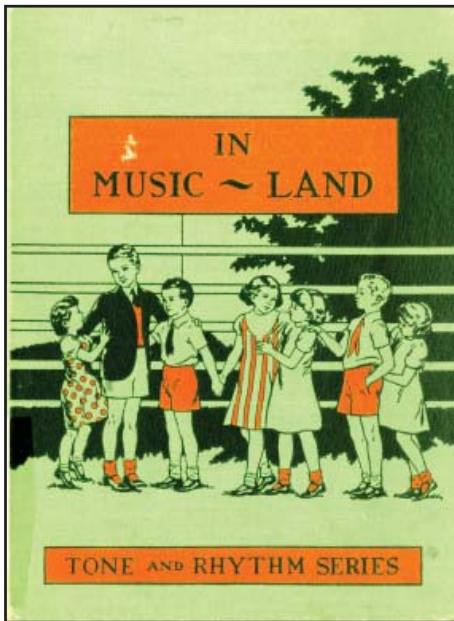
Stevens was appointed to the Committee on Catholic School Music at the Music Educators National Conference in 1936, and in 1941 presented a paper entitled: "Liturgical Music: Gregorian Chant and Polyphony; Can it be taught in the

²⁸Cloister was lifted after Vatican II, at the 1967 R.S.C.J. chapter meeting. Telephone conversation between R.S.C.J. Archivist Sister Kathy and the author, February, 23, 2017. "The conductors for the public concerts of the Pius X Choir included: Achille Bragers, Frederick Daley, Julia Sampson, Mary Saunders." Carroll, *Pius X School*, 124.

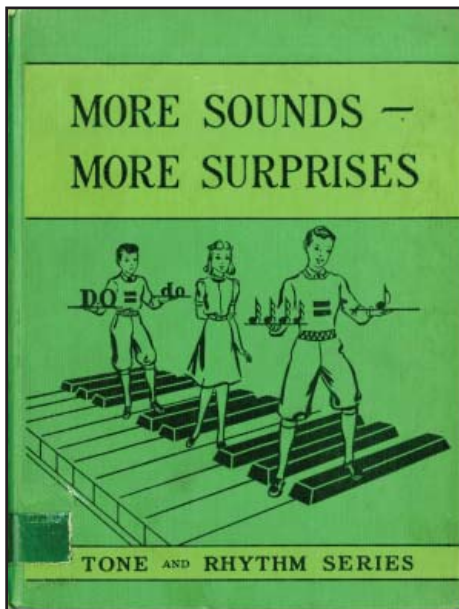
²⁹Hargrove, *Two Manhattanville Nuns*, 50–55.

³⁰Vincent C. Donovan, O.P., *The Epistle* (Summer, 1946), 74–75.

³¹*The Magnificat*, Vol. 79, no. 1 (Nov. 1946).



Tone and Rhythm Series



Schools?” In it, Stevens discusses her *Tone and Rhythm Series* and its application. Volumes I–VI were meant to parallel similar school grades with a goal being: “By the fourth grade the children must be able to read music as well as they can read English.

This should be the criterion. In the first and second grades they can read music *better* than the printed page. . . .the future of Liturgical Music lies in the schools. It can be taught.” She expresses her lofty goals quite affirmatively.³²

In 1938, Manhattanville’s Bachelor of Music degree was approved by the New York State Board of Regents. She could also take pride when in 1940, an examiner from the National Association of Schools of Music sent his full approval of the Pius X School.

“The outstanding feature of this school [Pius X] continues to be . . . the work in Gregorian Chant and Medieval Counterpoint. . . . This work is outstanding and authoritative [sic] and backed up by an enthusiasm that is contagious. It is heartily recommended that the Manhattanville College be promoted to full membership.”³³

The *Cecilia* Magazine devoted an entire issue to the school in 1936. William Arthur Reilly wrote:

there are none who can deny that the Pius X School is contributing more to advancement in the field of Liturgical music than any other school yet established. It not only presents a considered, tested system of musical education, it offers a permanent center and a reliable

³²Reprint from *Volume of Proceedings* of the Music Teachers National Association for 1941, (Minneapolis: Music Educators National Conference, December 27–29, 1941), 282–93. *Music Educators Journal*, 22, no. 5 (Mar. 1936), 30.

³³Carroll, *Pius X School*, 64; Georgia Stevens, R.S.C.J., “A Brief Summary of the Work of the Pius X School, 1916–1940,” Manhattanville Archive.

*Town Hall Music of
Faiths Poster*

Music of the Faiths

Presented by
TOWN HALL
in cooperation with
The School of Sacred Music
of the Union Theological Seminary
Pius X School of Liturgical Music
of Manhattanville College of the Sacred Heart
Jewish Institute of Religion




Six Lecture-Recitals
Interpreting the beauty and significance of the music of the church and synagogue and its development through the ages
Under the direction of PROFESSOR A. W. BINDER

Music of the Synagogue is introduced through the majestic cantillation modes and the ancient "Kol Nidre"; its development portrayed through the ages up to the modern religious songs of Palestine. Dr. A. W. Binder, Professor at the Jewish Institute of Religion and Conductor of the Free Synagogue Choir, is in charge.

Music of The Catholic Church will be presented in two parts—"Music of the Mass" and "Music used in the Divine Office and Other Services." The Rev. Vincent P. Donovan, O.P., will be the lecturer. The Choir of the Pius X School of Liturgical Music is under the direction of Mother G. Stevens, R.S.C.J.

Music of Protestantism begins with Martin Luther's own hymns at the beginning of the Reformation and reflects the contributions of the great composers of many lands up to our day. Dr. Hugh Porter, Director of the School of Sacred Music of the Union Theological Seminary, is in charge of these two programs.

Six Monday evenings, 5:30 to 7 p.m., beginning January 21st

TOWN HALL AUDITORIUM
125 West 43d Street, New York 18, N. Y.
Telephone: WILCOX 7-5810



standard for those seeking instruction.

Rev. Thomas F. Denehy congratulated Mother Stevens "for having formed a Choir . . . whose ability to portray vividly the sheer beauty of the Chant . . . is unexcelled."

Watching Mother Stevens conducting . . . making a serious point and then brightening the situation by the inimitable and lively wit, is . . . a most valuable lesson in Psychology. . . . The Spirit of the saintly Pius X . . . is the spirit that envelopes the place. . . . There is only one other place I know, where this spirit is more pro-

nounced. . . [that] is at the Monastery of Solesmes itself.³⁴

Theodore Marier (1912–2001) was perhaps the most important liturgical musician influenced by Mother Stevens. An eminent pedagogue and conductor, he liked to rem-

³⁴*Cecilia*, 63 (August, 1936), 301–13, 332–3. Ten years later, the editor commented after Stevens' death. "even those who never enjoyed the privilege of a personal acquaintance with her, are today deriving in their own work the benefit of the victory which she won: I mean arousing in America a Gregorian consciousness." D.E.V., *Cecilia*, 73 (May 1946), 164–5.

inise about attending courses in Gregorian Chant conducted by the Pius X School in Newton, Massachusetts, in the 1930's.

We listened to recordings of the chant made by the choir of the Abbey of St. Pierre de Solesmes in France, under the direction of Dom Joseph Gajard OSB. The courses proved to be a mind stretching experience for me, and one that has lasted through out my life.

A strong proponent of the performance of chant according to Solesmes principles, he became choirmaster of the Gregorian Chant schola at St. Paul's in 1947 and in 1963, established the Boston Archdiocesan Choir School.³⁵

Public performances by the Pius X Choir were also an important means of promotion. As early as 1932, the choir appeared with the Schola Cantorum in the first New York performance of the twelfth-century organum *Sederunt Principes* by Perotin at Carnegie Hall conducted by Hugh Ross. At the same time, they also enjoyed performing in New York Philharmonic children's concerts, directed by Ernest Schelling.³⁶

After their 1932 Town Hall concert, enthusiastic reviews appeared in the *New York Herald Tribune*, the *New York Sun*, and the *New York Evening Post*, but most significant was that by Olin Downes in *The New York Times*. "This concert was a remarkable

³⁵Robert A. Skeris, "Theodore N. Marier (1912–2001)," *Sacred Music*, 128, no. 3 (2001), 4–10; William H. Atwood, "The Influence of Plainchant on the Liturgical Music of Theodore Marier" (D.M.A. dissertation, CUA: Washington, 2014), 40–1.

³⁶"Activities of Musicians Here and Afield," *New York Times*, January 10, 1932; Carroll, *Pius X School*, 102.

demonstration of the results attained by a school of liturgical music which has no rival in this country for the soundness of its training and the authority of its traditions of plain chant."³⁷ A personal note from the eminent concert organist, educator and editor William C. Carl, must also have been very gratifying: "I was delighted to hear your remarkable Choir. . . . The nuance, shading, attacks, and adherence to pitch were all perfect."³⁸

After the 1933 Town Hall performance, *The New York Times* reviewer wrote: "a revelation of the beauty which great music and fine training can bring forth . . . showed masterly training." And as before, a half-dozen major New York newspapers were equally generous in their assessments.³⁹

In 1934, Grenville Vernon advocated in *Commonweal*: "What a lesson it would be if Mother Stevens' Choir could give at least one concert a year in every diocese in the country, a concert attended by each parish organist!"⁴⁰

Liturgical performances also continued as

³⁷I[rving] K[olodin], "Gregorian Chants Sung by Pius X School Choir," *New York Sun*, April 9, 1932; F.D.P., "Liturgical Music Pupils in First Public Concert," *New York Herald Tribune*, April 9, 1932; Henry Beckett, "Other Music: Old Catholic Music Beautifully Sung by Pius X School Choir," *New York Evening Post*, April 9, 1932; Olin Downes, "Music in Review," *New York Times*, April 9, 1932.

³⁸Letter, Dr. William C. Carl to Mother Stevens, April 11, 1932; Vernon Gotwals, "Carl, William Crane," *New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), I, 356.

³⁹H.H., "Music in Review: Choir of the Pius X School of Liturgical Music Gives Notable Town Hall Concert," *New York Times*, March 30, 1933.

⁴⁰Grenville Vernon, "Pius X Choir," *Commonweal*, March 23, 1934.



Pius X Choir at 1939 Worlds Fair

shown by a letter to Stevens after the Choir took part in six vespers services in a tour of the Archdiocese of New York in 1935. “The Society for the Propagation of the Faith will always be greatly indebted to you and the Choir of the Pius X school . . . [for cooperating] most generously in this mission program.”⁴¹

The Choir sang at the Cloisters branch of the Metropolitan Museum of Art in upper Manhattan at least four times: in 1939, in a concert of medieval music as part of the first International Congress of the American Musicological Society;⁴² in 1940, singing ancient and medieval music for the American Historical Association. In 1941, their performance for the same Association was described in the Museum’s *Bulletin* as “sung with the technical perfection and spiritual beauty associated with this choir.”⁴³ And in 1942, when they “sang extremely

⁴¹Thomas J. McDonnell, *Cæcilia*, 63 (August 1936), 308.

⁴²Arthur Mendel, “International Congress of the American Musicological Society, September 11–16, 1939,” *The Musical Times* 80, no. 1161 (November, 1939), 778. Pius X performed on the afternoon of September 14.

⁴³“Pius X Choir Sings at the Cloisters,” *Bulletin of the Metropolitan Museum of Art*, 46, no. 3 (April, 1941), 103.

well” in the thirteenth-century miracle play “Theophilus.”⁴⁴

A performance of Obrecht’s *Missa Sine Nomine* in 1940 at the Brooklyn Academy of Music claimed to be the American Premiere, and the same season they sang at Town Hall in Philadelphia, where Leopold Stokowski and Eugene Ormandy were among the sponsors.⁴⁵

They sang twice at the New York World’s Fair. In 1939 before his speech on “Peace” in the Temple of Religion, Fr. Burke praised Mother Stevens, “Foundress of this great School of Plainsong . . . [whose] influence had spread even to the Old World in many parts of Europe where under the aegis of the same Society, the Chant of the Church . . . was being restored.” The 1940 New York World’s Fair program lists Gregorian Chant and works by Palestrina, Dunstable, Vittoria, Gabrieli, and the “Hymn of St. Adalbert.”⁴⁶

A tour of Albany, Auburn, Oswego, Syracuse, Troy (all in New York), and Springfield, Massachusetts in early 1941, earned rave reviews from local press and Barnard College presented the Pius X Choir at St. Paul’s Chapel of Columbia University.⁴⁷

⁴⁴B.B. “Miracle Play is Given,” *New York Times*, January 7, 1942.

⁴⁵F.D.P., a review probably refers to this performance of the American Premiere of Jacob Obrecht *Missa Sine Nomine*, January 29, 1940, Opera House, Brooklyn Academy of Music. The “singing [was] marked by laudable clarity, evenness and fluency of tone,” no date or identification of publication.

⁴⁶Polish, c. 995?

⁴⁷Typescript, Manhattanville College, World’s Fair, September 5, 1939, Manhattanville Archive; “Comments of the Press,” collected in a reprint from: *The Daily News*, *The Union*, *The Republican*, Springfield, Mass., *The Troy Record*, Troy, N.Y., *The Albany Times-Union*, *The Knickerbocker News*,

Although Stevens had a minor heart attack in 1941 which prevented her from fully participating in that summer's festivities for the silver jubilee of the school's founding, the choir's performances continued throughout the war for the peace effort and for our allies.⁴⁸

They were featured at the fortieth anniversary celebration of the motu proprio sponsored by the Society of St. Gregory of America in 1943⁴⁹ and in 1944, Pius X School-trained junior choirs sang with the Philharmonic-Symphony Society of New York, at Carnegie Hall under Bruno Walter.⁵⁰

One of the choir's last performances during Stevens' lifetime was an ecumenical series concert "Music of Faiths—Jewish, Catholic, and Protestant," at Town Hall in 1946. The Rev. Vincent Donovan read a letter from his composition teacher Ernest Bloch, "declaring that Gregorian was 'the most beautiful music ever written.'"⁵¹

Mother Stevens utilized the far-reaching educational potential of radio with performances on NBC, ABC, QXR, and CBS.⁵² In his 1933 New York Times record

Albany, N.Y., *The Catholic Sun*, *The Post-Standard*, Syracuse, N.Y., *The Advertiser*, Auburn, N.Y., *The Pallaquim Times*, Oswego, N.Y., Manhattanville Archive.

⁴⁸Carroll, *Pius X School*, 66–67.

⁴⁹Howard Taubman, "Records: Old Church Music," *New York Times*, November 14, 1943.

⁵⁰Manhattanville Archive and Carroll, *Pius X School*, 102; Performances April, 6, 7, & 9, 1944, with the Westminster Chorus.

⁵¹"Music of Mass Sung at Lecture-Recital," *New York Times*, February 5, 1946.

⁵²Carroll, *Pius X School*, 101–3; Manhattanville Archive; Francis Brancaleone, "The Golden Years of an American Catholic Institution: An Annotated Chronicle of the Pius X School of Liturgi-

cal Music from 1946 to its Transformation as the Music Department of Manhattanville College 1969–1970," unpublished MS, p. 206.

review of the choir's recording of the *Missa pro defunctis*, Compton Parkenham proclaimed: "This album will undoubtedly meet with success, but whatever it realizes it will deserve more." Two recordings were released in 1941, one of Summer Session students singing Vespers and Mass music, and another of Mother Stevens conducting six discs of *Medieval and Renaissance Choral Music* to accompany her publication for equal voices a cappella, published the year before.⁵³

The six volumes of her *Tone and Rhythm Series*, which advocated teaching children music through song, were her major contribution to teaching materials. Of eight announced, only six with accompanying teacher's manuals were published (1935–1941). Although the language and the illustrations target young children, the musical concepts and exercises can seem quite sophisticated. Stevens incorporates music reading and notation, theory basics, rhythm, sight singing, ear training, proper vocal production, and creation of original music. Beginning with a belief that music should be as natural as language, she engages children's creative interest by treating the notes as members of scale ladders and chord families. Students are encouraged to enjoy exercising their imaginations as they

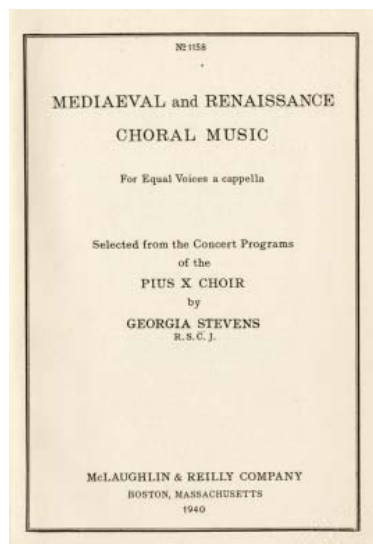
cal Music from 1946 to its Transformation as the Music Department of Manhattanville College 1969–1970," unpublished MS, p. 206.

⁵³Compton Parkenham, "Newly Recorded Music," *New York Times*, May 28, 1933; Carroll, *Pius X School*, 103; Georgia Stevens, R.S.C.J., *Medieval and Renaissance Music* (Boston: McLaughlin & Reilly Company, 1940); R.V.M., *Music Educators Journal*, Vol. 27, no. 3 (December, 1940), 40; "The Guide to Catholic Literature Volume Two: 1940–1944," ed. Walter Romig (Detroit: Walter Romig, 1940–1944), 549–50.

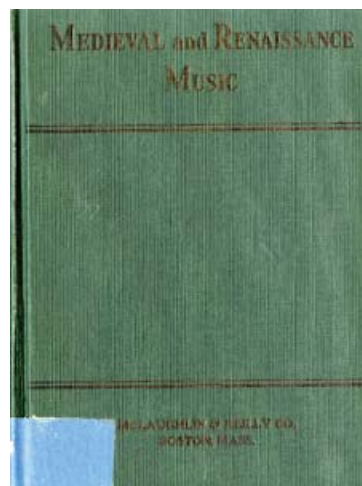
learn fundamentals, by carefully observing and then manipulating the interactions of the tones. The first two volumes were sent to Pope Pius XI, and Cardinal Pacelli responded with a congratulatory letter and Apostolic Benediction. The densely packed Gregorian Chant supplements to volumes IV–VI seriously address topics of notation and terminology, modes, rhythm, accent, arsis and thesis. While these offered general introduction, her 1944 *Musical Quarterly* article “Gregorian Chant, the Greatest Unison Music” provided succinct examples and sometimes detailed analyses of the characteristics of modes one through eight.⁵⁴

Although Justine Ward, disassociated herself from the school in 1931, the catalogue still listed classes in Ward Method through 1933. The 1934 Pius X summer session catalogue no longer listed Ward method classes.

Manhattanville’s President Grace Dammon reported: “Ward threatened a copyright infringement lawsuit when she heard [about the *Tone and Rhythm Series*]. . . . Three books were completed . . . and enthusiastically endorsed by Hugh Ross . . . and Paul Henry Lang. . . . Neither found any merit on the basis



Medieval and Renaissance Covers



⁵⁴Georgia Stevens, *Teachers' Manual to Accompany: In Music-Land; Climbing in Music-Land; and La in Music-Land*, (New York: Macmillan, 1937); *Teachers' Manual to Accompany: Book IV—Keys to Music-Land; Book V—Surprises in Sound—Modulation; Book VI—More Sounds—More Surprises*, (New York: Macmillan, 1941). Vols. I–V appeared yearly beginning in 1935, Vol. VI in 1941. The Gregorian chant supplements to volumes IV–VI were collected and published separately in *Gregorian Chant—Instruction and Study*, (New York: Macmillan, 1944). Georgia Stevens, “Gregorian Chant, The Greatest Unison Music,” *The Musical Quarterly*, 30, no. 2 (April, 1944), 205.

of common material to the copyright suit.”⁵⁵

Hugh Ross wrote: “Mother Stevens’ approach is fundamentally melodic. . . . It is very important to recognize the paramount value of the psychological quality in notes as leading to the understanding and retention of their position and function in the musical scale.” Paul H. Lang said, “All her symbols and stories are

⁵⁵Mother Grace Dammon, “President’s Report,” May 31, 1933, Manhattanville Archive.

engaging, simple, yet logical and leading to the point.” While Olin Downes contributed: “It was (the writer’s) experience to encounter the soundest and most effective methods of musical study that he knows on this side of the water, and the cultivation of a particularly noble and exalted form of art when he heard . . . classes of children at the Pius X School. The singers . . . are given a musical equipment which the graduate of many a famous conservatory would envy.”⁵⁶

In 1943, Macmillan was able to advertise their use in dioceses as disparate as Brooklyn, San Francisco, and Little Rock. Additional complimentary assessments were found in *America*, *The Guide to Catholic Literature*, *The Catholic Choirmaster*, and *Cæcilia*.⁵⁷

Within the framework of the growth and maturation of Manhattanville College, and of liturgical music in the college curriculum, the contributions of Mother Stevens were considerable. She spearheaded the development of a full-fledged, nationally and internationally recognized music department with a credentialed faculty of musicians. In addition to the normal college courses, the Pius X School boasted a specialty in Catholic Liturgical Music comprising choral technique, conducting, pedagogy, school music, methods and

accompaniment, and a sub-specialty in Gregorian Chant. Under Mother Stevens, the Pius X School came to symbolize the finest in music education, contributing significantly to the intellectual history of the discipline of music by fostering historical investigation of early music and its performance, publishing, and recording.

Music teaching in the parochial school as developed at the Pius X School became an important influence in secondary music education. Its impact was felt beyond the Second Vatican Council (1962–1965).

One of her last professional activities was a trip to Boston to demonstrate her work in response to Archbishop Cushing’s request to see if his diocese should adopt her methods for its music teachers. Although not physically well, she went in March of 1946. And once more, her powers of per-



Older Mother Stevens

⁵⁶Promotional material, *The Tone and Rhythm Series* by Georgia Stevens, The Macmillan Co., Manhattanville Archive.

⁵⁷“Recent Non-Fiction,” review of “In Music Land,” *America*, April 4, 1936; “*The Guide to Catholic Literature: 1888–1940*,” ed. Walter Romig (Grosse Pointe, Mich.: Walter Romig, 1940), 1095. Bea Hargrove, “Mother Georgia Stevens,” *The Catholic Choirmaster*, June 1948, 88; *Cæcilia*, 332.

suasion were successful. The summer school was held but Mother Stevens was not there. She had passed away “quietly and quickly” on March 28.⁵⁸ ❖

⁵⁸Manhattanville College Archive; Hargrove, *Two*

Recollections and Reflections on the Palestrina Institute of Ecclesiastical Music: A Pioneer in Catholic Liturgical Music Education in Detroit (1943–1970)

What role can a diocese play in educating its young musicians in sacred music?

by Francis Brancaleone

The more closely a composition for church approaches the Gregorian melody in movement, inspiration, flavor, the more sacred and liturgical it is; and the more it departs from that supreme model, the less worthy it is of the temple.¹



hen I recently opened my first copy of Pius X's motu proprio tucked into an old text book,

¹*The Motu Proprio of Church Music of Pope Pius X: A New Translation and Commentary* by C. J. McNaspy (Toledo, Ohio: Gregorian Institute of America, 1950), p. 8; George V. Predmore, *Sacred Music and the Catholic Church* (Boston: McLaughlin & Reilly, 1936); Francis Brancaleone, "Justine Ward and the Fostering of an American Solesmes Chant Tradition," *Sacred Music*, 136, no. 3 (Fall 2009), 6–26; Francis Brancaleone, "Georgia Stevens, R.S.C.J., and the Institutionalization of Gregorian Chant at the Pius X School of Liturgical Music," *Sacred Music*, 139, no. 2 (Summer 2012), 7–28.

I saw these words had been circled and "memorize" was scrawled twice in the margins. There it was, the Palestrina Institute of Ecclesiastical Music student's mantra.

Many of my teachers had studied at the Pius X School of Liturgical Music of Manhattanville College in New York, an important force for delivering the pope's message throughout the United States and abroad. This was accomplished largely through the efforts of Justine Ward and Mother Georgia Stevens, R.S.C.J., who co-founded that School in 1916. Although Mother Stevens died in 1946, the Pius X School continued to flourish and retained its premiere status in the field of Catholic music education beyond Vatican II. Ward lived until 1975, and her considerable influence still lingers in many Ward Method workshops and courses given at the Catholic University and other venues.

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Another old “textbook,” my personal *Liber Usualis*, a treasury of Gregorian chant which we students carried with us at all times, had pasted on the inside cover:

Under thy patronage, dear Mother, and invoking the mystery of thine Immaculate Conception, I desire to pursue my studies and my musical labors . . . that I may the better contribute to the glory of God and to the spread of thy veneration among men St. Gregory, pray for us. Blessed Pius X, pray for us.

This prayer was “to be said at the beginning of each class” and the *Liber*, all nineteen hundred pages, was our trusted, reference collection for all-occasions.²

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1940s were serious
studies indeed.*

Liturgical music studies in Detroit in the late 1940s, were serious studies indeed. I do not recall the term “music ministry”

²An internet search turned up a version quite close to what we used but without attribution: “A prayer to the Virgin Mary for students,” Catholic News Agency <<http://www.catholicnewsagency.com/prayers/marian-prayer-to-the-virgin-mary-for-students/>>; The *Liber Usualis* with Introduction and Rubrics in English, ed. Benedictines of Solesmes (Boston: McLaughlin & Reilly, 1950).

ever being used at the institute, but we were treated as quasi-seminarians. We were taught with utmost sincerity and devotion that as young church musicians we were co-participants in the liturgy. And we were energized by the zeal and passion of our instructors to learn the intricacies of the chant and reproduce it precisely with devotion and piety. We developed our skills as an important if not crucial means of engaging the choir and the congregation that they too, might become vibrant partners and contributors in the exercise of the living church’s religious rituals.

But the absorbing story of the Palestrina Institute really begins with Father Edward J. Majeske (1906–1979), a devoted, charismatic, enthusiastic, and congenial promoter of Catholic liturgy, its music and arts. In 1938, as a young priest, at the direction of Archbishop Edward Mooney, he was relieved of his post as an assistant in Mt. Clemens, and sent to New York City to attend the Pius X School of Liturgical Music for a year. There, he took a full range of courses in liturgy and music and studied organ with the eminent Achille Bragers, receiving high praise from the director, Mother Georgia Stevens, R.S.C.J. In a letter to the archbishop, she prophetically reported: “Father Majeske is a flame and believes in our work.”³

³Letter, Rev. John A. Donovan, Secretary to Archbishop Edward Mooney, to Mother Georgia Stevens, R.S.C.J. College of the Sacred Heart. October 10, 1938. Letters Georgia Stevens, R.S.C.J. to Archbishop Edward Mooney. October 15, and December 14, 1938. Archives of the Archdiocese of Detroit. July 25, 2016 (All material from this date was obtained with the knowledgeable and efficient assistance of Archivist Heidi Christein). Achille P. Bragers (1887–1955), was a graduate of the Royal Conservatory of Brussels and the Lem-

Upon his return to Detroit, he and Father Frank B. Flynn were appointed co-directors of music at Sacred Heart Seminary. In addition to duties as a faculty member, Father Majeske was responsible for all of the organ activity at the seminary. Always seeking other means to promote the cause, within a short period of time, he organized the Detroit Catholic Guild of Organists. As moderator of the guild, he began working with the member organists which soon convinced him of the need to raise their level through education.

A proposal was made to the Most Reverend Archbishop [Edward Mooney] which received his full endorsement—the establishment of a school designed to train boys of grade school and of high school age in the fundamentals of organ, chant and other aspects of Catholic Church Music. . . . thus the Palestrina Institute of Ecclesiastical Music was conceived.⁴

mens Institute, and a member of the Pius X Faculty for over thirty years. He published numerous chant accompaniments and was the author of the seminal text: *A Short Treatise on Gregorian Accompaniment* (New York: C. Fischer, 1934).

⁴An undated typescript outlines Majeskie's rationale in "a pointed summary of the Past, Present and Future of the Palestrina Foundation." The source of this material was Roman Godzak, former archivist and historian at the Archives of the Archdiocese of Detroit. However, in discussing the foundation of the institute, it is not possible to ignore René Becker (1882–1956), whose name sometimes comes up on internet sources as a co-founder of the Palestrina Institute. He was an Alsatian-born composer and organist who came to America in 1904 and served as organist at Detroit's Cathedral of the Most Blessed Sacrament 1930–1942. Gene Scott wrote: "With his son Francis, he [Becker] founded the Palestrina Institute to teach area organists Gregorian

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Chant and liturgically correct music." Gene Scott in *Pipedreams, Celebrating the Pipe Organ, the King of Instruments*, "René L. Becker: A Lasting Legacy," from program #0436, September 6, 2004. Mr. Scott told me that he had met and talked with Becker's son Julius, who was the source for this claim (telephone conversation with the author, August 22, 2016). However, Julius has passed away and I find no other source that authenticates it although it appears elsewhere. Damin Spitzer, in the biographical section of her D.M.A. dissertation on Becker, talks of Becker's time as organist in Detroit but does not mention the Palestrina Institute. Although she spent time in the home of René's son, Mr. Julius (Jay) Becker, while working on her dissertation, she does not provide verification of such an important assertion. See Damin Spritzer, "Overview and Introduction to the Organ Music of Alsatian-Amer-

There had been previous efforts by the Archbishop carried over from his days in Rochester, New York, to improve the quality of liturgical music in the area. As early as 1934, then Archbishop Mooney of Rochester, developed a plan to improve the quality of music in his diocese born of a summer session under the personal supervision of Mother Stevens. This, and Mother Stevens' similar summer programs in Grosse Pointe, Michigan, together may have served to generate more interest for the summer-school programs for organists given at various centers in Detroit presented by faculty members of the Pius X School (Manhattanville College, New York) with college-credit courses modeled on that school's curriculum. In a letter from April 18, 1938, Archbishop Edward Mooney writes: "It has been customary to have a summer school of Liturgical Music in Detroit with classes at the Academy of the Sacred Heart. . . . I am deeply interested in the project and desirous of doing everything in my power to promote it." He goes on to petition the Superior General Vicenti of the R.S.C.J. to allow Mother Stevens to break cloister for a "short time each day for class periods" so that she might direct a summer program at the Academy of the Sacred heart and at a separate summer school center in Detroit.⁵ So, it may have

ican Composer René Louis Becker (1882–1956)," D.M.A. dissertation, University of North Texas, May 12, 2012. The claim that Becker founded the Palestrina Institute is not mentioned in Nicholas Slonimsky, ed., Baker's *Biographical Dictionary of Musicians*, Sixth Revised Edition, (New York: G. Schirmer, 1978), p. 123, nor in any material relating to the institute from the Archdiocese.

⁵Letter of Georgia Stevens, R.S.C.J. to Archbishop Edward Mooney, June 2, 1939, in the archives

been that the genesis and formulation of a distinct, independent Palestrina Institute program with support of the archdiocese for an administration, faculty, curriculum, etc., was a bit more layered. Perhaps it took shape from something already in the archbishop's mind, drawing further impetus from Mother Stevens' summer programs, Father Majeske's exciting proposals, and the spirit of the time?

*The Palestrina Institute
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The Palestrina Institute was the flagship and principle organization of a group of liturgical arts groups (the lines and titles are sometimes blurred) which were eventually gathered under the umbrella Palestrina Foundation of Detroit. It was officially commissioned by Archbishop Edward Mooney on December 18, 1940 with the

of the Archdiocese of Detroit. "I do believe that the school plan and the organ plan as outlined by Father Flynn and Father Majeske will be a fine venture for this summer." From a Letter of Archbishop Mooney to The Reverend Mother Superior General Vincenti, R.S.C.J., April 18, 1938, in the archives of the Archdiocese of Detroit.

Reverend Edward J. Majeske as director “to provide for the instruction of Choirmasters, Organists, and Singers in the understanding, appreciation, and execution of the approved music of the Church.” These disclosures do not impact the narrative but they do demonstrate that the journey was somewhat more complicated and challenging for Father Majeske. This information and more is found in a program announcing “Two Golden Weeks of Opportunity for Organists and Choir Directors” June 9–14, 1941 and September 8–13, 1941: Summer School for Catholic Organists under the direction of The Palestrina Foundation of Detroit at Sacred Heart Seminary. Without giving specifics, the program states that “[a]lready twenty per cent of our organists and choir directors are taking two instructions monthly in theory and practice of Church Music. . . . The Summer School for Catholic Organists is the opportunity to ready yourself against the day, when certain knowledge of the official liturgical music of the Church will be demanded.”⁶

Prescient as this statement was, it is remarkable to see how quickly from these few tentative efforts a full-fledged diploma-granting liturgical musical program developed.

These admonitions, encouragements and lists of courses represent the beginnings of what would become the Palestrina Institute and forecast the direction of this convincing push for improved liturgical music. We are told: “The time is rapidly approaching, when the Church in the Archdiocese of Detroit will insist that all liturgical func-

tions in her places of worship be conducted according to the regulations set down by the Sacred Congregation of Rites and the Apostolic See.” Obviously, Father Majeske had Archbishop Mooney’s ear and was moving rapidly.⁷

The lists of courses and resumés of the instructors were impressive. Certainly, any thoughtful church musician desirous of improving his or her skills and caught up in the spirit of the times would have given serious consideration to these classes. From the brochure, we learn that the courses for June 9–14, 1941 were to be given by the Reverend John De Deo Oldegeering, O.F.M.⁸ He was scheduled to teach:

- GREGORIAN ACCOMPANIMENT (for advanced harmony students)—Study in Accompaniment of Chant Melodies, Psalms, Hymns, Propers, Ordinary
- GREGORIAN CHANT I—Fundamental Elements, Modality, Rhythm
- LITURGICAL SINGING AND FUNCTIONS—Practical Study of the Rendition of Gregorian Chant; singing of the ordinary of the Mass, emphasis being placed on the organist’s part in setting the musical background for liturgical functions; the “Motu Proprio” made practical

⁷Ibid.

⁸His degrees were an A.B. from St. Bonaventure College, 1927, Music. B. from College of Music, Cincinnati, 1930, and a Mus. D. from the Pontifical Institute of Sacred Music, Rome, 1935.

Courses for June 8–13, 1941, were to be given by Professor John J. Fehring.⁹ He was scheduled to teach:

- HARMONY I—The study of Scales, Intervals, Triads, and their inversions, Cadences, Dominant Seventh Chords, and their inversions
- CHOIR TRAINING I—Practical application of the study of Child Voice, Chant, Polyphony and Modern, Repertoire and Conducting
- CHURCH MUSIC REGULATIONS—Lectures for Organists, Choir directors and Singers. This course deals with the practical application of certain phases of Church Music, involving Vocalization, Liturgy and Chant. It includes: Theory and Practice of Holy Week Services, Forty Hour Devotion, the Requiem, Weddings. This course will also include the basic laws of the Church Music and the Seasons of the Year.

From its inception, the Palestrina Institute was clearly dedicated as “a school of the Archdiocese which exists to train suitable young men of this region to do the work of organists and choir directors.”¹⁰

I interrupt the chronological narrative briefly here to jump ahead to a 1955–1956 “catalogue” where a “HISTORY AND

⁹He was Supervisor of Music in the Archdiocese of Cincinnati, Director of Sacred Chant in Mount St. Mary’s Seminary of the West, Norwood, Ohio, and Director of the Newman Club Choral Group at the University of Cincinnati.

¹⁰*Brochure*, October 25, 1944, in the archives of the Archdiocese of Detroit.

PURPOSE” section offers insight into the evolution of institute’s overall philosophy.

The Palestrina Institute was founded in 1943 under the Patronage [sic] of His Eminence Edward Cardinal Mooney. It was the intention of the founders, and still is, that the Institute would be an Archdiocesan School of the Fine Arts—a reclamation for God and the Church of the whole man, so rapidly becoming steeped in a pagan sense [sic] of values that Ecclesiastical Music was being torn from the garment of the Liturgy. “The importance of suitable and approved music for the proper rendition of the Liturgy cannot be over-emphasized.” - Cardinal Mooney wrote on the occasion of the Institutes’ foundation. What the Institute has accomplished thus far in the field of Sacred Music it intends to accomplish later in the other Fine Arts.¹¹

As early as 1947, another seminal figure was introduced when the Rev. Edward J. Majeske wrote to Edward Cardinal Mooney, Archbishop of Detroit. “I would like to discuss the vital role Father Robert Ryan, now studying at the Pius X School of New York City, might play in the future development of the Palestrina Institute.”¹² Fr. Ryan, received a Diploma from the Pius X School in 1948 and began his career at the Palestrina Institute as instructor of Gregorian chant and voice.

While I attempt here to give a sense of what it was like to attend a school of litur-

¹¹Palestrina Institute of Ecclesiastical Music *Catalogue* 1955–1956, 7.

¹²Letter, December 24, 1947, p. 2 in the archives of the Archdiocese of Detroit.

gical music in middle America in the years immediately after the second World War, keep in mind that just a few years later (1962), Father Ryan was able to claim: “Detroit is the only Diocese in the country to have such a school.”¹³ My own studies at the Palestrina Institute (1949–1954) fell within what arguably may be called the golden era of Catholic liturgical music in the United States.¹⁴ These may have been

¹³Letter from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, February 9, 1962. A similar claim was made earlier: “The students of the Palestrina Institute are indeed grateful to Father Majeske and to all members of the Palestrina Foundation Thank you for a fine school and unlimited opportunities—the only school of its kind in the United States”; see Palestrina Institute of Ecclesiastical Information *Catalogue* 1955–1956, p. 2.

¹⁴Kenneth L. Woodward, *Getting Religion: Faith, Culture, and Politics from the Age of Eisenhower to the Era of Obama* (New York: Convergent, 2016), p. 21. “By the late Fifties half of all American Catholic kids attended parochial schools, a figure unequaled before or since.” (p. 44). “In the course of the Fifties, membership in churches and synagogues reached higher levels than at any time before or since. So did new construction of houses of worship. For Gallup and other hunter-gatherers of the public’s opinion, the Fifties became the statistical benchmark against which the religious commitments of every subsequent generation would be measured—and of course found wanting” (p. 81). And of course, let’s not forget that on November 8, 1960, John F. Kennedy was elected the first Catholic President of the United States. By the mid-sixties, “There were . . . 309 Catholic colleges and universities in the United States, tenfold more than in the rest of the world combined. . . . together with the Catholic Grammar and high schools, they educated nearly six million students.” Richard Hofstadter (*Anti-intellectualism in American Life* [New York: Vintage Books, 1963], p. 90, n. 8) quotes other authors who put all church membership in 1958 at about 63 per cent. From John Shook (“Church-Goers Now

some of Detroit’s best years as well. In 2013, Columnist Bill McGraw pinpointed “the best week in Detroit history . . . [was] that of July 22–29, 1951, when Detroit marked the 250th anniversary of its founding.” He quotes Time Magazine stating that Detroit is “brash, ingenious, emphatic and go-getting.” President Harry Truman attended with Secretary of State Dean Acheson and in an address to some sixty thousand said: “today the word ‘Detroit’ is a synonym throughout the world for the industrial greatness of America.” In a *New York Times* article “Detroit at 250: Lusty and Young,” we find “Detroit’s income per capita is larger than that of any city in the world.”¹⁵ While I do not personally remember seeing the president, it is humbling and awe inspiring to think that I was a member of the Palestrina Chorus of the Palestrina Institute, which performed at

a Minority in America,” *HuffPost*, Jul 24, 2012 <http://www.huffingtonpost.com/john-shook-phd/churchgoers-now-a-minority_b_1537108.html>) we learn that the 2010 U.S. Religious Census: Religious Congregations & Membership Study of The Association of Statisticians of American Religious Bodies states that “51.2 percent of Americans don’t have church membership nowadays.” Susan Jacoby, (*Strange Gods: A Secular History of Conversion* [New York: Pantheon, 2016], p. 330) states: “In the Catholic and Jewish communities whose authorities had opposed intermarriage most strongly, rabbis and priests had to cope with religious defection at a time when American public religiosity was at its zenith, in the 1950s.” See also Interview with Russell Shaw, “The Rise, Fall and Future of Catholicism in the U.S.,” *The Catholic World Report*, May 10, 2013 <<http://www.catholicworldreport.com/2013/05/10/the-rise-fall-and-future-of-catholicism-in-the-u-s/>>.

¹⁵Bill McGraw, “A Different Time: When Detroit Believed It Was The Greatest City,” *Deadline Detroit*, March 13, 2013.

the anniversary celebration.¹⁶

Before Vatican II, while the typical congregant may not have understood all of the Latin in the service, it was accepted as part of the mysterious language of the liturgy and most knew enough to follow along. In 1971, looking back at core Catholicism in the mid-twentieth century, Kenneth L. Woodward wrote: “When they went to Mass . . . they prayed silently with rosaries or read along in Latin as if those ancient syllables were the language Jesus himself spoke.”¹⁷ For immigrants, of which there were quite a few (within my small circle there were Polish, Irish, Italian, Greek, French-Canadian, German, Hungarian, Scandinavian, etc.), Latin represented another connection with something from the homeland in its universal understanding. The uniquely American resistance toward foreign language and “foreigners” in the Detroit melting pot had not yet become as pervasive as it would become later. For Catholics, Latin was the universal language of the liturgy and Gregorian Chant with Latin text was a key element in any important church event. In many Detroit parishes, there were multiple Masses every

¹⁶“Palestrina Institute of Ecclesiastical Music,” *Catalogue 1955–1956*, p. 7. “Palestrina Chorus. The Chorus was organized in 1950 and was occasioned by the Palestrina Institute being assigned the production of the Catholic portion of the recent 250th Anniversary Celebration of the City of Detroit. It now remains however, as a permanent organization.” “The Assumption Oratorio” by Palestrina Faculty member Lode Vandessel was performed. The chorus also performed at Briggs Stadium in October of 1951 for the fifth national Holy Name Convention.

¹⁷Woodward, *Getting Religion*, 22. Commenting on the liturgy post-Vatican II, Woodward writes: “Compared to the old Latin liturgy, I found the new Mass about as moving as a freight train” (p. 83).

day, which allowed me to travel the city as a substitute organist during the summer months to cover for regular organists. Feast days were celebrated with special music and extra liturgical events, like a pastor’s name day, the patron saint of the parish, the honoring of a local or ethnic, favorite saint, special days such as the feast of St. Blaise, etc., or all-night vigils to honor the Blessed Sacrament, were often celebrated with great fanfare.

My association with the Palestrina Institute began when I auditioned as a seventh grader from St. Scholastica School, located in the northwest section of the city. To my surprise, I was awarded a scholarship and started studies in the fall of 1949 upon entering the eighth grade. Because I was sufficiently advanced in piano and had taken voice lessons as well, I was immediately assigned to study organ with Mr. August Conen (see Appendix A), the organist at Blessed Sacrament Cathedral.

The Rev. Edward J. Majeske was the director and Rev. Robert V. Ryan his assistant. By that first Christmas, I was already engaged by Rev. Albert Hutting, the pastor of our local parish (Immaculate Heart of Mary), to play and sing for the Christmas services. Immaculate Heart of Mary parish had a small, one-manual electronic organ, without a pedal board, so, it was not really suitable for organ practice. The pastor of St. Scholastica parish where I went to grammar school would not allow me to practice on their organ and Catholic Central where I attended high school did not have an instrument. I was very fortunate however, to find Mr. Francis Gaffney, the organist at St. Brigid’s Church, which had a fine instrument. He was a kindly young Palestrina alumnus who allowed me prac-

tice there and sit in on numerous Saturday, Sunday, and feast day Masses. This helped me become familiar with the liturgy, and he had me accompany the choir—even conducting them on occasion—as well as improvise during the communion. Thus I was able to study a functioning organist/choirmaster up close in all types of services and parish events. During my studies, Mr. Gaffney moved to St. Philip’s in Battle Creek and Mr. George Assemany took over, but he, too, proved a friendly mentor. While St. Brigid’s was a few miles from our home, I made the trek many times a week in all kinds of weather by bicycle on busy city streets to practice because that was my only means of transportation. We only had one car and my mother did not drive. As time passed, I had made sufficient progress on the organ considering all of the other demands of adolescent life—Catholic Central High homework, piano lessons, voice lessons, and accompanying ballet classes. At sixteen, I became a full-time choir director and organist at Immaculate Heart of Mary parish.

When I entered the Palestrina Institute in 1949, it was housed in the basement of the Sacred Heart Seminary, a daunting but friendly facility. Students were required to attend classes on Saturday and to return once during the week for their private instrumental lessons and/or other classes. These were quite small, generally about half a dozen students or so. However, because Mr. Conen was organist at the Cathedral, my private organ lessons were often given there on a magnificent and somewhat intimidating, Casavant organ. There was a smaller instrument at the side of the main altar. I enjoyed the distinct privilege of substituting for him whenever he was

away, singing the Mass in that glorious space and performing on those wonderful instruments.

The temporary facilities in the Sacred Heart Seminary listed in the 1950–1951 catalogue consisted of three classrooms, eight music studios for the exclusive use of Palestrina students (four with pianos and four with practice organs), and a large library of music reference books and recordings. The catalogue also contains information about the nineteen graduates to that time—fourteen had full-time organist-choir master positions in the archdiocese, and three were studying for the priesthood.

In 1951/1952, the Palestrina Institute moved temporarily to St. Vincent de Paul Parish when Father Majeske was named Pastor (March 25, 1952) and Father Ryan was named his assistant (June 13, 1951). While the facility was completely adequate it was not nearly as grand an edifice, nor did it carry the historical and pastoral weight we had experienced in the basement of the Blessed Sacrament Cathedral. The institute was to move again during the first week of September, 1962, to the Catholic Charities Building.¹⁸

¹⁸Facilities and equipment were limited to two rooms, three pianos, an electronic organ, a small pipe organ, and a limited library of books and recordings. Found in Roman Godzak, “A Pointed Summary of the Past,” Spring, 2005. 1951 is the date in the same sources which is difficult to reconcile with the appointment dates from Majeske’s and Ryan’s obituaries. See “Clergy Information Data: *The Michigan Catholic*,” in the archive of the Archdiocese of Detroit; Letter from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, September 8, 1962. Years later, as Director of the Palestrina Institute and the Archdiocesan Music Commission, Father Ryan asked that the institute be moved yet again to the PIME house on Boston Boulevard. See Letter from Rev.

The curriculum was thorough and well-conceived with instruction in Gregorian chant, chant notation, singing, breathing (an important element in the proper rendition of chant), chironomy (chant conducting), and accompaniment. Instruction in the liturgy, church law, music theory, ear training, history, choir technique, vocal pedagogy with a specialty in boy choirs, organ registration, modulation, improvisation, diocesan legislation, bibliography, how to deal with pastors and choirs, and the deportment of a church musician. Obviously, the curriculum was patterned after that of the Pius X School, since both Fathers Majeske and Ryan had studied there.¹⁹

Our mentors at the Palestrina Institute were not only training young liturgical musicians, they were introducing us to a very special vocation. The chant was treated with such reverence and great respect because it had immense potential. And while the parish pastor was the final arbiter of all matters liturgical, he often had only a rudimentary understanding of the chant and what was appropriate as worship music or the proper makeup of the choir, let alone any knowledge of pipe organs. We were expected to study chant seriously and in some sense to handle it as if we were handling the host itself. In that respect, our understanding of our future responsibilities could be exceedingly daunting and powerful.

I recall one Holy Saturday service, in

Robert V. Ryan to Most Reverend John Francis Dearden, September 12, 1966. PIME is the Latin acronym for the Pontifical Institute for Foreign Missions, an International Society of Apostolic Life that was founded in 1850 in Italy.

¹⁹Majeske had studied for one year, and Ryan for five summers (beginning in 1943) and one full year.

*Our mentors at the
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particular, when I was probably about sixteen. There we were at dawn, a priest, a sleepy altar boy, me (organist, soloist and choir all wrapped in one) and a couple of elderly women, all in black. The celebrant or I intoned and dutifully and prayerfully sang chant after chant from the Liber. All those saints' names flowed so mellifluously, so hypnotically in Latin—*Sáncta María, óra pro nóbis—Omnes sáncti Angeli et Archángeli, oráte pro nóbis*, etc., etc. Candles were lit and incense was spread. Full organ thundered after the Gloria, Alleluias rang out, and right on cue, the sun burst through the windows, the whole effect was intensely moving, even magical. But above all, the chant's capacity to evoke the mystery being celebrated on that Holy Saturday impressed itself on my memory so intensely that even now after more than sixty years, I still recall it in vivid detail. Subsequently, sturdy hymns, lively, stirring sermons, the connection at the sign of the peace, the reverence felt at communion, and hours at the organ in a dimly lit chapel, have all been strong emotional triggers—but the spirit surrounding that particular Holy Saturday was never to be repeated.

Looking through a few of the books which I have kept from those days, I found notes I took in some of the classes, and copies of some of my assignments and exams. The demands of the courses and the high level of achievement we were expected to reach are quite impressive. The full program lasted five years (eighth grade through high school) but the demands went beyond those tender years with all of us expected upon graduation to be fully capable of assuming complete responsibility for a choir director and organist position upon graduation as a music “minister” (a term not usually used in the Catholic Church in those days) and professional musician.

It was an extremely fortunate time to study at the institute where some of the highly skilled professors were recent European émigrés, who had fled their devastated countries recovering from an horrific war, while others were homegrown Americans who had studied at the Pius X School of Liturgical Music in New York and encouraged us to do the same.

In a letter to Cardinal Mooney, Fathers Majeske and Ryan offer an appraisal of the Palestrina Institute at the beginning of 1951.

You will note with interest that the Institute is now on the accredited list of the Archdiocesan Schools; that it has the finest available music Faculty in Catholic Detroit; that the courses offered give an excellent grounding in the Fundamentals of Music. You will note, further, the number of boys we have already placed in the field of Liturgical Music as part or full time organists.²⁰

²⁰Archives of the Archdiocese of Detroit, Letter February 9, 1951, Rev. Edward J. Majeske, Institute Director and Rev. Robert V. Ryan, Director

The 1955–1956 catalogue contains a wealth of information about the institute, officers, faculty, purpose, courses, exams, alumni, etc. The following draws from that material and shows the scope of the institute and the aspirations of future plans. It lists Rev. Edward J. Majeske as Director of the Palestrina Foundation and Rev. Robert V. Ryan as Director of the Palestrina Institute and Dean of Studies. It contains a brief, poorly-edited introduction to the Palestrina Foundation and Father Majeske.

While Father Edward J. Majeske founded the Palestrina Institute of Ecclesiastical Music and directed its' [sic] activities for many years as Director and member of the Faculty, he has, in recent years, turned his attention to fostering of the PALESTRINA FOUNDATION which he organized in 1952 [sic].

Through this organization he is able to supply the necessary funds for the maintenance [sic] of the Palestrina Institute—which is by no means supported by the meager tuitions of its' [sic] students.

If Father Majeske is successful in his efforts, the educational scope of the Foundation will soon be broadened beyond the field of music to include all the Arts—and very soon the Art of Drama.

Member Organization[s] of the Palestrina Foundation:

The Detroit Catholic Guild of Organists
The Palestrina Institute of Ecclesiastical Music

of Studies to “Reverend and Dear Father (Edward Cardinal Mooney).”

The Catholic Theatre of Detroit
St. Vincents (sic) Pipe Band
The Boy Choir Festival
The Palestrina Ladies Auxiliary²¹

The Detroit Catholic Guild of Organists mentioned above

was in part responsible for the founding of the Institute. . . . The purpose of the Guild is to create better understanding among the Catholic Organists of Detroit and to further in the membership a greater knowledge and love of the Liturgy and Liturgical Music. Palestrina Institute students are automatically members of the Guild.²²

Another important component of the Palestrina Institute experience was the Palestrina Chorus which “was organized in 1950 and was occasioned by the Palestrina Institute being assigned the production of the Catholic portion of the recent 250th Anniversary Celebration of the City of Detroit.”²³ As may be seen from the program described below, the students were taught the fundamentals of music, and as they became more proficient, the role of liturgical music was given more and more prominence in their instruction.

The institute followed a five-year program of study and used a trimester calendar, each semester comprising ten classes and ten lessons. At the end of each semester, there were exams in all classes and lessons.

The students were separated into two groups: juniors and seniors. First and sec-

ond-year students were considered juniors and attended classes on Saturday afternoons (11:00 a.m.–2:00 p.m.). Students from the third year on were seniors and attended classes on Monday afternoons (3:30 p.m.–6:55 p.m.) Extra rehearsals were scheduled around the regularly scheduled classes.²⁴ Our instrumental lessons, organ and piano (if required), were scheduled for Monday, Wednesday, or Saturday afternoon so that ideally, we would be on campus two days a week.²⁵

The institute had an arrangement with the archdiocesan school system allowing high school students to receive one credit for each year of study, two of which might be applied toward graduation. Yearly reports were sent to students’ schools.²⁶ Exams were given at the end of each term, in addition to auditions in piano and organ. Grading was clearly spelled out. “Students must maintain a ‘C’ average in Chant, Liturgy, and Instrument in order to remain in the Institute. ‘B’ average, however, must be reach[ed] by the end of the Fourth Year before the student will be allowed to enter the Fifth Year Graduating Class.” (A=96–100, B=88–95, C=76–87, D=70–75, and F=below 70). Grade inflation was not a consideration. In order to graduate, students were required to pass a comprehensive examination in all subjects. A grade lower than C would require reexamination. When the course work and all exams were satisfactorily completed, the student was granted a Diploma in Liturgical Music from the Palestrina Institute of Liturgical Music.²⁷

²⁴Ibid., 8.

²⁵Ibid., 9.

²⁶Ibid., 10.

²⁷Ibid.

²¹*Catalogue* 1955–1956, 2.

²²Ibid., 8.

²³Ibid., 7.

Some of the questions from the “Study Guide” for the Senior Comprehensive Exam are found in Appendix B of the present article. This gives an idea of the level of understanding of Gregorian chant, organ history and design, and music theory which was expected of graduates. Other courses, like sight singing, liturgy, liturgical singing, choir methods, improvisation and modulation, etc., and instrumental proficiency were tested separately. “Students are required to take part in all Concerts and Recitals of the Institute . . . [and t]heir presence is also required at all functions of the Institute.”²⁸

The 1955–1956 catalogue list of courses for the scholastic year also follows. Some course descriptions were given in a separate location and I have moved them closer to the courses they described.

FIRST YEAR

Chant I: The basic elements of chant. Simple and compound neums. modes, rhythm, Latin pronunciations and repertoire.

Sight singing (and music appreciation): The study and singing of major and minor scales melodies embracing all rhythmic patterns, intervals and chromatic tones. Music appreciation: a study of fundamentals of music tone, lives and works of leading composers with a view to raising the standards of appreciation and integrating this knowledge with sacred music forms.

Theory I: The basic elements of the major and minor scale lines, intervals, notation, rhythm and time.

Piano: [John] Thompson’s piano instruction, studies from [Stephen] Heller, Clavecin Book of Anna Magdalena Bach, Grieg’s lyrical pieces. All major scales. Sight reading. Pre-requisite two-year’s piano study.

Organ (I & II): The basic elements of organ playing and technique with organ studies from [James R. ?] Jennings and [Harold] Gleason, graded according to the respective students’ abilities. Pre-requisites—ability to sight read, command of the major and minor scales, chromatics, arpeggios, etc., in both hands; ability to play well a two-part invention of Bach, or an equivalent in a polyphonic pattern.

SECOND YEAR

Chant II: Vocal elements in choir procedure, extension of theory and repertoire to include several ordinaries, propers, principles of psalmody.

Sight singing (and music appreciation): the study and singing of major and minor scales melodies embracing all rhythmic patterns, intervals and chromatic tones. Music appreciation: a study of fundamentals of music tone, lives and works of leading composers with a view to raising the standards of appreciation and integrating this knowledge with sacred music forms.

Theory II & Fundamental Harmony: major and minor intervals, perfect, diminished, augmented intervals and their inversions. The fundamentals of harmony, the triad and its inversions.

Piano: Thompson’s piano studies, studies from [Carl] Czerny or [Muzio]

²⁸Ibid., 11.

Clementi, [Robert] Schumann, *Album for the Young*, [J. S.] Bach Two-Part Inventions. All minor scales. Sight reading. Pre-requisite, three years piano study.

Organ (I & II): The basic elements of organ playing and technique with organ studies from Jennings and Gleason graded according to the respective students abilities. Pre-requisites—ability to sight read, command of the major and minor scales, chromatics, arpeggios, etc., in both hands; ability to play well a two-part invention of Bach, or an equivalent in a polyphonic pattern.

THIRD YEAR

Liturgy I: An intensive study of the Mass with special emphasis placed on the role played by the choir and choirmaster.

Applied Chant (Gregorian Chant III): conducting, psalmody, and arrangement of the Propers of the Mass in psalm tones.

Harmony at the Keyboard: practical application in all keys and patterns of the principles of harmony with particular emphasis on the memorization of the triad in all its positions and keys.

Liturgical Singing: A general application through group singing of the principles learned in chant theory classes. Building a repertoire in chant, principles of vocalization, modal choir rehearsals, etc.

Piano: Studies from Thompson, Czerny or Clementi continued. Sonatas of Haydn, Mozart and Beethoven, Chopin, Schubert, Liszt, Debussy

and the moderns. Bach's two and three part inventions. All scales and arpeggios. Sight reading. Pre-requisite: four years piano study.

Organ

FOURTH YEAR

Applied Chant

Improvisation at the Organ: practice at the organ console in the art of improvising on chant themes while at Mass and all necessary modulations.

Liturgy II: study of the *Motu Proprio* [Pius X, 1903] and *Mediator Dei* [Pius XII, 1947] papal encyclicals on sacred music and sacred liturgy. Liturgical legislation, Vespers and Compline, non-liturgical services.²⁹

²⁹Although less well known than Pius X's *motu proprio*, Pius XII in *Mediator Dei* turns to the writings of Pius X and Pius XI (*Divini cultus sanctitatem*, 1928) to advance his call for stronger congregational participation and better musical preparation for pastoral and music leadership. His 1955 lengthy encyclical *Musicae Sacrae Disciplina* is even more detailed and emphatic. It remains a frank declaration of how strong the movement to establish Gregorian chant as the official music of the church had become by the mid-twentieth century. In it, Pius XII quotes from St. Augustine's *Confessions*: "I feel that our souls are moved to the ardor of piety by the sacred words more piously and powerfully when these words are sung . . . and that all the affections of our soul . . . have modes of their own in song and chant by which they are stirred up by an indescribable and secret sympathy" (Book X, chap. 33). In paragraphs 44–45 we find: "It is the duty of all . . . to preserve . . . Gregorian chant diligently and to impart it generously to the Christian people. . . . And if in Catholic churches throughout the entire world Gregorian chant sounds forth . . . the faithful, wherever they may be, will hear music that is familiar to them and a part of their own home. In this way they may experience . . . the wonderful unity of the Church."

Liturgical Singing
Organ

FIFTH YEAR

Choir Methods & Organ Registration
Liturgy
Improvisation & Modulation at the
Organ
Liturgical Singing
Organ³⁰

There is a list of graduates of the institute beginning with the class of 1948, and I am proud to see my name listed under the class of 1954. Another momentous event in which we students of the Palestrina Institute were privileged to participate was the hundredth anniversary of the proclamation of the doctrine of the Immaculate Conception of the Blessed Virgin Mary by Pope Pius. These “Marian Rites” drew an overflow crowd estimated to have been over one hundred thousand to the University of Detroit to pray for world peace.

As Cardinal Mooney and Auxiliary Bishop Alexander M. Zaleski entered the stadium, the 150 voice Palestrina chorus (all its members dressed in white tuxedos) sang ‘Ecce Sacerdos Magnus.’

Later in the article, the author tells of the massed choirs singing the “Salve Mater Misericordiæ” before the sermon, and labels

This is one of the most important reasons why the Church so greatly desires that the Gregorian chant traditionally associated with the Latin words of the sacred liturgy be used.” Pope Pius XII, *Musicae Sacrae Disciplina*, <http://w2.vatican.va/content/pius-xii/en/encyclicals/documents/hf_p-xii_enc_25121955_musicae-sacrae.html>.

³⁰*Catalogue 1955–1956*, 13–16.

the music “impressive.”³¹

As Father Majeske aged and began to withdraw from the everyday demands of the institute, Father Ryan stepped forward and took a more forceful leadership role. It would seem that the vision and desire to have beautiful, appropriately liturgical music a part of every Catholic parish in Detroit was a shared vision after all.

The following is found in a letter from Father Ryan (as Director of Studies for the Palestrina Institute of Ecclesiastical Music but signed as Chaplain, Dominican High School) to Archbishop John Francis Dearden in 1962: “Although over 300 boys have been enrolled in its classes over the years, only 54 have completed the five year course and graduated. Detroit is the only Diocese in the country to have such a school.” It is difficult to understand whether he was saying the institute was very demanding or there was little interest in it, or little support. Perhaps he was just wary in anticipation of the uncertainty Vatican II might possibly present the place of Gregorian Chant in the liturgy. By way of partial explanation, he stated that a quick survey of 110 of the approximately 331 organists in the archdiocese found that only 53 had music degrees and only 20 of those have had some “formal training in Catholic Church Music.”

To help alleviate the situation, Father Ryan proposed “the establishment of a Music Commission. . . . The Palestrina Institute has ‘carried the torch’ of music in our Archdiocese for nineteen years.” Fr. Ryan stated that Fr. Majeske is ready to “step out of Palestrina, . . . retire from this work

³¹Ray Guiles, *Detroit Times* Church Editor, *Detroit Times*, May 24, 1954, pp. 1, 3.

and devote his efforts exclusively to [his new assignment at] St. Norberts. The Palestrina, I presume, must soon vacate St. Vincents.” In quite personal terms, he wrote: “I must confess that I would love to head such a commission. . . . For many reasons, I am not satisfied in my present position as Chaplain of Dominican High School. Both as a parish priest and as a priest musician I am a ‘fish out of water.’” In his proposal, Fr. Ryan suggested six committees: “I. training and Examination of Organists, II. Church Music Legislation, III. Music Censorship, IV. Organ Design and Church Acoustics, V. Training of Seminarians, VI. Catholic School Music.” He also offered a list of twenty-four suggested members of the commission and stipulated that the director would automatically be a member of each committee. (Including Ryan, seven of the members had had some association with the Palestrina Institute.)³² In relatively short order, Palestrina moved to the Catholic Charities Building with classes to begin there September 29, 1962, and the commission was established. Soon afterwards, Father Ryan wrote: “Your Excellency: . . . Thank you sincerely for giving me this Commission. We can now begin to put the ‘machinery’ into operation for our program.”³³

In 1964, Fr. Ryan again wrote concerning the makeup of the Archdiocesan Music Commission and the fact that a change which was overdue had been awaiting the archbishop’s return from the council. He

suggested appointing Sister M. Francella, O.P., (Coordinator of School Music) and two members of the Palestrina faculty: George LeBlanc (Director of Studies and “our best boy-choir director”) and Edward Higbee (Palestrina Institute, Class of 1948, who has a Bachelor’s Degree in Music and a Master’s Degree in organ from Yale). “In this way we will have a well-rounded commission, a thing that will be very much needed in these days of change.”³⁴

However, only a couple of years later, on September 8, 1966, Fr. Ryan contacted the archbishop concerning a possible successor as Director of the Music Commission and of the Palestrina Institute. His recommendation was Father Daniel Complo, who he asked be given the opportunity to study at Wayne State University School of Music working toward a degree in music education, and perhaps to spend a summer or two at the Pius X School of Liturgical Music in New York to “bolster his credit standing and enhance his music experience in the church music area.” He went on to say that he (Ryan) is 53 years old and loved his job “in spite of the frustrations in Church music today. But he realized that he “should probably see the inside of Parish life before 65 rolls around.” Maybe it was time for a pastoral assignment.³⁵

A few days later, Fr. Ryan again wrote to Archbishop Dearden regarding moving the institute to the PIME house (Pontif-

³²Letter from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, February 9, 1962. *Catalogue* 1955–1956, pp. 17–19 contains a list of graduates from the years 1948–1954, some 31 in all.

³³Letter from Rev. Robert V. Ryan to Archbishop of Detroit, John Francis Dearden. September 25, 1962.

³⁴*Catalogue* 1955–1956, p. 17; Letter from Rev. Robert V. Ryan to Archbishop of Detroit, John Francis Dearden, November 20, 1964; Letter from Rev. Robert V. Ryan to Reverend Joseph Imesch, November 24, 1964.

³⁵Letter from Rev. Robert V. Ryan to Archbishop of Detroit, John Francis Dearden, September 8, 1966.

ical Institute for Foreign Missions). He explained that this idea came from Monsignor [Walter] Schoenherr, who was interested in developing the “musical program at the Cathedral” and in “making the Cathedral a cultural center for the Archdiocese,” and might profit both. Institute activities were restricted at the Catholic Charities Building, its current home. Palestrina students would be able to help in the cathedral choir and “as substitute or even assistant organists.” The new location could provide rehearsal space for the Cathedral Boy Choir and Chorale and space for institute equipment and a “less costly summer school.”

It will certainly provide both room and equipment for the meetings and certification examinations of the Music Commission and for some of the activities of the Detroit Catholic Guild of Organists and Choirmasters and certification examinations of the Music.

One line near the end of the letter threw further confusion on the exact date of the founding of the Palestrina Institute: “This [1966] is the 25th year of the Palestrina Institute.”³⁶

Nearing the end of this narrative, it seems appropriate here to pick up the thread of my own story. After gradua-

³⁶Letter from Rev. Robert V. Ryan to Archbishop of Detroit, John Francis Dearden, September 12, 1966. A financial report for the Palestrina Institute for the scholastic year 1965–1966 is given below. It shows the institute took in \$9,793.16 (of which the chancery contributed \$2,500.00) and spent \$9,640.70. A second page shows indebtedness to the chancery and Moller Organ Company of \$2,773.09. It was not exactly a money-making proposition.

tion from the Palestrina Institute and high school, I headed off to the Eastman School of Music in Rochester, New York as a piano major on a Ford Fund Scholarship. However, I did continue with substitute organ work there and in Detroit during vacation periods. I was called back to Detroit to perform as guest artist for the twenty-fifth anniversary celebration of the Detroit Catholic Guild of Organists and Choirmasters on June 13, 1966. I also appeared as piano soloist with the Detroit Symphony in 1962 and 1969 and the Grosse Pointe Symphony in 1968.

Although my visits took place in and around Ralph Nader’s 1965 publication of “Unsafe at Any Speed,” forecasting the demise of the auto industry and the race riot of July 23, 1967, forecasting the demise of the city, I did not see the end coming. But thinking back, it was probably the unavoidable result of a confluence of disparate 1960’s societal upheavals: rapid and catastrophic changes in culture; youth indulging in risky individual behavior (drop out, drugs, protest); the Cuban Missile Crisis; the assassination of John F. Kennedy on November 22, 1963, along with those of Martin Luther King, Jr. (April 4, 1968), Robert F. Kennedy (June 5, 1968) on the horizon; the ongoing Vietnam War; the effects of Vatican II in the Catholic Church; and Woodstock, etc. Rather than assimilate, white Detroiters allowed the fear of the “other” to accelerate their exodus out of the city as it teetered at the edge of the tragedy it was to become.

Seeking career opportunities, more specialized professional training and schooling, I was drawn east, finally settling in the New York City area, but organ playing and

choir work remained a constant throughout my entire musical life (concert pianist, college professor, music critic, and author of scholarly articles). After teaching positions at various colleges and the Preparatory Divisions of the Juilliard School and the Manhattan School of Music, I finished up as Chair of the Music Department at Manhattanville College where I also fulfilled the duties of college organist. Ironically, this was the same music department which had begun in 1916 as the Pius X School of Liturgical Music at Manhattanville College in Manhattan. The college relocated to Purchase, New York in 1952 and in 1974 I was offered a teaching position in the department where my Palestrina Institute teachers had trained and at which they recommended I study someday.

Unfortunately, neither the Pius X School nor the Pius X Institute could survive the confusion regarding the Latin ritual and the place of Gregorian chant in it in the aftermath of Vatican II and both faded away in the late 1960s. Manhattanville is no longer associated with the Religious Order of the Sacred Heart, but there may yet be a glimmer of hope for the Palestrina Institute in Detroit and throughout the church for the chant, where there seems to be renewed interest in the Latin rite.

So, in a spirit of optimism, I finish this essay as I began with some inspiring words from Pope Pius X's *motu proprio*:

Let care be taken to support and promote in every best way higher schools of sacred music where they already exist and to help in founding them where they do not yet provide for the instruction of her choirmasters, organists, and singers,

according to the true principles of sacred art.³⁷

Appendix A: biographical information of some administration and faculty members

Rev. Edward J. Majeske (1906–1979). Father Majeske studied at the Pius X School of Liturgical Music in New York in 1938. The next year, he returned to Detroit and joined the faculty of Sacred Heart Seminary as head of the speech department, director of dramatics, and organist. He was the motivating force and director of the Palestrina Institute from its creation in 1943 and also taught organ, liturgy, and music appreciation. In addition, he served as moderator of the Detroit Catholic Guild of Organists for the archdiocese, the Catholic Theatre of Detroit and the Palestrina Chorus. He was appointed Pastor of St. Vincent's Parish in Detroit in 1952 and of St. Norbert's in Inkster in 1961. Because of illness he retired in 1965.³⁸

³⁷In correspondence, Mr. Gary Schunk confirmed for the author the end of the Palestrina Institute: "I graduated in final class, 1970, before closing." (email Aug. 24, 2016). Dr. Ronald Prowse, Associate Professor and Director of Music at Sacred Heart Major Seminary, Detroit (in conversation) and Joseph Balistreri, Coordinator of Music Ministries, Archdiocese of Detroit and Episcopal Music Director, Blessed Sacrament Cathedral, Detroit (in an email, Feb. 9, 2017) informed the author that efforts are underway to revive the Palestrina Institute "within the next five years." *Tra le Sollecitudini*, par. 14.

³⁸*Catalogue* 1950–1951, 2; *Catalogue* 1955–1956, 6. "Clergy Information Data: *The Michigan Catholic*," in the archive of the Archdiocese of Detroit Archive.

Rev. Robert V. Ryan (1913–1985). Father Ryan received a Diploma from the Pius X School of Liturgical Music in New York, which he attended 1947–1948 (and an additional five summers). He was a Professor of Gregorian chant and voice, and assistant moderator of the Palestrina Chorus. At different times, he served as director/dean of studies, registrar, and director of the Palestrina Institute. In 1962, he was named chairman of a newly formed Archdiocesan Music Commission. His pastoral duties in Detroit included serving as associate pastor at St. Raymond’s (where he was also choirmaster) and St. Vincent’s, chaplain at Dominican High School, and pastor at Our Lady of Loretto Parish.³⁹

George Assemany. Mr. Assemany was a 1948 graduate of the Palestrina Institute and also studied at University of Detroit. At the Palestrina Institute, he taught music theory and served as registrar. He was organist and choirmaster at St. Brigid’s Church in Detroit.⁴⁰

August Conen. Mr. Conen studied in Europe at the Conservatory of Music in Cologne, Germany and the Benedictine Monastery in Holland. He also served as the organist at the Domini-

can Priory in Holland until 1914. After emigrating to the United States in 1915, he filled organist and choirmaster positions at Immaculate Conception Parish in Youngstown, St. Patrick’s in Cleveland, and St. James Parish in Lakewood, Ohio. In 1943, he accepted an appointment as organist and choirmaster at the Blessed Sacrament Cathedral in Detroit. He was an instructor in organ and piano at the Palestrina Institute.⁴¹

George Le Blanc. Mr. Le Blanc earned a bachelor of music degree from the Detroit Institute of Musical Arts and a master of music degree in piano and composition from Wayne State University. He also studied conducting with Victor Kolar. He was an instructor in piano, music theory, and harmony, and Assistant Director of the Palestrina Chorus. He was the organist and choirmaster at the Assumption Grotto Church in Detroit.⁴²

Joseph Michaud. Mr. Michaud was an instructor in sight reading and song analysis at the institute. He served as organist and choirmaster at the Holy Redeemer Church in Detroit.⁴³

Edward Person. Mr. Person earned a Master of Music degree from Wayne State

³⁹*Catalogue* 1950–1951, 2; *Catalogue* 1955–1956, 6; Letters from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, February 9, 1962 and September 25, 1962; Letter to an unknown recipient from Edmund C. Szoka, Archbishop of Detroit, January 8, 1985; “Clergy Information Data: The Michigan Catholic,” Archdiocese of Detroit Archive, July 26, 2016.

⁴⁰*Catalogue* 1950–1951, 2.

⁴¹*Ibid.*

⁴²*Catalogue* 1955–1956, 6. “George Le Blanc [is] Outstanding in the field of Boy Choir.” Letter from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, February 9, 1962.

⁴³“Mr. Michaud has distinguished himself recently on summer broadcasts of his choir for the famed Catholic Hour over the NBC.” *Catalogue* 1950–1951, 2.

University. Formerly on the faculty of the Pius X School of Liturgical Music in New York, he taught Gregorian chant, Gregorian Accompaniment, choir methods, boy choir, and liturgical singing at the Palestrina Institute. He served as organist and choirmaster at the Nativity of Our Lord Church in Detroit and St. Paul's Church in Grosse Pointe.⁴⁴

Lode Vandessel. Mr. Vandessel studied organ and improvisation with Flor Peeters and orchestration with Marinus DeJong. He graduated *magna cum laude* from the Lemmens Institute in Malines, Belgium. He was an instructor of organ and piano and conducted the Palestrina Chorus. His composition *A Sermon on St. Anne's Day* was written to commemorate the two-hundred-fiftieth anniversary of the City of Detroit [1951]. He was organist and choirmaster at St. Aloysius Church in Detroit.⁴⁵

Robert Verhaeghe. Mr. Verhaeghe is a graduate of the Palestrina Institute and Wayne State University. He was an instructor in music theory and harmony at the institute. He holds the position of organist and choirmaster at St. Clare de Montefalco Church in Detroit.⁴⁶

Appendix B: comprehensive exam questions for the Gregorian chant and organ history and design sections.

⁴⁴*Catalogue* 1950–1951, 2; *Catalogue* 1955–1956, 6; Letter from Rev. Robert V. Ryan to Archbishop of Detroit John Francis Dearden, February 9, 1962.

⁴⁵*Catalogue* 1955–1956, 6.

⁴⁶*Catalogue* 1950–1951, 2.

SECTION I: GREGORIAN CHANT

1. What is Gregorian chant?
2. What is the character of Gregorian chant?
3. How many clefs are used in Gregorian chant? Name them.
4. What accidental is used in Gregorian chant?
5. What is the purpose of the guide at the end of each Gregorian staff?
6. What are the 3 forms of single Gregorian notes used? Draw each.
7. Name and draw the most common 2 & 3 note neums.
8. What are the neums & signs of length in chant?
9. What are liquescent notes? What is their purpose?
10. What is a pressus? How is it interpreted?
11. What is the ictus? What is its purpose?
12. In your own words, explain the ictus & its use to an inexperienced choir. Be practical!
13. What are the rules for placing the ictus?
14. Is there only one Requiem Chant Mass?
15. How many Pange Linguas & Tantums are found in the Liber?
16. What is the principle of breathing in chant?
17. Write a short paragraph explaining CHANT BREATHING to a choir that does not breathe correctly.
18. What is the system of breathing at the 3 kinds of chant bars, $\frac{1}{4}$, $\frac{1}{2}$, & whole?
19. Which of the bars allows the singer one count to breathe?
20. What is the average tempo of chant?

21. Explain free rhythm?
22. What is the singing style of Gregorian chant?
23. How do we sing word accents? Last syllables?
24. Is the tonic sol-fa useful in chant sight reading? How?
25. What are the most used intervals in chant?
26. What is a mode?
27. What are the most important notes of a mode? Why?
28. Diagram on a 4-line staff, using single punctums, all of the authentic & plagal modes, placing proper clef in proper place for each mode, underlining the final, & circling the dominant of each mode.
29. What modes are usually MAJOR in feeling, harmonization & intervals?
30. What modes are minor?
31. What is the easiest mode to read? Why?
32. What would be a good mode to introduce Gregorian chant to a choir? Why?
33. What is a good transposition for 1st mode for:
 - Choirboys (unchanged voices)?
 - High School Boys?
 - A Male Choir?
 - A 4-pt. male choir (Men & Boys)?
34. What chant Mass is usually sung in T.P.?
 - During Lent & Advent?
 - On Solemn Feasts?
 - On Feasts of the B. V. M.
35. What is chironomy?
36. What is its purpose?
37. What is the objection to directing chant such as is used in 2/4 or 3/4?
38. Why not conduct chant with a motion for EVERY NOTE?
39. What is an undulation?
40. What is its purpose?
41. What are the rules for using an undulation?
42. Name some chants that use frequent undulations.
43. What are the rules for using an arsis? A thesis?
44. What is simple rhythm? Composite Rhythm? Greater Rhythm?
45. What are links? What kinds exist?
46. Is the fundamental beat ever divided in chant? If not, how does one get expression, such as acc. & rit?
47. What is psalmody? Name some of the ceremonies or feasts where psalms are used.
48. What service or services are composed almost entirely of antiphons & psalms?
49. How many psalm tones are there? Where are they found?
50. What do the alphabet letters mean in psalmody?
51. Does modulation occur in chant? If so, how is it used?
52. What are transposed modes? What is their purpose?
53. What are some melodic characteristics of the modes? Include usual skips, cadences, & intro. formulae.
54. What kind of organ accomp. should be used for chant accomp.?
55. What kind of organ registration?
56. Is modal or modern harmony & rhythm used for chant accomp.?
57. Are modal cadences used for chant accomp? If so, how?
58. Write a paragraph on the proper use of the VOICE in singing chant.

59. List the foll. in the order of their importance:

breathing, tone production, singing in tune, smoothness, interpretation.

60. What is:

| | |
|------------------|------------------|
| a canticle | a jubilus |
| composite rhythm | liquescent note |
| a flex | melismatic chant |
| natural rhythm | recitative |
| a spondee | a dactyl |
| a time-word | |

61. What is meant by tonic accent? What is the quality of the Latin accent?

62. Distinguish between ictus and accent as these words are used in Greg. ch.

63. Why is it necessary to know the exact location of each ictus in order to sing the chant correctly & beautifully?

64. Write a melody for a given "abstract rhythm" in any one of the modes.

65. Give steps involved in deciding how to pitch a chant selection.

66. Make up a vocalise for any given mode. Enumerate the possible functions of a good vocalise.

67. How can you recognize modulations in a chant melody? Distinguish between modulation & transposition.

68. Mention:

a few standard textbooks on the theory of Greg. chant & evaluate each.

a few collections of Greg. preludes or interludes or postludes & evaluate each.

a few albums of Gregorian chant records & evaluate each.

some well-known chant personalities & tell why each is famous. Those can be authors, composers, arrangers, etc.

a few good magazines devoted to church music & evaluate each.

REQUIESCAT IN PACE

SECTION II: ORGAN-HISTORY AND DESIGN

1. Name one organ builder from each of the following countries and tell what they are noted for: England, France, Germany.

2. Name four American Builders of Organs.

3. Which American Builder most nearly represents the English method of building diapason tone?

4. Which builder most nearly represents the Germany type mutations and mixtures?

5. Who builds French type organs in this country?

6. What are the four main families of organ tone?

7. To which family do the following stops belong?

- Diapason 8'
- Salicional 8'
- Stopped Diapason 8'
- Harmonic flute 4'
- Voix celeste
- Octave 4'
- Cornet III
- Clarinet 8'
- Vox Humana
- Dulciana

8. Which flute, open or stopped, is best for accompany Chant?

9. What is the difference between a mutation and a mixture?

10. If a melodic harmonized passage in organ music lies low in the compass it would best be played on _____ stops for greatest clarity.

11. If the same passage were to lie in the upper register it would best be played on _____ stops.
12. List the stops drawn for a complete diapason chorus from 16' thru mixture.
13. What is the composition of the following mixture stops:
 - a. Fourniture
 - b. Cymbal
 - c. Cornet
 - d. Plein jeu
14. What is the purpose of mixture stops?
15. What is the purpose of mutation stops?
16. What family of tone is considered the foundation or fundamental tone of the organ?
17. What is a Chorus reed? A Solo reed?
18. What is the main use of the Swell organ? Great Organ? Choir Organ? Solo Organ?
19. In a 3 manual organ which sections should be enclosed? Which unenclosed?
20. What is meant by the romantic type organ? The Baroque type?
21. What stops or combinations of stops are best for contrapuntal music in the organ?
22. What is mitering and what is its use?
23. What is unification?
24. What are the advantages of unification? Disadvantages?
25. What American Builders are most noted for unification, particularly in smaller organs?

SECTION III: THEORY (Summary)

This section consisted of standard, first-year (?) college, music-theory questions ranging from

scales, intervals and non-harmonic tones, through triads, seventh chords, augmented sixth chords and more complex concepts.

SECTION III: THEORY

1. What is a diatonic scale?
2. What is a major scale?
3. What is a minor scale?
4. What is a chromatic scale?
5. What is the difference between a chromatic half-step and a diatonic half-step? Give examples.
6. What is an interval?
7. Differentiate between perfect, major, minor, diminished, and augmented intervals.
8. Using staff paper, construct the following intervals in the treble clef:
 - a. minor 3rd above B flat
 - b. major 6th above A
 - c. perfect 5th above F sharp
 - d. diminished 2nd above E
 - e. augmented 4th above D flat
 - f. minor 7th above G flat
 - g. diminished 5th above D
 - h. major 2nd above A flat
 - i. augmented 7th above G
 - j. minor 6th above E flat
9. What is a triad?
10. Differentiate between major, minor, diminished, and augmented triads. Give examples.
11. Using staff paper, construct the following triads in the bass clef:
 - a. major on E flat
 - b. diminished on C
 - c. minor on A flat
 - d. augmented on D
 - e. augmented on G flat
 - f. major on D flat
 - g. augmented on E
 - h. minor on F sharp

- i. major on A
- j. diminished on B flat
- 12. Which triads of a major key are major? are minor? are diminished?
- 13. Which triads of a minor key are major? are minor? are diminished?
- 14. What is a common tone?
- 15. In harmonic progression, what do we mean by contrary motion?
- 16. What melodic intervals should one generally avoid between chord progressions?
- 17. What is a passing tone? Give example.
- 18. What is a neighboring (or auxiliary) tone? Give example.
- 19. What is an appoggiatura? Give example.
- 20. What is a suspension? Give example.
- 21. What is an anticipation? Give example.
- 22. Discuss chords of the seventh in general.
- 23. Describe the Neapolitan sixth.
- 24. Discuss augmented sixth chords.

Dominic J. Keller, O.S.B., *Fundamentals of Gregorian Chant: A Basis for Class Notes and Study* (Collegeville, Minnesota: St. John's Abbey Press, 1947).

Dr. Eugene Lapierre, *Simplified Modal Accompaniment to the Vatican Kyriale and the Requiem Mass* (Toledo, Ohio: Gregorian Institute of America, 1945).

Rev. George V. Predmore, *Sacred Music and The Catholic Church* (Boston: McLaughlin & Reilly, 1936).⁴⁷

Rev. Carlo Rossini, *The Gregorian Kyriale (Requiem Mass Included) with Organ Accompaniment* (New York: J. Fischer & Bro., 1942).

Rev. Carlo Rossini, *Proper of the Mass for All the Sundays and Feasts of the Ecclesiastical Year* (New York: J. Fischer & Bro., 1944). ♦

A PARTIAL LIST OF BOOKS USED IN CLASSES:

Graduale Sacrosanctæ Romanæ Ecclesiæ de Tempore et de Sanctis (New York: J. Fischer & Bro., 1948).

Liber Usualis, (Boston: McLaughlin & Reilly, 1950).

The Pius X Hymnal, (Boston: McLaughlin & Reilly, 1953).

Nicola Aloysius Montani, *St. Gregory Hymnal and Catholic Choir Book*, (Philadelphia: St. Gregory Guild, 1947).

⁴⁷Tucked into my copy I found three legal-sized, mimeographed pages entitled: "Church Music Regulations." It contains detailed, instructive rules covering the topics: High Mass, Requiem High Mass and funerals, Vespers, singers, musical instruments, approved church music, music in the schools, and concludes with a section on archdiocesan synodal statutes (Numbers 51, 58 and 79). It concludes with: "This transcript was made for the use of the students at the Palestrina School of Ecclesiastical Music. . . . Whatever is correct about it is due to the Liber Synodalis Detroitensis, from which the matter was taken; whatever is wrong about it may be assigned to the lapses of the undersigned scribe and to the fact that he is practically blind. - Philemon Merrill"

Repertory

The Tract *Commovisti* and “Motion Sunday”

How does this unusual tract convey motion?

by William Mahrt



f all the tracts in the eighth mode, one stands out as being remarkably different. This is the tract *Commovisti*, which is found in the extraordinary form on Sexagesima Sunday and in the ordinary form on the Second Sunday of Lent. (See example 1.)¹ Among the tracts for the penitential season of Lent and pre-Lent, it stands out for its strange choice of text and for not following the fixed order of the psalm verses that other tracts do, it uses fewer of the formulaic tract melodies than other tracts.²

In the Lenten and pre-Lenten seasons, tracts are replacements for the allelu-

ias.³ The Gregorian alleluia is a substantial meditation chant, with a refrain and melismatic verse; its purpose is to aid reflection upon the lesson just heard and to create a sense of anticipation of the Gospel. In Lent the ebullient spirit of the alleluia is not so appropriate to the penitential character of the season, so the tract—a more introspective chant based upon a psalm and in a moderate melismatic style—replaces the alleluia. In most parishes, the tract has been replaced by the “Verse before the Gospel,” a brief sentence from the Gospel that scarcely takes the time for the priest to approach the ambo, let alone for anyone to engage in any extensive reflection on the texts just heard or to anticipate those to be heard. The tract,

¹*Graduale Romanum* (Sablé sur Sarthe: Abbaye Saint-Pierre de Solesmes, 1974), pp. 89–90; *Gregorian Missal* (Solesmes: St. Peter’s Abbey, 2012), pp. 269–70; *Liber Usualis* (Tournai: Desclée, 1963), pp. 57–58.

²For a detailed account of the use of formulas in the tracts see Willi Apel, *Gregorian Chant* (Bloomington, Ind.: Indiana University Press, 1958), pp. 312–30.

³For an account of the tracts throughout the season, see my “Gregorian Chant in the Season of Lent,” *Antiphon*, 21, no. 2 (2017), 93–114; This paper can be read on Academia.edu. I will refer to the use of tracts in both ordinary and extraordinary forms—when I speak of Lent, I mean to include the pre-Lenten season (Septuagesima).

William Mahrt is the president of the CMAA and the editor of Sacred Music.

Example 1: Tract, *Commovisti*

Tract.
8.

Ommo-vi- sti *

Dó-mi-ne ter- ram, et con- turbásti e- am. ∇.

Sa- na contri- ti- ó- nes e- jus, qui- a mo- ta est.

∇. Ut fú- gi- ant a fá- ci- e ar- cus, ut li- be- ré- n- tur e- lé- cti * tu-

i.

however, it is still legitimate to be sung—it is provided in the *Gregorian Missal* for parish choirs.⁴

Tracts are in one of only two modes, mode two (a minor mode) for the longer and more serious texts and mode eight (a major mode) for the shorter and sometimes less penitential texts. In the extraordinary form, the three tracts for the Septuages-

ima season are in mode eight; the long ones for Ash Wednesday and the First Sunday of Lent are in mode two. Except for the Second Sunday of Lent, which was originally without a Mass Proper,⁵ the intervening Sundays before Palm Sunday have mode-eight tracts, but then those for Palm Sunday and Good Friday are in mode two.

⁴*Gregorian Missal for Sundays and Solemnities* (Solesmes: St. Peter's Abbey, 2012). It provides tracts for Ash Wednesday, the Sundays of Lent, Holy Thursday, Good Friday, and the Easter Vigil (where they are called canticles).

⁵The so-called *Dominica vacat*; ordinations were held the night before, and so there was no Mass formulary for this Sunday. When a tract was provided later, mode two of the First Sunday was imitated.

TRACTS

| <i>Title</i> | <i>Extraordinary form</i> | <i>Ordinary form</i> | <i>Psalms vs.</i> | <i>Details</i> |
|--------------------|--|--|-----------------------------|---|
| De profundis | Septuagesima | Mass for the Dead | 129:1–4ab [not c] | Begins with first verse; four verses intact, ending with only the first two lines of v. 4, though they do not correspond with the numbering of the vulgate; the division of the tract is more logical |
| Commovisti | Sexagesima | Second Sunday of Lent | 59:4,6 | Does not begin with first verse; not continuous text v. 4 is divided into two tract verses; the last tract verse is v. 6bc; all three verses mention vigorous motion |
| Jubilate Domino | Quinquagesima | Easter Vigil (after reading I) | 99:2–3 | Begins with first verse; both verses divided into two tract verses, corresponding better with the parallelismus |
| Qui habitat | First Sunday of Lent | First Sunday of Lent | 90:1–7, 11–16 | Begins with first verse; verses intact, except that v. 15c is included within the tract verse setting v. 16, which is the last verse of the psalm |
| Confitemini Domino | Second Sunday in Lent | Chrism Mass Holy Thursday | 105:1–4 | Begins with first verse; four verses intact |
| Ad te levavi | Third Sunday of Lent | Third Sunday in Lent | Ps. 122:1–3a | Begins with first verse. Complete through the middle of the third verse; v. 2 divided into 3 tract verses |
| Qui confidunt | Fourth Sunday of Lent | Fourth Sunday in Lent | 124:1,2 | Begins with first verse; two verses intact, except that “in Jerusalem” included in first verse, so that “Montes” begins second verse |
| Sæpe expugnaverunt | Passion (Fifth) Sunday of Lent | Fifth Sunday of Lent | 128:1–4 | Begins with first verse; complete text of these verses; verses divided differently: 1a, 1b–2a, 2b–3a, 3b–4; does not include whole psalm |
| Deus, Deus meus | Palm Sunday | Palm Sunday | 21: 2–9, 18, 19, 22, 24, 32 | Begins with first verse; v. 2 divided into two tract verses; v. 18b and 19 are included in one tract verse. v. 32 divided into 2 tract verses. Selection seems important thematically |
| Domine, exaudi | Wednesday in Holy Week | Good Friday | 101:2–5, 14 | Begins with first verse; text intact before v. 14; v. 3 divided into two tract verses; v. 14 is complete in Rom, additional line in Gall. absent there AMS: named “Resp. grad.” in all sources; two give only one verse, three give several |
| [Domine, audivi] | [Good Friday] | — | [Habacuc 3] | [Canticle, tract, responsorial psalm? Text is quite garbled; AMS: <i>responsorium graduale</i> in first place on Good Friday (5 sources) after which there is a <i>Tract Eripe me</i> (4 sources); one gives RG Domine exaudi (one verse only) in first place, then RG Domine audivi (one verse) in second place] |
| Eripe me | Good Friday | — | 139:2–10, 14 | Begins first verse. Full use of text; verses 5c & 6a constitute a separate verse of the tract; then 6b and 6c another; final verse is ending verse of the psalm. “Tract” in AMS |
| Sicut cervus | After blessing of the Font | Easter Vigil (after reading VII) | 41:1–4 | Begins with first verse; four verses intact in same order as psalter. |
| Laudate Dominum | Easter Vigil (after Alleluia) | Easter Vigil (after reading IV) | 116:1–2 | Complete psalm set in the same number of verses. |
| Audi filia* | Common of the Blessed Virgin | Common of a Virgin not a Martyr | 44:11a,12a, 13b,10a,15, 16 | Does not begin with first verse; selects portions of verses, not in psalm order |
| Beatus vir* | Alternative Common of a Martyr Bishop outside P.T. | Common of a Martyr outside Paschal Time | 111:1–3 | Begins with first verse; three verses intact |
| Desiderium* | Common of a Martyr Bishop outside P. T. | Common of Apostles outside Paschal Time | 20:3,4 | Does not begin with psalm beginning; complete setting of text of these verses; verse 4 divided into two tract verses. |
| Qui seminant* | Common of Several Martyrs outside Paschal Time | Common of Several Martyrs outside Paschal Time | 125:-6 | Does not begin with first verse; complete text of these verses; verses clearly chosen for the common of a saint; v. 6 divided in two, which is the last verse. |

*tracts in common of saints

Example 2: Tract, *Qui confidunt in Domino*, Intonation

Tract.
8.
Q
UI confi- dunt * in Dó-mi-no,

The tract is probably a very ancient genre, perhaps surviving from the time when a whole psalm was chanted *in directum*, that is, without refrain.⁶ A vestige of this can still be seen in the tracts for the Lenten season. They begin with the first verse of the psalm and set several successive verses intact. For the longer tracts, after setting several verses intact, they often set a verse or two from the end of their psalm. This is generally true of the tracts for Lent, but not true for the tracts for the Common of the Saints when the saint's day occurs during Lent. [See the table tracts on the previous page.]

The tract *Commovisti* was sung on Sexagesima Sunday (the second Sunday before Lent in the extraordinary form), but when the reform of the calendar was undertaken and the Septuagesima season was eliminated, *Commovisti* replaced the more recent composition for the Second Sunday in Lent,⁷ being in the pattern of using mode-eight tracts between the first Sunday of Lent and Palm Sunday.

Several striking features of the tract stand in contrast with the other tracts of

⁶This aspect of the tract is explored in James McKinnon, *The Advent Project* (Berkeley: University of California Press, 1989), pp. 280–297, especially pp. 282–3.

⁷The later tract, *Confitemini Domino*, was assigned to the Chrism Mass on Holy Thursday; this kept the use of a mode-two tract during the Triduum.

Lent. Mode-eight tracts most frequently begin with a rather brief, formulaic intonation: See example 2.⁸ The complete two-part intonation, *Qui confidunt in Domino*, takes 23 notes, and this is very similar to several others. Two involve longer intonations: *Ad te levavi*—the second half of the intonation is elaborated and itself takes 24 notes. The second half of *Saepe expugnaverunt* does the same thing, taking 18 notes. Others are brief, as the example above. *Jubilate Domino* (Easter Vigil) takes 21; *Laudate Dominum* (Easter Vigil) takes 21; *Sicut cervus* (Easter Vigil) takes 23.

However, *Commovisti* exceptionally begins with a rather long intonation: 35 notes. It outlines the pitches of the simple intonation, filling in and elaborating upon them. The melody moves up and down through a range of a seventh, as opposed to the fourth of the conventional intonation. It would seem that this is because of its text, *Commovisti*, “thou hast moved,” representing an extraordinary movement—extraordinary, because it is entirely different from the formulaic intonation. This is confirmed when the text *et conturbasti eum*, “and thou hast disturbed it,” ends that first verse on a melisma of forty-two notes.

The second verse begins with a very long

⁸*Qui confidunt in Domino*, Fourth Sunday in Lent, *Graduale Romanum*, 109; *Gregorian Missal*, 282; *Liber*, 561.

Example 3: Gradual, *Sciant gentes*, Verse, *Deus meus, pone illos*

The image shows a musical score for a Gradual. It consists of three staves of music with Latin lyrics underneath. The lyrics are: "Deus meus, pone illos ut rotam, et sicut stipulam ante faciem venti." The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern that is described in the text as a melisma.

melisma (*Sana*), but in its second half turns to *quia mota est*, “which is moved,” on *est* a figure which moves abruptly up and down successive fourths between D, G and c and leads to a long melisma; this also represents motion (*mota est*). This figure is found later in the *Qui confidunt in Domino*, in which the second verse begins with *Montes*, “Mountains,” There the craggy appearance of the same figure surely suggests the contour of mountains. In *Commovisti*, however, this figure comes at the end of a text segment and initiates a melisma, which all together represents *mota est*, “is moved.” Finally, in the third verse, the text is *ut fugiant*, “that they flee” (from the face of the arrow). Long melismas usually occur at the end of a text segment, but this one exceptionally comes at the beginning of a segment, drawing particular attention to its representation of flight.

How did this work, that successive stanzas of a psalm should be the occasion for the expression of motion? Since this is the only tract in the Lenten season not beginning with the first verse of its psalm text, and not proceeding through contiguous verses, it is clear that the text was chosen to bear the musical expression of motion.

Curiously, the gradual for the same day

also has a couple of remarkable expressions of motion. The verse of the gradual *Sciant gentes* has a text *O Deus meus, pone illos ut rotam, et sicut stipulam ante faciem venti*. “O God, make them like a wheel, and as straw before the face of the wind.” (See example 3.)⁹ On the word *rota* “wheel,” the melody circles around a high note of the mode, c, rotating between the lower F and the high f above (a note completely out of range for the mode). This is a vivid representation of rotation, but what is the exact meaning? To place them upon a wheel might mean a means of torture, as was the case with St. Catherine of Alexandria, who is always depicted with a wheel, the instrument by which she was tortured. It has been, suggested, however, that this is a whirlwind, The Latin word for whirlwind is *turbo*, but “wheel” might well be an image calling up a whirlwind. This concords well with the next image of straw before the face of the wind. *Stipulam*, “Straw,” is set to a melody which moves through two quillismas, the second of which is approached by an unexpected skip. *Faciem venti*, “the face of the

⁹*Graduale Romanum*, 89; *Gregorian Missal*, 268–9; *Liber*, 505.

wind,” includes two more quillismas. If the quillismas are sung, as medieval authors prescribe,¹⁰ with a tremulo, this melody depicts the quivering motion of straw being cast about by the wind.

The rest of the propers for Sexagesima Sunday carry suggestions of motion as well, though their melodies do not show the vivid motion of the ones already discussed. The offertory begins *Perfice gressus meus in semitis tuis, ut non moveantur vestigia mea*, “Perfect my steps in thy paths, that my tracks not be moved.” *Gressus*, “steps,” and *moveantur*, “be moved,” are set to melodies which include numerous strophic notes, *bistropa* and *tristropa*, notes which are meant to be reiterated, and this could be taken to represent “steps.” *Moveantur*, “be moved,” gives several notes on the same pitch, suggesting staying in one place, not being moved. It is true that mode-four offertories frequently include strophic notes, but here their strategic placement upon significant words must be meaningful.

On Sexagesima, words which represent motion begin both introit (*exsurge*, “arise”) and communion (*introibo*, “I will enter”). Both begin with upward leaps that suit their motion, though this is not a vivid description as in the previous cases. There is thus some aspect of motion in each of the propers for Sexagesima, which has led me to call it “motion Sunday.”

In the revision of the calendar, the elimination of Sexagesima has meant that these pieces are no longer together on one Sunday in the ordinary form. Still the most vivid ones, the gradual and tract were both transferred to the Second Sunday of Lent, so they remain together. The offertory and communion are found on the Fifth Sunday

in Ordinary Time, a day in approximately the same position in the year as Sexagesima was, while the introit was placed on the Tuesday after the second Sunday.

What has been the effect of the reorganization of the tracts? On the positive side, even though the three Sundays of the Septuagesima season were eliminated, most of these beautiful pieces have been saved in the ordinary form. Those that had always been sung on the Sundays of Lent, were left there, except that on the second Sunday *Commovisti* replaced *Confitemini Domini*, a later composition than the other Sunday tracts. The other two tracts from the Septuagesima season were relocated as responses to the lessons of the Easter Vigil.

This is a mixed blessing. The Easter Vigil never had more than three responsorial chants, even when there were twelve lessons, and these chants are not tracts liturgically but canticles—they are based upon songs from books of the Old Testament other than the psalms, and in some cases, they are the continuation of the lesson, for example, lesson: “and Moses sang this song:” canticle: *Cantemus Domino*. the one responsorial chant of the Easter Vigil called a tract, *Sicut cervus*, was not sung as a response to a lesson, but in accompaniment of the procession to the font for the blessing of baptismal water, but now, it is placed as a response to the last lesson. Moreover, the musical style of the three traditional canticles is somewhat briefer and lighter than the Sunday tracts; this conveys in subtle fashion a transition from the penitential character of Lent to the joyous character of the Easter season. Likewise, the unique tract *Laudate Dominum*, which is a lynchpin of that transition was moved from its position as the amplification of the triple alleluia after the

¹⁰*Liber*, xii.

Gloria to just another response to a lesson. These unique features of the liturgy are very important in conveying the fundamentally unique nature of the days they celebrate. Unfortunately, some aspects of the Easter Vigil have been made to look a little more like an ordinary Sunday, which it should not.

One loss, however has been the two tracts for Good Friday. Both of these, *Domine audiui*, and *Eripe me*, may be among the most ancient chants in the repertory. It is well known that Good Friday, perhaps because of the serious and stark aspects of the day, kept several archaic elements of liturgical practice, including the solemn intercessions, the singing of the lessons without announcement of title, and these tracts. There is a question of whether *Domine audiui* is a tract or a gradual or a canticle.¹¹ Musically it is in the style of a tract, but its use of the formulas of the tract is problematic—the formula for the conclusion of a tract is found at the end of the last three verses, something not seen anywhere else. Since it is called *Responsorium graduale* in the sources, could this piece be evidence of the transformation of psalmody *in directum* to the responsorial practice of the gradual? The revision of the responsorial chants for Good Friday is somewhat inexplicable; replacing these two ancient chants were the tract from the Wednesday of Holy Week first and then the gradual *Christus factus est*. Nowhere else in the entire liturgy does a gradual follow a tract; this is not like the

¹¹James McKinnon acknowledges this puzzling aspect of the piece but says that he cannot address the question in *The Advent Project*. Unfortunately, he was not able to address it afterwards, since even *The Advent Project* was completed after his death by his colleagues.

archaic features of this ancient liturgy, but the inept meddling with the most solemn liturgies of the year.

Tracts, being psalmody *in directum*, require a suitable means of performance. Traditionally, their verses are alternated between two sides of a choir. Ideally, the choir is in facing choir stalls, and the division is a spatial one, something that could then be heard in the performance. Cantors of the first choir sing the intonation and this side completes the verse. The second verse is sung by the opposite side of the choir, until the end of the tract, when both sides join in the last few words (indicated by an asterisk in the chant books). My chant choir is a mixed choir; the program is to sing chant and polyphony, with the premise that the singing of chant by everyone is an optimum preparation and complement for singing polyphony. There is a disadvantage: we recognize that chant sung by men alone, or by women alone is more beautiful, and so in the case of the tract, the “alternate sides” are the men alone and the women alone. This has been very effective.

Some would say that the tracts are obsolete, but they are still an integral part of that Gregorian repertory which should have first place in the liturgy. Even if only sung on occasion, these chants should be known and sung. The liturgical value of the chants which complement the readings is being forgotten; the GIRM says that the purpose of the gradual is meditation, but it is difficult to cultivate meditation when being asked to repeat a trivial antiphon. The best way to cultivate a liturgy in the vernacular is to know the Latin tradition well. ♦

Review

Now I Walk In Beauty: 100 Songs and Melodies for School and Choir, collected and edited by Wilko Brouwers. Richmond, Va.: Church Music Association of America, 2017. 130pp. ISBN-13: 978-0991645251. \$20.00.

by Jeffrey Morse



The appearance of any new material for the Ward Method is newsworthy, and this latest songbook from Wilko Brouwers, coming nearly forty years after the last revision of the Ward Method books by Dr. Theodore Marier, is certainly no exception and breathes an invigorating freshness into a musical method that has been long awaited. The Ward Method, created by Justine Bayard Ward (1879–1975), is a method for the teaching of music to children through singing as both “method and goal” as Brouwers points out in his introduction. It uses the well-known rhythmic gestures of the method which interiorize in the child the “arsis” and “thesis” of the melodic line. These rhythmic gestures help the child to, as Brouwers writes, “experience the inner development within one tone toward the next tone, or within one group of tones toward the next group.” The Ward Method also uses a rather unique method of teaching solfeggio, built upon the previous work of Fr. Thomas Shields, Fr. John B. Young, S.J., and surprisingly, Jean-Jacques Rousseau, the eighteenth-century French philosopher. The Ward Method, starting in the earliest grades as a twenty-minute class five days per week, eventually leads the child to a mastery of both Gregorian Chant and its no-

tation, to modern notation and singing, and an ability easily to sight-sing in either notation. It also leads to a facility in rhythmic and melodic dictation, improvisation, and to creating a beautiful and well-rounded tone in singing. Despite its proven success, and arguably, its superiority over other methods like Orff and Kodaly, its popularity and influence started to wane in the years after the Second Vatican Council, with most of the international Ward Centers closing—Cambridge (U.K.), Paris, New Zealand, Belgium, and others. The abandonment of Gregorian Chant and the shrinking number of school sisters in the wake of the council, seemed to signal the end of this amazing and proven method of teaching music. The Ward Method books were revised after the death of Justine Ward and have been kept in print by the Catholic University of America Press, and classes in the method are still offered there as well as at the University of Northern Colorado. In the last number of years there has been a revival of interest in the Ward Method, perhaps because of the renewed interest in Gregorian chant and the growing homeschooling movement, not to mention in various schools where it is popping-up all over.

Now I Walk in Beauty: 100 Songs and

Jeffrey Morse studied Gregorian Chant and Ward Method with Dr. Mary Berry (Mother Thomas More, C.R.S.A.), and was a Ward Method student of Dr. Alise Brown at the University of Northern Colorado.

Melodies for School and Choir has come onto the scene at just the right time. While hymn books and songbooks have always been part of the pedagogy of the Ward Method, many of them (if not most) are now out of print, and available only rarely in used book shops. *Now I Walk in Beauty* fills a void as a new Ward songbook, with songs both sacred and secular, reflecting the way the method has always taught music. The collection is comprehensive, and comprises folk songs (e.g., *Arkansas Traveller*, *The Skye Boat Song*, *Little Red Bird*), sacred hymns both in Latin and English (e.g., *Puer Nobis Nascitur*, *Cor Jesus*, *Eternal Father*, *O God Our Help in Ages Past*) as well as folk songs in other languages. It also includes music for the main liturgical seasons of the year (Advent, Christmas, Easter, etc.). The pieces in this book are delightful, and could easily be used at Mass or other services, at a school choir concert, or just for the fun of singing. The collection of one hundred songs and melodies starts with the simplest two-note melody and the pieces progress in difficulty until number 100—*Stella Splendens*—a brilliant little two-part medieval piece from the fourteenth-century *Libre Vermell*. It is clear the Wilko Brouwers has gone to great trouble to search out some of the most beautiful music to include in this collection—some things familiar, but many others more obscure and rare, not often found in collections of music, if at all.

The collection uses the familiar Ward numbers for the solfeggio names in the first forty songs (e.g., 1=Do, 2=Re, 3=Mi, etc.), with the use of partial staves of one, two, or three lines. It also uses the Do clef on the modern staff and the drawing in of the “rhythmic waves,” showing arsis and thesis. The other sixty songs are presented pri-

marily without any obvious Ward Method devices, weaning the student from some of the supports of earlier pedagogy; however one could still have the singers use solfeggio to discover the melody, and indeed this would be expected in the method (mentally placing the Do clef on G when the key signature has one sharp, for example, or perhaps drawing in with pencil the arsis and thesis). This said, a thorough knowledge of the Ward Method, or even a cursory knowledge is certainly not needed to use this book in your school or church choir, or in teaching music at home. Despite its value to Ward teachers and students, there is no reason this splendid volume shouldn’t be used by all in the musical education of children. The musical levels this collection covers is from the very beginning of musical education through the students ability to solfège both major scale melodies and minor ones (based on La). The music in this collection will leave the student wanting more.

Included in this collection are end-notes on nearly every piece, giving provenance and history as well as interesting facts. Also included is a separate section entitled “What’s New in Each Melody,” giving pedagogical insights for each melody (suggested pitch, intonation/solfeggio, rhythmic gestures, and hints about notation used). This is a fabulous collection, certainly one to thrill the hearts of Ward teachers and their students, coming from one of the great teachers of the Ward Method. This new book, it is hoped, will certainly do much to excite interest in the method with those who don’t know it, and one can only hope that this is only the beginning of new materials to help revitalize an amazing teaching method, that fulfills the hope that “all might sing.” ❖

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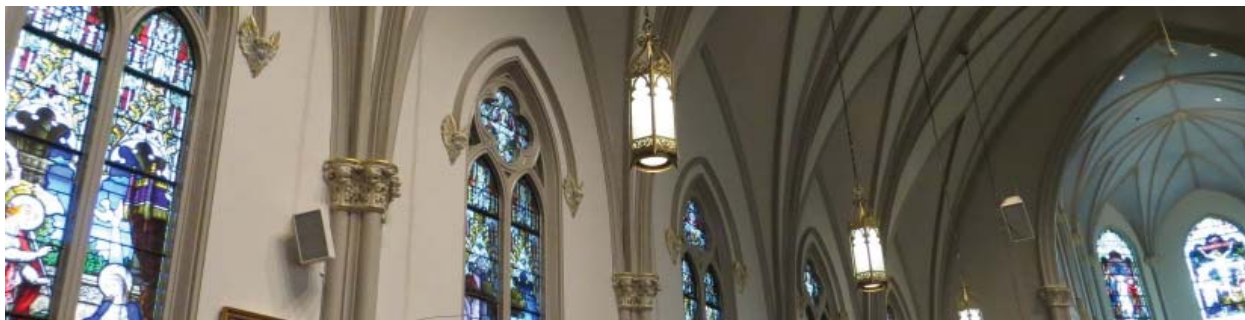
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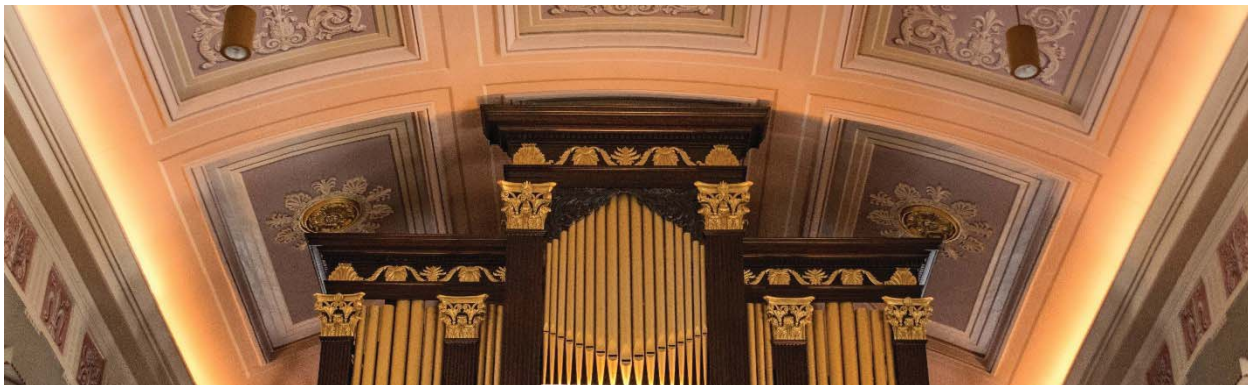
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Application deadline is April 7.

Photographs and Recordings: You are welcome to take photos and videos, but please do not use flash, especially during sacred liturgies.

We welcome private recordings during the Colloquium. In fact, amateur recordings are kept in a collection online by one of our members, Carl Dierschow, and are available for free access. If you do record a session or liturgy, please consider sharing your files with him so that others may hear them.

Contact us at programs@musicasacra.com for more information about sharing your recording.

MEAL PLANS

All participants will receive lunches included in the cost of their registration fee. It is highly recommended by the campus food service staff that any participants or companions who are not Chicago residents plan to also purchase the full meal plan option. There is also a plan for an accompanying spouse to eat all meals with the CMAA, even if not registering as a companion.

HOTEL ACCOMMODATIONS

A group rate of \$169/night (plus applicable tax) is available at the Hampton Inn Hotel near the Loyola campus. This hotel is within walking distance of the University. Please see our website for more details.

To register for hotel accommodations at this special rate, access our event reservation page.

Registration Form ♦ CMAA Colloquium XXVIII ♦ Chicago, Illinois

June 25-30, 2018

Please print. **Early bird** registration forms must be postmarked by March 1st. **Regular** registration forms must be postmarked by May 8th. If registering more than one person, fill out another form – photocopy the form as necessary. You may also register online at the CMAA website (musicasacra.com/colloquium). If you have not received confirmation by June 10th, please contact the CMAA office: (505) 263-6298. **Late** registration must be received at the CMAA office (by mail or online) by the close of business on June 9th. Registration after that date will be available only by telephoning the CMAA office and will be on a space available basis.

| | | | | |
|-----------------------------------|-------------|----------------|---------------------------------|-----|
| Title (Mr., Ms., Rev., etc.) | First Name | Last Name | Forum Name for Badge (optional) | |
| Address | | City | State/Province | Zip |
| Daytime Phone (include area code) | | E-Mail Address | | |
| Parish Name* | Parish Zip* | (Arch)Diocese* | MEMBER DISCOUNT CODE | |

* (only needed for Parish Memberships)

Full Colloquium Registration, including Lunches Tuesday-Friday and one Banquet

| | <u>Early Bird</u> <i>(Through March 1)</i> | <u>Regular</u> <i>(March 2-May 9)</i> | <u>Late</u> <i>(after May 9)</i> | |
|--|---|--|-------------------------------------|----------|
| CMAA Member Registration <i>(Includes all sessions plus Lunches Tu-Fr and Banquet on June 25, 2018)</i> | \$590 | \$640 | \$690 | \$ _____ |
| Not yet member: Add \$60 <i>(includes one year individual 2018 membership; foreign postage, if applicable, will be billed)</i> | | | | \$ _____ |
| Non-Member Registration | \$640 | \$690 | \$740 | \$ _____ |
| Seminarian/Student Registration | \$325 | \$375 | \$425 | \$ _____ |
| Companion <i>(Adult)</i> | \$320 | \$345 | \$370 | \$ _____ |

All events except breakouts, chant and choir rehearsals. Includes Lunches Tu-Fr and Banquet on June 25, 2018.

Name of Full Attendee _____

Daily registration (for those not attending the full colloquium)

Circle Day(s): Mon Tue Wed Thu Fri Sat

| | <u>Early Bird</u> <i>(Through March 1)</i> | <u>Regular</u> <i>(March 2-May 9)</i> | <u>Late</u> <i>(after May 9)</i> | |
|----------------------------|---|--|-------------------------------------|--------------------------|
| Daily Rate CMAA Member | \$155 | \$180 | \$205 | x _____ #days = \$ _____ |
| Daily Rate Non-CMAA Member | \$180 | \$205 | \$230 | x _____ #days = \$ _____ |

Please note: Daily rates include lunch for Tuesday - Friday. Monday day rate includes Monday banquet.

* A parent or chaperone must accompany youth attendees under 18. Attendees must be at least 16 years of age. Chaperone must be at least 21 years old and registered as a full colloquium or companion attendee. Name of accompanying parent or chaperone: _____

Signed copies of the Parental or Guardian Medical Treatment Authorization for a Minor and Release of Liability form must be on file with CMAA before anyone under the age of 18 may be admitted to the Colloquium without a parent accompanying.

Additional activities and meals

| | | |
|--|-------|----------|
| Opening Banquet extra ticket <i>(included in full tuition or Companion registration, but not day rates)</i> | \$50 | \$ _____ |
| Full Meal Plan <i>(Breakfast Tu-Sa, Dinner Tu-Fr)*</i> | \$90 | \$ _____ |
| Family Member <i>(not companion)</i> Full Meal Plan <i>(Banquet 6-25, Brkfst Tu-Sa, Luch Tu-Fr, Dinner Tu-Fr)</i> | \$194 | \$ _____ |
| Closing Lunch Saturday <i>(not included in Full Meal Plan)</i> | \$30 | \$ _____ |
| Closing Lunch extra ticket | \$30 | \$ _____ |
| Special Dietary Concerns <i>(If you have special dietary restrictions, you may request special meals for banquets)</i> | \$25 | \$ _____ |

Please list your dietary requirements *(vegan, gluten-free, etc.)* _____

* Registration includes lunches Tuesday - Friday.

Subtotal of Registration and Meals: \$ _____

Registration Form ♦ CMAA Colloquium XXVIII ♦ Chicago, Illinois June 25 – 30, 2018

On-campus Housing

Dormitory housing at Loyola University

If you are registering to stay at Loyola University, you will be staying at **Regis Hall**. Your reservation includes linens. *Please note that if you register for a double room, but do not have a preferred roommate, we will make every attempt to assign one to you. However, if we are unable to assign a roommate to you, particularly for late registrants, we will notify you that you will be assigned to a single room and will be responsible for the upgrade cost.*

Dormitory Rooms – Single (\$90/night)

| | | |
|--|-------|----------|
| 5 nights 6/25-6/29 | \$450 | \$ _____ |
| 6 nights 6/25-6/30 ____ 6/24 – 6/29 ____ (check one) | \$540 | \$ _____ |
| 7 nights 6/24-6/30 | \$630 | \$ _____ |

Dormitory Rooms – Double with Shared Bath (\$55/night per person)

| | | |
|--|-------|----------|
| 5 nights 6/25-6/29 | \$275 | \$ _____ |
| 6 nights 6/25-6/30 ____ 6/24 – 6/29 ____ (check one) | \$330 | \$ _____ |
| 7 nights 6/24-6/30 | \$385 | \$ _____ |

Please indicate name of preferred roommate*: _____

**Please note: If you do not specify the name of your preferred roommate, we will attempt to assign one to you. If we are unable to assign a roommate, you will be responsible for single rates. If registering for more than one person, please complete a form for each person.*

Daily Dormitory Reservations (for those not attending the full Colloquium)

Circle Day(s): Mon (6/25) Tues (6/26) Wed (6/27) Thurs (6/28) Fri (6/29) Sat (6/30)

| | | | |
|---------------------|------|-----------------|----------|
| Daily rate (Single) | \$90 | x _____ #days = | \$ _____ |
| Daily rate (Double) | \$55 | x _____ #days = | \$ _____ |

Name of Requested Roommate (**required for daily reservations** – if you do not have a roommate, please choose the single rate)
Name: _____

| | |
|---|-----------------|
| Subtotal – Housing: | \$ _____ |
| Subtotal from Page One (Registration and Meals): | \$ _____ |
| TOTAL COLLOQUIUM FEES | \$ _____ |

Check # _____ Enclosed

I authorize CMAA to charge my: MasterCard VISA AMEX Discover

Credit Card Number _____ Expiration Date _____ Security Code (3 digits located on back or 4 digits on front for AMEX) _____

Cardholder Signature _____ Date of Signature _____

Name on Card (Please print) _____ Billing Address (if different) _____

Submit Form with Payment To:

CMAA ♦ P.O. Box 4344 ♦ Roswell, NM ♦ 88202

Phone: (575) 208-0306 day or (505) 263-6298 Email: programs@musicasacra.com

Online Registration available at: <http://musicasacra.com/colloquium>



Photo courtesy of Charles Cole

Support the CMAA Annual Fund

In 2014, the CMAA board of directors established the CMAA Annual Fund – a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund are support the organization’s general operating expenses as well as specific programs.

The annual fund allows the CMAA to meet the organization’s day-to-day challenges and strengthens its financial foundation. Gifts to the fund are used to support:

Annual Fund Projects and Programs

- ❑ **Online publication of a comprehensive free library** of educational materials for choir directors and others. Materials include numerous books on chant as well as the many CMAA publications.
- ❑ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant*, the *Simple English Propers*, and our latest new publication: *Now I Walk In Beauty – 100 Songs and Melodies for School and Choir*.
- ❑ **Continuing-education programs**, including Chant Intensive workshops, the annual Colloquium, our Winter Sacred Music courses, and Ward courses. The CMAA continues to develop new educational programs and training to support the needs of musicians and clergy. The CMAA also supports regional workshops sponsored by local groups through advertising and materials.
- ❑ **Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. When new engravings are needed for our programs, they are made public at our website.
- ❑ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students.
- ❑ **Colloquia** on the national level for all members, including special events and recitals. The liturgies and recitals are open to the public.

SPECIAL GIFT!

When you donate \$100 or more, you can receive a free copy of Papal Legislation on Sacred Music, courtesy of Roman Catholic Books.

Please send your tax-deductible gift to the CMAA Annual fund today.
For information about making a gift of securities, please visit our website.*

With your help, we will be able to strengthen our services and enhance our support of the profession in the new millennium.

CMAA ♦ P.O. Box 4344 ♦ Roswell, NM 88202-4344 ♦ musicasacra.com

* The Church Music Association of America is a 501(c)(3) organization. Donations are deductible to the extent of the law.

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

Please accept my gift to the CMAA Annual Fund.

I am donating because (please check all that apply):

- I am grateful for all that the CMAA has done for me, including free online resources
 I want to support the work and programs of the CMAA, including scholarships
 I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
 I want to make a donation in honor of _____
 I want to make a donation in memory of _____
 I would like to help underwrite a CMAA Training program or Symposium
 I would like to underwrite a Special Event, such as the Colloquium Organ Recital.
 Other: _____

___ \$50 ___ \$100 ___ \$150 ___ \$300 ___ \$600 ___ \$1,200 ___ Other: _____

Your gift of \$20 pays for the Colloquium Music book for a seminarian.

Your gift of \$50 allows us to scan and upload an out-of-print issue of Sacred Music to our archive.

Your gift of \$100 allows us to scan and upload an out-of-print book to our resources page.

Your gift of \$150 allows us to offer a student/seminarian rate tuition to one worthy applicant in 2018.

Your gift of \$300 allows us to offer two student/seminarian rate tuitions to two worthy applicants in 2018.

Your gift of \$600 allows us to offer one full-tuition scholarship to the 2018 Colloquium.

Your gift of \$1200 allows us to offer two full-tuition scholarships to the 2018 Colloquium.

Name _____

I prefer to remain anonymous for purposes of recognition in Sacred Music.

Address _____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

I have enclosed a check.

Please charge my Visa MasterCard Discover Amex

Credit card number: _____

Expiration _____ Validation Code (3 or 4 digit Code on back of card) _____

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to:

Church Music Association of America

PO Box 4344, Roswell, NM 88202

You may also make an online contribution or stock donation at our website at <http://musicasacra.com/giving/annual-fund/>