

CHURCH MUSIC REGULATIONS FOR THE ARCHDIOCESE OF CHICAGO

His Eminence, Samuel Cardinal Stritch, Archbishop of Chicago, recently issued a letter to all church musicians of his archdiocese relative to approved church music. The text of the letter and the recommendations made by the Commission on Sacred Music for the Archdiocese of Chicago are printed here.

During the past year the Commission on Sacred Music established by us in the Archdiocese has worked diligently and with much care to present suggestions on Church music that would enhance the beauty of the Sacred Liturgy and bring a uniformity with the Motu Proprio. We have examined their findings and judge them appropriate and salutary.

Therefore, by our authority, we decree that the recommendations established by the musical commission as contained in the enclosures (see below) we are sending you shall become mandatory in the Archdiocese of Chicago beginning on the first Sunday of Advent.

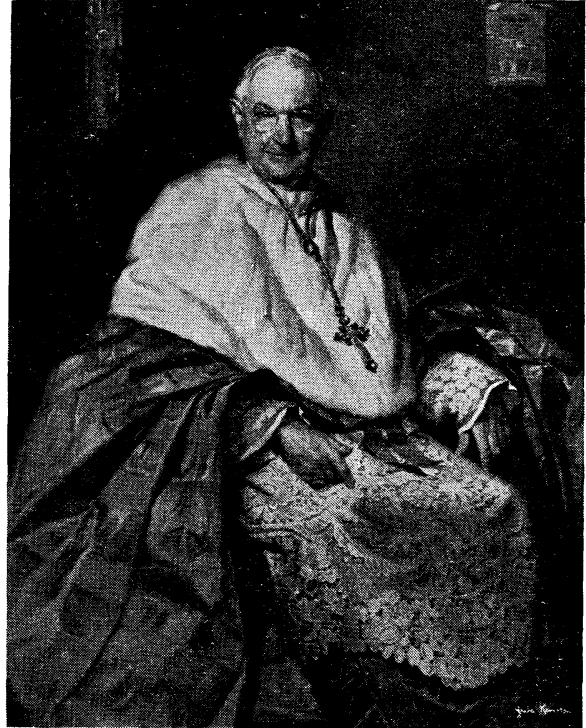
No deviation can or will be permitted. We ask that you bring to the attention of all interested parties these new regulations on Church music.

In our enclosure (see below) we include previously detailed legislation on church music which has the same binding force as the rules proposed to you now.

The legislation of Church music for the Archdiocese of Chicago referred to in the Cardinal's letter as "the enclosure" follows:

Pope St. Pius X stated: "Sacred music should possess in the highest degree the qualities proper to the liturgy, and in particular: sanctity and goodness of form." (Motu Proprio No. 2)

When referring to modern music, he says: "Greater care must be taken with regard to it, in order that the musical compositions . . . may contain nothing profane, be free from reminiscences of motifs adopted in the theatre, and be not fashioned even in their external forms after the manner of profane pieces." (M. P. No. 5)



His Eminence Samuel Cardinal Stritch

Only that type of music should be allowed in our churches which is truly holy and good art. Hence, all so-called unliturgical music should be banned, such as numbers taken directly from the operas or composed in the operatic style. Over-sentimental hymns should likewise be abolished.

Unfortunately during the past number of years a tradition of unsuitable music at weddings in the Archdiocese has grown to such an extent that the Commission on Sacred Music now deems it imperative to formulate certain detailed instructions with reference to the music accompanying these ceremonies.

It must be clearly understood that the commission does not presume to condemn these compositions as works of art or from a purely musical viewpoint. The commission has seen fit to ban them simply because they lack the essential quality of all sacred music — namely, sanctity.

Realizing however that one should not simply ban certain compositions without supplying substitutes, the commission has likewise drawn up a list of good compositions, approved by competent liturgical authorities. Many of these are already being used in a number of our churches throughout the Archdiocese.

After careful consideration of all the difficulties involved, the Archdiocesan Commission on Sacred Music disapproves the following musical compositions for wedding ceremonies in the Archdiocese:

1. *The Bridal March* from the opera "Lohengrin" by Richard Wagner and the *Wedding March* from the incidental music to "Midsummer's Night Dream" by Felix Mendelssohn. These two numbers were written expressly for performance in the theatre and therefore obviously lack the first requisite of sacred music, "sanctity".

2. The following vocal selections entitled "Ave Maria":

A. *Ave Maria* by Bach-Gounod. This concert number was originally composed by Bach as a prelude for the clavichord. To this Gounod added a melody with the words of a love song. Later these words were changed to the text of the "Ave Maria".

B. *Ave Maria* by Schubert. This was meant to be a concert number, written to the last words of a poem taken from Sir Walter Scott's "Lady of the Lake." Only the opening words of the poem are "Ave Maria." Later someone substituted the rest of the text of the "Ave Maria" in place of the original words.

C. *Ave Maria* from the opera "Otello" by Verdi; *Ave Maria* based on the intermezzo from "Cavalleria Rusticana" by Mascagni. Since these numbers are taken directly from the opera, they are not fit to be used in church.

D. *Ave Maria* by Rosewig, Kahn, Millard and Luzzi. These are all compositions of sentimental character that are "fashioned in their external forms after the manner of profane pieces" (Motu Proprio)

3. The following English vocal selections:

A. *I Love You Truly* — obviously a "profane" composition.

B. *O Promise Me* — from the opera "Robin Hood".

C. *Because* — A secular composition.

Besides the above mentioned numbers there are

many other hymns of similar character. For the present no action is being taken against these in detail. However, the commission strongly urges their discontinuance because of their over-sentimental character and proposes that in their stead more suitable hymns be used.

Previous Legislation

A. During any sung liturgical service only the Latin language may be used by the choir. However, at a low Mass, Novena service, Holy Hour (except for Benediction), hymns may be sung in the vernacular.

B. At every high Mass, both simple and solemn, the Ordinary chant parts and the full Proper chant parts must be sung. Hence, if the Mass calls for a Gloria or Credo, these must be sung in their entirety. The Proper may be sung on a psalm tone or even recto tono; but it may never be omitted, in whole or in part.

The commission recommends the following numbers as substitutes for the above disapproved selections:

1. *Wedding Music* by Rev. Carlo Rossini, two volumes of processionals and recessionals, as well as several good vocal selections. (Nos. 1, 3 and 6 in Vol. I and Nos. 1, 6, 7, 9 and 10 in Vol. II are especially recommended.) Published by J. Fischer & Bros.

2. *Approved Wedding Music* — Motets in Latin and English, the Proper of the Nuptial Mass, as well as several good organ selections. Published by McLaughlin & Reilly Co.

3. *Nuptial Mass* by Sister Mary Florentine, PHJC. Published by McLaughlin & Reilly Co.

4. *Messe De Mariage* by Dubois. (Rather difficult for the average organist). Published by Edward B. Marks Music Corp.

5. *Nuptials* — A collection of organ compositions by classic composers, such as Frescobaldi, Gabrieli, Vivaldi, etc. Published by Societe Anonima Tipografica Editrice, Vincenza, Italy.

6. *The Bride's March* by J. Alfred Schehl.

7. *Suite Nuptiale* by Caron. Published by Mello-Music Publishing Co., Winnipeg, Canada.

8. *Preludes and Chorales* by Bach, Sonatas by Mendelssohn, Chorales and other numbers for organ by Cesar Franck.

(Continued on Page 33)

de Paleographie is within the monastic cloister; one of the class periods was held there for the men. To accommodate the women some of the precious manuscripts were taken to one of the parlors. The entire group was able to examine the manuscripts and better appreciate the great work of restoration that has made Solesmes world famous.

Occasional visitors came to the class. About the middle of July an English Jesuit scholastic, as English as a hawthorn tree, spent a few days with us. Apparently he had never before met an American nun and his chief contact with Americans was the American movie. When introduced to some of the nuns in our group, he said, "By Jove, it is extraordinary to hear a nun talk with a Betty Grable accent."

In the evenings we were free. Many times we gathered at the Pension Jeanne d'Arc to sing polyphony — not an organized class, just an informal group singing for the sheer joy of it. Some nights we walked the two miles to Sablé, a small town along the Sarthe and the railroad station for Solesmes. Wednesday of each week was our "tour" day. By chartered bus we visited Chartres, Le Mans, Mont St. Michel, Tours, the Chateaux in the Loire valley, and Lisieux. In the old abbey church at Mont. St. Michel, now a state tourist attraction, we shocked both guides and tourists by boldly singing a firm lusty Salve Regina. Near the Normandy Landing Beaches we visited the beautifully kept American Military cemetery of St. James. Its dignity and beauty made us feel proud of the American military; but the thought of the thousands of young Americans buried there is truly overpowering. Aloud we recited the De Profundis for them. After the prayer it was quite noticeable how the group drifted apart to read inscriptions on the white crosses, each apparently a little self-conscious of his damp eyes.

Many friends in the states asked about living conditions at Solesmes. The American who goes to Europe and expects American standards of living is in for a surprise. And by the same token the American who is unwilling to overlook small differences in national habits should prepare for a jolt. We lived comfortably but not luxuriously. The Grand Hotel in Solesmes is quite satisfactory

but it is not grand. In rural France the bathtub is a scarce item but diligent search can turn up one.

Our month's stay in Solesmes was a rewarding one. One does not go there to study neums and modes; the elements and theory of the chant can be learned at home. What Solesmes offers is a kind of soaking in the atmosphere of the Chant and Liturgy: you come away refreshed with new inspiration and re-newed convictions.

New Chicago Regulations

(Continued from Page 3)

9. *Ave Maria* by Arcadelt, Biggs, Mauro-Cotrone, Rev. Carlo Rossini, Schehl, Franck, Tatton and Refice.

10. *Cantate Domino*, Vol. II, by Refice. Contains 12 excellent vocal selections for various voices. Published by Associazione Italiana S. Caecilia, Roma.

11. Hymns both in Latin and English from an approved Hymnal — such as *St. Gregory's*, *Pius X*, *Mount Mary*, *Westminster*.

A. *Panis Angelicus* by Cesar Franck.

B. *The Lord's Prayer* by J. Alfred Schehl.

C. *Ave Verum* by Mozart.

D. *O Sanctissima*.

12. Gregorian Chant selections — *Ave Maria*, *Salve Regina*, *Ave Verum*, *Adoro Te*, etc.

For a more complete selection of approved religious organ and vocal music one may consult the White List of the Society of St. Gregory of America.

The Commission on Sacred Music for the Archdiocese of Chicago:

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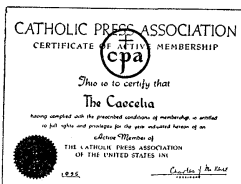
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