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New Jersey Catholic Records Newsletter

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SPRING 1989

Archdiocesan Institute of Sacred Music

The phrase "liturgical reform" to most Roman Catholics today suggests immediately the widespread changes associated with the decrees of the Second Vatican Council almost a generation ago. The introduction of vernacular languages in place of Latin throughout the liturgy, the facing of the priest toward the people at Mass, and the more active participation of the congregation in the liturgy perhaps sum up the initial associations of most Catholics with the term "liturgical reform." On reflection, some might say that the actual changes occurred with astonishing quickness and little warning.

Yet, in fact, for more than half a century before the Fathers of Vatican II met at Rome, movements for liturgical reform had been building strength throughout the Church. Some of this activity can be traced in the files of the Newark Archdiocesan Institute of Sacred Music, found in the archives of the archdiocese at Seton Hall University.

In the 19th century several movements for the restoration of liturgical music began within the Church. The Benedictines of Solesmes emphasized the recovery and use of Gregorian Chant, and the Society of St. Cecilia in Germany looked more to polyphonic music. In the late 19th century the American Cecilian Society paralleled the German efforts, mostly in German parishes in the United States. The major impetus to music reform, however, was the *Motu Proprio* of Pope Pius X issued on November 22, 1903, which established norms for liturgical music and encouraged greater musical participation.

In its aftermath, several organiza-



Archbishop Walsh, flanked by Deacons of Honor, presides at Eighth Demonstration Mass at Seton Hall University, May 30, 1941.

tions sprang up in the United States to carry out the papal initiative. The Pius X School of Liturgical Music was founded at Manhattanville College of the Sacred Heart in New York City in 1916. And at the Catholic Summer School of America at Cliff Haven, New York, Nicola A. Montani, Monsignor Ernest A. Dyer, Monsignor Leo P. Manzetti and Reverend John Petler in 1914 organized the Society of St. Gregory of America. The moving spirit of this organization was Montani who, until his death in 1948, edited its publication, *The Catholic Choirmaster*. Born in Utica, New York in 1880, Montani studied at Indianapolis, then at the Conservatory of St. Cecilia in Rome, and with several private teachers. From 1906 until 1923 he served as choirmaster of St. John the Evangelist Church in Philadelphia, and created several choral singing groups, perhaps most notably the Palaestrina choir. He also taught music at several Eastern schools

and served as liturgical editor for G. Schirmer and Co. and the Boston Music Co. In addition, he composed several Masses and motets for liturgical use.

It was to Montani that Bishop Thomas J. Walsh turned when he determined to extend the knowledge and practice of liturgical music throughout the diocese. Shortly after his installation, Walsh had revised and extended musical training at Immaculate Conception Seminary. In 1932 he initiated a broader structure of teaching and practice in what came to be known as the Newark Diocesan (later Archdiocesan) Institute of Sacred Music. On November 7 Walsh sent a letter to all parishes, convents and other institutions asking them to send the choirmaster, organist and some singers to a series of 10 free lectures on liturgical music to be given by Montani, beginning at St. Patrick's School in Newark on

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Sacred Music

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December 1, 1932. Montani discussed and illustrated correct and incorrect forms of liturgical music.

In the following academic year, a permanent organization was initiated, the Institute of Sacred Music, composed of three elements, the Priests' Choir, the St. Cecilia Guild, and the Catholic Choir Guild. The Priests' Choir was formed on October 20, 1933 in order to provide a trained choir for ceremonies requiring the services of a clerical choir. Each year it replenished its ranks from the better musicians among the newly-ordained. The St. Cecilia Guild, formed on October 13, 1933, included sisters from all the religious communities teaching in the diocese. Sisters interested in music met weekly during the school-year both to improve their own understanding of liturgical music, and for assistance in teaching music in the schools of the diocese. After some years the Music Committee of this group prepared a syllabus for music education in the schools, not only liturgical, but also classical secular music.

One feature of the St. Cecilia Guild was the Annual Demonstration Mass, conducted on Memorial Day, in which a composite choir of children from parochial schools sang a complete Gregorian Mass and Benediction. The first of these, held at Sacred Heart Church, Vailsburg, on May 30, 1934, saw 1400 fifth-through-eighth graders from 66 schools participate. Subsequent



Gregorian Mass sung by 1400 school children at First Demonstration Mass, Sacred Heart Church, Vailsburg, May 30, 1934.

demonstrations were held in the Newark Armory and at Seton Hall University. Interrupted by World War II, the demonstration Masses resumed in 1946.

The third element of the Institute, the Catholic Choir Guild, was composed of lay organists, choir-directors and singers. Organized on October 19, 1933, it held weekly meetings in convenient centers in each county, where

members discussed problems of choral organization and training, heard demonstrations of liturgically acceptable music, and practiced for their own series of demonstrations and performances.

The capstone, in a way, of the Institute was its teaching program. Formal classes began in 1939 under a syllabus which provided an Institute diploma after a four-year course, and also provided college credits through affiliation, at first with Seton Hall University and later with Caldwell College. A permanent faculty of five, headed by Montani and Joseph A. Murphy of Newark, was supplemented by outstanding visiting teachers. In its first six years, the program awarded 70 diplomas, 40 to Religious and 30 to lay students.

In 1941 Archbishop Walsh further indicated his serious interest in liturgical music in the Archdiocesan Statutes promulgated at the first archdiocesan synod. Statutes 241 through 261 deal with liturgical music and require, among



Subdeacon chanting the Epistle, Eighth Demonstration Mass, May 30, 1941, Seton Hall University.

Meet the Commission

A native of Germany, Bernhard W. Scholz studied at Julius-Maximilian University in Wurtzburg, taking his doctorate in medieval history there in 1958. He also has studied at the University of London and at Columbia University.

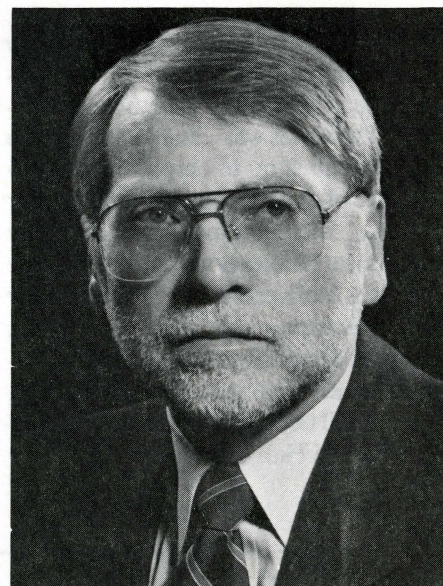
He began his teaching career with the University of Maryland Overseas Program, an adjunct of the American military presence in West Germany, in 1957. Two years later, having immigrated to the United States, he taught briefly at Fairleigh Dickinson University, and then served as an instructor in both German and history at Siena College in Loudonville, New York.

In 1962 he came to Seton Hall University where the principal focus of his teaching was medieval history. He has been a member of the history department since then. From 1966 to 1968 he served as adviser to graduate students in the department, and from 1972 to 1978

as chairman of the history department.

Professor Scholz also served on numerous committees of the faculty and of the University, as well as in the faculty senate and the University senate. Thereafter he became director of the Honors Program in the College of Arts and Sciences and in 1979 was appointed Dean of the College of Arts and Sciences. In 1986 he became Provost--the chief academic officer of the university--and still serves the community in that capacity.

As a scholar, Doctor Scholz's interest has always been in medieval Europe. He has published numerous articles on topics in the field in such journals as The Dublin Review, The English Historical Review, Traditio, and Speculum, and contributed a wide range of articles to The New Catholic Encyclopedia. In 1970 he published Carolingian Chronicles: Royal Frankish Annals and Nithard's Histories, a translation and annotation of two basic texts for the study of the Caro-



Bernhard W. Scholz

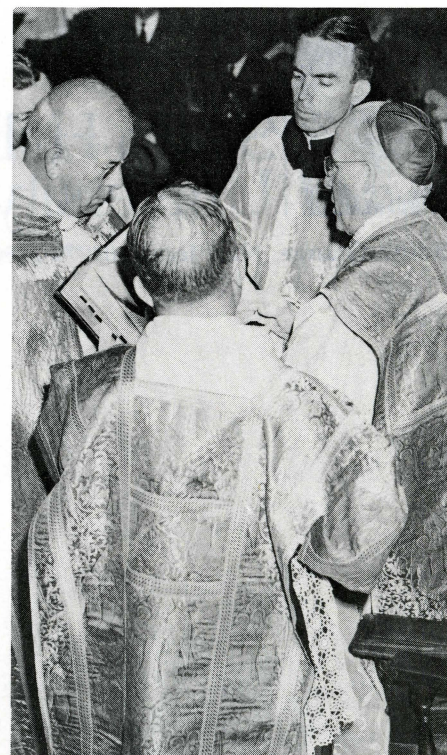
lingian era. He also has lectured in his special field and is a frequent book reviewer for scholarly journals.

other things, that the music syllabus be followed in all schools, that the organist and at least one other member of the choir of every church be affiliated with the Choir Guild and every convent of teaching sisters have at least two members of the St. Cecilia Guild. The statutes further encouraged the formation of a male Schola Cantorum in each parish, and the singing of the common of the Mass by the congregation.

Some statistics about participation in the whole archdiocesan music program indicate two things: first, that it had a good deal of success in reaching not only the clergy and religious but also the laity; second, that even the pre-Vatican II Church was not monolithic and that even a vigorous Archbishop's fiat did not automatically run everywhere in his see. In the 1938-39 academic year (the first in which Passaic, Morris and Sussex Counties formed the diocese of Paterson and were no longer part of Newark), 162 convents and 116 parish choirs were affiliated with the Institute. The numbers swelled gradually until the 1945-46 academic year, in which 195 convents and 183 parish choirs

were affiliates, but thereafter the numbers began to decline slowly; by 1957-58, only 159 convents and 126 choirs continued affiliation. Membership did not mean regular attendance and participation, as correspondence in the files indicates, and the chancery office regularly sent letters to pastors encouraging better participation. On the other hand, the Demonstration Mass in 1958 had 3457 student participants, well below the 1938 and 1939 figures, but the highest in the post-World War II era till then.

When liturgical reform came with Vatican Council II, it may have made much of the legislation of the Archdiocesan Synod of 1941 outmoded, and with its emphasis on the vernacular surprised those who had been preparing for Gregorian chant and classical polyphony. But the archdiocesan music syllabus and the school choirs undoubtedly provided a cadre of communicants at least basically prepared for the participatory liturgy instituted by Vatican II, many of whom are probably still singing lustily in their parish churches around the diocese, the state and wherever they have moved.



Archbishop Walsh intoning the Prayer of the Day at the Eighth Demonstration Mass at Seton Hall University, May 30, 1941.

Gerety Lectures Scheduled

The Archbishop Peter Leo Gerety lectures in church history for the academic year 1989-1990 have been scheduled. The series was established by the retired archbishop to emphasize the importance of church history and to further its study. Included in the plan for the series is the publication each year of the addresses delivered. The speakers for the next academic year will be Dr. Martin Marty on September 21, 1989 and Reverend Ian Ker on February 7, 1990. Both lectures will be held at 8 p.m. on the campus of Seton Hall University.



MAHACCU Conference

On March 31, 1990 the Middle Atlantic Historical Association of Catholic Colleges and Universities will hold its sixteenth annual conference at Seton Hall University. Sessions of the day-long meeting will address a wide variety of topics from all areas of historical study. Featured speaker at the luncheon session will be Monsignor Richard Liddy, rector of Immaculate Conception Seminary, speaking on the topic, "Newman and History." For further information, contact: Prof. J.F. Mahoney, Department of History, Seton Hall University, South Orange, N.J. 07079-2696

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