

Music Classroom Jubilee

Since Christmas 1999, we have been celebrating the Great Jubilee of the Year 2000. That celebration, ushering us into the twenty-first century, will continue for another four months. Many of us have probably been involved with ceremonies or celebrations associated with the beginning of the Jubilee, but some of the interest and excitement may have waned since New Year's Day or Easter. How can we take advantage of the Jubilee celebrations to teach music in these final months? How can we use the music classroom to link students to the celebration of the Holy Year/Jubilee 2000? What can we bring to this celebration as it draws to a conclusion on January 6, 2001? We suggest three tools to help answer these questions.

1. Sing and teach the music of the Jubilee, especially some form of the *Te Deum*.

Several settings of this hymn have been commissioned for the Jubilee. Two in particular, published by GIA, have been recommended by the National Conference of Catholic Bishops: *You Are God: Te Deum (Tú eres Dios)* by Marty Haugen (G-5100) and *You Are God: We Praise You (Te Deum Laudamus)* by Richard Proulx (G-4577). Through the course of the Jubilee year, GIA is allowing parishes to print the melody line and words of these two settings without a royalty fee. If your parish is using one of these recommended settings, refresh your students' familiarity with it. Your parish may be using some other setting, even the traditional chant setting with a Latin text (see *By Flowing Waters* [Liturgical Press] for chant settings of the Latin and English texts in modern notation).

If you are not using any other setting of the *Te Deum* this year, it is likely that your community would be familiar with an adapted form of this hymn, such as "Holy God, We Praise Thy Name." You might use this adapted form to introduce the story and use of the *Te Deum* to your students. The tune, Grosser Gott, comes from the *Katholisches Gesangbuch*, printed in Vienna, Austria, in about 1774. It is attributed to Ignaz Franz (1719-1790), a Catholic priest who served in Breslau, Germany, though he may simply have included an edited version of the anonymously composed tune in his own compilation of a *Gesangbuch* (1778). The text is a metric paraphrase of the *Te Deum* written by another Catholic priest, Clarence A. Walworth, who was born in Plattsburg, NY, in 1820, converted from the Anglican Church to Roman Catholicism while studying for priestly ordination in the Anglican Church, and was ordained a Catholic priest in Holland in 1848. He served parishes in New York State until his death in 1900.

For information on the original text and tune of the *Te Deum* and its use in the liturgy, consult *Pastoral Music* 23:2 (December-January 1999). Copies of this issue are available from the NPM National Office (\$4.00 per copy).

2. Help students understand that the arts, especially the performing arts, have been woven through the celebrations and have been highlighted as part of the Jubilee.

The following events in the United States and around the world celebrated the arts during the Jubilee:

- Jubilee of Artists, February 18
- Jubilee of Craftspeople, Rome, March 19; USA, April 30
- Jubilee of Entertainers, December 17

The following performing groups have appeared at the Vatican during the Jubilee. All performances have been scheduled for the huge Paul VI Hall, where public papal audiences take place.

London Philharmonic Orchestra, May 18

The London Philharmonic was formed in 1932 by Sir Thomas Beecham. In 1956 the Philharmonic was the first British orchestra to visit the Soviet Union; it was the first western orchestra to tour the People's Republic of China (1973); and it was the first orchestra to visit South Africa after the fall of apartheid (1993). Its many achievements were recognized in 1990 by its appointment as resident symphony orchestra at the Royal Festival Hall.

Vienna Philharmonic Orchestra, June 8

Surprisingly enough, there was no professional standing orchestra in Vienna at the time of Haydn, Mozart, and Beethoven. Mozart and Beethoven recruited the orchestra of the imperial Vienna Court Opera to serve as an orchestra for their compositions, but there was no permanent orchestra for the city of Vienna until 1842, when, following a short-lived attempt to create such a musical body by conductor Franz Lachner (his K stler-Verein [Artists' Society] lasted for just four performances in 1833), a permanent orchestra was established by Otto Nicolai (1810-1849). The four principles on which Nicolai built his symphony orchestra are still in effect: Musicians for the Vienna Philharmonic must have played, first, in the Vienna State Opera Orchestra; the organization is autonomous from all other bodies; all decisions are reached democratically during a meeting of all the members; and the Committee of Twelve, an elected group, is responsible for day-to-day operations. The Philharmonic's unique sound stems, in part, from its preservation of the original design of instruments used before the nineteenth century, including old-style clarinets, the Viennese oboe, timpani and drums that used stretched goat parchment instead of synthetic skins, and cast handbells.

"Danubia" Youth Orchestra, commemorating the first millennium of the Christian presence in the land of the Magyars (Hungary), September 23.

From about the year 896, the territory around the Danube was unified under one ruler (originally titled "duke," later "king") from the House of  rp d. Toward the end of the first Christian millennium, Stephen, son of Duke G za, asked Pope Sylvester II for a royal crown. Titling himself "king of the Magyars," Stephen was crowned in the year 1000. Unique among royal houses in Europe, the House of  rp d counts eighteen formally canonized saints in the royal line between Stephen and L sl  (1077-1095). The list includes several women saints, among them Elizabeth of Hungary, Margaret of Scotland, Elizabeth of Portugal, and the great Queen Jadwiga (Hedwig) of the Poles and Lithuanians.

(City Arts Schools) Symphonic Orchestra of Brno, October 22

Brno, once the capitol of Moravia, is now the second largest city in the Czech Republic. Its Christian history dates to the founding of the Church of St. Michael in the early eleventh century. In the late nineteenth century, the Old Brno (Augustinian) Monastery in the city was home to Abbot Jan Gregor Mendel, who formulated the theory of heredity through his study of plants, and Leo Jan  ek, who was a choirboy at the monastery before he founded the city's organ school and became a professor at the conservatory. In 1881-1882 the newly built German City Theatre in Brno became the first building in Europe to be illuminated by Edison's electric light bulbs. Masaryk University was founded in 1919; it is the home for the City Arts Schools Symphonic Orchestra, founded in 1994.

3. Remind your students that Pope John Paul II has highlighted, as an important part of the church's self-awareness, the role of the arts in Christian life and especially in worship.

You might share in some appropriate way this quote from Pope John Paul II's homily at St. Peter's Basilica on February 18, at the Mass for the Jubilee of Artists: "*The Jubilee is Christ!* He is our salvation and our joy; he is our hymn and our hope." Perhaps you could make it your class motto or even an opening prayer for the rest of this school year.

You might also want to display or share in some other way these quotes from John Paul's *Letter to Artists* (Easter Sunday, April 4, 1999).

- Society needs artists, just as it needs scientists, technicians, workers, professional people, witnesses of the faith, teachers, fathers and mothers . . .
- [Quoting St. Paulinus of Nola:] "Our only art is faith, and our music is Christ " [*Carmen* 20:31].
- The church needs musicians . . . The faith of countless believers has been nourished by melodies flowing from the hearts of other believers . . . In song, faith is experienced as vibrant joy, love, and confident expectation of the saving intervention of God.
- Beauty is a key to the mystery and a call to transcendence. It is an invitation to savor life and to dream of the future.

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