

THE CATHOLIC UNIVERSITY OF AMERICA

Russell Woollen: Catalogue and Contextual Examination of the Sacred Music

A TREATISE

Submitted to the Faculty of
the Benjamin T. Rome School of Music
of The Catholic University of America
in Partial Fulfillment of the Requirements for the Degree
Doctor of Musical Arts in Sacred Music

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By

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Washington, D.C.

2011

Russell Woollen: Catalogue and Contextual Examination of the Sacred Music

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Abstract

Russell Woollen (1923-1994) was a musician with skills of an unusually wide breadth. Spending nearly his entire adult life in Washington, DC, he was widely respected as a chamber musician, keyboard artist for the National Symphony Orchestra, teacher, conductor, and especially composer. Though a key figure in the contingent of neoclassical composers known as “The Washington School” with many prestigious commissions, his compositions have fallen into obscurity.

At mid-twentieth century, Woollen was among the most visible American Catholic musicians: he was a priest-professor at The Catholic University of America (1950-1962), a widely published composer of skilled liturgical music, and a significant musician in the Washington, DC music scene. Woollen was composing at a unique juncture: as an American composer he was part of the wave of artistic endeavor that posited America as a leading player in art music composition on the world stage; and as a composer for the Church he was writing while the liturgical movement, begun in the late-nineteenth century and reaching its apex at the Second Vatican Council (1962-1965), brought excitement for the musical opportunities of music in the reformed liturgy. But Woollen’s skilled music was not well received in the American implementation of the

aggiornamento for the revised liturgy mandated by the Second Vatican Council. Woollen's *Kunstmusik*, music for skilled musicians, and his experimentations in *Gebrauchsmusik*, music for the entire assembly, were neglected and fell out of print.

The treatise examines Woollen's sacred music in the context of his unique and fertile life. A complete catalogue of the composer's works is given, drawing extensively on the Russell Woollen Archives of the Library of Congress Performing Arts Division. Other archival information as well as interviews with Woollen's family and colleagues flesh out the contextualization.

This treatise by Kevin O'Brien fulfills the dissertation requirements for the doctoral degree in Sacred Music approved by Leo Nestor, D.M.A., as Director, and by Andrew Weaver, Ph.D., and Paul Taylor, Ph.D., as Readers.

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For Fr. Gerard Farrell, O.S.B., Richard Proulx, and Russell Woollen

Now will I praise those godly men, our ancestors, each in his own time:
the abundant glory of the Most High's portion, his own part, since the days of old.
Authors skilled in composition, and forgers of epigrams with their spikes;
Composers of melodious psalms, or discoursers on lyric themes.
Their bodies are peacefully laid away, but their name lives on and on.
At gatherings their wisdom is retold, and the assembly proclaims their praise.

Sirach 44: 1, 4b-5, 14-15

With his every deed he offered thanks to God Most High, in words of praise.
With his whole being he loved his maker and daily had his praises sung;
he added beauty to the feasts and solemnized the seasons of each year
with string music before the altar, providing sweet melody for the psalms
so that when the Holy Name was praised before daybreak the sanctuary would resound.

Sirach 47: 8-10

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Acknowledgments

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Sincere appreciation is offered to Margaret Woollen for kind permission to reprint the following writings: “Catholic Church Music in the United States,” “The Composer and the Church of Today,” and “Church Music in the Twentieth Century.”

In entrusting to me the Russell Woollen Archives, the staff of the Performing Arts Division of the Library of Congress made possible the seminal research required by treatise. My deep thanks go to the entire staff with whom I worked while cataloguing the Woollen archives, most especially to Denise Gallo and Raymond White.

Many libraries and offices have offered generous help in the work of this study. My thanks go to: Sabina Lilly, Copyright Editor for GIA Publications; Michele vonEbers, Copyright Editor for WLP Publications; Gina Genova, Executive Director of the American Composer’s Alliance; Vincent J. Novara, Curator, and Leahkim Gannett, Special Collections Librarian of the University of Maryland Music Library; John Shepherd, Associate Archivist, Robin Pike, Audio Visual Archivist, Leslie Knoblauch, Records Management Archivist, and Jane Stoeffler, Administrative Assistant for the American Catholic History Research Center,

The Catholic University of America Archives; Maurice Saylor, Librarian of The Benjamin T. Rome School of Music Library; Tricia T. Pyne, Director of Associated Archives, St. Mary's Seminary & University; Pat Dyer, Transcripts and Certifications Manager, Registrar's Office, Harvard University; and Fr. Melvin Blanchette, former Rector of Theological College, The Catholic University of America.

Pertinent information was gleaned from many people contacted for this study, only some of whom were ultimately interviewed. My thanks to the following individuals for their generosity: Paul Arbogast, John Aler, Fr. William Biebel, David Bragunier, James David Christie, Michael Gannon, Greta Getlein, and Alex Ross.

Russell Woollen has become to me one of the greatest men I never met. For this reason, the support of Margaret Woollen and Christina Woollen Freidhoff has meant so much to me over my years of research. Mrs. Woollen first showed me her generosity some seven years ago when I wrote my first paper on Russell Woollen. From that time to now her support and insight has been invaluable and I am forever grateful. My thanks to Christina for hours spent offering her perspective as only she could, and most especially for introducing me to Zachary and Keillor, Russell Woollen's grandsons.

The Catholic University of America community has given me a most unique opportunity to grow over nine years. I thank the faculty, staff, and students who have made CUA my happy home. Profound thanks to my readers, Paul Taylor and Andrew Weaver, excellent and careful teachers, men of generous and caring spirit; to deans Grayson Wagstaff and Elaine Walter for their support in innumerable ways; to my classmates and friends; to my dear students; and to my wonderful teachers.

I have been blessed with excellent and magnanimous teachers my whole life. I offer my thanks to my teachers of the past: to the lay teachers and Sisters of St. Joseph in primary

and secondary school; to my music teachers, Lisa Jurewicz, Anne Mellon, and John Bate; to my wonderful teachers at Westminster Choir College, especially James Jordan and Robin Leaver who championed me as few ever have.

My studies could not have been possible without the support of people of St. Peter's Church on Capitol Hill. My thanks to my dear choir, who teach me by their love and musicianship more than they could imagine. I have been blessed to know only holy and caring priests, my colleagues at the Lord's Table, and I thank them for their support: Fathers Bill Byrne, Carter Griffin, and especially Michael O'Sullivan, who first entrusted to me the post I hold so dear.

To my dearest friends for reasons untold and innumerable, most especially Jessica Lang, Nora Belansen, Tony Maglione, Fred Rice, Erica Washburn, and Angeline Smith.

My greatest thanks go ever and always to my parents, Bridget and Kevin O'Brien, my teachers of the most important lessons and my greatest supporters. I could hope for nothing more in life than to grow to be just like them.

And ultimate thanks to the only man I will ever call "mentor"—for his teaching, his solicitude, and his life which stands as a model of what it means to be a musician and a man of the Church—Leo Nestor.

Introduction

Russell Woollen (1923-1994) was a musician with skills of an unusually wide breadth. Spending nearly his entire adult life in Washington, DC, he was widely respected as a chamber musician, keyboard artist for the National Symphony Orchestra, teacher, conductor, and especially composer. Though a key figure in the contingent of neoclassical composers known as “The Washington School” and commissioned by the National Symphony Orchestra, Chicago Symphony Orchestra, the National Endowment for the Arts, and the Library of Congress, his compositions have fallen into obscurity for several reasons: non-publication, publication by now-defunct publishers, a paucity of recording, and his death before the possibility of global accessibility to his life and works via the internet. A complete catalogue of his works does not exist. Although Woollen himself kept a catalogue during his lifetime, it is incomplete and in some cases inaccurate.

Woollen was among the founding professors of the Department of Music at The Catholic University of America in 1950. His years as director of liturgical music at the national Catholic university coincided with the early liturgical movement in the American Catholic Church, the academic and pastoral activities that would be harbingers of the Second Vatican Council's constitution on the sacred liturgy, *Sacrosanctum Concilium*, and the ensuing *aggiornamento*.

The Council's *aggiornamento* for the revised liturgy sought a harmonious integration of two types of music: *Kunstmusik*, music for studied musicians, as had been the tradition for most of the Church's history; and *Gebrauchsmusik*, music for the entire assembly. The

aggiornamento asked composers for both new *Kunstmusik* in the Church's continuum of liturgical art music, and *Gebrauchsmusik* to engage a full, conscious, and active congregation. The response of American musicians, liturgists, theologians, and clergy to the musical-liturgical aspect of the Church's *aggiornamento* was overwhelmingly focused on vernacular congregational music. The Church's charge to continue the tradition of *Kunstmusik* went largely unheeded. Though some skilled composers produced both art and congregational music in the years surrounding Vatican II (1962-1965), learned music for either choir or congregation was not fostered. Much of the music from skilled American composers who wrote in the earliest days of the *aggiornamento* fell out of print and was forgotten. Among the foremost of such neglected American composers of art music for the Church was Russell Woollen: few of his compositions written with a mind toward reformed liturgy are known today.

The dissertation draws chiefly from the Woollen archives of the Library of Congress. The archives of The Catholic University of America and the American Composers Alliance provide further source materials. Recorded interviews, correspondence, and telephone conferences with publishers, commissioners, colleagues, family, friends, and contemporaries supplement archival resources. Documents, commentaries, and other secondary sources dealing with music and liturgy of Woollen's time provide data necessary to contextualize the works. This is the first document of its kind to treat Woollen's life and sacred music in full.

Chapter I lays necessary foundation for Russell Woollen as a composer of the twentieth century in America and in the Catholic Church. America's growing prominence on the world stage of serious music composition will be discussed, with focus on the

neoclassical style which Woollen favored, and “The Washington School,” a trio of Washington, DC area neoclassicists. Chapter I will also discuss the background of the Catholic Church’s liturgical movement, which began in the late nineteenth century and reached its apex at the Second Vatican Council, and the music of that movement.

Chapters II and III contextualize Woollen's sacred compositions. The chapters treat his life and works chronologically, with breaks in the narrative for discussion of the salient works or bodies of work pertinent to the general time frame in discussion. Chapter II considers Woollen’s life to 1962. This includes discussion of his formation as a musician, priest, and linguist; his training as a composer; his life as a professor; and his early years as a concert musician in Washington, DC. Chapter III begins with Woollen’s decision to leave the priesthood and rejoin secular life as a composer and freelance musician.

Chapter IV provides a complete catalogue of the works of Russell Woollen. Hitherto there has been no attempt at a comprehensive catalogue. The foundational research for this study was the Russell Woollen Archives housed at the Library of Congress Performance Division. In cataloguing the collection for the Library of Congress, I made the first substantive examination of the richest resource of Woollen's life and works, one which has remained essentially untouched since bequeathed to the Library upon his death.

Appendices include Woollen’s teaching load while a professor at The Catholic University of America and the complete texts of three lectures on sacred music that he gave during representative years of his life: 1957, 1972, and 1984.

Chapter I

Russell Woollen in Context

Russell Woollen was a musician of superb skill, a composer of extraordinary craft, and a cornerstone in the musical Washington, DC for more than 40 years. His opus of well over 150 works straddles every major form. His command of style and literature posits his opus list undeniably in the twentieth century, yet his training, foresight, and compositional assurance caused him to turn to what he considered the limitless canvas of neo-classical style. Woollen was a fortunate composer in that the majority of his works were written for immediate performance. The music is at times lyric, at times severe, always in response to the needs of the world in which he lived as a pianist, conductor, chamber musician, musician in the academy and in the Church. Today Woollen's music has been forgotten by all but a few musicians, largely centered in and around his home for his entire adult life, Washington, DC. The evolving nature of music publication has kept his scores from the visibility of everyone who does not hunt for them. Woollen's sacred music in particular fell victim to the changing demands of music for use in American Catholic churches in the wake of the Second Vatican Council.

Woollen's music deserves recognition not only because of its consistently excellent craft, but also for the singularity of Woollen's voice in twentieth-century American sacred art music. During his years as a priest and professor at The Catholic University of America, Woollen used his nationally visible post to champion a unique message: the riches of Catholic sacred music were alive and well in modern liturgical praxis, and new Catholic sacred music can and must be wedded to the modern aesthetics of American art music.

Woollen was stimulated by the fertile and diverse voices of composers in post-World-War-II

America, and the ever-growing global interest in Catholic liturgy. Through his teaching, publication, and especially his own scores, Woollen demonstrated how a composer writes for the Church, ever ancient, ever new. Of the handful of American musicians composing for the Church at this historic juncture, Woollen was arguably the finest trained, the most talented, and the most visible. Woollen and his music are seminal to any study of twentieth-century American sacred music.

American Art Music in the Twentieth Century

At the close of World War II, Woollen was 22 years old, on the verge of ordination, somewhat familiar with twentieth-century European musical styles, and about to begin in earnest his trek towards finding his tutored and informed voice as the composer he was compelled to be. He had come of age at a uniquely fertile moment in musical history: when America—which could boast not only home-grown composers of great talent and training but also a recent influx of seminal European composers—was taking its place on the world stage as a leading center in the creation and performance of art music.

Music on American Soil

It would be disingenuous to claim that America was a land without high culture before the twentieth century. Many of the country's major orchestras and opera houses trace their origins to the nineteenth century, in many cases immediately following the Civil

War.¹ Serious performance of choral music probably began with the Handel and Haydn Society of Boston, founded in 1815. Indigenous composition represented by the First and Second New England Schools had taken shape long before World War II. But all of this is a far cry from European efforts in the cause of art music. Ensembles were few and lagged far behind the artistic merits of their European counterparts. Music education of any kind was scarce. Composition was either earnest yet untutored, or an iteration of continental models: the native spark evidenced in the “Yankee tunesmiths”² of the First New England School would be more than counterbalanced by the works of the Second New England School, largely derivative of German Romanticism.

European musicians saw in early-twentieth-century America a land of promise for reasons beyond mere immigration. In 1908 Gustav Mahler came to the United States to establish himself as composer/conductor with the Metropolitan Opera and the New York Philharmonic. He would be but one of many Europeans to invest in America’s future musical potential: Toscanini, Monteaux, and Stokowski, to name a few, followed suit. Choral music was not far behind orchestral: John Finley Williamson, F. Melius Christiansen, and Robert Shaw were among those who brought professional standards to a hitherto amateur art form. Recorded sound and radio broadcasts disseminated the rising standards of classical music to anyone in America with a radio or a phonograph. Conservatories opened to provide musicians to staff these ensembles. Would-be composers had musicians to perform their music and a growing audience to listen.

¹ Cf. Richard Crawford, *America’s Musical Life: A History* (New York: Norton, 2001), parts 1 and 2; Joseph Horowitz, *Classical Music in America: A History of Its Rise and Fall* (New York: Norton, 2007), parts 1 and 2.

² H.Wiley Hitchcock, “William Billings and the Yankee Tunesmiths,” *HiFi/Stereo Review* 16 (1966): 55.

American Style

Alex Ross describes twentieth-century music by way of a series of co-existing stories where the many characters weave a vivid gossamer, influencing and stimulating each other without denuding each others' essence.³ Berg treats Gershwin to a performance of his *Lyric Suite*. Schoenberg weeps as the train carries Mahler from Vienna. Feldman upholds Sibelius as a true revolutionary. The story plays out in criss-cross trajectories as composers seek the music that is the appropriate response to the time in which they were living.

For some composers, the twentieth century demanded new systems of composition. The Second Viennese School and its begotten are but one example. Hindemith's system gave fodder for many composers seeking contemporary music without surrendering the stability of a tonic pitch. Messiaen's system provided a completely different take on functionalism. For some composers, it was a matter of nationalistic identity free of German Romanticism. Debussy had led the way for a legion of French composers with no intention of reverencing at the altar of Wagner. Janáček, Sibelius, Elgar, Bartók, and Scriabin, to name a few, made no apologies that their music married traditional musical forms and vocabularies with the melodies, modes, and flavors of their respective homelands. The *avant garde* in Europe and America pushed the boundaries of music's definition. A global view of composition became the norm rather than the exception as mass communication and ease of travel brought the corners of the globe closer together. Never in recorded history had so much diverse music been obtainable by so many.

With so many styles coming into vogue simultaneously, a single composer could align himself with an array of styles throughout the course of his life. The chasm of stylistic

³ Alex Ross, *The Rest is Noise: Listening to the Twentieth Century* (New York: Picador, 2007).

separation between *Verklärte Nacht* (1899) and *A Survivor from Warsaw* (1947) evidence the antipodes of Schoenberg's compositional diversity. With Stravinsky we have a composer who does not develop a single style but adopts and masters an array of styles to leave a catalogue of stylistic breadth hitherto unseen. His cosmopolitan life in the ever shrinking world of the twentieth century made possible numerous and divergent styles of music from the pen of a single composer during the course of one lifetime.

In the United States after World War I, a group of young composers had emerged who sought their identity as American composers. As anti-German sentiments ran through post-war America, the cry for music free from the restraints of German Romanticism grew louder. The more-or-less Brahmsian music from New England would not do. These composers found their voice in Paris, with the woman whom Ned Rorem describes as the most influential teacher since Socrates.⁴ Nadia Boulanger's list of students reads not only as a "who's who" of American music, but also as a cornucopia of styles: Aaron Copland, Walter Piston, Roy Harris, Leonard Bernstein, Burt Bacharach, Quincy Jones, and Russell Woollen, to name but a few. To quote Boulanger herself speaking in 1980,

I had a lot of American pupils, that's true. It's easy to forget that fifty years ago, no one knew of American music, it wasn't an expression you used. There's been an enormous change since then, and today Mr. Copland comes to conduct in London, in Rome, in Paris; Mr. Bernstein conducts, and his works are played all over the world.

The term "American musician" is no longer unusual. It was unknown before for specific reasons: a number of foreign musicians had settled in America, but no musicians had been trained entirely there. This situation was linked to

⁴ Ned Rorem, *Setting the Tone* (New York: Coward McCann, 1983), 383.

political, religious and racial questions; the artistic culture of America developed relatively late.⁵

By the 1930s, American cultural soil had been enriched when a torrent of European artists of every sort sought refuge in America. American schools, concert halls, theaters, and even the emerging medium of the film score benefited from the exile of the likes of Schoenberg, Hindemith, Erich Korngold, and Kurt Weill.⁶

Russell Woollen's compositional life is emblematic of the cosmopolitan disposition of the twentieth century in general. Initial composition lessons with Franz Wasner were strictly in the Bach to Brahms tradition. Woollen learned from, performed, and greatly respected this tradition, yet he grew to resent the implication that there was no true aesthetic outside of it. As a child in his provincial hometown of Meridan, CT, Woollen had already glimpsed the budding world of American music through his piano teacher, Charles King. He had learned Bartók and Hindemith. He had ventured down to New York to hear Vladimir Horowitz on his piano, but he had also heard Wanda Landowska on her harpsichord. He had played boogie-woogie at school dances. Woollen's tastes were too broad and his citizenship in modern society too strong not to immerse himself in the broad world of music.

By 1945 American composers were down to work writing music on their own soil in their own tradition, albeit hazy and undefined. Their paths were as plentiful as in Europe. Roy Harris, Virgil Thomson, and Aaron Copland ventured into an American classical idiom. Elliott Carter began veering towards a greater dissonance curve, while Milton Babbitt pushed

⁵ Nadia Boulanger, "Two Interviews," in *The Twentieth Century, Strunk's Source Readings in Music History*, ed. Robert P. Morgan (New York: W. W. Norton, 1997), 220.

⁶ Cf. Joseph Horowitz, *Artists in Exile: How Refugees From Twentieth-Century War and Revolution Transformed the American Performing Arts* (New York: Harper, 2008).

Schoenberg's twelve-tone system into the direction of total serialism. Henry Cowell, John Cage, and the French-born Edgard Varèse were pointing the way to electronic music and chance music. While reaping the benefit of exiled European teachers such as Hindemith and Milhaud, America was producing its own teachers such as Roger Sessions and Walter Piston. Despite their differences, camaraderie was the rule rather than the exception. Organizations such as the League of Composers and the American Composers' Alliance gave promising young composers commissions, performances, and widespread support for the many voices sprouting up in America.⁷

On 4 August 1957 the *New York Times* ran an article on the most promising composers between 20 and 35 years of age.⁸ The poll was taken from among the most noted established composers at the time: Babbitt, Berger, Copland, Dahl, Fine, Hanson, Andrew Imbrie, Otto Luening, Douglas Moore, Robert Palmer, Persichetti, Piston, Bernard Rogers, and William Schuman. While the list of over 100 names includes many who have faded, it also includes the likes of George Perle, Dominick Argento, Ned Rorem, Carlyle Floyd, and Russell Woollen. Quoted in the same article and referencing the list, Andrew Imbrie noted a general lack in "regional attitude" and a "considerable open-mindedness to matters of style."⁹

⁷ Rita H. Mead and Frances Barulich, "American Composers Alliance," in *The New Grove Dictionary of American Music and Musicians*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), I: 36-37. Rita H. Mead, "League of Composers," in *The New Grove Dictionary of American Music and Musicians*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), III: 22.

⁸ Howard Taubman, "Between 20 and 35, Roll Call of Young Composers in U.S. Makes an Impressively Long List," *New York Times*, 4 August 1957, Sec. X, p.7.

⁹ Ibid.

Neoclassicism

I was a performer until I was 22 years old, and so when I started to compose, I largely imitated my idols and ideals, which were many—Gregorian chant, Renaissance choral music, Bach, Debussy, Honegger, Griffes, Milhaud, Bartok, Hindemith, and William Schuman. It took me several years to evolve what I consider my own style. Since about the age of 35-40 years, my style has remained pretty consistent.¹⁰

Since [Nabokov] had been unsuccessful in getting me to write more like Stravinsky than Paul Hindemith, he hoped [Boulanger] might succeed...At our last meeting [Boulanger] took my hands into hers, looked me straight in the eye and said, "We got to know each other too late in your writing life-but always be true to yourself and you will be all right."¹¹

Neoclassicism can be a problematic term in the discussion of twentieth-century music.¹² It typically evokes adjectives such as clarity, simplicity, objectivity, purity, refinement, constructive logic, concision, sobriety, and so on.¹³ Its genesis is typically credited to the music written between the two world wars that was a response to music of a late-Romantic aesthetic which had been carried well into the twentieth century. In time, the term neo-classicism would be used to segregate composers whose music found inspiration from older styles and techniques from those more modernist composers whose music was purely forward-minded in style and technique. But in the early twentieth century the divide did not exist: all composers wanting to write music outside of the German Romantic aesthetic did so by returning to objectivity and constructive logic in their craft. Stravinsky and Schoenberg would come to be perceived as polar opposites, but in the beginning they

¹⁰ Russell Woollen, *Composing a Musical Life* (Arlington, VA: Chestory, 1994), 69. Hereafter: CML.

¹¹ CML, 49-50.

¹² Martha Hyde's conclusion upon examining several scholars' divergent lists of noted neoclassical composers is well taken: "Any of us so foolhardy as to ask students on a final exam 'Name the major neoclassical composers of the twentieth century and defend your choices' would have to give credit for almost any list." "Neoclassic and Anachronistic Impulses in Twentieth-Century Music," *Music Theory Spectrum* 18, no. 2 (Autumn 1996): 200-35.

¹³ Richard Taruskin, "Back to Whom? Neoclassicism as Ideology," *Nineteenth-Century Music* 16, no. 3 (Spring 1993): 288.

were simply two skilled composers seeking their own compositional voice through essentially the same allegiance to order and sobriety. The time between the world wars was “the period of exploration and discovery.”¹⁴

Stravinsky notes that three neoclassical schools arose essentially at the same time: Stravinsky himself, Schoenberg, and Hindemith.¹⁵ Scott Messing finds Stravinsky’s path for his own voice was at its essence born of the composer’s feeling that the “great tradition” of nineteenth-century music excluded him as a non-German.¹⁶ For his part, Schoenberg returned to form and order as the natural progression of Germanic and only Germanic music: “My teachers were primarily Bach and Mozart, and secondarily Beethoven, Brahms, and Wagner...I also learned much from Schubert and Mahler, Strauss and Reger too.”¹⁷ Hindemith made no apologies about his compositional technique following not only from compositions of the past, but from aesthetics as well: his system is grounded in Greek and Christian philosophies of sound and music.¹⁸ Though ultimately the schools of Stravinsky, Schoenberg, and Hindemith would be remembered more for their differences than for their similarities, their singular agenda to move beyond the Romantic aesthetic by way of order and sobriety has much in common with the Catholic Church’s agenda for its own music in the twentieth century:

The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered

¹⁴ Igor Stravinsky and Robert Craft, *Memories and Commentaries* (Berkeley: University of California Press, 1959), 117.

¹⁵ Ibid.

¹⁶ Scott Messing, *Neoclassicism in Music: From the Genesis of the Concept through the Schoenberg/Stravinsky Polemic* (Ann Arbor, MI: UMI Research Press, 1988), 152.

¹⁷ Arnold Schoenberg, quoted in Messing, 153.

¹⁸ Paul Hindemith, *A Composer’s World: Horizons and Limitations* (Gloucester, MA: Peter Smith, 1969), esp. Chapter 1.

by genius in the course of ages—always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces.¹⁹

The contingent of young American composers appearing in the early part of the century included many who could be fairly described as neoclassical composers: Copland, Thomson, Harris, Sessions, and Piston. Boulanger felt that the Americans she taught had returned to America with craft sufficient to find their own voices as composers and to contribute American art music.²⁰ But, to some critics, American music composed via Paris was not authentically American. Dane Rudhyar, Edgard Varèse,²¹ Henry Cowell, and Charles Seeger found the overwhelming strain of neoclassicism among Americans trained in Paris no coincidence, but a pernicious force in the quest to find truly American music.²² Carol Oja notes that despite the numbers of American neoclassicists emerging in the early twentieth century, their music as a whole has never gained as much success on American soil as the indigenous mavericks: Ives, Ruggles, and Cage.²³

¹⁹ *Tra le sollecitudini*, 5.

²⁰ See footnote 3.

²¹ Ironically, both Rudhyar and Varèse were French by birth and training.

²² Carol J. Oja, *Making Music Modern* (New York: Oxford, 2003), 231-36.

²³ *Ibid.*, 232.

Russell Woollen as Neoclassicist

A 1964 article in *The Musical Quarterly* co-written by H. Wiley Hitchcock and Irving Lowens chronicled the contemporary music scene in New York and Washington, DC.²⁴ Hitchcock reported on his choice for the two leading composers of the New York *avant garde* scene: Morton Feldman and Earle Brown. Seven and three quarters pages of the article delve into the composers' unique understanding of and additions to the use of indeterminacy and performance art. Two and a third pages are given to Lowen's assessment of the leading Washington, DC composers: Robert Evett, Robert Parris, and Russell Woollen. The Washington chronicle is little more than a report that the three composers' music was getting performed in their home city. The few descriptions are lackluster when compared to the happenings in New York.

Evett's work tends to be cool, neat, restrained, even a bit impersonal; Parris uses a much darker-hued palette, frequently writing complex and violent music of introspective character; Woollen's talent is the most spontaneous—he composes with great facility and has scored some impressive successes despite a certain flaw in his self-critical faculties—and both his virtues and his vices seem to be related to the extravagance of his creative drive and his difficulty controlling it.²⁵

John Stephens has spent most of his life in Washington, DC championing new music in performance and recording, in large part as conductor of The American Camerata for New Music. Stephens knew Evett, Parris, and especially Woollen. Stephens was Woollen's student from Woollen's earliest days as an instructor at The Catholic University of America in 1947, predating the foundation of a music department. Stephens' respect for

²⁴ H. Wiley Hitchcock and Irving Lowens, "Current Chronicle," *The Musical Quarterly* 50, no. 1 (Jan 1964): 91-100. Hereafter: Lowens (1964).

²⁵ *Ibid.*, 99.

Woollen is sure: he counts Woollen among the finest musicians he ever knew, and with Pierre Boulez, among the three smartest men he ever knew. While acknowledging the existence of “The Washington School,” Stephens notes how the contingent’s neoclassical tendencies result in music of a largely retrogressive and uninteresting character. Having witnessed the European *avant garde* while studying in Switzerland with Boulez and then having become aware of the New York *avant garde* scene, Stephens found the music of his hometown provincial and disconnected from the musical world at large.²⁶

Alex Ross’s *The Rest Is Noise: Listening to the Twentieth Century* has been lauded from many corners as a detailed yet clear narrative of twentieth-century art music.²⁷ His nearly 700-page treatment of the composers and performers who shaped the century’s music contains not one mention of “The Washington School,” Evett, Parris, or Ross’s own teacher, Russell Woollen. They are not the only composers omitted, but the complete absence of “The Washington School” in Ross’s narrative and the larger body of writings on twentieth-century music speaks to the insular disposition of their music.

Gebrauchsmusik

Irving Lowens’ chronicle of “The Washington School” included the comment, “...they are strong believers in a *Gebrauchsmusik* philosophy.”²⁸ The comment supports the assertion that the brand of neoclassicism practiced by “The Washington School” was most closely aligned with the neoclassicism of Paul Hindemith. As the Second Viennese School became inextricably linked to expressionism and serialism, Hindemith chose a different path

²⁶ John Stephens, interview by the author, 4 March 2011.

²⁷ Alex Ross, *The Rest is Noise*. Some of the book’s accolades are found in the book’s front matter, and at http://www.therestisnoise.com/2004/05/what_is_this.html.

²⁸ Lowens (1964), 98.

for the future of German music. Hindemith disagreed with the Second Viennese School, which although no longer Romantic in aesthetic, retained the Romantic notion of music as exalted, even sanctimonious. Hindemith aligned himself with the aesthetic of the *Neue Sachlichkeit*, “neither Impressionistically vague nor Expressionistically abstract, neither sensuously superficial nor constructivistically introverted.”²⁹ A principal tenet of Hindemith’s aesthetic was the immediately practical disposition of his works without worry of a given piece’s posterity. Hindemith adopted the term *Gebrauchsmusik* from Heidegger via Heinrich Bessler to refer to his music meant for immediate use.

Gebrauchsmusik represents for the individual something of equal rank to his other activities, something with which he has dealings with things of everyday use, without having to overcome any distance beforehand, that is, without having to adopt an aesthetic attitude.³⁰

But Hindemith’s *Gebrauchsmusik* endures irrespective of his initial intention of simple “music for use.” The term *Gebrauchsmusik* is useful when speaking of both twentieth-century neoclassicism and liturgical music, which will be treated shortly. A distinction must be made when speaking of *Gebrauchsmusik* between the imminently accessible nature of a piece of music to its performer, and the enduring value of the music based on its compositional merit.

²⁹ Stephen Hinton, “Aspects of Hindemith’s *Neue Sachlichkeit*,” *Hindemith Jahrbuch* 14 (1985): 26.

³⁰ Heinrich Bessler, quoted in Stephen Hinton, *The Idea of Gebrauchsmusik* (New York: Garland 1989), 14.

Sacred Music in the Twentieth Century

Sacred music is considered little if at all in most treatments of twentieth-century music. Open a music encyclopedia to the biography of a pre-twentieth-century composer and chances are good there will be significant discussion of that composer's sacred music. But the closer one moves to the current age the less likely a composer's works in sacred music will be treated. The reasons are numerous, elusive, and significant.

The socio-political revolutions of the past few centuries have resulted in changing paradigms between the composer, society, and the church. Few composers now find their principal financial sustenance in sacred institutions, as had so long been the case with their *maestri di cappella* forbearers. Nonetheless, the twentieth century is not without sacred music. Indeed, even if fewer composers churn out a steady stream of sacred music, the century is replete with remarkable examples of sacred music, giving evidence to a continued reciprocity between church and art.

Nineteenth-Century Background

It becomes clearer how art music and sacred music intertwined in the twentieth century by first scanning the nineteenth century. On one hand, choral music on a grand scale dwarfed the liturgy it was designed to adorn, or bypassed it altogether for the concert stage. Masses, requiem settings, and oratorios by Beethoven, Berlioz, Brahms, Cherubini, Liszt, Mendelssohn, Schubert, and Verdi reflected the compositional aesthetic of the age. On the other hand, the Cecilian movement, or *Cäcilien-verein*, cultivated an antiquarian spirit of composition in liturgical music, if not in its precepts and directives then assuredly in the retrogressive, imitative body of works produced by its adherents. Old and new styles had

more or less coexisted successfully within sacred music since the Monteverdi-Artusi controversy. But as the Romantic spirit brought concert music to its grandest proportions, proportions that could not be reconciled with the needs of the liturgy, composers with *Cäcilian* tendencies responded with “a longing for simplicity, unworldliness and the past.”³¹ They shunned art music as art music had seemed to shun the church.

Catholic Liturgical Music in the Early Twentieth Century

The most visible style of Catholic music at the dawn of the twentieth century was a mashed-up version of the two aforementioned styles. Lorenzo Perosi (1872-1956) was an Italian composer of sacred music, a student of Franz Xavier Haberl in Regensburg, a musical pilgrim to Solesmes, a Roman Catholic priest, and for thirteen years *maestro di Cappella* of the *Cappella Marciana* at the Basilica of San Marco in Venice. This appointment had resulted from a deep friendship between Perosi and Giuseppe Sarto, who was then Patriarch of Venice, and who would become Pope Pius X. In 1898 Cardinal Sarto interceded with Pope Leo XIII in order to secure for Perosi the post of *Maestro Perpetuo della Cappella Sistina*. In 1903 Sarto was elected Pope Pius X, and their association was restored.

Perosi would remain in this appointment until his death 53 years later, serving five pontiffs. According to musicologist Arturo Sacchetti's estimate, Perosi composed 3,000-4,000 works.³² A composer of concert music, notably oratorio, his enormous output of liturgical music was essentially in an Italian *Cäcilian* style. Although relatively unknown today, Perosi counted among his close friends Puccini, Mascagni, Verdi, Boito, Massenet, and

³¹ Siegfried Gmeiwieser, “Cecilian Movement,” in *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie and J. Tyrrell (London: Macmillan, 2001), v, 333-34.

³² Graziella Merlatti, *Lorenzo Perosi, una vita tra genio e follia* (Milan: Ancora, 2006), Preface.

Toscanni. Of him Puccini declared, “Maestro Perosi is a true genius of Italian music, and both Mascagni and myself have nothing to say and nothing to criticize; and under certain aspects, he surpasses us all.”³³

Only a few months after becoming pope, Pius X released a *motu proprio* on sacred music, *Tra le sollecitudini*, which among other things reinstated the primacy of Gregorian chant, exalted polyphony, particularly that of the Roman school, and sanctioned new music written in the spirit of chant and authentic polyphony. Pius X’s *motu proprio*, Rome’s first major pronouncement on sacred music in several centuries, gave Perosi’s aesthetic and works the strongest validation they could ever hope to receive. Perosi’s music became nearly as synonymous with sacred music during his long and fertile tenure as his predecessor Palestrina’s sacred music had become in his. The music of Perosi and his Roman counterparts Luciano Refice and Oreste Ravenello would exert worldwide influence on the Roman Catholic Church in both liturgical performance and compositional practice.³⁴

Woollen’s Response

While touring and lecturing in South America in 1959, the typically demure Russell Woollen used his platform as priest/professor at The Catholic University of America to rail against the still prevalent style:

Ecclesiastical students returning from a sojourn at a Roman seminary having heard Refice, Perosi, Ravenello in Roman churches and their own seminaries, fostered their music once they had arrived back home. These Roman composers were men who were highly favored either at the papal court or in various centers all over Italy; who wrote oratorios and secular works as well

³³ Rufus Pereira, “Lorenzo Perosi 1872-1956,” *The Catholic Choirmaster* 47, no. 3 (Fall 1961): 99-102.

³⁴ Ibid.

as the church works which poured into the United States by the dozen. The works of Refice, Perosi, Ravanello, as well as of other Italians of their kind, had the double advantage of coming from Rome or Italy with the implied sanction of the influence and position of the composer, and that most of them are simple enough to be within the easy grasp of seminarians, sisters, brothers, and lay choirs. There is a whole school of North American Catholic Church composers who imitated the plain sort of music of these composers, and who are utterly without artistic daring, distinction, or refinement. Such eminently practical composers as Carlo Rossini, Joseph McGrath, J Alfred Schehl etc. filled the need for easily understood and easily sung church music. Certainly there is something to say for the practicality of their music; but it is not music of an artistic sort: it is hack music, uninspired and uninspiring.³⁵

Composers and Sacred Music

Proper discussion of sacred music in the twentieth century requires examination of the relationship between church and composer. Hitherto the relationship was utilitarian in some respects: composers received regular pay to regularly churn out fresh works which fit the performance requirements of the given service and which could be performed by the given musicians. In other respects it was idyllic: composers had stability and freedom to bring their craft to life for regular performance. Even though the sacred patronage system essentially dried up, sacred music from the pens of great composers did not stop. Why? Several of the most celebrated composers of the twentieth century were never church musicians *per se*, but the sacred found its way into their music for reasons much more profound than the pecuniary.

Sacred music occupies a not insignificant portion of Igor Stravinsky's output. *Symphony of Psalms*, a concert work, was written of his own impetus when the Boston Symphony commissioned simply "a symphony" of the composer. *Mass* was composed of his own impetus as a religio-aesthetic response to discovering the liturgical masses of

³⁵ Russell Woollen, *Catholic Church Music in the United States*. See Appendix B.

Mozart. “As I played through these rococo-operatic sweets-of-sin, I knew I had to write a mass of my own, but a real one.”³⁶ When his style turned to serialism, sacred music came with him. *Requiem Canticles* and *Canticum sacrum* give evidence of Stravinsky’s intermingled life as a composer and a believer, having returned to the Christianity of his youth after some wayward years.³⁷

Like Stravinsky, Francis Poulenc returned to the Christianity of his youth. For Poulenc the impetus was the death of his dear friend, Pierre-Octave Ferroud. The texts of the liturgy and of devotional prayers gave Poulenc inspiration for some of the great choral masterpieces of the century. It was his return to the sacred that prompted Poulenc to compose for the choir in earnest; his compositions for the medium were few before his re-embracing the Church. Beginning with *Litanies à la vierge noire de Rocamadour* (1936), a procession of pivotal sacred works would pepper the composer’s oeuvre until the end of his life, in which category we count *Mass*, *Quatre motets pour un temps de pénitence*, *Quatre petites prières de Saint François d’Assise*, *Gloria*, and *Stabat Mater*. Poulenc’s style and vocabulary were essentially established by the time he began composing sacred music, but his treatment of the sacred showcases his ability to handle the intensely serious and the buoyantly joyful. “When my sacred and secular choral works are better known, the public will have a more exact image of my personality and they will see that I am not just the frivolous author of such works as *Les Biches* and *Mouvements perpétuels*. Such is, in any case, my hope.”³⁸

Like Poulenc, Olivier Messiaen was a believer of intense faith. Unlike Poulenc, Messiaen was a church musician, and yet he composed almost no choral music. Messiaen’s

³⁶ Igor Stravinsky and Robert Craft, *Expositions and Developments* (Los Angeles: University of California Press, 1981), 77.

³⁷ Robert M Copeland, “The Christian Message of Igor Stravinsky,” *The Musical Quarterly* 68, no. 4 (1982): 563-79.

³⁸ Francis Poulenc, *Entretiens avec Claude Rostand* (Paris: René Julliard, 1954), 105.

sacred catalogue stands in happy juxtaposition to Poulenc's, showing the stratified and complementary ways in which the sacred can influence the composer. Messiaen is perhaps the most prophetic Christian whose medium was composition. He was not concerned with liturgical forms or texts *per se*. Messiaen was a man of fervent prayer and lived as a Christian to the extent that his "knowledge" of Christianity was second nature. A particular focus in Messiaen's prayer life was mysticism, that is, enlightenment and awareness of God through transcendence of the limitations of bodily expression. Musical representations of such intangible Christian concepts as the incarnation, the Trinity, and the eschaton (death, judgment, heaven and hell) are but a few of Messiaen's chosen topics. Where the theologian or preacher would use words to "describe" such intangibles as best he could, Messiaen uses music. Christianity has tended towards the written word, the scholarly, even the scientific to "describe" the very things it preaches as mysteries. In using another medium altogether, music, Messiaen speaks to the possibilities that the composer is not just a functionary but potentially a prophet; one who highlights the inadequacies of ordered word and the possibilities of ordered sound in preaching the Christian mysteries.³⁹

The list of the century's significant composers who added substance to the treasury of the century's sacred music continues. Britten, Howells, Vaughan Williams, Janáček, Kodály, Szymanowski, and Rachmaninoff all added their nationalistic spirit to their sacred music without holding major posts as church musicians.

A small but notable body of composers fluent in concert music made their primary living in the church. They were not concerned with the previous century's separation of art music and liturgical music and saw no reason the two could not coexist. Hugo Distler and

³⁹ Wilfrid Mellers, "Mysticism and Theology," in *The Messiaen Companion*, ed. Peter Hill (Portland, OR: Amadeus, 1995), 220-33.

Ernst Pepping did their part to revitalize Lutheran Germany in the years between the World Wars. The landscape is wider for Catholic Europe. In Holland there were Hendrik Andriessen, Louis Andriessen, and Marius Monnikendam; in Germany and Austria there were Jenő Takács, Anton Heiller, and Gerhard Track; in Belgium there was Flor Peeters; in France there were Jehan Alain, Maurice Duruflé, and Jean Langlais. Studied in essentially the same tradition of Western art music composition, each composer's sacred music was uniquely his own, of its time, of its region, and drawn from the liturgy as it had been made known to the composer through his life. But Roman Catholic liturgy as these composers had lived, prayed, and graced with their art was about to undergo radical change.

An Evolving Liturgy

Vatican II and Antecedents of the Liturgical Movement

Pope John XXIII opened the Second Vatican Council in a spirit of hope and joy that the Church should have a blessed opportunity to examine the manner in which the Church preaches the Gospel to the modern world. Unlike previous ecumenical councils called to clarify or condemn particular doctrinal or practical trends in the Church at large, there was no need when Vatican II was announced by John XXIII on 25 January 1959.⁴⁰ The Catholic Church had been in effect a sleeping giant. The Church had grown reticent in the face of societal change that could easily be understood as attacks on the Church herself. The mid-twentieth century was the opportune time for the Church to make distinction between the

⁴⁰ Giacomo Martina, "The Historical Context in Which the Idea of a New Ecumenical Council Was Born," in *Vatican II: Assessment and Perspectives*, ed. René Latourelle (New York and Mahwah: Paulist Press, 1988), 4.

never-changing Gospel which she preaches, and the mode in which that Gospel is preached to the modern world. The *aggiornamento* that flowed from the Council was the Church's effort to bring the Gospel to the age of world wars, communism, independence of colonized lands in the "new world," and the emergence of mass communication.⁴¹

Because liturgy is a fundamental component of the Church's life, it became a major component of the Council. A liturgical movement had originated as an idea to a handful of scholars in the mid-nineteenth century. The movement was not at its inception a call for revision or changes to liturgy *per se* but a call for renewed appreciation for the unique spiritual gifts afforded in liturgy.

Sacrosanctum Concilium (Constitution on the Sacred Liturgy, 4 December 1963) was one of four constitutions promulgated at the Second Vatican Council, in addition to numerous minor documents. When read in light of the other documents of Vatican II, one can better appreciate the intention of *Sacrosanctum Concilium*. Change is offered neither for change's sake nor as a compensatory modernization. Rather, zeal for the active participation of the faithful demanded an examination of centuries of accreted liturgical elements.

This sacred Council has several aims in view: it desires to impart an ever increasing vigor to the Christian life of the faithful; to adapt more suitably to the needs of our own times those institutions which are subject to change; to foster whatever can promote union among all who believe in Christ; to strengthen whatever can help to call the whole of mankind into the household of the Church. The Council therefore sees particularly cogent reasons for undertaking the reform and promotion of the liturgy.⁴²

⁴¹ Ibid., 13.

⁴² *Sacrosanctum Concilium*, I. Hereafter: *SC*.

Nearly a quarter of the proposals sent from around the globe to Rome in preparation for the Council during the 1950s and 60s pertained to liturgy.⁴³ The wave of excitement building up to Vatican II created a Church both excited and nervous. *Sacrosanctum Concilium* was a *magna carta* for the liturgy: there could be no ignoring it. Built on the wisdom of nearly a century of liturgical study, the constitution changed the Church's mindset toward the liturgy.

Neither the Second Vatican Council nor *Sacrosanctum Concilium* came as a surprise. *Tra le sollecitudini* was the first of several documents on liturgy with noted focus on music. Three commissions had laid the foundation for *Sacrosanctum Concilium*: the so-called *Pian* Commission, 1948-1960; the preparatory commission to the Council, 1960-1962; and the Conciliar Commission on the Liturgy, 1962-1963.⁴⁴ These commissions were themselves the result of momentum begun in the late nineteenth century, which would blossom into a full-fledged liturgical movement.

In the early 1920s as the dust was settling from World War I, Virgil Michel (1890-1938), a young Benedictine monk from St. John's Abbey in Collegeville, MN, was studying in Belgium. One day he met Lambert Beauduin (1873-1960), a Benedictine monk of Maria Laach Abbey. Beauduin had just instituted some simple changes in worship and study patterns of the monastery that would snowball and make Maria Laach one of the principal centers of a European liturgical movement. Michel brought Lambert's generative ideas back to the United States. There were already independent stirrings of a liturgical movement on the continent, but with Michel's momentum at St. John's Abbey, liturgical fervor would soon

⁴³ Reiner Kaczynski, "Toward the Reform of the Liturgy," in *History of Vatican II: The Mature Council Second Period and Intervention September 1963-September 1964*, English Version ed. Joseph A. Komonchak and Giuseppe Alberigo (Maryknoll, NY: Orbis, 2000), 220.

⁴⁴ Cf. Annibale Bugnini, *The Reform of the Liturgy 1948-1975* (Collegeville, MN: Liturgical Press, 1990), 9, *et iterum*.

ring throughout the country.⁴⁵ Beginning in the summer of 1940, the *Benedictine Liturgical Conference*, later known simply as *The Liturgical Conference*, drew thousands to their gatherings, growing from 1,200 participants in 1940 to 20,000 in 1964.⁴⁶ The conference agenda embraced both theoretical and practical concerns and had as its goal the reconnecting of the spiritual riches of the liturgy to the lives of the faithful.

New Music for the Liturgy

Among the many activities of *The Liturgical Conference* was the commissioning of new music designed for congregational inclusion. In 1961 Russell Woollen was commissioned to write *Missa antiphonalis*, a setting of the mass ordinary for organ with choir singing in alternation with the congregation. Appearing in almost simultaneous publication in Latin and English, *Missa antiphonalis* is an experiment into essentially uncharted territory: the blending of refined choral art music and congregational song.⁴⁷ But Woollen's commission was not the only one; the need for new music for choir and congregation in response to new liturgical need was clear, and responses came from many skilled composers. *The Church Music Association of America* formed in 1964 to take up the specifically musical causes of the evolving liturgy. Their commissions included Hermann Schroeder's (1904-1984) relatively straightforward modal *Mass to Honor St. Cecilia* (1966) and Daniel Pinkham's (1923-2006) challenging panchromatic⁴⁸ *Mass of the Word of God* (1966). A comparison of the two

⁴⁵ Virgil Michel, "Dom Michel Explains the Origins of the Liturgical Movement in the United States, February 24, 1929," in *Documents of American Catholic History*, ed. John Tracy Ellis (Milwaukee, WI: Bruce Publishing, 1956), 644-47.

⁴⁶ Godfrey Mullen, "Participation in the Liturgy: The National Liturgical Weeks 1940-1962" (Ph.D. diss., The Catholic University of America, 2003).

⁴⁷ More fully discussed in Chapter Two.

⁴⁸ A word Pinkham himself would use in later life to describe his style, communicated to his publisher, Robert Schuneman and related to Leo Nestor.

composers' treatments of congregational melody reveals widely differing approaches.

Schroeder employs a simple modal one-measure "Hosanna" sung first by the choir then repeated and sequenced by choir and congregation. This phrase occurs three times in a 39-measure setting (Examples 1.1, 1.2, 1.3). Pinkham, on the other hand, employs no pre-imitation, giving the congregation its own series of challenging melodic cells (Example 1.4). Both works are scored for chorus, organ, and congregation. These three masses written in proximity by Woollen, Pinkham, and Schroeder demonstrate the breadth of compositional possibilities for the reformed liturgy around the time of the Second Vatican Council.

Example 1.1, Hermann Schroeder, *Mass to Honor St Cecilia*, "Sanctus," mm. 9-13

10

The musical score is written for five voices and piano. The vocal parts are Soprano, Alto, Tenor 1, Tenor 2, and Bass. The piano part is in the right and left hands. The key signature is B-flat major (two flats). The tempo is marked *mf* (mezzo-forte). The lyrics are "Ho ly, ho ly, ho ly, ho ly, ho ly, ho ly, Lord God of hosts." The score includes a bracketed passage in the piano part that can be omitted.

* Passage between brackets may be omitted.

Example 1.2, Hermann Schroeder, *Mass to Honor St Cecilia*, "Sanctus," mm. 24-

29

25

Ho - san - na, ho - san - na

ry. Ho - san - na, ho - san - na

ry. Ho - san - na, ho - san - na

ry. Ho - san - na, ho - san - na

ry. Ho - san - na, ho - san - na

mf

mf

in the high - est.

in the high - est.

in the high - est.

in the high - est.

in the high - est.

in the high - est.

p

* Passage between brackets may be omitted.

Example 1.3, Hermann Schroeder, *Mass to Honor St Cecilia*, "Sanctus," mm. 36-

39

This musical score is for the "Sanctus" section of Hermann Schroeder's *Mass to Honor St Cecilia*, measures 36 through 39. It is written for a mixed choir and piano. The key signature has one flat (B-flat), and the time signature is 3/2. The choir parts are arranged in five staves, with the lyrics "Ho - san - na, ho - san - na in the high - est." written below each staff. The piano accompaniment is shown in the bottom two staves, with a mezzo-forte (*mf*) dynamic marking. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs, indicating a complex and expressive piece.

Example 1.4: Daniel Pinkham, *Mass of the Word of God, Kyrie*

E.C.S. Choral Music, NR 2708

Majestic ($\text{♩} = 76$)

Lord, have mercy
(Kyrie eleison)

Daniel Pinkham

Cong. *f* Lord, have mercy. Lord, have mercy.

Sopr. *f* Lord, have mercy. *p* Christ, have mercy.

Alto *f* Lord, have mercy. *p* Christ, have mercy.

Tenor *f* Lord, have mercy. *p* Christ, have mercy.

Bass *f* Lord, have mercy. *p* Christ, have mercy.

Organ *f* (Ped.) *p*

Cong. *p* Christ, have mercy.

Sopr. *p* Christ, have mercy.

Alto *p* Christ, have mercy.

Tenor *p* Christ, have mercy.

Bass *p* Christ, have mercy.

Organ *p*

E.C.S. #2 2053

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5.

Cong. *f* Lord, have mer- cy. Lord, have mer- cy.

Sopr. *f* Lord, have mer- cy. Lord, have mer- cy.

Alto *f* Lord, have mer- cy. Lord, have mer- cy.

Tenor *f* Lord, have mer- cy. Lord, have mer- cy.

Bass *f* Lord, have mer- cy. Lord, have mer- cy.

Organ *f* Lord, have mer- cy. Lord, have mer- cy.

poco ritenuto

Cong.

Sopr.

Alto

Tenor

Bass

Organ *poco ritenuto*

Congregational Music

...It is our obligation [sic] not to be suspicious of the new directions regarding participation of the congregation in the vernacular during the divine services. We must devote our best efforts to the growth of this new element to a high level, side by side with the existing tradition of the many centuries of rich cultural accomplishments.⁴⁹

Flor Peeters (1903-1986), organist at St. Rumbold's Cathedral in Mechelen and professor of organ at the Lemmens Institute, Leuven, was among the most acclaimed musicians working through the twentieth century's decades of liturgical development. A consummate concert organist and composer of choral and orchestral music, Peeters' statement summarized his optimistic disposition regarding composition for the congregation.

Gebrauchsmusik, when understood fundamentally as "music for use," proves useful when applied to the discussion of music for the evolving liturgy. *Gebrauchsmusik*, meaning essentially music intended for the non-professional musicians in a given worship service, figures prominently when speaking of a revised liturgy where the congregation is engaged in full, conscious, active participation.⁵⁰ *Gebrauchsmusik* is distinct from *Kunstmusik*, or music intended for studied musicians, which had been the sole practice for most of the history of Catholic worship.⁵¹

Because in the Roman Catholic Church both ordinary and proper text are prescribed for each day's liturgies, a repertory of *Gebrauchsmusik* for the Catholic Church stands in

⁴⁹ Flor Peeters, "Choirmasters and Organists-Vatican II," trans. E. Leemans, *Sacred Music* 92 no. 4 (Winter 1966): 100-104.

⁵⁰ *SC II* [= #14-20].

⁵¹ A rule not always upheld in practice. See for example, Robert Skeris, "Gregorian Chant and Vernacular Hymnody," in *Divini cultus studium* (Altötting: Verlag Alfred Coppenrath, 1990), 124-136.

contrast to that of other Christian faiths that do not require such texts. While the repertory could and did embrace theologically consonant vernacular hymnody from the broad world of Christendom, English-language settings of the liturgical texts were needed to complete the musical fabric of the reformed rite. The boundaries of this new liturgical *Gebrauchsmusik* were without limit, the vistas as wide and as varied as the texts themselves and the creativity of composers.

The phenomenology of liturgical change vis-à-vis music has not been studied in much depth. Still, even a cursory glance at major liturgical changes of centuries past enlightens our understanding of the present. Recent scholarship into the music written in the wake of Luther's *Deutsche Messe* of 1526, for example, demonstrates centuries of strife before finding a comfortable praxis. The strength of Lutheran congregational singing existing comfortably alongside choral singing is the result of centuries of effort, failed attempts, contention, and strife.⁵²

Sacrosanctum Concilium intended *Gebrauchsmusik* to exist alongside *Kunstmusik* in the continuum of the Church's music:

The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs... Let [composers] produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful.⁵³

⁵² Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (New York: Oxford University Press, 2004).

⁵³ SC, 114, 121.

American Catholic Liturgical Presses

The call to provide the Church with the best of old and new music for the new liturgy came from a handful of pioneers who were willing to put forth the immense time and effort required. On the success of summer sessions held at his home parish of Sacred Heart in Pittsburgh during the 1940s, Clifford Bennett established a home-study program for parish musicians. This became known as the Gregorian Institute of America, expanding from education into the publication of educational materials as a supplement to its primary mission. Its focus gradually turned to music publishing. In all its endeavors, The Gregorian Institute of America proved a formidable influence on early twentieth-century American Catholic musicians.⁵⁴

If the Gregorian Institute went slowly into the business of music publishing, McLaughlin & Reilly of Boston existed from the start for the publication of music. The company flourished because of the efforts of Arthur Reilly, a Boston politician, fire commissioner, and part-time organist. McLaughlin & Reilly grew to have a formidable catalogue of sacred music during its halcyon years.⁵⁵

Omer Westendorf was the most significant publisher of Catholic sacred music of the twentieth century. If one person could be singled out as the most influential in twentieth-century Catholic sacred music, it is Westendorf. His entrance into the world of music publishing was one of happenstance. While a soldier in World War II, Westendorf would venture into the churches of Maastricht, Holland, where he was stationed. Surprised by the contemporary style of the liturgical music he heard, Westendorf sought scores to bring back

⁵⁴Robert J. Batastini, "From Correspondence Course to Worship III: The Story of G.I.A.," *Pastoral News* 10, no. 4 (1986): 46-8. "The Gregorian Institute of America," *The Catholic Choirmaster* 47, no.2 (Summer 1961): 57-9.

⁵⁵ Robert Skeris, interview by the author, 20 January 2010. There is lamentably neither substantive history of McLaughlin & Reilly nor an extant catalogue of any era that could be located.

to the U.S. He established a relationship with European music dealers, particularly the Dutch publisher Annie Bank, and became an American clearinghouse for this European music. Because of Westendorf, Americans saw for the first time music of Marius Monnikendam, Marinus de Jong, Jan Nyland, and Hendrick Andriessen. Setting up the World Library of Sacred Music in Cincinnati, he supported his business by working as a parish musician and a teacher. His generosity with his scores was born of his zeal for his work,⁵⁶ but it was also responsible for his constant state of financial crisis. Westendorf commissioned the more promising American composers, including Robert Evett, Richard Felciano, and Russell Woollen. His collaboration with seminarians of the Theological College of The Catholic University of America resulted in 1955's *People's Hymnal*, the most influential American English-language hymnal for Mass at the time of Vatican II. His championing of new music soon influenced The Gregorian Institute and McLaughlin & Reilly to publish and/or commission Krenek, Peeters, Langlais, Dupré, and many others. Though the specificity of his mission lasted only as long as he himself owned World Library, Westendorf opened the eyes of musicians of the entire country to a more exciting and relevant vision of their ministry.⁵⁷

⁵⁶ Leo Nestor tells of Westendorf sending large boxes of organ music by Belgian and Dutch composers on approval to Nestor and other student organists at St. Anthony's Seminary, Santa Barbara CA, in 1963.

⁵⁷ Betty Zins Reiber, interview by the author, 10 November 2009. Ms. Reiber was secretary to Omer Westendorf during the foundational years of World Library of Sacred Music. "From Foxhole to PMB: The Story of World Library," *Pastoral News* 10, no. 2 (1986): 33-5.

American Implementation of *Sacrosanctum Concilium*

Mark Searle has argued that there were two fundamentally opposing principles in the minds of those involved in the early liturgical movement. In the first instance were those who sought to “adapt the people to the liturgy so that, thus transformed themselves, Catholics would then be in a position to contribute more effectively to the transformation of society.”⁵⁸ In the other instance were those reformers who wished to change the liturgy so as to accommodate the people.⁵⁹

The time frame of the liturgical reform is most important. The mid-twentieth century was one of America’s most socially turbulent times ever. Two weeks before *Sacrosanctum Concilium* was promulgated, President Kennedy was assassinated. The following year President Johnson signed the Civil Rights Act of 1964. The 4 April 1968 assassination of Martin Luther King Jr. elicited devastating riots in Washington, DC and throughout the nation. Few cultural phenomena could compare with the Beatles’ arrival in early 1964 and its ensuing effects on American pop music. The happenstance of history thus places liturgical reform from Rome in one of America’s most turbulent times. Given the tempestuous context, it becomes understandable that some within the Church in America perceived the *aggiornamento* to require immediate and urgent action for the spiritual sake of the American church.⁶⁰ Were one to have asked a Catholic on the street of 1964 “what is sacred music?”, the response might well have been “*Dominique* by the Singing Nun,” the No. 1 song on the pop charts the day *Sacrosanctum Concilium* was promulgated.

⁵⁸ Mark Searle, *Called to Participate: Theological, Ritual, and Social Perspectives* (Collegeville, MN: Liturgical Press, 2006), 1-13.

⁵⁹ Ibid.

⁶⁰ Eg. Godfrey Diekmann, "The Reform of Catholic Liturgy: Are We Too Late?," *Worship* 41, no. 3 (1967): 142-51. Diekmann, one of two American *periti* sent to the Second Vatican Council, was a significant voice in the American liturgical movement. His opinion, highly regarded in America, was hardly reactionary or excessive but shows an urgency indicative of its time.

Because the Church had opened a door for new music there was also an immediate response from a large contingent of amateur musicians who were creating new “songs” in popular style for the liturgy. Publishers such as North American Liturgy Resources and F.E.L. (Friends of the English Liturgy) soon discovered that there was great financial prosperity in the publication of these simple songs.

The secular spirit of the age washed away the hopes for a continuum of *Kunstmusik*, let alone experimentation into the developed *Gebrauchsmusik* that had prevailed just a few years prior. Songs requiring little training to sing or play became the music of choice in many American parishes. When Omer Westendorf, Art Reilly, and Clifford Bennett could each no longer bear the financial burden of his publishing house around 1970, each man sold his company in the private sector. The mission of each man’s house and the catalogue he carried was significantly altered as each for-profit company assumed control of the firms. Nearly the entire catalogue of several composers’ sacred music vanished with this shift of publisher disposition, notably Russell Woollen’s.

Conclusion

Shall we make peace anew? Today and here? Do we wish to be friends again? The Pope once more the friend of the artist? Would you like to receive suggestions, practical means? These however do not enter into calculation now. For the present let us allow feelings to prevail. We must become allies again. We must ask of you all the possibilities which the Lord has given to you. Then within the ambit of that functioning and finality by which art is companioned with the worship of God, we must leave to your voices the free and powerful song of which you are capable...

We on our part, we the Pope, we the Church, have already signed the great document of our new alliance with the artist. The Constitution on the Sacred Liturgy which the Second Ecumenical Council of the Vatican has issued and promulgated as a beginning, contains a page with which I hope that you have become acquainted. It is precisely a pact of reconciliation, a rebirth of religious art in

the heart of the Catholic Church. Our pact, I repeat, is signed. It awaits your cosignature.⁶¹

Richard Proulx (1937-2010) called the era between World War II and Vatican II the “bloom period” of American sacred music, a time of excitement and potential unmatched for the rest of his life spent as a musician of the Church. America had blossomed on the world stage as a country for the composition and performance of serious, learned music. The Church was excited for liturgical renewal and the music that would take shape to fill the needs of the new liturgy. Thanks to the pioneering efforts of Omer Westendorf, young American musicians had models for art music of the liturgical reform that they could look to not for imitation but for inspiration. But as quickly as it appeared, it faded. Focus turned almost exclusively to popular style songs with a token nod to liturgical *Gebrachsmusik*. Old *Kunstmusik* was subjugated; new *Kunstmusik* was superfluous. The evanescence of commissions, the disbanding of choirs, and the paucity of publication options left composers willing to write for the reformed liturgy little impetus to compose.⁶² In the face of such bleak options, some of the most potentially prophetic voices of the *aggiornamento*—including Russell Woollen’s—were lost to the Church and migrated to the concert world. The ensuing chapters are the story of that man’s experience and legacy in this changing world.

⁶¹ Pope Paul VI, Homily preached to artists at the Sistine Chapel, Sunday after Ascension, 7 May 1964. Trans. Marie Cecilia Buehrle, *Liturgical Arts* 33, no. 1 (Nov 1964): 2-4.

⁶² Richard Proulx, interview by the author, 30 January 2010.

Chapter II

Russell Woollen, Birth to 1962

Early Years

Childhood

Charles Russell Woollen was born on 7 January 1923. He was known as Russell his entire life, using his middle name even on such official documents as his passport. Russell was the youngest of three children. Though not close to his brother Robert Wilford (1918-2010), Russell's relationship with his sister Dorothy (1921-1965) continued until her tragic and untimely death. Woollen's entire childhood was spent in Meriden, Connecticut, a modest city some 20 miles from Hartford to the north and New Haven to the south. His father Ernest worked for the local newspaper, having made his living at that since apprenticing at age 12. His mother Esther Agenes Woollen (née Gallivan) worked as a probation officer and later for the Internal Revenue Service.¹

Meriden was a middle-class city with a healthy economy thanks to local manufacturing. Though the Woollen side of the family could boast choirmasters in their native England, the American Woollens did not cultivate music. Ernest did, however, play mandolin and taught it to Russell. In contrast, the Gallivan side of the family was quite musical. All four girls and three boys of the Gallivan family lived in or near Meriden. Russell recalled sitting in the choir loft during high Mass, his aunts and uncles populating the choir and his grandmother singing solo soprano.² Mabel, Russell's eldest aunt, assumed the

¹ Russell Woollen, biographical information circa 1980, Russell Woollen Archives, Library of Congress Performing Arts Division.

² CML, 1-2.

matriarchal mantle at an early age and created an environment where the seven siblings and their families gathered for holidays and for weekend dinners and cookouts, which always included both choral and solo singing. The skills of an accompanist were planted in Russell during these early years as he provided piano accompaniment for his family of accomplished amateur singers. Russell's dearest relative of this generation was his aunt Anne Hughes Gallivan, called Mona, who became his first music instructor.³

Around age seven Russell convinced his parents to pay for a professional piano teacher. The ideal teacher moved to Meriden: Charles King, a graduate of the Curtis Institute and the Juilliard School, who had a modest career as a solo pianist and accompanist. For ten years Russell studied not only piano but also elementary harmony, form, and theory with King. King acknowledged Russell's promise and taught him at a reduced fee. The two traveled to concerts in nearby New York, Hartford, and New Haven. Thanks to King's guidance Russell heard Rubinstein, Horowitz, and Myra Hess all before entering college.⁴

Russell attempted organ lessons with Owen Wrinn, the blind organist who played for the parish where his family sang.⁵ Organ lessons at this time were not fruitful, however. The pastor, aware that Russell's parents chose to send him to Roger Sherman Elementary School (1928-1934) and Jefferson Junior High (1934-1937) rather than the parochial school, left orders with the sexton that the power to the organ should be shut down if Russell was found practicing. A similar pastoral directive would keep Russell from becoming an altar boy while he was enrolled at Meriden High School (1937-1940).⁶

³ CML, 89.

⁴ Russell Woollen, biographical information, found in Woollen archives, circa 1980.

⁵ CML, 2.

⁶ Ibid.

By his own admission Russell had a party spirit during his teenage years.⁷ He delighted in playing in jazz bands for dances and was voted best dancer in his graduating class. In his sophomore year Russell had begun attending daily mass. His interest in languages caused him to acquire the Latin missal, first with an English translation and later with French.⁸

When Russell made the decision to pursue priesthood, it was met with mixed emotions from his family. His Catholic mother's family was happy to have a priest in the family, but his father, described as an un-churched Methodist, was less excited. Being suspect of religion in general, Ernest did not think the life of a priest appropriate for his son with his worldly and fun-loving spirit.⁹

Seminary

The road to priesthood is long: seminary training involves not only spiritual formation leading to ordination, but also academic preparation leading in almost all cases to a master's degree. The process may involve attending multiple seminaries in or outside the respective home diocese. In 1940 Russell arrived at St. Thomas Seminary in Bloomfield, CT, the first step towards becoming a priest of the Diocese of Hartford.

The seminary experience of this time was a sequestered life of study, prayer, and recreation. Woollen writes,

The seminary was hard to live up to, but actually it was the perfect atmosphere in which to have maximum concentration and minimum distractions for study and meditation. It was truly a cloistered life: up at 5:00am, mass and prayers; all meals were taken in silence except on Sundays and holidays. During meals a reader read

⁷ CML, 3.

⁸ CML, 2.

⁹ Harvey Clew, interview by the author, 30 March 2010, by telephone.

from the Scriptures or some book of church history or biography. Silence was observed at all times except for ten minutes after breakfast, an hour after lunch and dinner, and during a two-hour recreation period in the afternoon. No talking or visiting was allowed in the living quarters. No visitors were allowed except on Sunday afternoon. On Thursday afternoon we were allowed to go for a walk, and it was meant to be just that...¹⁰

Spending two years at St. Thomas and then two years at St. Mary's University in Baltimore, MD, Russell earned a B.A. in 1944, presumably in philosophy.¹¹

In 1944 Russell petitioned his ordinary, Bishop McAuliffe, to be transferred from St. Mary's to Theological College of The Catholic University of America for graduate work. A letter from the bishop granting the request cites better opportunities to study language as the genesis of Russell's request.¹² In 1948 he received the M.A. in theology and romance languages.¹³ His theology grades were largely "A" and "B" with the occasional "C."¹⁴ His master's thesis on François Mauriac combined a number of his talents, scholarly pursuits, and loves: the French language, poetry, and the sacred in contemporary art.¹⁵

¹⁰ CML, 4.

¹¹ Nowhere can I make certain what his major was as an undergraduate.

¹² Letter from Bishop McAuliffe to Russell Woollen, 25 April 1944. On file at Theological College.

¹³ Application for promotion, CUA.

¹⁴ Transcript, Theological College archive.

¹⁵ Russell Woollen, "A Critical Bibliography of Works by and about François Mauriac" (M.A. thesis, The Catholic University of America, 1948).

Musical Formation

Ernest White and the Pius X School of Liturgical Music

Russell's strength as a musician was evident to his religious superiors, who employed his talents even in their nascent state. At St. Thomas, St. Mary, and Theological College, Russell was drafted as house organist. Given his unfruitful attempts at serious organ study in high school, professional instruction was now in order. During the summers of 1941, 1942, and 1943, Russell's superiors sent him to study harmony, chant, and organ at the Pius X School of Liturgical Music in Manhattanville, NY. Here he began study with Ernest White (1901-1980), who held posts at St. Mary the Virgin Episcopal Church on West 46th Street in Manhattan from 1937 until 1958.¹⁶ Russell continued as White's private pupil, studying with him until 1947, which meant an intense commute once Russell moved to Baltimore and Washington.

White's influence on Russell was substantial. He not only learned organ technique on one of the great American classic organs ever built,¹⁷ but he also was witness to one of the most ambitious American church music programs of its time. As he later remarked,

The biggest revelations to me were the fact that Gregorian chant could be sung just as beautifully in English as in Latin. Long before the Catholic Church moved into the English languages [sic], he and his assistants had translated countless chants, and performed some each Sunday. He had accounts in all the leading European Publishing Houses [sic].¹⁸

¹⁶ Ernest White was Organist at the Church of St. Mary the Virgin from 1937-40, and then Director of Music from 1940-58.

¹⁷ Kyle Babin, "Music at the Church of Saint Mary the Virgin, New York (1868-Present), and Its Importance in the History of Sacred and Secular Music" (D.M.A. diss., Manhattan School of Music, 2008), 154-68.

¹⁸ Russell Woollen, *The Composer and the Church Today*, unpublished lecture, 21 February 1972. See appendix C. Hereafter: CCT.

White's repertory was not that of the late nineteenth-century and early twentieth-century church composers who provided the staple fare at most American Episcopal churches of the day. He championed Renaissance and Baroque music as well as of new music of Langlais, Andriessen, Karg-Elert, Schroeder, Peeters,¹⁹ Messiaen, Alain, Duruflé, Krenek, Hindemith, and Kodály.²⁰ White opened his substantial library to the young Catholic seminarian. The possibilities for Catholic liturgical music were made known to Russell in no small part during his time spent at the Church of St. Mary the Virgin.

In Ernest White, my organ teacher, I found one of the people who formed my whole liturgical musical life from then on. He seemed to know everything about church music of all periods, including the latest composed all over the world and he was a superb organist as well.²¹

The von Trapp Family and Franz Wasner

In the mid 1940s, Russell received a flyer soliciting participation in the summer camp at the estate of the von Trapp family in Stowe, Vermont. Russell would have known The Trapp Singers as a touring family choir, but the legend arising from the Broadway production (1959) and movie version (1965) of *The Sound of Music* had not yet taken shape. Russell spent the summers of 1946, 1947, and 1948 at Stowe. Franz Wasner (1905-1992), Max Detweiler of *The Sound of Music* fame, was an Austrian priest who acted as musician/conductor to the Trapp family. He relocated with them to America and led their tours and recordings during the 1940s and 1950s. Russell confided his desire to be a

¹⁹ Ibid.

²⁰ Cf. Babin.

²¹ CML, 3.

composer to Maria von Trapp, who arranged daily counterpoint and harmony lessons with Wasner.²² Russell's studies in composition had begun.

Studies with Wasner were from an unapologetically Germanic disposition: Bach, Brahms, Beethoven, Schubert, and the German masters were the composers worthy of analysis and stylistic imitation. Germanic music and little else was on the nightly menu for musical performance by the Trapps and their guests. The gamut ran as early as Renaissance part songs, as late as lieder of Wolf or Mahler. Some of Russell's earliest attempts at song composition (almost surely the songs of opus one), which drew influence from Debussy, were derided by both Wasner and Maria von Trapp. Neither was there a place for American music in the Trapp home. Although exposure to such a rich tradition of music in both study and practice was foundational to Russell's formation as composer, he soon desired a wider aesthetic scope for his study and music making.²³

At each lesson, Father Wasner would sneer at George Gershwin and Aaron Copland (whom he called superficial nightclub and cowboy pseudo-composers), Roy Harris, William Schuman, Samuel Barber, and so on. In their stead I was told to learn the sublimities of Anton Bruckner and Gustav Mahler. I soon learned that our valuable lessons together had come to an end, and although we remained good friends, it gradually became impossible to discuss anything to do with twentieth-century music.²⁴

Solesmes

August and September 1948 brought Russell to St. Peter's Abbey in Solesmes, France.²⁵ Situated some 153 miles west of Paris, Solesmes was the cradle of the modern chant revival dating back to the late nineteenth century. Solesmes' pioneer work, especially

²² CML, 92

²³ CML, 47.

²⁴ Ibid.

²⁵ Russell Woollen application for promotion, 1955. The Catholic University of America Archives: faculty records.

that of André Mocquereau, had been brought to America by Justine Ward, who had endowed the Pius X School. Solesmes was still the center of worldwide chant study; there Russell would have seen the manuscripts being published in *Paléographie Musicale* which were already providing basis for the revised chantbooks that would ultimately receive sanction at the Second Vatican Council.²⁶ Mocquereau's successor, Joseph Gajard, was Russell's teacher. His brief time in Solesmes afforded Russell an immersion not possible in America and a most valuable set of skills for the work he was about to undertake at Catholic University.

Russell was ordained a priest on 15 May 1947 at the Cathedral of St. Joseph, Hartford, CT, by his ordinary, Bishop Henry J. O'Brien.²⁷ At this time the practice of ordaining a man to a series of minor orders was still in place. Between 7 October 1945 and 2 October 1946 he received the five minor orders in the Crypt Church of the as yet incomplete National Shrine of the Immaculate Conception, Washington, DC. With the completion of the M.A. in June 1948, there was an ideal position awaiting the promising priest/musician.

The Catholic University of America

As Russell Woollen was completing his priestly formation, there was motion toward the establishment of a school of music at The Catholic University of America. Founded in 1887 with a mission to both church and nation, CUA's academic emphases were first on theology, philosophy, and canon law. The liberal arts and professional studies would come

²⁶ SC #117.

²⁷ Theological College student records.

over time, but it would take until 1950 and one failed attempt before a department of music would be established.²⁸

The Beginning of a Department of Music

Justine Bayard Ward (1879-1975) was a woman of great financial resources who from the time of her reception into the Catholic Church until her death was a tireless and effective advocate for liturgical chant. In 1928 Ward approached the university's rector, Bishop James H. Ryan, with her vision for a school of liturgical music on CUA's campus.²⁹ Having founded and endowed the Pius X School of Liturgical Music in Manhattanville, NY in 1918, the same school which Woollen attended in the early 1940s, Ward felt the time was propitious for a similar school in Washington. It was on CUA's campus where she first received encouragement from Fr. Thomas Shields (d. 1921) to devise a system of chant pedagogy. Ward funded a music building completed in 1929, but because of a combination of the donor's desire to control the program, rejected by the university's rector, and revelations relating to the fraudulent credentials of a faculty member proposed to head the program, she withdrew continued support, and the newly erected music building was taken over by other departments.³⁰ For another twenty years CUA was without a music department. Courses in music were offered solely through nearby Sister's College, an affiliate school offering degrees to women during CUA's years of segregation.

²⁸ Paul K. Scimonelli, "A History of the Benjamin T. Rome School of Music, 1950-2002" (D.M.A. diss., The Catholic University of America, 2003). Scimonelli has chronicled the foundations of The Benjamin T. Rome School of Music at The Catholic University. In an otherwise excellent treatment, Scimonelli inadvertently diminishes the presence and importance of Russell Woollen during his tenure. He errs when stating that John Paul was the first conductor of the University Chorus (p. 98) when in fact it was Woollen.

²⁹ Ibid., 52.

³⁰ Dom Pierre Combe, *Justine Ward and Solesmes* (Washington, DC: The Catholic University of America Press, 1987), 63; Scimonelli, 54-59.

A second attempt at a music school came with the financial benefits afforded by the GI Bill of 1944.³¹ John Paul (1915-1974) had taught music at Sister's College beginning in 1947. As the first head of the department, Paul galvanized the university's extant forces to fortify the music offerings at Sister's College and transfer them onto CUA's campus. Formal recognition of the music department came in 1950, though by 1948 the faculty and course offerings at Sister's College were the substance of what would become the CUA music department. The small but formidable faculty of ten included one man without a music degree: 27-year-old Fr. Russell Woollen. Courted for the position by CUA but concerned about his bishop's reaction to not returning to Hartford, Woollen sought the advice and intercession of Maria von Trapp. Maria von Trapp had been successful in persuading Franz Wasner's bishop to release him; now she used her persuasive power on Bishop O'Brien.

I had already tried to persuade the Bishop of Hartford to help me, but he did not think that he wanted a composer in his diocese. When the Baroness heard that, she said: "You leave the bishop to me. Father Wasner will teach you how to be a composer, and then we will persuade the bishop to let you accept the position in Washington at Catholic University, and everything will be arranged. Just leave it to me and God."³²

Woollen was permitted to assume the post.³³

Woollen's Early Years as Professor

Initially placed in charge of all liturgical and choral music on campus, Woollen's first duties were to conduct the large and small choirs and to teach chant. The pre-existing choruses had taken the form of an extracurricular activity: now Woollen brought focus and

³¹ Scimonelli, 75-8.

³² CML, 4-5.

³³ CML, 92.

seriousness to the ensembles, seeking to develop a choral tradition more aligned with choral literature of an art music tradition than of the popular style prevalent on campus to that point.³⁴

If Woollen's position at CUA was in any way the result of his having been in the right place at the right time, his success in the position was the result of his talent coupled with his intense work ethic. In his early years, specifically the years before going to Harvard University, Woollen typically conducted University Choir, University Chorus, and A Cappella Choir,³⁵ for a total rehearsal schedule of no less than six hours weekly. He also taught two or three chant classes three times per week. As an example, his 1951-1952 schedule is provided in Tables 2.1 and 2.2.

Table 2.1: Fall Term 1951

MUS	Title	Schedule	Credits
53	A Cappella Choir	MWF 10:10	0
55	University Chorus	Tu Th 7:30	0
57	University Choir	W 7:15	0
309	Chant	MWF 2:10	3
409	Intermediate Chant	MWF 3:10	3
455	Chant Accompaniment	MWF 4:10	3

Table 2.2: Spring Term 1952

MUS	Title	Schedule	Credit
54	A Cappella Choir	MWF 10:10	0
56	University Chorus	Tu Th 7:30	0
58	University Choir	W 7:15	0
310	Chant	MWF 2:10	3
410	Intermediate Chant	MWF 3:10	3

³⁴ *The Cardinal*, Yearbook of The Catholic University of America, 1951, p. 85.

³⁵ Based on CML 26 it can be safely assumed the respective ensembles were “a choir of forty male voices at the Shrine of the Immaculate Conception, a mixed-voice glee club of [one] hundred voices, and a madrigal group of twelve voices.”

He taught a similar course load most every summer. His summer 1952 schedule is given in Table 2.3.

Table 2.3: Summer Term 1952

MUS	Title	Schedule	Credit
S309	Chant I	12:10	2
S409	Intermediate Chant	2:10	2
S509	Advanced Chant	3:10	2

University Liturgies at the National Shrine

Woollen's activity as campus musician extended much further than outlined in the course offerings above. The Crypt Church of the National Shrine of the Immaculate Conception was the locus of campus liturgies beginning in 1926.³⁶ From 1944³⁷ through 1962 Woollen was responsible for the planning, rehearsal, and performance of music at university liturgies celebrated in the Crypt Church of the National Shrine of the Immaculate Conception on Sundays of the academic year and

pontifical solemnities of the university calendar, such as the Opening Mass, the Feast of the Immaculate Conception on December 8, the Patronal Feast of our Country, the Patronal Feast of the Shrine; March 7th the Feast of St. Thomas Aquinas, the patron of schools; March 12th, the Anniversary of the Coronation of our Present Holy Father, Pope Pius XII, and the Closing Mass of the University year.³⁸

It was in the Crypt Church, which he called his "second home,"³⁹ that Woollen received all holy orders except priesthood.⁴⁰

³⁶ Joseph Nuesse, *The Catholic University of America: A Centennial History* (Washington, DC: The Catholic University of America Press, 1990), 164.

³⁷ In 1952 Woollen had cited his appointment date as 1945, Russell Woollen, "Music at the Shrine," *Salve Regina* (August 1952): 5.

³⁸ *Ibid.*, 5-6.

³⁹ *Ibid.*, 5.

Tension

Opposing opinions among authorities led to strife in Woollen's work. Justine Ward's relationship with CUA was complex. Ward had rescinded her offer to endow a school of music in 1929, but Woollen noted that her influence was very present during his tenure. At the time of Woollen's appointment, his salary was endowed by Ward.⁴¹ She insisted on three things of him: perform only chant in liturgy, do not interact with musicians of the Washington area at large, and do not compose.⁴² While trying to appease Ward as best stealth would allow, Woollen hit an insurmountable force when the Cardinal Archbishop of Washington came to campus. To quote Woollen quoting Patrick Cardinal O'Boyle (1896-1987), "Young man, I like a parade. Liven things up!"⁴³ Caught between two aesthetic positions, neither of which he shared, Woollen found this portion of his post becoming increasingly about politics and less about music or liturgy. When tensions with Ward came to a head and she confronted him, Woollen could no longer pretend to be following her directives.

I had made up my mind that this was it. It was she or I. I was willing to lose my job at the university if this was going to continue. I said, as coolly as I could manage in front of this fury, "Mrs. Ward, I have no intention of stopping my composing; I intend to visit with and appreciate any musician I want to; and I am sick of performing *nothing* but Gregorian chant."⁴⁴

The University rector placed him on university payroll, and he was free to pursue a broader musical career without fear.⁴⁵

⁴⁰ Record of Russell Woollen's Ordinations; student file, Theological College, The Catholic University of America.

⁴¹ CML, 81.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ CML, 82.

⁴⁵ CML, 83.

Further Studies

Nicholas Nabokov

As a teenager Woollen had shown interest in contemporary music, learning works by Prokofiev, Hindemith, and Shostakovich against the wishes of his teacher, Charles King.⁴⁶ A large part of what made his lessons with Ernest White exciting was the array of new music to which Woollen was exposed; his fascination with contemporary music grew. While attending a concert at National Presbyterian Church in 1948, Woollen heard Honegger's *Cantique de Pâques*. The event was a revelation for Woollen; his life as a nascent composer demanded he study composition with someone who would understand and encourage a contemporary aesthetic to his writing.⁴⁷

Between 1949 and 1951 Woollen commuted to the Peabody Conservatory in nearby Baltimore for composition lessons with Nicholas Nabokov (1903-1978). Russian by birth, Nabokov had fled his homeland, first to Germany and Paris, then to New York, from where he commuted to Peabody on Mondays. He was friends with Stravinsky and well connected in the contemporary arts world at large. Nabokov was a complete departure from Woollen's last teacher, Franz Wasner, who tutored Woollen more in form and counterpoint than composition *per se*. Nabokov pulled no punches with Woollen's music; caustic comments were not uncommon:

To illustrate how gauche some of my first pieces were, I remember laboring for the whole summer of 1947 to write my first extended work, a mass. In the fall, I triumphantly presented the Kyrie and Gloria to Nicholas Nabokov at Peabody Conservatory in Baltimore. After I had pounded it out at the piano, at the same time trying to sing all the parts, there was a dead silence. After what seemed to me and

⁴⁶ Russell Woollen, biographical information, found in Woollen archives, circa 1980.

⁴⁷ CML, 22.

eternity, Nabokov roared out laughing and shouted, “Congratulations, Russell! You have just succeeded in writing the Japanese National Anthem!” The formation of style and taste requires many steps. By writing all the time and enduring just such caustic criticisms, I found my way to a sense of personal style.⁴⁸

Ultimately Russell and Nicky became friends.⁴⁹ It was Nabokov who took Woollen to Paris in spring 1951 for lessons with the legendary Nadia Boulanger (1887-1979). Only six or seven works from Woollen’s own opus list survive from these years, but their style and form show the breadth of Woollen’s compositional talent even at an early age.

Nadia Boulanger

By 1951, Nadia Boulanger’s legacy as the matriarch of composers worldwide was firmly established. An entire generation of Americans had come back from Paris to start an American compositional revolution. In Paris for only a few months, Woollen had difficulty getting Boulanger to actually meet with him, despite pre-arrangements set up by Nabokov. Boulanger finally received Woollen with only a few weeks left in his stay.⁵⁰ Woollen found the lessons helpful, particularly her attention to rhythmic inflection. But as with Wasner and Nabokov, Boulanger found Woollen’s stylistic bent disappointing and lamented that Woollen’s young maturity precluded her having a stronger influence on him.⁵¹

⁴⁸ CML, 22.

⁴⁹ CML, 48.

⁵⁰ According to Robert Shafer, this was only because he came to the door with flowers, at which point she dismissed her current student. Robert Shafer, interview by the author, 25 February 2010.

⁵¹ At 28 years old, Woollen’s opus list held fewer than ten works.

Harvard University

At the recommendation of the CUA administration, Woollen began eyeing a terminal degree in music, reportedly to “combat the in-fighting on the faculty.”⁵² He received leave from CUA to accept the Percy Lee Atherton Fellowship at Harvard University during the 1953-54 and 1954-55 school years. Woollen spent all of his first year in Cambridge, but for the second year he commuted regularly between Harvard and CUA.⁵³

Harvard gave Woollen the musical and scholarly community he had craved his entire life. The community was small; he was one of twenty-one graduate students enrolled in 1953. The faculty was equally small: nine in total.⁵⁴ Randall Thompson chaired the department. Woollen pursued scholarly studies in medieval and renaissance music under A. Tillman Merritt (1902-1998). He was a member of the Harvard Glee Club and participated during the final years before famed conductor G. Wallace Woodworth (1902-1969) retired in 1958. In 1956 the Glee Club commissioned Woollen to write new music for their European summer tour. Woollen recalls “the thrill of hearing” some of his unaccompanied music sung at cathedrals of Chartres, Orleans, Siena, Florence, and Rome.⁵⁵ Woollen dedicated *The Windhover* and *Peace*, both dating from this period, to Woodworth, as he would later do with *Resurrection* for *Words and Music: The Composer's View*, a *Festschrift* in Woodworth's honor.⁵⁶

But the greatest benefit from Woollen's Harvard years was his study with Walter Piston (1894-1976). In Piston, Woollen had at last found a teacher who would allow him to

⁵² CML, 51. Those interviewed by the author, admittedly students not faculty, do not understand the genesis of this comment.

⁵³ CUA Academic Announcements list Woollen as absent only for the spring terms of 1954 and 1955, and teaching a reduced load in the fall of 1954. Woollen is listed as teaching a full load during the fall 1953 term.

⁵⁴ Elliott Forbes, *A History of Music at Harvard to 1972* (Cambridge: Harvard University, 1972), 119-20.

⁵⁵ CML, 51.

⁵⁶ *Words and Music: The Composer's View* (in honor of G. Wallace Woodworth), edited by Laurence Berman (Cambridge: Harvard University Department of Music, 1972).

pursue his emerging stylistic path. The match between Woollen and Harvard was ideal. His studies in composition with Walter Piston constituted his true “finishing school,”⁵⁷ even after studies with Boulanger. Woollen’s neo-classical instincts found resonance in Piston as a teacher and as a composer. As would be his lifelong tendency, Woollen once again made friends: Piston called him “Fr. Russ” and Woollen called him “Uncle Wally.” Piston’s avuncular disposition and first-rate skill as a composition teacher proved a perfect fit for Woollen. During his years of study with Piston, Woollen developed what he would later claim to be his “rock-bottom confidence writing for the orchestra,”⁵⁸ which would be demonstrated in *Toccata for Orchestra*, premiered by the National Symphony Orchestra in March 1957.

Woollen received the M.A. in music in 1954. As he began his second year of residency in Cambridge, Woollen fully anticipated receiving the Ph.D. in music. Under the guidance of Tillman Merritt, Woollen had begun his research for a dissertation on the mass ordinaries contained in the Torino Manuscript J.II.9.⁵⁹ A change of advisors would prove fatal to Woollen’s plans for the Ph.D. Advisement of Woollen’s dissertation was turned over to another faculty member, probably Nino Pirrotta.⁶⁰ The reason for the shift of advisor and the precise year in which it happened are unknown,⁶¹ but the changes would

⁵⁷ CML, 51.

⁵⁸ T.L. Ponick, “Seven Decades of Music: Tributes Celebrate Charles Russell Woollen’s Life in Music,” *The Arlington Connection*, 6 January 1993, Leisure section, p. 23.

⁵⁹ Ruth Hume, “Father Woollen of the National Symphony.” It is noteworthy that renowned medievalist Richard Hoppin received his doctorate from Harvard in 1952 with a dissertation on the secular music contained in the same manuscript Woollen was researching: Richard Hoppin, “The Motets of the Early Fifteenth-Century Manuscript J.II.9. in the Biblioteca Nazionale of Turin” (Ph.D. dissertation, Harvard University, 1952).

⁶⁰ Cyrilla Barr, interview by the author, 25 February 2010, by telephone.

⁶¹ As late as 1962 Woollen was still claiming to be a doctoral candidate in his concert biography.

have necessitated travel, time, and expense beyond Woollen's abilities, and he ultimately abandoned the degree.

Return to The Catholic University of America

Teaching

Woollen returned to full-time teaching at Catholic University in the fall term of 1955 with even more energy than when he left. His course load changed and broadened.⁶² He gave up all curricular choirs except A Cappella.⁶³ A predictable lineup of classes such as "Chant," "Intermediate Chant," and "Chant Accompaniment" gave way to classes such as "Historical Sources of Gregorian Chant," "Music Notation in the Polyphonic Period," "Music in the Middle Ages," and "The Renaissance Period in Music." His facility as teacher of liturgical music now included a significantly more musicological bent. He also began offering a unique class that offers insight into his keen grasp of multiple disciplines and eras: "Relation Between Music Forms and Liturgical Practice (400-1956)." Before long he was teaching private and class composition as well as organ.

Of Woollen's students interviewed for this study, all but one date from Woollen's post-Harvard days. There are constant accolades both personal and professional, often in superlatives. Don Guidotti studied organ and conducting with Woollen in the late 1950s

⁶² The course schedules of CUA's archives present a problem for the current study. For fall terms of 1953 and 1954, Woollen's normal classes are listed with his name as teacher. Spring terms for those years do not list Woollen. As it is impossible for Woollen to be in both Cambridge and Washington at the same time, it is clear the schedules are subject to inaccuracy and present an overall problem for historic reliability. This problem notwithstanding, it seems logical that they remain essentially accurate for purposes of examining Woollen's overall professorial life. See Appendix A.

⁶³ Though he kept the title "Head of Liturgical Music," it is unclear if or to what extent he remained involved in the regular conducting for university liturgies.

and would later become a friend and champion of his music. Guidotti describes Woollen as a supportive, positive, patient, and encouraging father figure, a humble man whose talents were without limit.⁶⁴ Fred Weck studied composition with Woollen in the early 1960s and described his lessons as open and helpful, not dogmatic, rigorous, or overly formal.⁶⁵ Allen Crowell worked with Woollen while a CUA student in the late 1950s and describes Woollen as “one of the two best musicians I ever knew.”⁶⁶ John Stephens, a Woollen student from the late 1940s, offers a sentiment similar to Crowell’s, likening Woollen’s genius to only one other teacher, Pierre Boulez.⁶⁷ Stephens remembers Woollen’s ability to quote from a textbook or even a source material off the top of his head by page number and location on the given page. Cyrilla Barr recalls taking a medieval music course with Woollen in the early 1960s. She still marvels at how he could play on the piano the examples from the textbook wherein the examples are printed in antique notation and part books.⁶⁸ Barr describes Woollen as “not the best teacher, but truly brilliant.”⁶⁹ One reason for this was his sheer excitement for his topic; he couldn’t help himself from speaking quickly and would confuse all but the brightest of his students, a fact confirmed by another student, Elaine Walter.⁷⁰

Performance

Woollen helped broaden the visibility of CUA’s music department by bringing the A Cappella Choir to some of Washington’s more celebrated halls for their concerts. The Pan

⁶⁴ Don Haines Guidotti, interview by the author, 18 February 2010.

⁶⁵ Fred Weck, interview by the author, 23 February 2010.

⁶⁶ Alan Crowell, email to the author, 22 October 2008.

⁶⁷ John Stephens, interview by the author, 4 March 2011.

⁶⁸ The textbook was Willi Apel’s *The Notation of Polyphonic Music 900–1600* (Cambridge: Medieval Academy of America, 1942).

⁶⁹ Cyrilla Barr, interview by the author, 25 February 2010, by telephone.

⁷⁰ Elaine Walter, interview by the author, 5 April 2010.

American Union⁷¹ and the Corcoran Art Gallery were prestigious off campus locations where the ensemble gave concerts. The mainstay of the repertoire was rarely heard renaissance and baroque music with a noted focus on the villancico. The concerts were often broadcast on the local classical radio station, WGMS.⁷²

Woollen also cultivated his life as a pianist with an ever-growing penchant for chamber music. CUA hosted a successful chamber music concert series directed by renowned piano faculty member Emerson Myers. While Myers was on sabbatical during the 1955-56 school year, Woollen served as acting director of the CUA Chamber Arts Society, frequently performing on the series. The series was an ideal platform for the performance of his chamber pieces and the composition of new works, such as the *Piano Quartet*, op. 12 (1952). As a pianist and composer, Woollen was increasingly visible to the Washington, DC music scene at venues such as the Corcoran Gallery of Art, the Smithsonian Institute, and the Library of Congress.

In 1959 Woollen and three other composers on the music faculty, William Graves, Thaddeus Jones, and Emerson Myers, each wrote a one-act opera for national broadcast on NBC's "The Catholic Hour."⁷³ Woollen's opera *The Decorator* was written in cooperation with librettists Dorothy and Frank Getlein, Woollen's sister and brother-in-law. The operetta lasts some 25 minutes and is scored for modest numbers of singers (two sopranos, two tenors, and baritone) and players (1-1-1-1/2-1-1-0/cel/pf/timp/perc/str). This was the era of "NBC Television Opera Theatre" (1949-1964), which commissioned and produced 43 short operas.

⁷¹ Located adjacent the White House, now known as the Organization of American States.

⁷² John Stephens, interview by the author, 4 March 2011.

⁷³ Scimonelli, 106.

The combination of Woollen's teaching, conducting, composing, and performing was acknowledged by the university in his 1956 promotion from Instructor to Assistant Professor, a rank he kept through the remainder of his time at CUA.⁷⁴

Activities Outside of the University

Publication of Reviews

Branching outside of CUA, Woollen was active as a reviewer of new scores and editions. Before Harvard, he had published reviews of sacred and secular choral music by Ralph Vaughan Williams, Henry Cowell, David Diamond, Robert Starer, and Lukas Foss, in the journal *Notes*.⁷⁵ After Harvard, he broadened the scope of his reviews to include editions and monographs of a more scholarly bent.⁷⁶ In 1953 he was named a contributing editor to the Catholic sacred music journal *Caecilia*.⁷⁷ Woollen was also active with the American Musicological Society, delivering his paper "Episodic Compositional Techniques in Late Debussy" at the AMS convention in Washington, DC on 23 May 1957.⁷⁸

The National Symphony

In 1956 Woollen ran into Howard Mitchell (1910-1988) in a hotel lobby. Mitchell had risen from the rank of principal cellist to become conductor of the National Symphony

⁷⁴ Letter of promotion, Russell Woollen Archives, Library of Congress Performing Arts Division.

⁷⁵ Russell Woollen, Reviews of choral music by Lukas Foss, Leo Smit, William Billings, Johann Christoph Bach, Healey Willan, Paul Christiansen, Henry Havergal, Henry Cowell, David Diamond, Robert Starer, Wallingford Rieffer, and Ralph Vaughan Williams, *Notes*, Second Series, 8, no. 2 (March 1951): 402-405.

⁷⁶ Russell Woollen, Review of *Heinrich Isaac Five Polyphonic Masses* transcribed and edited by Louise Cuyler, *Notes*, 15 no. 4 (Sept 1958): 645-646. Russell Woollen, Review of *The Italian Madrigal by Alfred Einstein*, *The Catholic Historical Review* 36, no. 4 (January 1951): 479-81.

⁷⁷ "New Contributing Editor, Rev. Russell Woollen," *Caecilia* 80, no. 1 (January/February 1953): 58.

⁷⁸ "Abstracts," *Journal of the American Musicological Society* 11, no.1 (Spring 1958): 78-9.

Orchestra in 1950. As Woollen's skills as a pianist were becoming well known throughout the Washington area, Mitchell offered him the position of staff keyboardist. The orchestra was still a developing organization, and their needs for a keyboardist were occasional. Because the position was part time, Woollen envisioned that he would be able to reconcile the orchestra's needs with his already full calendar and accepted. When in concert with the NSO, he would wear his clerical blacks with Roman collar. This anomaly was striking to the Washington, DC audience, and his celebrity began to grow.⁷⁹ But, as time passed, Woollen's evening engagements would increasingly remove him from the typical life of a priest/professor on CUA's campus. Woollen lived in the clerical residence on the third floor of Caldwell Hall. His apartment was near the elevator, and the late-night clanging of the metal elevator guards was heard and noted by his priest confreres.⁸⁰

In 1957 Woollen spent five months touring South America. The visit spanned fifteen countries and involved some 50 lectures and 40 recitals of solo piano and organ music. The tour was booked on six weeks' notice. Already fluent in French, Italian, and German, Woollen taught himself Spanish by reading the New Testament and a book of Spanish jokes. Upon arriving at his first stop, he was able to lecture and converse in Spanish.⁸¹ According to Ruth Hume, the tour's sponsor was the U.S. State Department,⁸² but Woollen's association with the Pan American Union may have been at least partially responsible for the invitation.⁸³ The Pan American Union had hosted Woollen and his A

⁷⁹ Thomas Beveridge, interview by the author, 23 February 2010, by telephone.

⁸⁰ Gerard Sloyan, letter to the author, 3 November 2008.

⁸¹ Ruth Hume, "Father Woollen of the National Symphony," unpublished paper circa. 1959. In the possession of the author.

⁸² Ibid.

⁸³ John Stephens, interview by the author, 4 March 2011.

Cappella Choir⁸⁴ and also had published in 1955 Woollen's *Sonata for Piano Duo* op. 5 through Peer-International Music, all the while leaving Woollen the holder of the piece's copyright. The trip was a personal and professional success; he was inspired to begin work on the first symphony, his most ambitious work to date. One of the tour's lectures, "Catholic Church Music in the United States," is the most substantive statement from Woollen at this time concerning his views on sacred music.

Woollen's Aesthetic of Sacred Music

I determined that I would try to master all of the disciplines of the musical art, so that I would be sure that my imagination would be seconded by adequate information and technique. I spent many years searching, sifting, thinking and studying and at last developed a church style which I considered an adequate expression of religious thought and feeling.

I have based my church works on very definite and objective foundations of art, and not on sentimentalism or faddism;...

The whole questions [sic] of the acceptance of sounds of modern music in Church is one which varies greatly from country to country. Even outside of church circles, it seems that man's ear develops very slowly, and that he becomes accustomed to new sounds with great reluctance. This is a psychological not a moral or esthetic problem. Yet, the slowness of men's ears to grasp the logic and the beauty of new sound-combinations has been one of the major obstacles to the development of Church Music in all countries.⁸⁵

My involvement with the voice all my life has probably lead [sic] me into a milder approach to church music than some others. That is to say, I am reluctant to approach the voice from the point of view of torturing it, or forcing it into jagged

⁸⁴ At the time the Pan American Union, now known as the Organization of American States, hosted concerts at their complex of buildings near the White House. OAS sponsors many activities which seek to engage cultural and diplomatic relations between North and South America.

⁸⁵ Russell Woollen, "Catholic Church Music in the United States", Summer 1957. See appendix B.

series of intervals, and disagreeably high or low ranges, which is so much part of the Schoenberg, Webern tradition. Harmonically, I have been much influenced by Hindemith, Honegger, Milhaud, William Schuman, Walter Piston. I enjoy modality and mixed modality; I enjoy polytonality. I like a variety of rhythms. For many years I had a sort of double identity as a composer: writing one way for the church, and another way for the concert hall. I am glad to say that in recent years I have not felt myself so divided a personality; although I am still very conscious about whether I am writing an anthem for everyday or frequent use, and one for a special occasion. Therefore I try always to write for the group which is asking me to write, and not come up with something impossibly difficult.⁸⁶

Over the course of nearly thirty years, Woollen delivered three formal lectures on contemporary church music and composition.⁸⁷ Transcripts of these lectures provide unique contextual insight into the workings of the composer's mind. From these writings we can deduce an aesthetic of contemporary sacred music predicated upon two fundamental premises: continuity and currency. Continuity: that the composer of sacred music must be cognizant of the entire compositional history of the Church. Currency: that the composer of sacred music must speak in the compositional languages and dialects of the present.

Woollen lamented much of the prevalent Catholic compositional and performance practice of his day. The still strongly felt influence of the *Cäcilien-verein* with its antiquarian understanding and romanticized imitations of Renaissance models offered only “a pale, lifeless, or sublimated Palestrina, ... [ignoring] the actual performance method of Renaissance polyphony anyway.”⁸⁸ Woollen also lamented sacred music that was theatrical, a practice still alive and well in early- and mid-twentieth-century church music.

⁸⁶ Russell Woollen, “The Composer and the Church of Today,” 21 February 1972. See Appendix C.

⁸⁷ “Catholic Church Music in the United States,” summer 1957, hereafter: CCMUS; “The Composer and the Church of Today,” 21 February 1972, hereafter: CCT; “Church Music in the Twentieth Century,” August 1983 =chapter 3, CML.

⁸⁸ CCMUS

Music of these two dispositions constituted the overwhelming majority of American Catholic sacred music repertory as Woollen was writing in 1957. He believed the two strains to have been mingled and thriving in the music of Luciano Refice, Lorenzo Perosi, Oreste Ravenello, and those American church composers who came under their influence. The best Woollen could say of this music was that it was practical, but he found it completely devoid of artistic merit.⁸⁹ The finest examples of Catholic sacred music in Woollen's assessment were in Germany, Holland, Belgium, France, and England, where church composers were writing in the languages of their day and were supported by churches, cathedrals, dioceses, and federations of church musicians.⁹⁰

Woollen lamented the American hierarchy's reluctance to form and sustain institutions of higher musical learning. As an example, he cited the failure of the American bishops to establish a choir school at the National Shrine of the Immaculate Conception, the newly erected national Catholic church, one commensurate with the choir school at the nearby Cathedral Church of Saint Peter and Saint Paul, the national Episcopal church.⁹¹

Woollen's Sacred Music

By 1962 Woollen's opus list, a catalogue of his own making representing most but not all of his works, had reached opus 59. This included music for orchestra and varying combinations of chamber instruments; solo music for piano, harpsichord, and organ; one opera; and many songs. Choral music, sacred music in particular, outnumbers any other

⁸⁹ CCMUS

⁹⁰ Ibid.

⁹¹ Ibid.

genre, but by no means at the expense of a balanced and well-represented opus list. His sacred music consists of music for both liturgical and concert use. Some of Woollen's liturgical music is written with facility of performance in mind and, though well crafted, is not technically demanding on singer or player. Conversely, some music written first for concert is of such intense scope or difficulty that performance anywhere other than concert seems most unlikely. The majority of his sacred music is written essentially for liturgy but is marked by excellence of craft such that it is as at home in concert as at liturgy.

Woollen believed strongly in the necessity of composers to write in a contemporary language. While respecting and even enjoying the *avant garde* in all its exciting manifestations by the mid-twentieth century,⁹² Woollen was compelled to compose in a neo-classical idiom. Like the composers he admired most, notably Hindemith, Woollen's harmonic palette runs the gamut from conservative to highly chromatic and complex, but his use of form is largely traditional. He did not experiment in aleatoric music, tape, or new types of instruments or sounds such as *Sprechstimme* or prepared piano. This traditional disposition to compositional technique served him well as a composer of liturgical music, where a certain amount of restraint is inherent through prescribed text, performance forces, and length. Like many twentieth-century neo-classicists, Woollen found his true freedom as a composer inside of restraint.

⁹² Fred Weck, interview by the author, 23 February 2010, by telephone.

Masses

Woollen wrote more masses than any other sacred genre, and it is in the masses written from his earliest years to his latest that the broadest array of Woollen's compositional powers is evidenced. Every mass composed before 1962 was written for liturgical use. With one exception they are all in Latin.

Scoring of the Masses

That many of the masses are scored for equal voices is perhaps the greatest impediment to their continued use. Most were written for particular religious communities or houses of study of men or women, or for boy choirs. Among the voicings employed are unison chorus, SA, SSA, SA or SB, TTB, and TTBB, all with organ. The *Mass in Honor of St. Thomas Aquinas* (1960) is the singular mass setting for unaccompanied TTBB chorus. Only two masses are scored for choir of mixed voices: *Mass #3* (1952) and *Missa Quis sicut te* (1962). *Missa Ave Maria* (1962) is unique in its scoring for SA, SB, or SAB with organ.

The post-conciliar decline in enrollment and therefore of substantive music programs at houses of religious formation, coupled with the replacement of Latin with English in November 1964 as the official language of the liturgy, made these works inappropriate for performance. McLaughlin & Reilly, a major publisher of Catholic sacred music founded in 1903 which also published the majority of Woollen's masses, went out of

business in 1969, only four years after the implementation of conciliar changes. Their catalogue was subsumed by Summy-Birchard.⁹³

Influence of Chant on the Masses

The influence of the chants that Woollen had daily sung as a seminarian and now taught as professor is best evidenced in his masses. In the “Credo” from *Mass in the Major Modes*, (Example 2.1), Woollen evokes the free flow of chant through alterations of binary and ternary groupings and the judicious use of melisma in a unison setting. The same sensitivity to tonic accent and the alternation of binary and ternary groupings is evidenced in both imitative and homophonic passages of the “Gloria” of Woollen’s *Mass in Honor of Saint Thomas Aquinas* (1960) for men’s chorus (Example 2.2).

⁹³ W. Thomas Marrocco, Mark Jacobs/Leslie A. Troutman, “Summy-Birchard,” in *The New Grove Dictionary of Music and Musicians*, Second Edition, ed. Stanley Sadie and J. Tyrrell (London: Macmillan, 2001), xxiv, 709.

Example 2.1, Russell Woollen, *Mass in the Major Modes*, "Credo," mm. 1-23

Con moto
mf Tutti

Pa-trem o - mni - po - tén - tem, fa - ctó - rem cae - li et ter - rae,

vi - si - bí - li - um ó - mni - um, et in - vi - si - bí - li - um.

Choir
mf

Et in u - num Dó - mi - num, Je - sum Chri - stum,

Fí - li - um De - i u - ni - gé - ni - tum.

Example 2.2, Russell Woollen, *Mass in Honor of Saint Thomas Aquinas*, "Gloria,"

mm. 6-28

prop-ter ma-gnam glo-ri-am

Gra-ti-as a-gimus ti-bi prop-ter ma-gnam

Gra-ti-as a-gimus ti-bi prop-ter ma-gnam

tu-am. Do-mine Deus, Rex coe-lestis, Je-us

glo-ri-am tu-am. Do-mine Deus, Rex coe-lestis, Je-us

glo-ri-am tu-am.

Pa-ter om-ni-po-tens, Do-mine Fi-li U-ni-

Pa-ter om-ni-po-tens, Do-mine Fi-li U-ni-ge-ni-te, Je-

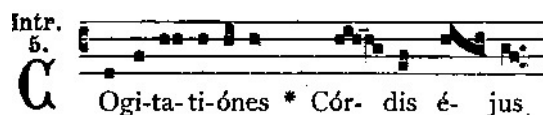
ge-ni-te, Je-su Chris-te. Do-mi-ne Je-us, A-gnus Dei,

su, Je-su Chris-te.

MENO MOSO

In the “Kyrie” of *Mass in the Major Modes* (Example 2.4), Woollen employs paraphrase technique, quoting an authentic chant, the introit *Cogitationes Cordis ejus* (Example 2.3), from the Votive Mass of the Sacred Heart.

Example 2.3, *Cogitationes Cordis ejus*, incipit



Example 2.4, Russell Woollen, *Mass in the Major Modes*, “Kyrie,” mm. 4-11

The *Mass in honor of St Thomas Aquinas* employs two *cantus firmi* on hymns attributed to Aquinas. *Pange lingua gloriosi corporis* appears in the opening two-measure unison statement; *Adoro te devote* appears in mm. 6-8 enhanced by alternative statements in contrary motion in the upper voices (Example 2.5).

Example 2.5, Russell Woollen, *Mass in Honor of St. Thomas*, "Gloria," mm. 1-10

Vivo $\text{♩} = 9.152$

Ten, *Et in terra pax homi-ni-bus bonae vo-lun-ta-tis.*

Sopr. *Et in terra pax homi-ni-bus bonae vo-lun-ta-tis.*

Middle voice *Et in terra pax homi-ni-bus bonae vo-lun-ta-tis.*

Bass *Et in terra pax homi-ni-bus bonae vo-lun-ta-tis.*

Bene-dicimus te. Glori-fi-camus te.

Lau-damus te. A-do-ramus te.

Missa melismatica (1951) reveals Woollen's ability to compose original melodies in the spirit of ancient chant. At times the melodies fall into discernable modes, but they are often vagrantly modal in orientation without attribution of a specific or authentic mode. In kinship with the wide ambitus encountered in the graduals and tracts of the mass, Woollen composes melodies with the wide range of a tenth (Example 2.6).

The "Benedictus" from *Mass in Honor of St. Thomas Aquinas* utilizes newly-composed material in the style of florid organum over the *cantus* (Example 2.7).

Example 2.6, Russell Woollen, *Missa melismatica*, "Kyrie," finale

Example 2.6 is a musical score for the finale of the "Kyrie" from Russell Woollen's *Missa melismatica*. The score is written for Cantors and Piano (L.H.). The Cantors' part is marked "CANTORS" and "I+CANTORS". The piano part is marked "L.H." and includes dynamics like "ff to end" and "slight rit.".

Example 2.7, Russell Woollen, *Mass in Honor of St. Thomas Aquinas*, "Benedictus"

Example 2.7 is a musical score for the "Benedictus" from Russell Woollen's *Mass in Honor of St. Thomas Aquinas*. The score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The vocal parts are marked "S", "A", "T", "B", and "P". The piano part is marked "P" and includes dynamics like "mod. gregorian" and "mf".

A Parody Mass

Missa Quis sicut te (1962) derives much of its material from an Irish hymn tune. The opening measures of the “Kyrie” are a near-literal duplication of the hymn setting, with note values adjusted to accommodate the text (Examples 2.8 and 2.9). Woollen’s original material provides welcome contrapuntal and homophonic contrast to the conservative parodied material that constitutes the majority of the mass (Example 2.10).

Example 2.8, Irish hymn, *Quis sicut te*, mm.1-4

1-2-3. Quis sic - ut Te, O Je - su Chri - ste

1. Con - so - lá - tor ——— ó - mni - um, ———
 2. Cla - rus prin - ceps ——— hó - mi - num, ———
 3. Fons vir - tú - tis ——— ó - mni - um, ———

Example 2.9, Russell Woollen, *Missa Quis sicut te*, “Kyrie,” mm. 1-5

mf
 S Ky-ri-e e-lei-son, e-lei-son, Ky-ti-e e-le-i-son, Ky-ri-e e-
mf
 A Ky-ri-e e-lei-son, e-lei-son, Ky-ti-e e-le-i-son, Ky-ri-e e-
mf
 T Ky-ri-e e-lei-son, e-lei-son, Ky-ti-e e-le-i-son, Ky-ri-e e-
mf
 B Ky-ri-e e-lei-son, e-lei-son, Ky-ti-e e-le-i-son, Ky-ri-e e-

Example 2.10, Russell Woollen *Missa Quis sicut te*, "Gloria" mm. 21-31

The musical score is written for a vocal ensemble and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment, with some changes in time signature and key signature.

System 1:

Vocal line (Soprano/Alto):
mine De- us, Rex coe- le- stis, Deus Pa- ter om-ni- potens.

Vocal line (Tenor/Bass):
Do- mine De- us, Rex coe- le- stis, Deus Pa- ter omni-po-

Piano accompaniment:

System 2:

Vocal line (Soprano/Alto):
Do- mi-na Fi-li U- ni-ge- ni-ta, Je- su

Vocal line (Tenor/Bass):
tens. Do- mi-na Fi-li U- ni-ge- ni-ta, Je- su

Piano accompaniment:

Contemporary Compositional Techniques in the Masses

Woollen was fluent in the diverse compositional vocabularies of his day. In the *Sanctus* of his *Missa Domus aurea*, Woollen employs planing structures in parallel and contrary motion in a harmonic texture characterized by near-constant reliance on the intervals of the seventh and ninth (Example 2.11).

Example 2.11, Russell Woollen, *Missa Domus aurea*, “Sanctus,” mm. 22-28

The musical score is for the "Sanctus" section of Russell Woollen's *Missa Domus aurea*, measures 22-28. It is written for four voices (Soprano, Alto, Tenor, Bass) and piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Latin: "sunt cae - li et ter - ra, cae - li et ter - ra" and "gló - ri a tu - a. gló - ri a". The piano accompaniment is characterized by a complex harmonic texture with parallel and contrary motion, featuring near-constant reliance on the intervals of the seventh and ninth. The score includes dynamic markings such as "cresc. ff" and "rit".

Mass for Boys' Voices (1958) for unison choir and organ gives insight into the composer's neo-classical orientation in the melodic construction. Although he does not restrict himself to symmetrical phrase structure, concepts of antecedent-consequent-consequent phrase construction are evidenced. In Example 2.12, the first statements of "Kyrie eleison" and "Christe eleison" are each respectively followed by two consequent phrases.

Example 2.12, Russell Woollen, *Mass for Boys' Voices*, *Kyrie* mm. 1-12

The musical score for Example 2.12, Russell Woollen's *Mass for Boys' Voices*, *Kyrie* mm. 1-12, is presented in two systems. The first system shows the beginning of the "Kyrie eleison" phrase. The choir enters with a half note "Ky" (mezzo-forte, *mf*), followed by a melodic line for "rie-e-lei-son". The organ provides a harmonic accompaniment. The second system continues the phrase, showing the choir repeating "rie e-lei-son" and then "Ky-rie-e". The organ accompaniment continues with sustained chords and moving lines. The score is in G major (one sharp) and common time (C). Dynamics include *mf* (mezzo-forte) and *f* (forte).

The image displays three systems of musical notation, likely for a vocal and piano setting of a Mass. Each system consists of a vocal line (soprano and tenor/bass) and a piano accompaniment line. The first system includes the lyrics "lei-son. Chri-ste e-le-i-son," with dynamic markings "meno f" and "f". The second system includes "Chri-ste e-lei-son, Chri-". The third system includes "-ste e-le-i-son. Ky-ri-e e" with dynamic markings "mf" and "f". The notation includes various musical symbols such as notes, rests, and accidentals, and the lyrics are written below the vocal lines.

Mass #3 (1952) was premiered by Paul Callaway (1909-1995), organist-choirmaster at Washington National Cathedral from 1939 to 1977. The Mass is strongly evocative of renaissance style in its reliance on *cantus firmus* technique (*Kyrie* motive in the opening four measures of tenor/bass), and canonic treatment (*Christe* dialogue between tenor and soprano) but because it simultaneously injects disjunct melodic construction and

syncopation (*Kyrie* motive in the opening five measures of soprano), the work resides clearly in the twentieth century (Example 2.13).

Example 2.13, Russell Woollen, *Mass #3, "Kyrie,"* mm. 1-26

KYRIE Russell Woollen

mf $\text{♩} = 54$

SOPRANO *mf* Ký - ri - e - e - - - - - lé - i - son. - - -

ALTO *f* Ký - - - - - rie e - - - - - lé i - son. Ký - - - - -

TENOR *f* Ký - - - - - rie e - - - - - lé - i - son.

BASS *f* Ký - - - - - rie e - - - - - lé - i - son.

Ký - - - - - ri - e - e - - - - - lé - i - son. - - - - - Ký - - - - - rie e - - - - -

rie e - - - - - lé - i - son. - - - - - Ký - - - - - rie e - - - - - lé - i - son. - - - - -

Ký - - - - - rie e - - - - - lé - i - son. Ký - - - - - rie e - - - - -

Ký - - - - - rie e - - - - - lé - i - son. Ký - - - - - rie e - - - - -

lé - i - son. *mf* Chri - ste - - - - - e - - - - - lé - i -

lé - i - son. *mf* Chri - ste e - - - - - lé - - - - - i -

lé - i - son. *mf* Chri - ste - - - - - e - - - - - lé - i - son.

lé - i - son. *mf* Chri - ste e - - - - - lé - i -

Motets and Other Smaller Sacred Works

Approximately twenty works other than masses, intended primarily as liturgical music, are in either Latin or English and in all but a few instances for modest performing forces. In the motet tradition, Woollen sets texts from either the proper of the liturgy or extra-liturgical services. Motets including *Improperium*, *Ingrediente Domino*, and *Responsories for Holy Thursday* all find their textual sources in the liturgies of Holy Week. *O quam glorifica luce* is an office hymn for the Assumption of the Blessed Virgin in some medieval breviaries.⁹⁶

Extra-liturgical services or Marian devotions are the sources for some settings. *O salutaris* and *Tantum ergo* are sung at Benediction of the Blessed Sacrament. *Sancta Maria ora pro nobis* found in *Missa Domus aurea* contains invocations gleaned from the Litany of Loreto; *Domus aurea* (house of gold) is itself among the invocations addressed in this litany to the Blessed Virgin. *Ave Maria*, though never found liturgically in its complete textual form, is a prayer based on the Lucan narrative of the Annunciation and is ubiquitous in choral literature of all periods. The two settings of *Ecce sacerdos* are proper texts sung at the reception of a bishop. Prayer texts ascribed to St. Francis and St. Patrick round out the music on devotional texts.

Scripture is the source of most liturgical texts, but a typical liturgical text is most often a pericope, or small portion of the scripture from which it is taken. Woollen twice set psalms in their entirety: *Psalms 135 and 148*. *Wedding Hymn* for soprano and organ is a setting of Ruth 1: 16-17, and *One Fold, One Shepherd* is a setting of John 10: 14-16. English translations of scripture are from multiple sources. In the case of official liturgical texts, the

⁹⁶ John Julian, *A Dictionary of Hymnology: Setting Forth the Origin and History of Christian Hymns of All Ages and Nations* (New York: Dover, 1957), 845-46.

translations authorized by the Conference of Catholic Bishops were employed. In most cases neither the composer's manuscript nor the published score cites sources of his translation.

Many of Woollen's smaller sacred works were written on commission to service the musical needs of worshiping communities. Among these are the motets opus 56, *Prayer of St. Patrick*, *O quam glorifica luce*, and *O Salutaris/Tantum ergo*. It is perhaps because these works, though well crafted, are marked more by their functional disposition than by high artistic craft that Woollen omitted some of them from his opus list.

The simple but beautifully melodic *One Fold, One Shepherd*, and *Ave Maria* motet and mass of 1962 are scored for treble, alto, and bass voices and organ. This scoring, though common throughout music history, particularly when there is a paucity of male voices, is rare in Woollen's oeuvre. *One Fold, One Shepherd* is indicated for performance by either SA or SB and demonstrates the composer's facility with lyric arching melody (Example 2. 16). The anthem is one of Woollen's few works still in print.

Example 2.16, Russell Woollen, *One Fold, One Shepherd*, mm. 10-36

10

and I know the Fa - ther; And I lay down my
knows me, and I know the Fa - ther; And I lay
and I know the Fa - ther; And I lay

This musical system covers measures 10 through 14. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature has one flat (B-flat). The lyrics are: 'and I know the Fa - ther; And I lay down my knows me, and I know the Fa - ther; And I lay and I know the Fa - ther; And I lay'. The piano accompaniment consists of chords and single notes in both hands.

15

life for my sheep. And I have oth - er
down my life for my sheep. And
down my life for my sheep. And

This musical system covers measures 15 through 19. It continues with the same three vocal staves and piano accompaniment. The lyrics are: 'life for my sheep. And I have oth - er down my life for my sheep. And down my life for my sheep. And'. The piano accompaniment continues with harmonic support for the vocal lines.

4

20

sheep not of this fold, These too I must

I have oth - er sheep not of this fold, These

I have oth - er sheep not of this fold, These

25

cresc. bring, and they shall hear my voice, *f* And there shall be

too I must bring, *cresc.* *f* And there shall be

too I must bring, *cresc.* *f* And there shall be

30 *dim.*

one fold and one shep - herd, And there shall be

one fold and one shep - herd, And there shall be *dim.*

one fold and one shep - herd, And there shall be *dim.*

35 *mf*

one fold and one shep - herd. I am the good

mp

one fold and one shep - herd.

mp

one fold and one shep - herd.

mf

Improperium and *Ingrediente Domino* stand out as the best crafted of the motets of this period. *Ingrediente* shows Woollen at his liturgically dramatic height in setting the text portraying Jesus' triumphant entry into Jerusalem on Palm Sunday. Fanfaric motifs and

polychords abound in the composer's setting of "Ingrediente" and "Hosanna" (Example 2. 17). Imitative (m. 2 and following, m. 9 and following, m. 33 and following) and canonic techniques (m. 16) propel the excitement of the narrative. The work was commissioned by the Peloquin Chorale for an NBC national broadcast on Palm Sunday, 30 March 1958, and was subsequently recorded in C. Alexander Peloquin's multi-disc collection, "Thirteen Centuries of Christian Choral Art."⁹⁷

⁹⁷ "Thirteen Century of Christian Choral Art," Peloquin Chorale, Alexander Peloquin, conductor. Gregorian Institute of America EL 100, 1959.

Example 2.17, Russell Woollen, *Ingrediente Domino*, entire score

Ingrediente Domino

To Alexander Peloquin and his Chorale

Russell Woollen

Briskly $\text{♩} = 144$

mf

Soprano
In-gre-di-en-te Do-mi-no in sanc-tam

Alto
In-gre-di-en-te Do-mi-no in sanc-tam

Tenor
In-gre-di-en-te Do-mi-no in sanc-tam ci-va-ta-tem,

Bass
In-gre-di-en-te Do-mi-no in sanc-tam

rehearsal only

f

ci-va-ta-tem, He-brae-o-rum pu-e-ri re-

ci-va-ta-tem, He-brae-o-rum pu-e-ri re-sur-

ci-va-ta-tem, He-brae-o-rum pu-e-ri

ci-va-ta-tem, He-brae-o-rum pu-e-ri

12

sur - re - cti o - nem vi - tae pro - nun - ti - an - tes, Cum ra -
 re - cti o - nem vi - tae pro - nun - ti - an - tes, Cum ra -
 re - sur - re - cti o - nem vi - tae pro - nun - ti - an - tes, Cum ra - mis
 re - sur - re - cti o - nem vi - tae pro - nun - ti - an - tes, Cum ra - mis

18

mis pal - ma - rum: Ho - san - na, cla - ma - bant, Ho -
 mis pal - ma - rum: Ho - san - na, cla - ma - bant, Ho -
 pal - ma - rum: Ho - san - na, cla - ma - bant, Ho -
 pal - ma - rum: Ho - san - na, cla - ma - bant, Ho -

24 *ff*

Ho - san - na, cla - ma - bant in ex - cel - sis,

ff

Ho - san - na, cla - ma - bant in ex - cel - sis,

ff

san - na, Ho - san - na, cla - ma - bant

ff

san - na, Ho - san - na, cla - ma - bant

24

31 *Fine* *p* solo ad lib.

Cum - que au - dis - set po - pu -

Fine *p* solo ad lib.

Cum - que au - dis - set po - pu - lus, quod Je -

mf *Fine* *p* solo ad lib.

ex - cel - sis. Cum - que au - dis - set po - pu - lus, quod

mf *Fine*

ex - cel - sis.

Fine

31

38

lus, quod Je - sus ve - ni - ret Je - ro - so - ly -
sus ve - ni - ret Je - ro - so - ly - mam,
Je - sus ve - ni - ret Je - ro - so - ly - mam,

38

Detailed description: This system contains two staves. The top staff is for three voices (Soprano, Alto, Tenor) and the bottom staff is for piano. Measures 38-44 are shown. The lyrics are: 'lus, quod Je - sus ve - ni - ret Je - ro - so - ly -', 'sus ve - ni - ret Je - ro - so - ly - mam,', and 'Je - sus ve - ni - ret Je - ro - so - ly - mam,'. The piano accompaniment consists of chords and single notes in the right and left hands.

45

mam, ex - i - e - runt ob - vi - am e -
ex - i - e - runt ob - vi - am e -
ex - i - e - runt ob - vi -

45

Detailed description: This system contains two staves. The top staff is for three voices (Soprano, Alto, Tenor) and the bottom staff is for piano. Measures 45-50 are shown. The lyrics are: 'mam, ex - i - e - runt ob - vi - am e -', 'ex - i - e - runt ob - vi - am e -', and 'ex - i - e - runt ob - vi -'. The piano accompaniment continues with chords and single notes. A forte (f) dynamic marking is present at the beginning of measure 45.

50

p *D.S. al Fine*

i, ob - vi - am e - i.

p *D.S. al Fine*

i, ob - vi - am e - i.

p *D.S. al Fine* *f*

am e - i, ob - vi - am e - i.

f *D.S. al Fine* *Cum*

Cum

D.S. al Fine

50

In his 1962 setting of Psalm 148, one of the great psalms of praise found at the Psalter's conclusion, Woollen adds multimetricality and the percussive effects of the piano to his writing for large divisi chorus with two soprano and bass soloists. Although the piano part is largely *colla voce*, a frequent convention to accommodate difficult choral writing in this era, the piano is given a brief accompanimental presence at the *Poco meno mosso*, and assumes a greater role as a driving percussion instrument at the *Forward—Energico* (Example 2.18) *Psalm 148* garnered Woollen the 1962 Ernest Bloch Award.⁹⁸

⁹⁸ Cited on the published score, Mercury Music Corporation, New York, 1963.

Example 2.18, Russell Woollen, *Psalm 148*, pp. 8-13

8

he gave the com - mand — and they — were cre -

he gave the com - mand — and they — were cre -

he gave the com - mand — and they — were cre -

he gave the com - mand — and they — were cre -

5 8 3

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'he gave the com - mand — and they — were cre -'. The piano part features a 5/8 and 3/4 time signature.

a - ted. He has made them fast for - ev - er and ev - er: he has

a - ted. He has made them fast for - ev - er and ev - er:

a - ted. He has made them fast for - ev - er and ev - er:

a - ted. He has made them fast for - ev - er and ev - er:

5 8 3 3 4 4

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are 'a - ted. He has made them fast for - ev - er and ev - er: he has' and 'a - ted. He has made them fast for - ev - er and ev - er:'. The piano part features a 5/8, 3/4, 3/4, and 4/4 time signature.

giv-en them a law which shall not pass a - way. *rit.*

mf he has giv-en a law *rit.*

mf he has giv-en a law which shall not pass a - way. *rit.*

mf he has giv-en a law— *rit.*

Poco meno mosso
BASS SOLO
poco f

Praise the Lord from the earth, — the mon-sters of the sea — and all the

fp Praise —

fp Praise —

fp Praise —

fp Praise —

Praise —

Poco meno mosso

mp *fp*

SOLI

Sopr. I

Sopr. II

Bass

depths of the sea, the depths _____ of the sea.

CHORUS

Sopr.

Alto

Ten.

Bass

cresc. *mf* *dim.* *hm*

cresc. *mf* *dim.* *hm*

cresc. *mf* *dim.* *hm*

cresc. *mf* *dim.* *hm*

cresc. *mf* *dim.*

5 2 5 4 3 6
8 4 8 4 4 8

* Stagger breathing from here to p.11.

Più mosso

poco f

S.I. Fire and hail, snow and mists, winds and storms — who do — his bid-ding. Fire and

poco f

S.II Fire and hail, snow and mists, winds and storms — who do — his bid-ding.

più f

B.

S.

A.

T.

B.

Più mosso

6

hail, snow and mists, winds and storms — who do — his bid-ding.

più f
Fire and hail, snow and mists, winds and storms — who do — his bid-ding.

mf *cresc.* *poco f* *dim.*
Fire — and hail, — snow — and mists. —

mf *cresc.* *poco f* *dim.*
Fire — and hail, — snow — and mists. —

mf *cresc.* *poco f* *dim.*
Fire — and hail, — snow — and mists. —

mf *cresc.* *poco f* *dim.*
Fire — and hail, — snow — and mists. —

mf *cresc.* *poco f* *dim.*

83

Detailed description: This musical score is for a vocal ensemble and piano. It features five vocal parts: Soprano I (S.I.), Soprano II (S.II), Soprano (S.), Alto (A.), and Tenor (T.), along with a Bass (B.) part. The lyrics are 'hail, snow and mists, winds and storms — who do — his bid-ding.' and 'Fire and hail, snow and mists, winds and storms — who do — his bid-ding.' The piano accompaniment is at the bottom. The score includes dynamic markings such as *mf*, *cresc.*, *poco f*, and *dim.* The key signature has one flat (B-flat), and the time signature is 4/4. The page number 12 is at the top left, and 97 is at the top right. A page number 83 is visible at the bottom right of the piano part.

Forward—Energico

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment is in a 5/8 time signature. The tempo is marked 'Forward—Energico'. Dynamics include *poco f* and *cresc.*

poco f *cresc.*

Fire and hail, snow and mists, winds and storms who

poco f *cresc.*

Fire and hail, snow and mists, winds and storms who

poco f *cresc.*

Fire and hail, snow and mists, winds and storms who

poco f *cresc.*

Fire and hail, snow and mists, winds and storms who

Forward—Energico

poco f *cresc.*

5/8 6/8

Continuation of the four vocal staves and piano accompaniment. The vocal parts continue with the same lyrics. The piano accompaniment continues with the same 5/8 time signature. Dynamics include *f* and *cresc.*

f

do his bid - ding, Fire and hail, snow and mists, winds and storms,

f

do his bid - ding, Fire and hail, snow and mists, winds and storms,

f

do his bid - ding, Fire and hail, snow and mists, winds and storms,

f

do his bid - ding, Fire and hail, snow and mists, winds and storms,

5/8

Like *Missa antiphonalis*, *Psalm 135* was an experiment in congregational/choral dialogue, but in this case expansively scored for chorus (or solo unison choir), brass quintet, organ, tympani, and harp. Although the multimetric nature of the congregational line might challenge a sight-reader, it gives clear indication of the potential Woollen envisioned for the congregation and its emerging song in the reformed rite: congregational melody is introduced without pre-imitation on the part of chorus or organ (Example 2.19). Published in 1964, the very year of the Second Vatican Council's conclusion, the English translation is credited to Mark Evans, a pseudonym of World Library of Sacred Music president Omer Westendorf.

Example 2.19, Russell Woollen, *Psalm 135*, sections V-VII

V. *Calmato* *mp* *unhurriedly*

Cong. Ev - er - last - ing is his love.

Solo or Unis. *mp* Who di - vid - ed the Red Sea in two, *mf* And let

S *mp* Who di - vid - ed the Red Sea in two, *mf* And let

A *mp* Who di - vid - ed the Red Sea in two, *mf* And let

T *mp* Who di - vid - ed the Red Sea in two, *mf* And let

B *mp* Who di - vid - ed the Red Sea in two, *mf* And let

Harp ad lib. *mp*

Org. *Calmato* *p* *mp*

Cong. Ev - er - last - ing is his love.

Solo or Unis. Is - ra - el pass through its midst, *mf* But swept

S Is - ra - el pass through its midst, *mf* But swept

A Is - ra - el pass through its midst, *mf* But swept

T Is - ra - el pass through its midst, *mf* But swept

B Is - ra - el pass through its midst, *mf* But swept

Harp ad lib. *mp*

Org. *mp*

* Organ plays between brackets only if necessary.
FSA-702-8

Cong. *mp* Ev - er - last - ing is his love.

Solo or Unis. Phar - aoh and his ar - my in - to the sea,

S Phar - aoh and his ar - my in - to the sea,

A Phar - aoh and his ar - my in - to the sea,

T Phar - aoh and his ar - my in - to the sea,

B Phar - aoh and his ar - my in - to the sea,

Harp ad lib.

Org. *mp*

VI. Forward

Cong. *poco f* Ev - er -

Solo or Unis. *mf* Who guid - ed his peo - ple through the de - sert,

Harp ad lib. *mf*

Org. or Harp *mf* Forward *Organ only*

* From this point in no. VI, use organ or harp to accompany the solo or unison choir, but not both.

ESA-702-8

The musical score for page 102 is arranged in two systems. The first system includes parts for Conga, Solo or Unis., and Organ or Harp. The Conga part has the lyrics "last-ing is his love." and "Ev - er -". The Solo or Unis. part has the lyrics "He o - ver - threw the might - y king - doms, —". The Organ or Harp part is marked "Organ or Harp" and "Organ only". The second system includes parts for Conga, Solo or Unis., Tpts. 1+2, C 3, Tbns. 1+2, Timp., Harp, and Organ or Harp. The Conga part has the lyrics "last-ing is his love." and "and struck down, — and struck down — the pow - er - ful". The Solo or Unis. part is marked "Unis. Ch." and "poco f". The Tpts. 1+2 part is marked "poco f". The C 3 part is marked "ad lib.". The Tbns. 1+2 part is marked "ad lib.". The Timp. part is marked "ad lib.". The Harp part is marked "ad lib.". The Organ or Harp part is marked "Organ or Harp".

Cong. last-ing is his love. Ev - er -

Solo or Unis. He o - ver - threw the might - y king - doms, —

Org. or Harp Organ or Harp Organ only

Cong. last-ing is his love.

Solo or Unis. and struck down, — and struck down — the pow - er - ful

*Tpts. 1+2 in poco f

C 3 ad lib. f

*Tbns. 1+2 ad lib. f

Timp. ad lib. f

Harp ad lib.

Org. or Harp Organ or Harp

* Ad libitum brass can be used as follows: Tpts. 1+2 only, Tpts. 1,2+3 only, Tpts. 1+2, Tbns. 1+2 only, or Full complement.

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Broadly **VII.**

rit. **Tempo I**

Cong. Ev - er - last - ing is his love.

Unis. Ch. kings, Ev - er - last - ing is his love. He gave — their land — as a

S He gave — their land — as a

A He gave — their land — as a

T He gave — their land — as a

B He gave — their land — as a

Tpts 1 *più f* *rit.* *a2*

in 2

C 3 *più f* *rit.*

ad lib.

Tbns. 1 *più f* *rit.* *a2*

ad lib. 2

Timp. *più f* *rit.*

ad lib.

Harp *ff* *rit.*

ad lib.

Broadly **Tempo I**

Org. *ff* *rit.*

16

Cong. *mf* His kind - ness re - mains with us for - ev - er.

Solo or Unis. her - it - age, As a her - it - age to

S her - it - age, As a her - it - age to

A her - it - age, As a her - it - age to

T her - it - age, As a her - it - age to

B her - it - age, As a her - it - age to

Tpts. 1 2 in

C 3 ad lib.

Tbns. 1 2 ad lib.

Timp. ad lib.

Harp ad lib.

Org. *mf* For the rest of VII, use a warm, certainly not blatant registration. * for rehearsal only

* Notes in brackets are for rehearsal only.

Cong. *mf* His kind - ness re - mains with us for - ev - er. *mp*

Solo or Unis. *f* Is - ra - el, his ser - vant, *mp* He re -

S *f* Is - ra - el, his ser - vant, *mp* He re -

A *f* Is - ra - el, his ser - vant, *mp* He re -

T *f* Is - ra - el, his ser - vant, *mp* He re -

B *f* Is - ra - el, his ser - vant, *mp* He re -

Org. *poco f*

Cong. *mf* His kind-ness re - mains with us for - ev - er. *mp*

Solo or Unis. *f* mem - bered us in times of dis - tress, *mp*

S *f* mem - bered us in times of dis - tress, *mp*

A *f* mem - bered us in times of dis - tress, *mp*

T *f* mem - bered us in times of dis - tress, *mp*

B *f* mem - bered us in times of dis - tress, *mp*

Org. *mp*

Sacred Concert Music

With his unique gift for language, his training as a linguist, and his intimate knowledge of Catholicism, it seemed natural that Woollen would gravitate to sacred poetry of the highest caliber. His master's thesis on François Mauriac had already shown his facility with both foreign language and developed poetry. Although Woollen would set more sacred poetry after 1962, before that year he composed only four known choral treatments of sophisticated sacred poetry, collectively representing some of his finest writing to date.

Apotheosis to the Blessed Virgin, later renamed *Dante's Praises to the Virgin Mother*, is an heroic, extended (366 measures), unaccompanied work in Italian of all 145 lines of *Canto XXXIII* of Dante's *Paradiso*. Evocative of the Renaissance sacred madrigal even to the point of aping the favored SSATB scoring, the work paints with a rich harmonic palette, largely in homophonic treatment in Part I (Example 2.20). In the final *Fast and light* of Part III, Woollen introduces a wandering *Salve Regina* chant, freely migrating through the five voices. Perhaps anticipating the difficulty presented to the singers in the final movement, the composer provided a lengthy optional cut from mm. 27-108. Of interest in this *tertia pars* at the end of Dante's *canto* are the insertions of two liturgical texts from the Marian lexicon: *Tu honorificentia populi nostri*, from the votive antiphon *Tota pulchra es*, and *Salve Regina* in its *tonus solemnus* Gregorian melody (Example 2.21). Unlike most works in the Woollen canon, *Apotheosis* appears not to have been written on commission or for any purpose other than the composer's desire to set the text.

Example 2.20, Russell Woollen, *Dante's Praise to the Blessed Virgin*, p. 4

30 *mf* *p*

S I — non dis-de-gnò di far - si su - a fat-tu - ra.

S II far - si su - a fat-tu - ra.

A *mf* *p*
far - si su a fat - tu - ra.

T *mf* *p*
di far - si su - a fat-tu - ra.

B *mf* *p*
dis-de-gnò di far - si su - a fat-tu - ra.

Pno *dim. poco a poco* *p*

36 *pp* *forward*

S I *pp*
Nel ven-tre tu - o si rac-ce - se l'a - mo - re,

S II *pp*
Nel ven-tre tu - o si rac-ce - se l'a - mo - re,

A *pp* *forward*
Nel ven-tre tu - o si rac-ce - se l'a - mo - re, per lo cui cal - do

T *pp* *forward*
Nel ven-tre tu - o si rac-ce - se l'a - mo - re, per lo cui cal - do

B *pp* *forward*
Nel ven-tre tu - o si rac-ce - se l'a - mo - re, per lo cui cal - do

Pno *pp* *forward*

Più calmo ma a tempo

Example 2.21, Russell Woollen, *Dante's Praise to the Blessed Virgin*, pp. 28-30

40

S I

S II

A

T

B

Pno

mp

poco f

mp

mf

Al - le -

le - lu - ia. Sal -

Al - le - lu - ia,

le - lu - ia, al -

46

S I

S II

A

T

B

Pno

poco f

poco f

lu - ia, al - le - lu - ia, ah...

ve - Re -

al - le - lu - ia, ah...

le - lu - ia. Sal -

52

S I

S II

A

T

B

Pno

gi - na.

al - le - lu - ia,

ve - Re - gi -

58

S I

S II

A

T

B

Pno

Al - le - lu - ia,

ia, al - le - lu - ia, al -

Al le - lu - ia, al

al - le - lu - ia. Sal -

na. Sal -

64

S I al - - - le - lu - ia, ah...

S II - - - le - lu - ia, al - - -

A le - lu - ia, al - le - lu - ia, al -

T - - - ve

B - - - ve

Pno

70

S I al - le - lu - ia.

S II le - lu - ia, al - le - lu - ia.

A le - lu - ia, al - le - lu - ia.

T *col basso* Re - gi - - na. Al -

B *col ten.* Re - gi - - na. Al -

Pno

In 1955, while pursuing graduate studies in composition at Harvard, Woollen composed *The Windhover* and *Peace* on poems of Gerard Manley Hopkins for the Harvard Glee Club. Though Woollen had written abundant music for men's voices during his years as a seminary choirmaster, composing for Harvard's highly skilled singers under the direction of G. Wallace Woodworth gave Woollen the opportunity to write for a near-professional ensemble. *Peace*, scored for TTBB chorus and two pianos, possesses an opulent harmonic palate which is relatively rare in the composer's output. Its vagrantly modal richness is second perhaps only to the late *Elegy* for string orchestra of 1993. Consecutive structures of the seventh and ninth and other added tones are near global throughout the work.

Rhythmic propulsion is deftly achieved by near-constant eighth-note activity, alternately in the vocal and two-piano fabrics, imparting to the work a sophisticated linearity. Forward motion is further achieved through the sequential construction of the vocal melody. The combination of rhythmic activity, conjunct melody and the frequent gentle syncopations in the vocal line impart to the work a sense of constant unfolding. Among the most emotive constructs of the work is the *subito decrescendo* at "I yield ..." (Example 2.22).

Example 2.22, Russell Woollen, *Peace*, pp. 1-4

TO G. WALLACE WOODWORTH AND THE HARVARD GLEE CLUB

Gerard Manley Hopkins **PEACE** Russell Woollen, op. 28, No. 1

Andante

Tenor I *mf* When will you ev - er, Peace, wild wood - dove,

Tenor II *mf* When will you ev - er, Peace, wild wood - dove,

Bass I

Bass II

Andante

Piano I *mf*

Piano II *mf*

Tenor I *poco, f* *mf* shy wings shut Your round me roam-ing

Tenor II *poco, f* *mf* shy wings shut Your round me roam-ing

Bass I

Bass II

Piano I *cresc.* *mf* *Sra.*

Piano II *cresc.* *mf*

2.

Tenor I
end, and un-der be my boughs?

Tenor II
end, and un-der be my boughs?

Bass I

Bass II

Piano I
cresc.

Piano II
cresc.

Tenor I
poco f When, when, Peace, will you, Peace, When, when will

Tenor II
poco f When, when, Peace, will you, Peace, When, when will

Bass I
poco f When, when, Peace, will you, Peace, When, when will

Bass II
poco f When, when, Peace, will you, Peace, When, when will

Piano I
poco f

Piano II
poco f

3.

Tenor I
you, Peace?

Tenor II
you, Peace?

Bass I
you, Peace?

Bass II
you, Peace?

Piano I
mf

Piano II
mf

Tenor I
mf I'll not play hyp - o - crite To my own heart: *cresc.*

Tenor II
mf I'll not play hyp - o - crite To my own *cresc.*

Bass I
mf I'll not play hyp - o - crite To my own *cresc.*

Bass II
mf I'll not play hyp - o - crite, *cresc.*

Piano I
mf *cresc.*

Piano II
mf

4.

Tenor I *f* *mf* I yield you do come some - times;

Tenor II heart: *f* *mf* I yield you do come some - times;

Bass I heart: *f* *mf* I yield you do come

Bass II heart: *f* *mf* I yield you do come

Piano I *f*

Piano II *f*

Tenor I *legg. mf* — but That piece - piece - piece - piece - meal peace is poor

Tenor II *legg. mf* — but That piece - piece - piece - piece - meal peace is poor

Bass I *legg. mf* some - times; but That piece - piece - meal peace is poor

Bass II *legg. mf* some - times; but That piece - piece - meal peace is poor

Piano I *legg. mf*

Piano II *legg. mf*

Red.

Hymn on the Morning of Christ's Nativity, begun in 1956, underwent several stages of development and expansion before reaching its final form in 1958. Woollen himself explains:

To give an idea of the proportion, the original partitur was 13 pages. The addition alone was 20 pages for a total of 33. This piece is one which I began in 1956 and to which I have added materials at various times until now it has assumed its final form. The first performances several years ago were done without orchestra and it was a work about ten minutes long. It was written for the Community Chorus of Meriden, CT, and dedicated to their director, Antonio Parisi, who taught me in high school.⁹⁹ This past Christmas, Mr John Paul led the various forces of our Music Department in a performance of the complete work now about twenty minutes long scored for chorus of mixed voices, semi-chorus, soprano, alto, and tenor soloists with orchestra in December 1961 at Catholic University. It is based on selected strophes of the long poem of that name by John Milton.¹⁰⁰

In its original form for chorus and piano, the work constituted Part I and the Epilogue of what is now the final version. Woollen's 1958 expansion included the addition of the middle two movements and the orchestration of the entire piece. Woollen set ten of the twenty-seven eight-line stanzas of Milton's eponymous poem. The final form received several performances at the annual Christmas concerts given through 1961 in the university gymnasium, now the Edward M. Crough Center for Architectural Studies. *Hymn on the Morning of Christ's Nativity* is among Woollen's largest and most successful works for large choral and orchestral forces.

⁹⁹ "Chorus performs Fr. Woollen Work With Distinction," *Meriden Journal*, 23 May 1957, p. 10.

¹⁰⁰ Written by Woollen in the front matter of a score to *Hymn on the Morning of Christ's Nativity*, Woollen archives, Library of Congress.

Sacred Songs

At least eight settings of religious poetry for solo voice date from this period. One of his earliest attempts at song, *Wealth* (1949) by Langston Hughes, is a harbinger of the broader concept of the sacred that Woollen would bring to religion when he would embrace Unitarianism in the early 1980's.

From Christ to Ghandi
Appears this truth-
St. Francis of Assisi
Proves it, too:
Goodness becomes grandeur
Surpassing might of kings.
Halos of kindness
Brighter shine
Than crowns of gold,
And brighter
Than rich diamonds
Sparkles
The simple dew
Of love.¹⁰¹

Under Oak, Ash, and Thorn (1954-1955), scored for treble voice and organ, is a setting of Elinor Wylie's poem *Beltane*. The poem's lyric content might suggest that the speaker is Jesus Christ, and the song was published in 1998 by Paraclete Press for Lenten and Holy Week use. However the poem's title, *Beltane*, refers to a pagan May festival, and Woollen incorporated the song into his oratorio *The Pasch* (1973-1974, revised 1983) as Part II "Beltane—A Druid Lament."

Under oak, ash, and thorn, my soul was born.
Under thorn, oak, and ash, my body bent to the lash.

¹⁰¹Langston Hughes, "Wealth," in *The Collected Poems of Langston Hughes*, ed. Arnold Rampersad (New York: First Vintage Classics, 1995), 342.

Under ash, thorn, and oak, my heart broke.
 Under oak, ash, and thorn, all three, I was nailed to a tree.¹⁰²

The majority of Woollen's sacred songs are decidedly Christian. *Peter and John* (1957) for baritone and string quartet is a dialogue between the two apostles. Four of the five settings of Gerard Manley Hopkins (1844-1889) in *Suite for High Voice* (1959) are sacred texts. Commissioned by the Pro Musica Society of Detroit, the suite is a deftly crafted set in which the successive songs plumb alternating forms of melodic construction, moods, and tempi, and in which the piano provides equally varied partnership. In "Pied Beauty," Woollen's multimetricality is an able partner to Hopkin's sprung rhythm, in which primary stresses may be followed by varying quantities of unstressed syllables (Example 2.23). In Woollen's setting of Hopkins' versification of the anonymous twelfth-century Cistercian poem "Jesu dulcis memoria," the composer crafts variations in both tune and accompaniment. A simple, almost hymn-like melody is progressively accompanied by block-chordal structures, diatonic tone clusters, and arpeggiation. In a successive strophe "To speak of that no tongue will do," a second melody, bearing some relation to the first in its ascending posture, provides a more expostulatory treatment of the text (Example 2.24).

¹⁰² Elinor Wylie, "Beltane," in *Selected Works of Elinor Wylie*, ed. Evelyn Helmick Hively (Kent OH: Kent State University Press, 2005), 143.

Example 2.23, Russell Woollen, *Suite for High Voice*, "Pied Beauty," pp. 1-3

II. Pied Beauty

Allegretto (♩ is equal throughout)

poco f

mf

Glo - ry be to God for dap-pled things — For

Sva

skies of cou-ple - co - lour as a brin - dled

cow; For rose - moles all in stipple up - on

trout that swim; Fresh - fire - coal ches - nut

falls; fin - ches' wings;

Land - scape plot - ted and pieced -

fold, fal - low and plough; All áll trádes, their

gear and tac-kle and trim.

Sra

loco

rit. + dim.

Sra

ad libitum
but intense + clear

p

All things count-er, o-rig-i-nal, spare, strange.

ppp

ad libitum colla voce

Example 2.24, Russell Woollen, *Suite for High Voice*, "Jesu, dulcis memoria,"
pp. 1-4

V Jesu Dulcis Memoria

$\text{♩} = \text{c. } 116$

mf

Je - sus to cast one

p legato

thought up - on _____ Makes glad - ness af - ter He is

gone, But more than hon-ey and hon-ey- comb Is to come

near and take Him home.

pp Keep all 5 fingers down except to restrike a Key.

rh.

Song nev-er was so sweet in ear, Word nev-er was such news to

hear, Thought half as sweet there is not one As Je-sus

God the Fa - ther's Son.

r.h. sopra

(normal pedaling)

A musical score for the first system. The vocal line (treble clef) contains the lyrics "God the Fa - ther's Son." and ends with a whole note. The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A slur covers the first two measures of the piano part, with an asterisk (*) below it. A note in the third measure of the right hand is marked *r.h. sopra*. The instruction *(normal pedaling)* is written below the piano part.

mf
Je - su, their hope who go a - stray, — So kind — to

p

A musical score for the second system. The vocal line (treble clef) contains the lyrics "Je - su, their hope who go a - stray, — So kind — to". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A slur covers the first two measures of the piano part, with an asterisk (*) below it. The dynamic *mf* is marked above the vocal line, and *p* is marked above the piano part.

those who ask the way, So good to those — who

A musical score for the third system. The vocal line (treble clef) contains the lyrics "those who ask the way, So good to those — who". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A slur covers the first two measures of the piano part, with an asterisk (*) below it.

look for Thee To those who find what must — Thou

A musical score for the fourth system. The vocal line (treble clef) contains the lyrics "look for Thee To those who find what must — Thou". The piano accompaniment (grand staff) features a melody in the right hand and a bass line in the left hand. A slur covers the first two measures of the piano part.

be? To speak of

(bring out melody)

that no tongue will do. Nor let - ters suit to spell it

true; But they can guess who have tas - ted

of What Je - sus is and what is love.

Publication and Dissemination of Woollen's Music

Woollen wanted his music performed and assiduously pursued publication. It would appear that in the 1950s and early 1960s, in addition to his established prominence in the Catholic liturgical presses, the composer thought it advantageous to also be published by major publishing houses. He had single pieces of music published by Mercury, Elkan-Vogel, C.F. Peters, Bourne, and Peer International.

Woollen entrusted the greater part of his unpublished output to the American Composers Alliance.¹⁰³ ACA occupies a unique place in publishing. Begun in 1937 to support young American composers, ACA offered composers the chance to submit their manuscripts to a repository for on-demand reprint. The scores were not engraved or submitted to the public at large as items for sale as is typical of a traditional publishing house. Their goal was simply to offer composers a place where their score could be held in safekeeping and reprinted when needed. ACA held no claim to the copyrights of their holdings, and once a piece was otherwise published it was released from their holdings. ACA offered a great service to many young composers, whom they invited to offer submissions, including Russell Woollen. Despite his consistent self-marketing, Woollen was never able to find other more visible fora for much of his music. To date ACA remains the principal repository for over 50 of the composer's works, particularly chamber and

¹⁰³ American Composers Alliance: <http://composers.com/>

symphonic music, and songs.¹⁰⁴ Unless a musician were already aware of ACA, it is unlikely that one would come across most of Woollen's scores.

Though he was well represented in the Catholic liturgical publishing catalogues of the 1950s and 1960s, today nearly all of Woollen's sacred music has faded from visibility. Nearly all of these works were published by either World Library of Sacred Music or McLaughlin & Reilly.

Throughout his life Woollen actively sought performances of his works. He was generous with scores and frequently mailed them to musicians showing interest in his music. He was also proactive in disseminating scores and even sought assistance in the matter. In a letter dated 7 November 1958 (See Figure 2.1), Robert Shaw, then associate conductor of the Cleveland Orchestra, wrote to a Mr. Caylor Bowen who had sent scores to Shaw on Woollen's behalf.

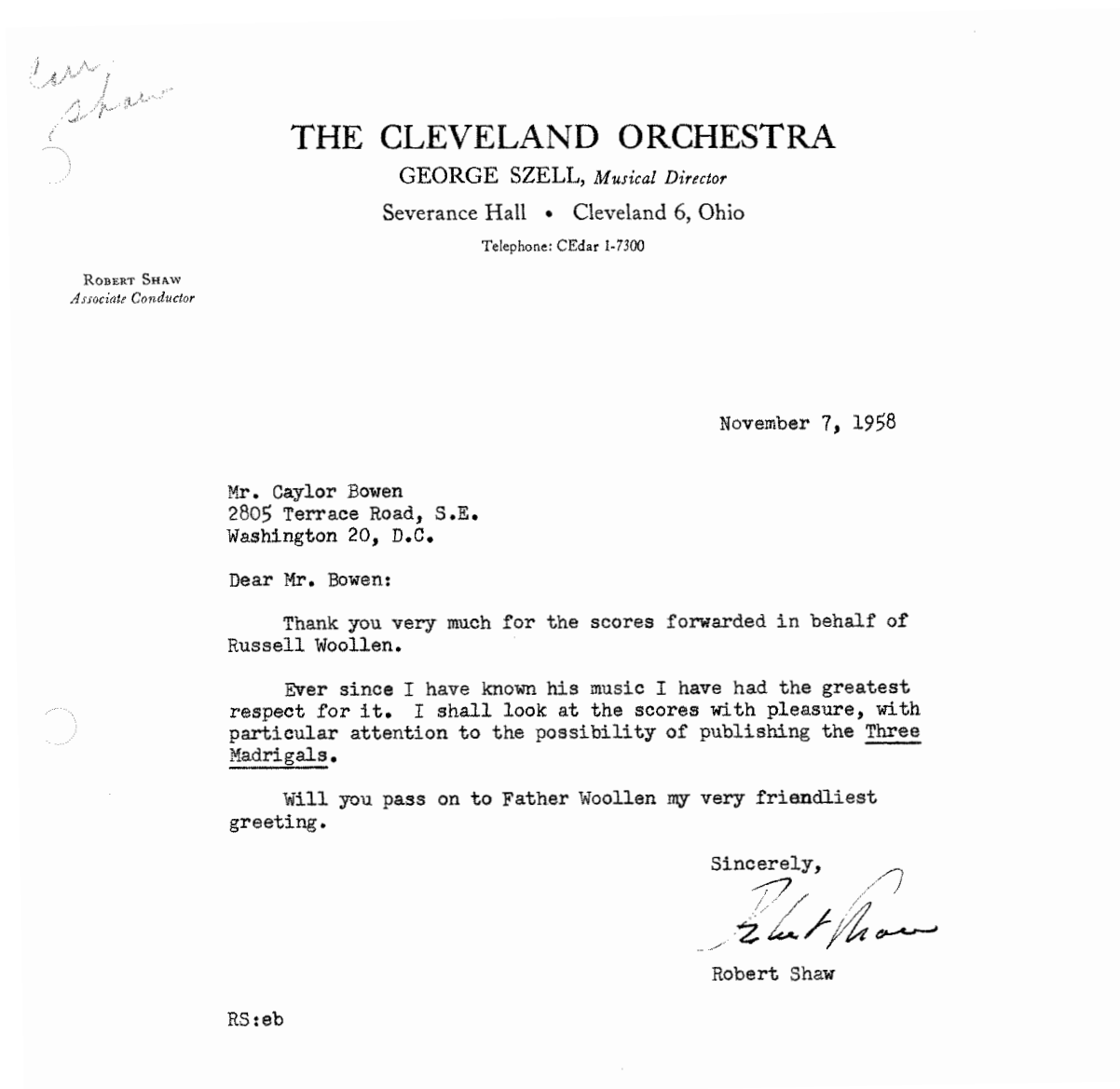
Conclusion

By 1962 Russell Woollen was exerting an influence on both the musico-liturgical praxis of the Church and on musical composition in the Church by virtue of his publications, his concertizing, and his visible appointment at The Catholic University of America. But change was in the works: the years ahead would hold a series of peaks and valleys, successes and failures, personal and spiritual journeys, joys and tragedies.

¹⁰⁴ Russell Woollen at American Composers Alliance: <http://composers.com/russell-woollen>

Figure 2.1, Letter from Robert Shaw to Caylor Brown, forwarded to Russell Woollen,

7 November 1958



Chapter III

Russell Woollen, 1962 to 1993

Exit from the Priesthood and The Catholic University of America

Mid-semester, Fall 1962, Fr. Woollen disappeared from The Catholic University of America. His classes were taken over by other teachers. His room in Caldwell Hall was emptied. His departure was unexpected and unannounced. Woollen had been hospitalized for exhaustion. His grueling schedule as a faculty member carrying a consistent overload, chamber and orchestral pianist, and composer had finally caught up with him. Woollen had not slowed down since beginning life as a teacher in 1948. But, once removed from CUA's campus, Woollen came to the realization that his life was better spent outside of the priesthood:

In 1962 my health broke down. After some months in a hospital, my doctors suggested to my bishop that I be taken out of university work and the demands of conducting and performing, and spend a year quietly in a parish. This circumstance changed my whole life. For the first time since I had gone to seminary in 1940, I was completely out of my ivory tower, completely away from the wonderful life that I had developed in university and musical circles, and faced with the everyday running of a parish. From the accounts of the pastor of the parish, I did very well at it. My love of people and my love of the liturgy carried me a long way...

...I found that I was putting an enormous effort into each week's sermon, making it almost the most important thing in my week...I wrote what I thought was an eloquent sermon, but I was deeply troubled by it since I did not believe a word of what I was saying. I felt like a complete hypocrite standing in the pulpit orating on dogmas I had long ceased to believe in, if I ever did believe in them.

...Now I found that I could not justify my remaining a member of the clergy and having to represent these attitudes officially.

I petitioned my bishop for a change back to the status of lay person and much to my surprise, he *agreed* with me and said that he thought I would be better off pursuing my musical life as a lay person. I departed from the ranks of the clergy and set out on a whole new life. This took some time, but eventually I built up an existence of my own, opening my own studio, and returning to the concert stage with the National Symphony and the National Ballet. I can trustfully say that I have never regretted my decision for one moment.¹

Priesthood is not incongruous with a life as a musician in general or composer in particular. Music history provides the examples of Victoria, Vivaldi, and Martini, etc.² As a seminarian Woollen would have known of the famous Roman composer/conductors Fr. Licio Refice and Fr. Lorenzo Perosi, and he would have known of their relatively minor American counterpart Fr. Carlo Rossini of Pittsburgh. Direct contact with Fr. Franz Wasner during Woollen's summers with the von Trapp family gave further witness to the possibilities of Woollen's life as a priest/musician. If Woollen entered seminary with family members telling him he should be a priest rather than a musician,³ he would soon see examples of how the two are not incompatible. Indeed his mission as a musician in the Church was intimately tied to his understanding of his priesthood.⁴

When his stay at the hospital was completed and Woollen had been assigned to parish work at Blessed Sacrament Church in Baltimore, he found refuge from the growing complexities of his priestly life in Robert and Eileen Twynham. Robert Twynham (1930-2011) was the director of music at the Cathedral of Mary Our Queen in Baltimore. Robert

¹ CML, 6-8.

² Cf. Francis Burkley, "Priest-Composers of the Baroque: A Sacred-Secular Conflict," *The Musical Quarterly* 54 no. 2 (April 1968): 169-84.

³ Harvey Clew, interview by the author, 30 March 2010, by telephone.

⁴ Fred Weck, interview by the author. 23 February 2010, by telephone.

allowed Russell free reign at the cathedral organ. The Twynhams opened their home to Woollen. When Woollen could no longer stand parish life, they took him in.

Mass for Brass, Choir, and Organ

The winter of 1962 was particularly difficult for Woollen: he composed nearly no music during this period when he made the decision to leave the priesthood. The significant exception is *Mass for Brass, Choir, and Organ*. Written at the organ of the Baltimore cathedral, the piece was his catharsis. As he explains,

The big transition work for me was my op. 60, *Mass for Mixed Choir, Brass Choir, and Organ* which was commissioned by Robert Twynham, choirmaster and organist of the Baltimore cathedral. In that work I brought together all the disparate elements of my life to date—my involvement with the concert life of Washington and the Art Galleries and in the National Symphony, and my desire to create a work which would transcend the every-Sunday-world of church music and be both a concert and a liturgical work. I poured into it all my frustrations about separating myself from the daily life of the church. I put into it Medieval and Renaissance style, and Twentieth century polytonal styles, and into the Agnus Dei, a heart-on-sleeve Romantic religious mood which, still today, gripes [sic] my innermost self.⁵

...In it I poured the two elements of my composing, the wilder side and the dignified side, and it marked a turning point. I vowed never again to write in one way for the church and another for the concert hall, except to meet the obvious needs of one or the other medium.⁶

Although Woollen speaks of blending concert and liturgical styles, the very scope of *Mass*, op. 60, would seem to limit the liturgical occasions on which it might be performed: instrumental introductions and interludes abound, and text is freely repeated, rendering the

⁵ CML, 56.

⁶ CML, 23.

work a *missa longa* of high technical difficulty. Within a clearly classical architectural scheme and relying upon traditional imitative and canonic techniques, the composer employs a melodic and harmonic vocabulary that is more dissonant than any other sacred work in his catalogue. Within the “Agnus Dei” (Example 3.1) the listener encounters near-dodecatonic melodies, major-minor chords, and canonic writing designed to heighten the dissonance curve. At the *meno mosso* (rehearsal #27), soprano and tenor soloists sing in high register, and doubled at the lower octave by the chorus, while the organ propels the singers by means of polychords.

Example 3.1, Russell Woollen, *Mass for Brass, Choir, and Organ*, "Agnus Dei," pp. 1-6

MAESTOSO **AGNUS DEI**

Soprano (S): A-gnus De-i, A-gnus

Alto (A): A-gnus De-i, A-gnus

Tenor (T): A-gnus De-i, A-gnus

Bass (B): A-gnus De-i, A-gnus

Man. (Manual): Organ accompaniment

Ped. (Pedal): Organ accompaniment

meno f

Soprano (S): De-i, qui tol-lis pec-ca-ta mun-

Alto (A): De-i qui tol-lis, pec-ca-ta mun-

Tenor (T): De-i qui tol-lis pec-ca-ta mun-

Bass (B): De-i qui tol-lis pec-ca-ta mun-

Man. (Manual): Organ accompaniment

Ped. (Pedal): Organ accompaniment

meno f

Handwritten musical score for the first system, measures 24-25. The system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P), and Pedal (Ped.). The vocal parts have lyrics: "di, mi-se-te-ra, mi-se-". The piano part has a dynamic marking of *mf* and a crescendo hairpin. The pedal part has a dynamic marking of *f*. A rehearsal mark "24" is present at the beginning of the system.

Handwritten musical score for the second system, measures 26-27. The system includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P), and Pedal (Ped.). The vocal parts have lyrics: "te-ra no-bis. te-ra no-bis. te-ra no-bis. te-ra no-bis." The piano part has a dynamic marking of *mf* and a crescendo hairpin. The pedal part has a dynamic marking of *f*. A rehearsal mark "25" is present at the beginning of the system.

POCO PIÙ MOSSO

mp

Calle Soprani A-gnus De-i, qui tol-lis pec-ca-ta mun-

Cali Bassi

mf

A-gnus De-i, qui tol-lis pec-ca-ta

POCO PIÙ MOSSO

1

mf

1 Solo

f

poco f

poco f

26

CHORUS

di, mi-se-re-re no-bis.

mun-di, mi-se-re-re no-bis.

26

Man.

Handwritten musical score for "Agnus Dei" by J. S. Bach. The score is written on ten staves, grouped into five systems of two staves each. The parts are labeled as follows:

- Tpt 1**: Trumpet 1, staff 1.
- Trp 2**: Trumpet 2, staff 2.
- Ten Solo**: Tenor Solo, staff 3.
- Chorus**: Chorus, staff 4.
- Man.**: Male voice, staff 5.
- Ped.**: Pedal, staff 6.

The score includes the following markings and features:

- Tempo**: "MENO MOSSO" is written at the top right and bottom right.
- Dynamics**: "dim." (diminuendo) is written above the Tpt 1 and Trp 2 staves. "cresc." (crescendo) is written below the Trp 2 staff.
- Rehearsal Mark**: A box containing the number "27" is located between the Trp 2 and Ten Solo staves.
- Lyrics**: The lyrics "A - gnus De - i" are written below the Ten Solo staff. The lyrics "A - gnus, A - gnus, A - gnus," are written below the Chorus staff.
- Performance Instructions**: "poco" (poco) is written above the Ten Solo staff. "Sw. {f" (Sw. {f) is written below the Man. staff. "Sw. to Ped. + Foundr. 16's" (Sw. to Ped. + Foundr. 16's) is written below the Ped. staff.
- Notes**: The score contains various musical notations, including eighth notes, quarter notes, and half notes, as well as rests and accidentals.

Handwritten musical score for "Agnus Dei" by J. S. Bach. The score is written on ten staves, organized into four systems. The first system includes staves for Soprano (Sopr.), Tenor (Ten.), and Chorus (Chorus). The second system includes staves for Chorus (Chorus), Piano (P.), and Piano (P.). The third system includes staves for Piano (P.), Piano (P.), and Piano (P.). The fourth system includes staves for Piano (P.), Piano (P.), and Piano (P.). The lyrics "Agnus Dei" are written below the vocal staves. The score is written in G major and 3/4 time. The handwriting is in ink on aged paper.

Soli
Sopr.
Ten.
Chorus
S.
T.

ff *28*

ff *28*

ff Full Organ

* *f* ma dietro dai solisti

Man.
Ped.

Man.
Ped.

Handwritten musical score for Soprano (Sopr.), Tenor (Ten.), and Piano (Pia.). The score includes lyrics: "do-na, do-na, do-na no-bis, do-na no-bis, do-na no-bis, do-na no-bis." The tempo is marked "poco f" and the dynamics are "mf" and "Sw. mf". The score is numbered 29.

Handwritten musical score for Soprano (Sopr.), Tenor (Ten.), and Piano (Pia.). The score includes lyrics: "do-na no-bis pacem, do-na no-bis pa-". The tempo is marked "molto f" and the dynamics are "ff" and "molto f". The score is numbered 30.

Return to Washington, DC

Woollen's ordeal also meant the cessation of relationships other than those of CUA and Catholic Washington at large. Notably, Woollen had a falling out with his friend Paul Hume, music critic of *The Washington Post*. Woollen and Hume had an intimate friendship dating back to Woollen's earliest years in Washington. Woollen had officiated at Hume's 1949 marriage to Ruth Fox and composed his first mass for the occasion. The falling out might have been the end of their relationship, but for Hume's being the *Post*'s music critic. The relationship continued in print: suddenly Hume's reviews of Woollen tended to be unfavorable, a pattern that would remain for years.⁷ The situation was further complicated because Woollen would soon marry the sister of Hume's wife, making the two men brothers-in-law.

Patrons

During his years of high visibility to the Washington, DC community at large, particularly as keyboardist with the National Symphony Orchestra, Woollen had endeared himself to many patrons of the arts. By Spring 1963, some of these patrons sought to get Woollen to return from Baltimore. Mrs. Robert Low Bacon invited Woollen to dinner at her estate, where Woollen saw an assortment of familiar faces who felt Washington was better with him in it and said that they would make it a fiscal reality. With the support of

⁷ "Paul Hume gave [Miranda's Supper] a terrible review in the *The Post*, saying 'it was unfortunately written in a cold manner, showing no feeling for the protagonist, and that the music was only slightly warmed over Hindemith.' Fourteen years later, at a Corcoran Gallery concert, he reported, 'The only happy piece on the program was Woollen's warm portrayal of the predicament of Miranda; unfortunately the singer was not up to the role.' What he thought was cold in 1965 became warm in 1979." CML, 58.

many to whom Woollen affectionately referred as “green book” people,⁸ Woollen lived these difficult years in a most uncommon twentieth-century version of the patronage system. Mr. James Hendrick (a “green book-er” and amateur baritone) and his wife were strong supporters of Woollen. Woollen enjoyed extended stays at their farm *Willow Brook* in Front Royal, from which two song cycles dedicated to the Hendrick, *Willow Brook Suite I* and *II*, get their name. By the late 1960s, through the largesse of his patrons, Woollen was spending extended periods away from Washington, notably in New York, the Virgin Islands, and Venice.

Through the generosity of Hardinge Scholle, a retired New York museum curator, Woollen had a regular Georgetown address to call home during these years. Woollen was permitted use of Scholle’s home during the months Scholle was in town as well as the many months he was not. So great was Scholle’s affection for Woollen that in his will he made provision for Woollen to stay at the Olive Street residence for a time after his death. Harvey Clew, Woollen’s cousin eleven years the composer’s junior, lived with Woollen for an extended period at this time. Clew found the experience surreal: despite being flat broke, he and Cousin Russell were regularly in the company and homes of Washington’s most elegant, sometimes peculiar people, partaking of lavish living, surrounded by expensive things. While they enjoyed the experience, they did not delude themselves into thinking that they were part of this social class, merely lucky spectators.⁹

Despite his comfortable surroundings, Woollen still suffered personal pain during these years. His sister Dorothy had battled mental illness for some time. On 20 November

⁸ Harvey Clew, interview by the author, 30 March 2010, by telephone.

⁹ Ibid

1965 her body was found in a forest some three months after she had been missing. In addition to dealing with the pain of losing a sister, Woollen did what he could for Dorothy's five children. He became particularly close to Christine Getlein, who in later years would suffer many of the same afflictions as her mother.¹⁰

Return to Teaching and the National Symphony

Woollen was gradually welcomed back into the National Symphony by Howard Mitchell. This reunion would prove his most long-term and stable employment, though owing to the nature of the position, it was less than part-time. It did afford him travel to South America (1959), Europe (1967, 1976) and Mexico (1979). Woollen never again assumed an academic post of scope commensurate to his position at Catholic University. Between 1969 and 1974, he was associate professor at Howard University, teaching harmony, counterpoint, composition, and music history.¹¹ From 1980-84 he was a part-time instructor at George Mason University. But Woollen's principal identity would become that of free-lance composer and player.

Laicization and Estrangement from the Catholic Church

Woollen's relationship with the Catholic Church would never heal. He had requested laicization no later than 1964. Letters between the rector of Theological College,

¹⁰ Robert Shafer, interview by the author, 25 February 2010, 17 March 2010.

¹¹ Woollen resume documents, c. 1979 and 1986, Russell Woollen Archives, Library of Congress Performing Arts Division.

where Woollen's ordination papers were kept, and the Chancery Office of the Archdiocese of Hartford, Woollen's home diocese, posed questions regarding canonical issues such as Woollen's "freedom to choose" during his advancement through minor and major orders. A 1979 letter indicates that Woollen was aware the laicization process was incomplete, and he still desired formal resolution.¹² His subsequent actions are unknown. Russell Woollen was never laicized.

Woollen found himself in an odd situation in the years immediately following his leaving the priesthood. Like many former priests in the years surrounding Vatican II, he left the priesthood, but his work in the Church and the contributions he had made to the Church during his years in priesthood continued to be very much a part of his persona. To musicians around the country his reputation was still intact,¹³ but on the CUA campus and environs he was *persona non grata*. Robert Twynham was teaching organ at CUA in the years following Woollen's departure. In 1967 when Twynham attempted to mount a performance of *Mass for Brass, Choir, and Organ*, he was told by Joseph Michaud, then music director at the National Shrine, that Woollen's music was not welcome there.¹⁴ A performance of the mass with a choir of men and women religious of CUA's campus was mounted across town at the other "national" church, Washington National Cathedral.¹⁵ The antipathy was to continue for years to come: during Robert Shafer's seven-year tenure as music director at the

¹² Letter from Msgr. John J. Murphy, director of the National Shrine, to Russell Woollen, 20 July 1979.

¹³ Richard Proulx, interview by the author, 30 January 2010, by telephone.

¹⁴ Haig Mardirosian, interview by the author, 28 February 2010. Paul Hume, "Postlude Instruments Support Cleric Choir in Concert," *The Washington Post*, 27 May 1967, E 14.

¹⁵ Paul Hume, "Postlude Instruments Support Cleric Choir in Concert," *The Washington Post*, 27 May 1967, E 14.

National Shrine (1977-1984), Woollen was not permitted on the altar as guest conductor during Shafer's vacation.¹⁶

Woollen's Sacred Music after 1962

Because his relationship with the Catholic Church was forever changed in 1962, that year marked a permanent change in his sacred music. With few exceptions he now composed sacred music only on commission. Although his sacred output was far reduced, each work in this period bears evidence of a composer growing more experienced and more competent at his craft. Several smaller works came to birth, discussed immediately below, but the composer was entering a period wherein each new sacred opus would be a substantive, uniquely considered work.

The Summit Series and ICEL Collections

The Diocese of Pittsburgh had been a national model for the commissioning of sacred music and the cultivation of choirs who could sing them well. *The Summit Series*, published by World Library of Sacred Music, was edited by Robert Snow.¹⁷ Between 1965 and 1973 the diocese, under Snow's leadership, commissioned English-language works for

¹⁶ Robert Shafer, interview by the author, 25 February 2010.

¹⁷ Snow would become a leading figure in musicological research in music of the Spanish Americas.

the liturgy by leading American composers, among whom were Richard Felciano, Robert Evett, and Leo Sowerby.¹⁸

Woollen contributed settings of the propers of Palm Sunday and Holy Thursday for choir and organ as part of the series. These works are accessibly scored and modest in length. Woollen's setting of the Gradual for Palm Sunday, *You Have Hold of My Right Hand*, takes its form from the antiphon-verse-antiphon structure of the liturgical text and the Latin chant. It is composed in a mixed mode containing both natural and flat seventh scale degrees (Example 3.2); the melodic construction clearly reflects the influence of chant in its free alternation of binary and ternary groupings.

¹⁸ *From Organist to Pastoral Musician: A History of Church Music in the Catholic Diocese of Pittsburgh 1843-2006*, compiled, edited, and written by Fr. James Chepponis, Dr. Fred Moleck, and Sr. Cynthia Serjak, RSM. (Pittsburgh: Diocese of Pittsburgh, 2006), 90-91.

Example 3.2, Russell Woollen, *Gradual for Palm Sunday*, entire score

GRADUAL

Ps. 72:24, 1-3

Tranquillo

SOPRANO
mf
 You have hold of my right hand; with your coun-sel you guide me;

BARITONE
mf
 You have hold of my right hand; with your coun-sel you guide me; —

ORGAN
mf
 Ped.

più f
 in the end you will re-ceive me in glo - ry.

più f
 in the end you will re-ceive me in glo - ry.

più f
 Senza Ped. Ped.

Poco Lento
mf *cresc.* *poco f*
 How good God is to Is - ra - el, to those who are clean of

Poco Lento
mf *cresc.* *poco f*
 Ped.

EMP-1192-8

heart! my

But, as for me, I al-most lost my bal-ance; my

foot all but slipped, be-cause I was en-vi-ous of sin-ners...

when I saw them pros-per though they were wick-ed.

when I saw them pros-per though they were wick-ed.

9

Tranquillo

mf

You have hold of my right hand; with your coun-sel you guide me;

mf

You have hold of my right hand; with your coun-sel you guide me;—

Ped.

più f

in the end you will re-ceive me in glo - ry.

più f

in the end you will re-ceive me in glo - ry.

più f

dim.

Senza Ped.

Ped.

When a second official translation of these texts appeared in 1970, Woollen's settings of the former texts were rendered obsolete. Given the simultaneous shift away from choral singing in the Catholic Church and a shift in publisher focus, these works of the late 1960s were forgotten shortly after they were written.

Woollen was essentially uninvolved with liturgical music once the new English-language Missal of 1970 appeared. However, he was contracted to act as a musical editor of the 1981 *ICEL Resource Collection*, a hymnal-like publication designed to offer well-crafted congregational liturgical music that was both accessible and in line with the textual tradition in which ICEL (International Consultation on English in the Liturgy) was deeply involved.

For the collection, Woollen harmonized eleven hymn tunes and composed an original setting of psalm 34. He would later contribute a single psalm to ICEL's 1987 publication *Psalms For All Seasons*. Aside from these few pieces of service music, Woollen would write but a handful of isolated small pieces of art music expressly for Catholic liturgy: his 1979 *Te Deum*, a 1987 setting of the *Benedicite*, and the 1988 *Choral Variations on PICARDY*.

La Corona and Resurrection

In his last years Woollen called *La Corona* (1967-1971) his masterpiece,¹⁹ a description echoed by Joan Reinthaler of *The Washington Post*.²⁰ A seven-movement cycle of part songs for divisi mixed chorus unaccompanied, *La Corona* is a setting of the John Donne sonnet cycle of the same name. Requiring a high level of technical skill to perform, *La Corona* shows Woollen (age 44-48) at his best. Patrick O'Shea has treated the work historically and analytically in his dissertation.²¹

Two movements of the work, "Nativitie" and "Temple," were written in 1967 at the request of Woollen's former student, Don Guidotti, who had become a good friend. Guidotti became choral director at the recently opened James Madison High School in Fairfax, VA. The stars were aligned for a high school choral program of national recognition. Rehearsing three hours daily, Guidotti and his Madrigal Singers performed choral music of the highest caliber at the finest venues in Washington, DC, New York, and

¹⁹ Kerry Krebill, interview by the author, 18 May 2009.

²⁰ Joan Reinthaler, "Woollen's Stylish Decorator," *The Washington Post*, 26 January 1993, B8.

²¹ Patrick O'Shea "A Stylistic and Structural Analysis of Russell Woollen's *La Corona*" (D.M.A. diss., Arizona State University, 1995).

in Europe. Guidotti championed local composers and requested that Woollen write something for the excellent student choir. In truth this “commission” was without remuneration. This was not uncommon for Woollen: his love of work and desire to have his music performed was impetus for his giving his work to those who wanted it.²² One singer in the Madison Madrigal Singers during those years was Robert Shafer. After graduating from CUA himself, he assumed Guidotti’s post at James Madison when Guidotti pursued other professional avenues. Shafer continued Guidotti’s championing of Woollen and other local composers. In 1970 Woollen set two more poems from Donne’s cycle for Shafer. At Shafer’s urging Woollen completed the cycle of seven songs by 1971, the latter three movements employing percussive chimes and ratchet in addition to chorus.

The sophistication of Donne’s structure could not have been accidentally complemented by Woollen; he clearly understood and appreciated the intricacies and sensitivities of the English sonnet. While noting the *simpativo* between Donne’s poetic structure and Woollen’s setting, O’Shea observes a common trait of poet and composer: at the time of their respective composition of *La Corona*, both Donne and Woollen were struggling with their deeply felt Catholic faith.²³

“Nativitie” well represents the suite as a whole. It undulates naturally and convincingly between homophonic and contrapuntal textures, its melodic scansion perfectly caressing Donne’s textual inflections. Woollen’s harmonic tapestry is a commodious and convincing blend of non-tertian and triadic structures, of simple open intervals and multi-voiced simultaneities generously allocated with dissonance. At the movement’s outset,

²² Don Guidotti, interview by the author, 18 February 2010.

²³ O’Shea, 110.

Woollen expansively accords a full ten measures to Donne's concept of "immensity"

(Example 3.3).

Example 3.3, Russell Woollen, *La Corona* mvt. III: "Nativitie," mm. 1-11

The musical score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The tempo is marked *Lento*. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are "Im-men-si-ty, Im-men-si-ty cloy-sterd, cloy-sterd" and "in thy deare wombe, Im-men-si-ty, Im-men-si-ty". The score includes dynamic markings such as *mp*, *p*, *f*, and *poco f*. A rehearsal mark is present at the beginning of the piano part.

Measures 1-4: The vocalists enter with the lyrics "Im-men-si-ty, Im-men-si-ty cloy-sterd, cloy-sterd". The piano part provides harmonic support. Dynamics include *mp* and *f*.

Measures 5-8: The vocalists continue the phrase. The piano part features a triplet in the bass line. Dynamics include *mp* and *f*.

Measures 9-11: The vocalists conclude the phrase. The piano part continues with harmonic support. Dynamics include *mp* and *poco f*.

The image shows a musical score for measures 10 and 11. It features four vocal staves and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 5/4. The lyrics are: "Im-men - si - ty in thy deare wombe, si - ty, in thy deare wombe, men - si - ty in thy deare wombe, men - si - ty in thy deare wombe,". The piano part includes a *poco f* marking. The score is marked with a '10' at the beginning of measure 10 and an 'F' at the end of measure 11.

Woollen's sure alternation between homophonic declamation and imitative counterpoint as evidenced in mm. 12-28 (Example 3.4) will be echoed as a structural element throughout the movement.

Example 3.4, Russell Woollen, *La Corona*, mvt. III: "Nativitie," mm. 12-28

Più Mosso
mf *cresc.*
 Now leaves his wel-be-lov'd im
mf *cresc.*
 Now leaves his wel-be-lov'd im
mf *cresc.*
 Now leaves his wel-be-lov'd im
mf *cresc.*
 Now leaves his wel-be-lov'd im -

Più Mosso

13
 pri - son-ment, There he hath made him-selfe to
 pri - son-ment, There he hath made him-selfe to
 pri - son-ment, There he hath made him-selfe to
 pri - son-ment, There he hath made him-selfe to

13

17

his in- tent Weake e- nough, now in- to our world to come; But

his in- tent Weake e- nough, now in- to our world to come;

his in - tent Weake e- nough, now in- to our world to come;

his in - tent Weake e- nough, now in- to our world to come;

21

Oh, for thee, But Oh, for thee, for him,

But Oh, for thee, But Oh, for thee, for him,

But Oh, for thee, But Oh, for thee, for him,

But Oh, for thee, But Oh, for thee, for him, hath th' Inne no

25

hath th' Inne no roome?

hath th' Inne no roome?

hath th' Inne no roome, hath th' Inne no roome?

roome, no roome?

25

“Nativitie” and the suite as a whole are difficult not because Woollen intended to compose a challenging work, but because these were the considered sounds and structures that would satisfy his always-intimate relationship with the poets whose words became his.

Resurrection (1965) is written in much the same spirit as *La Corona*. It is a single-movement unaccompanied part song on a text of John Donne. Less difficult than most of *La Corona*, *Resurrection* is closely akin harmonically and rhythmically to the later work. A testament to the composer’s estimation of the work is demonstrated in that Woollen himself selected *Resurrection* for inclusion in *Words and Music*, a Festschrift of essays and compositions for Tillman Merritt and G. Wallace Woodworth, his teachers at Harvard University.²⁴ A tightly controlled work reminiscent of Hindemith,²⁵ its reserved disposition on the page belies the sonic reality of Woollen’s emotional setting of Donne’s response to the ecstasies

²⁴ *Words and Music: The Composer’s View* (in honor of G. Wallace Woodworth), edited by Laurence Berman (Cambridge: Harvard University Department of Music, 1972).

²⁵ “There is the middle-of-the-road, almost Hindemithian, part-song of Russell Woollen’s *Resurrection*.” A.W., “[review of] *Words and Music: The Composer’s View. A Medley of Problems and Solutions Compiled in Honor of G. Wallace Woodworth* by Laurence Berman,” *Music & Letters* 54, no. 1 (January 1973), 104.

of the Risen Christ. In the passage “Hee was all gold when he lay downe” (Example 3.5) lies the apogee of the work. Beginning with four simple points of imitation, Woollen catapults the voices to high-register homophonic declamation at the text “but rose All tincture.” This passage contains the singular occurrence of *divisi*, the highest *tessitura*, and the greatest dynamic. Woollen’s life as a scholar and linguist had prepared him to plumb and to understand the depths of Donne’s poetry. Donne is speaking of Christ’s death and his three days in the tomb when he says “Hee was all gold when he lay downe,”

...which means, that, entirely good when he died, he was something yet greater when he rose, for he had gained the power of making others good: the tincture intended here was a substance whose touch would turn the basest metal into gold.²⁶

Woollen sensed the poem’s high point and planned his architecture to coalesce with Donne’s.

²⁶ George MacDonald, “Dr. Donne, His Mode and Style,” quoted in *John Donne and the Metaphysical Poets*, ed. Harold Bloom (New York: Infobase, 2008), 93-4.

Example 3.5, Russell Woollen, *Resurrection*, mm.75-86

75 *più f*

— Hee was all gold — when he lay downe, Hee was all

più f

— Hee was all gold — when he lay downe, — Hee was all

più f

Hee was all gold — when he lay downe, Hee was all

più f *cresc.*

— Hee was all gold — Hee was all

80 *f*

gold when he lay downe, — but — rose All tinc - ture, but

f *ff*

gold, — all gold but — rose All tinc - ture, but

f *ff*

gold — when he lay downe, — rose — All — tinc - ture, but

f *ff*

gold — when he lay downe, but rose All tinc - - ture, but

dim. **85** *mf*

rose — All tinc - ture, — and doth

dim.

rose — All tinc - ture,

dim.

rose — All tinc - ture,

dim. *mf*

rose — All tinc - ture, and — doth not a - lone dis - pose — Lead -

Large-Scale Works

In martyrum memoriam

In 1969 Hugh Hayward was the conductor of the Montgomery County Oratorio Society. The society commissioned a work from Woollen on the deaths of John F. Kennedy, Robert Kennedy, and Martin Luther King, Jr. The result was *In martyrum memoriam*. The cantata's seven parts are an eclectic mingling of biblical texts with words of Martin Luther King. The collective narrative focuses heavily on humanity's tendency towards strife and hatred. This is juxtaposed with biblical assurances of consolation and King's exhortations for peace and harmony. Woollen wrote the work in the wake of the 1968 riots that ravaged Washington. The composer conducted the work's 1969 premiere to glorious reviews: "WHAT A PIECE IT IS! [capitalization is the reviewer's] ... Woollen is one of the rare breed of contemporary composers of choral music who is neither wedded to a sure-fire 'glorious' sound, nor afraid of it. In this work of major proportions, beauty and grating tension stood together, all dramatically powerful and all clear."²⁷ The work was subsequently performed in 1979 by the Chicago Symphony Orchestra and Chorus, Margaret Hillis, conductor.

"Let Freedom Ring," the third movement of *In martyrum memoriam*, contains Woollen's most animated theatrical writing in the sacred output. The composer's multimetric declamation of Martin Luther King Jr.'s immortal address parallels the ebb and flow of the Baptist preacher's pulpit demeanor on that memorable day at the Lincoln

²⁷ Joan Reinthaler, "Woollen's *In Memoriam*," *The Washington Post*, 17 November 1969, D6.

Memorial. Beginning at rehearsal #23, echoed at rehearsal #24 and two measures before #26, the chorus rises in waves, twice arriving at their fortissimo climaxes “Free at last” at rehearsal #25 and one measure before #27 while the orchestra interjects sixteenth-note volleys (Example 3.6).

Example 3.6, Russell Woollen, *In martyrum memoriam*;
III Chorus: "Let Freedom Ring," finale

ring, — when we let it ring — from ev - ery ci - ty and

ring, — when we let it ring — from ev - ery ci - ty and

ring, — when we let it ring — from ev - ery ci - ty and

ring, — when we let it ring — from ev - ery ci - ty and

ring, — when we let it ring — from ev - ery ci - ty and

ev - - - ery ham - let, from ev - ery state and ev - ery

ev - - - ery ham - let, from ev - ery state and ev - ery

ev - - - ery ham - let, from ev - ery state and ev - ery

ev - - - ery ham - let, from ev - ery state and ev - ery

ev - - - ery ham - let, from ev - ery state and ev - ery

[8va] ev - - - ery ham - let, from ev - ery state and ev - ery

loco

23 *cresc.* *f* *mf*

ci - ty, we will be a - ble to speed up that day when

ci - ty, we will be a - ble to speed up that day when

ci - ty, we will be a - ble to speed up that day when

ci - ty, we will be a - ble to speed up that day when

23 *cresc.* *f* *mf*

Ped. - - x

cresc. *f* *mf*

all of God's children, — black men and white men, — Jews and Gentiles,

cresc. *f* *mf*

all of God's children, — black men and white men, — Jews and Gentiles,

cresc. *f* *mf*

all of God's children, — black men and white men, — Jews and Gentiles,

cresc. *f* *mf*

all of God's children, — black men and white men, — Jews and Gentiles,

mp *mf* *cresc.* *f* *mf*

Ped. - - - x *Ped. - - -*

System 1 (Measures 24-25):

Pro-test-ants and Cath-o-lics, — will be a-ble to join hands and sing,
Pro-test-ants and Cath-o-lics, —
Pro-test-ants and Cath-o-lics, — will be a-ble to join
Pro-test-ants and Cath-o-lics, — will be

System 2 (Measures 25-26):

will be a - - ble, a-ble to join hands and sing — "Free at
will be a-ble to join hands and sing — "Free at
hands and sing, join — hands — and sing — "Free at
a-ble to join hands and sing, join hands and sing — "Free at

Handwritten Annotations:

- f** (forte) at the beginning of the first system.
- 24** (measure number) in a box at the start of the first system.
- 24** (measure number) in a box at the start of the second system.
- Cresc.** (Crescendo) written above the staff in the second system.
- 25** (measure number) in a box at the start of the third system.
- ff** (fortissimo) written above the staff in the third system.

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notation. The score includes various musical markings such as *f*, *piu f*, and *ST*.

Lyrics:

last, Free at last, Great God a - might - y, Great
last, Free at last, Great God a - might - y, Great
last, Free at last, Great God a - might - y, Great
last, Free at last, Great God a - might - y, Great
God a - might - y, We are free at last, We are
God a - might - y, We are free at last, We are
God a - might - y, We are free at
God a - might - y, We are free at

Handwritten Annotations:

- f* (forte) markings above notes in the first system.
- piu f* (pianissimo forte) markings above notes in the second system.
- ST* (Soprano Tenor) marking above the first staff.
- Boxed number **26** appears in the second system.

[illegible]

Handwritten musical score for a piece, likely a vocal and piano composition. The score is written on ten staves, organized into two systems of five staves each. The top system contains vocal staves and piano accompaniment. The bottom system contains piano accompaniment.

The top system consists of five staves. The first four staves are vocal parts, each with the lyrics "last, free at last." written below. The fifth staff is the piano accompaniment, featuring a melodic line in the right hand and a bass line in the left hand. The piano part includes a "rit." (ritardando) marking and a "Ped." (pedal) marking with a dashed line and an "x" indicating the end of the pedal.

The bottom system consists of five staves, all of which are piano accompaniment. The first four staves are in the right hand, and the fifth staff is in the left hand. The piano part continues with a melodic line in the right hand and a bass line in the left hand.

Relationship with Robert Shafer: Associated Works

The Montgomery County Oratorio Society became the Washington Oratorio Society and ultimately The Washington Chorus. In 1971 they sought a new conductor, and Russell Woollen recommended the young Robert Shafer. The budding friendship between Woollen and Shafer would endure until the end of Woollen's life. Having premiered *La Corona* in its final form as a suite of seven sonnets as choral director at Madison High School, Shafer continued to champion Woollen's music whether with The Washington Chorus or any other of the prominent musical organizations he led in greater Washington: as music director at St. Matthew's Cathedral and the National Shrine, as professor at Shenandoah University. Through the Washington Chorus, Shafer commissioned Woollen's next large scale sacred choral/orchestral work, *The Pasch*.

The Pasch expands on Woollen's penchant for combining unexpected texts in a single work. Texts of the Christian *Exultet* (a chant sung at the Great Vigil of Easter) in both English and Latin intertwine with the Jewish *Haggadah* (a text guiding the ritual actions at the Seder Supper at Passover) in English and Hebrew. Woollen began the work for chorus, orchestra, and soli (including cantori) in 1973-74, but abandoned it for a time. When Shafer discussed another commission with Woollen in the early 1980s, Woollen resurrected the piece. The final score is dated 1983, but did not receive its premiere until 1987 with the composer conducting.

In 1976 Shafer encouraged Woollen to write a symphony, a genre into which he had not ventured since the late 1950s. Woollen, always warmed by Shafer's encouragement and support, dedicated the Second Symphony to Shafer, who premiered the work in 1978. It would remain one of the works of which Woollen was most proud.

In 1978 Shafer premiered *Motet for Pentecost* for mixed chorus and ten winds at the National Shrine. The complex work depicting the descent of the Holy Spirit on the Apostles and gift of tongues was composed with identical orchestration to Stravinsky's *Mass*. The works were performed together at the solemn Mass of Pentecost at the Shrine. The passage beginning "And they were all filled with the Holy Spirit" has as its theme an ascending scalar melody in triple rhythm with a single duplet at its conclusion. With the addition of voices, Woollen cleverly increases the presence of the duplet vis-à-vis the triplet, creating a delightfully unbalanced dance (Example 3.7).

Example 3.7, Russell Woollen, *Motet for Pentecost*, pp. 16-18

all filled,
al- le- lu- iä, al- le- lu- iä, and they were all filled with the
al- le- lu- iä, al- le- lu- iä,
al- le- lu- iä, al- le- lu- iä, and they

Ob $\frac{4}{2}$
EH
Bsn $\frac{4}{2}$
Tpt $\frac{4}{2}$
Tbn $\frac{4}{2}$

Handwritten musical score for page 168, featuring vocal parts and instrumental accompaniment. The score is written in 1/2 time and includes the following parts:

- Vocal Parts:**
 - Top Vocal Part:** Lyrics: "Ho-ly Spi-rit, and they were all filled with the".
 - Bottom Vocal Part:** Lyrics: "all were filled with the Ho-ly Spi-rit, they were all".
- Instrumental Parts:**
 - Ob $\frac{1}{2}$:** Oboe part, marked *cresc.*
 - EH:** English Horn part, marked *cresc.*
 - Bsn $\frac{1}{2}$:** Bassoon part, marked *cresc.*
 - Tpt $\frac{1}{2}$:** Trumpet part, marked *cresc.*
 - Tbn $\frac{1}{2}$:** Trombone part, marked *cresc.*
 - Tbn 3:** Trombone part, marked *cresc.*

The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* (crescendo).

Handwritten musical score for a choir and orchestra. The score includes vocal parts with lyrics and instrumental parts for Oboe (Ob), English Horn (EH), Bassoon (Bsn), Trumpet (Tpt), and Trombone (Tbn). The lyrics are: "and they were all filled with the Ho-ly Spi-rit", "Spi-rit, and they were filled, filled, and they were filled with the Spi-rit", and "filled with the Ho-ly Spi-rit, were filled". The score features various musical notations including dynamics (f, cresc.), articulation (accents), and phrasing slurs. The instrumental parts are written in 1/2 time and include complex rhythmic patterns and dynamics.

Late Works for Women's Choir

In 1969 Cyrilla Barr was professor at Viterbo College in LaCrosse, WI. She had received her Ph.D. from The Catholic University of America, where one of her teachers had been Russell Woollen. At the beginning of what would become an eminent career as a

scholar/performer, Barr arranged for her mentor Woollen to come to Viterbo for a residency during the fall term of that same year. Barr's skill in securing a government grant had enabled the small college to host Woollen and a handful of other formidable residents including Dominic Argento. Viterbo, founded as a women's college, had just opened its doors to men; consequently the choral ensembles were still completely female.

Three sets for women's chorus with varied accompaniments date from this collaborative association. *Two Choruses for Women's Voices a Cappella to Poems of Robert Frost* ("O give us pleasure in the flowers today," "There is a singer everyone has heard") are texts selected by Barr at Woollen's request. *Two Responsories* for women's chorus and string orchestra set the popular *O vos omnes* for Passiontide and *O magnum mysterium* for Christmas. *Three Sacred Choruses for Women's Chorus and Orchestra* are settings of relatively obscure and contrasting sacred texts (Anon., Pre-Christian, "I am the wind which breathes upon the sea"; Francis Thompson, "The Kingdom of God"; Clement of Alexandria, "Hymn to Christ the Savior").

Freelance Activities

The mid 1960s witnessed a flurry of varying freelance activity. Beyond playing for the National Symphony both at home and on periodic tours, Woollen was keyboardist for the now-defunct National Ballet Orchestra, with which he also played at home and away. With Donald Hefner on oboe and Mark Thomas on flute, Russell performed chamber music as the Ars Nova Trio. Performing at all the regular Washington venues, the trio would go

on US tours typically two weeks out of every year through the work of their management, Eastman Boomer of New York. Since the trio focused on early music, Woollen often performed on harpsichord in addition to or instead of piano. His numerous chamber works including harpsichord have their genesis with the Ars Nova Trio.

It is unknown exactly how many languages Woollen knew. Some posit the number as high as eight or ten.²⁸ Irrespective of the precise number, Woollen was an obvious accompanist/coach for singers. He had played for singers for years with success, as a perusal of the *The Washington Post's* reviews from this period will demonstrate. George London was associated for many years with the organization now known as Washington Opera. When Sherrill Milnes came to Washington to coach *Don Giovanni* with London for Milnes's Metropolitan Opera debut, the accompanist was Russell Woollen. Milnes still has the score from that coaching wherein there are no fewer markings from Woollen than London.²⁹ This surely could not represent the only time Woollen played for London.

Family

On 23 December 1971 Woollen married Carolyn Jane Fox. They had known each other for many years; Carolyn was the sister of Ruth Hume, Paul Hume's wife. A year and a half later Carolyn was dead from cancer. During her brief illness, their home became a

²⁸ Among others, J. Reilly Lewis believes the number this high. Woollen provided Lewis with invaluable insight while translating a treatise on keyboard playing for his doctoral dissertation, J. Reilly Lewis, "The Principles of the Harpsichord by M. de Saint-Lambert" (D.M.A. diss, The Julliard School, 1977). J. Reilly Lewis, interview by the author, 1 February 2011.

²⁹ Sherrill Milnes, interview by the author, 3 March 2010, by telephone.

makeshift hospital room, and Russell became her caregiver.³⁰ Upon Carolyn's death Russell became the sole parent of their young daughter, Christina.³¹ A relatively old father, Russell delighted in fatherhood even if he was not a natural at the job.

In Russell's daybooks, which he kept his whole life, 4 June 1977 is uncharacteristically decorated. It is replete with hearts of his own drawing. On this day he married Margaret Crotchett. Margaret had been Russell's student for a time. Her four children plus Christina Woollen made for a full house for the 55-year-old Russell. For Russell, who spent much of the 1960s jet setting, the 1970s proved a time to find focus and stability, even if he never lost his itch to travel.

Changing Musical Society

As discussed in Chapter 1, by the 1960s it had become commonplace to refer to three men as the leading composers of Washington. Robert Evett, Robert Parris, and Russell Woollen were all friends, even if professional rivalries existed between them. Though stylistically unique, they were similar enough to be garnered a "Washington School of Composition" by noted critic Irving Lowens.³² During Woollen's earlier years in Washington, there was an inner circle of associates connected through their common

³⁰ Robert Shafer, interview by the author, 25 February 2010.

³¹ Not to be confused with Christine Getlein, Woollen's favorite niece.

³² H. Wiley Hitchcock and Irving Lowens, "Current Chronicle" *The Musical Quarterly* 50, no. 1 (January 1964): 98. Irving Lowens "Choral Performances, American and European Festivals," *American Choral Review* (Fall 1967): 22.

interest in the Washington arts scene: composers, players, singers, patrons, etc. There was a spirit of mutual support and respect, often demonstrated in the form of post-concert parties.

The Kennedy Center opened on 8 September 1971. Finally Washington had a home base for its performing arts after many years of contending with Constitution Hall and an array of fine but intimate concert venues. For those who had been making music in Washington for decades the hall may have been a welcome addition, but a change in the city's attitude was not without qualification. Fred Weck, Robert Shafer, and Robert Newkirk all agree that about the time the Kennedy Center opened there was a shift to a more global, cosmopolitan disposition to music and arts. Artists with international reputations who came from out of town were more desirable than local talent. With this new attitude, the once celebrated local talents became second string and faded from prominence. Smaller venues such as the Phillips Gallery, Corcoran Gallery, and Library of Congress, which once made Woollen and his colleagues staples in their concerts, were now looking outside Washington for musicians to bejewel their series.

Howard Mitchell retired from the National Symphony in 1969. In 1975 Mitchell's successor, Antal Dorati, requested that Woollen complete and orchestrate Robert Evett's *Monadnock*, as the composer had died before completing the work.³³ Dorati was to Woollen's liking as a conductor and a person. His successor, Mstislav Rostropovich, was not. Having played with the NSO since 1956, Woollen found himself growing tired of the job: it had become thankless, the repertory repetitive, the pay inferior, and the experience

³³ Amy Antonelli, "A Critical, Analytical Study of Selected Works By Robert Evett" (Ph.D. diss, The Catholic University of America, 1985), 51-9.

increasingly less rewarding. The Symphony had not played a Woollen work since his first year on the job, when they played his *Toccata for Orchestra* fresh after Woollen's time with Walter Piston. He watched as commissions went again and again to other composers while he sat in the corner playing piano. He parted ways with the Symphony in 1980 after 24 years with them.³⁴

Russell Woollen was a gentleman: naturally polite, amicable, and gracious. Gentlemen of Woollen's generation typically drank as acceptance of what polite and social society does. By the time it was clear to Woollen that he suffered from alcoholism he had been drinking for decades. By his final decades his progressive alcoholism was taking a marked toll on his career. His playing suffered, his health suffered. Like so many geniuses before him, alcoholism robbed Woollen, his loved ones, and the world at large of far too many days and years.

Positions After the National Symphony

Arlington Unitarian Church

Woollen originally sought employment as organist at the Arlington Unitarian Church out of sheer desire to fill his musical energies left vacant by the Symphony. Vera Tilson, choir director at the church, knew of Woollen's talent and was glad for the opportunity to work with him. Even as an established musician, he was always kind, helpful, and generous

³⁴ With occasional breaks for personal reasons.

to a fault with his time and talent. For the church he wrote at least one new anthem every year, all scored similarly for “keyboard” and mixed choir. The texts represent an eclectic array of sources as had become Woollen’s pattern in recent years. Additionally, Woollen wrote a series of short choral “amen” settings for use in their services.

Within several years of his arrival he realized he had found his spiritual home for the first time since leaving the priesthood. The freedom and flexibility of Unitarianism fit the creed he had come to profess. “It makes me happy to say that I *profoundly* respect the right of everyone in this community to follow his or her personal inspirations. That liberal approach to religion, that feeling of brotherhood, and that democratic process are extremely precious to me and represent what this church is all about.”³⁵ Woollen had not known a welcoming, nurturing, accepting church environment in many years, if ever; at Arlington Unitarian Church he finally found his true place of spiritual welcome.

Temple Ades Israel

At the same time Woollen played for Arlington Unitarian Church he was also organist for Temple Ades Israel in Washington. Though spiritual kinship was not to be found here in the same way as at Arlington, Woollen appears to have been similarly generous with his talent, notably with *Hashkivenu* of 1988.

³⁵ CML, 31.

Late Sacred Works

The Hound of Heaven

Commissions came with frequency in Woollen's later years. For the Coolidge Foundation of the Library of Congress he composed *Lines of Stephen Crane*, a song cycle for baritone and chamber ensemble. Washington musical establishments such as the Friday Music Club and the Virginia Piano Teacher's Association commissioned *Trio for Flute, Clarinet, and Piano* (1985) and *Five Piano Pieces* (1989) respectively. One of the more prestigious commissions came from the National Endowment for the Arts in 1987: *The Hound of Heaven* marked Woollen's return to sophisticated, epic sacred poetry. The unaccompanied work is extended and very difficult. Its closest kin in the catalogue in terms of form is *Dante's Praises to the Virgin Mother* of 1952. The work was designated by terms of the commission for premiere by four distinguished American choral ensembles: San Francisco's Chanticleer,³⁶ New York's Gregg Smith Singers, Minneapolis' VocalEssence,³⁷ and The Washington Chorus. By contractually requiring that a new work would be premiered by several professional ensembles in several cities, NEA hoped to provide broader exposure to the works.

³⁶ Chanticleer never performed the work.

³⁷ Known as "Plymouth Music Series" at the time of the commission.

Easter Sequence and Mass for a Great Space

Leo Nestor was named the third music director of the National Shrine in November 1983 and arrived in Washington from Los Angeles to assume the position on 25 January 1984.³⁸ Growing up in California, Nestor had known Woollen by reputation and a handful of now-out-of-print scores. Once in town, Nestor met Woollen, and the two developed a musical camaraderie which led to a fruitful exchange of the composer's scores. "Easter Sequence" was the outstanding movement of Woollen's 1977 *Mass in English for the Easter Liturgy* for chorus, congregation, and organ, composed for Robert Schaff, conductor at the Chapel at Fort Myer, VA. *Easter Sequence* developed a life of its own independent of the mass for which it was originally written. Woollen scored the sequence, which features a solo soprano in the role of Mary, for string orchestra, two trumpets, and (optional) organ on 26 March 1978. Nestor programmed this work repeatedly over his seventeen-year tenure at the National Shrine. Woollen had never abandoned his affinity for chant nor his ability to weave it seamlessly into his compositions. The sequence begins with the *Victimae paschali laudes* chant in string orchestra while the chorus sings a newly-cast melody (Example 3.8). The iterative form of the Easter sequence [A/BB/CD/CD/B/Amen], in which the B melody so frequently returns, provides Woollen with strong thematic continuity throughout the work. The B melody is shared by both singers and players: it appears in the trumpet figure at rehearsal B and pickup to rehearsal F, and in the chorus in the fourth measure after rehearsal E.

³⁸ It should be noted that Woollen never held the title music director of the shrine during the years when it functioned primarily as part of the university. The first music director was Joseph Michaud, followed by Robert Shafer.

Example 3.8, Russell Woollen, *Easter Sequence*, pp. 10-13

Trumpet in C 1

Trumpet in C 2

Organ

Solo Soprano

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Double Bass

mf

f

mp

div.

To the Pas-chal Vic -

Easter Sequence

3
C Tpt. 1

7
C Tpt. 2

7
Org.

7
S
tim let ____ Christians of - fer ____ a sac - ri - fice of praise.

7
A
To the Pas - chal Vic - tim let ____ Chris - tians of - fer a sac - ri - fice of praise.

7
T
tim let ____ Christians of - fer ____ a sac - ri - fice of praise.

7
B
To the Pas - chal Vic - tim let ____ Chris - tians of - fer a sac - ri - fice of praise.

7
Vln. I

7
Vln. II

7
Vla.

7
Vc.

7
D.B.

f

f

f

f

f

f

Easter Sequence

This musical score is for a choral and orchestral work. It features four vocal soloists (Soprano, Alto, Tenor, Bass) and a full orchestra. The lyrics are: "The Lamb re-deemed the sheep. Christ, sin-less, rec-on-ciled sin-ners to the Fa-ther." The score includes dynamic markings such as *poco f* and *mf*, and performance instructions like *poco f* and *mf*. The vocal parts are written in treble and bass clefs, while the orchestral parts include staves for C Trumpets 1 and 2, Organ, Violins I and II, Viola, Violoncello, and Double Bass. The score is marked with a double bar line and a repeat sign at the beginning of the vocal entries.

Easter Sequence

10

43 E with mutes

C Tpt. 1

43 E with mutes

C Tpt. 2

43 E

Org.

+ ped

43 E lee." f

S

We ___ know that

43 E f

A

We ___ know that

43 E f

T

We ___ know that

43 E f

B

We ___ know that

43 E f

Vln. I

div.

43 E f

Vln. II

43 E f

Vla.

43 E f

Vc.

43 E f

D.B.

f

Easter Sequence

[illegible]

Easter Sequence

12

51

C Tpt. 1

mf

G

C Tpt. 2

51

Org.

mf

G

51

S

mer - cy on us. A - men. Al - le - lu - ia!

G *mf*

51

A

mer - cy on us. A - men. Al - le - lu - ia!

G *mf*

51

T

mer - cy on us. A - men. Al - le - lu - ia!

G *mf*

51

B

mer - cy on us. A - men. Al - le - lu - ia!

G *mf*

51

Vln. I

dim.

G *mf*

51

Vln. II

dim.

div.

G *mf*

div.

51

Vla.

dim.

G *mf*

51

Vc.

dim.

G *mf*

51

D.B.

dim.

G *mf*

Richard Proulx, music director at the Cathedral of the Holy Name, Chicago, heard *Easter Sequence* in concert while visiting Nestor at the Shrine. Writing Woollen to introduce himself and inquire about acquiring scores for the *Sequence*, Proulx made a casual inquiry into a commission for a new mass. Woollen gladly accepted.

Mass for a Great Space was co-commissioned by the Cathedral of the Holy Name and the National Shrine of the Immaculate Conception for the very modest stipend of \$1500. Consisting of three movements (Lord, have mercy; Glory to God; Lamb of God) and scored at Proulx's request for chorus, string orchestra, 2 trumpets, organ, harp, and percussion, the triptych was a much more substantial opus than either Proulx or Nestor had anticipated. Two of the movements were assigned a character as described in their titles by Woollen: A *Solemn* Kyrie, A *Festive* Gloria. The Agnus Dei was without qualifier. At the Easter Vigil, Saturday 29 March 1986, Woollen was seated in the chancel of the Shrine's Great Upper Church with his wife Margaret and daughter Christina for the mass's premiere. As he relates,

I had the feeling that day, as I had during the last days of orchestrating it, that everything I had ever wanted to express in a church piece I had been able to do in this one. It was a very moving thing for me to hear that beautiful performance by mostly very young singers, players, and conductor on the very site where I conducted and played every week for many years between 1944 and 1962.³⁹

Whirring cymbals, gongs, and tubular bells, mingled with harp and string orchestra appeared to make the "great space" rotate on its stone axis during the *Dona nobis pacem* of the *Agnus Dei* (Example 3.8). Then-Archbishop Pio Laghi,⁴⁰ Apostolic Pro-Nuncio to the United

³⁹ CML, 53-54.

⁴⁰ Later Cardinal Pio Laghi, Prefect of the Sacred Congregation for Catholic Education, Rome.

States (who along with Joseph Cardinal Bernardin, Archbishop of Chicago, had, because of Woollen's canonical status, been consulted by the commissioners and had given permission for the work to be performed) crossed the chancel to offer his sign of peace to the composer. "Maestro, this is truly a peaceful *dona nobis pacem*." Russell wept.⁴¹ The married musician who had as priest-professor so long made music in both Crypt and Upper Churches, but had been shunned as a substitute conductor, had finally been restored to grace in the most sacred liturgy of the Church's year.

⁴¹ Leo Nestor, interview by the author, 15 May 2010.

Example 3.9, Russell Woollen, *Mass for a Great Space*, "Agnus Dei," mm. 34-57

AGNUS - 7

(35)

Handwritten musical score for "Agnus Dei" by Russell Woollen, measures 34-57. The score includes staves for Tpts, S, A, T, B, Hp, Vc, Vla, Va, and DB. The vocal parts (A, T, B) have lyrics: "on us.", "Lamb of God, you", and "colla voce". The instrumental parts include piano (p), mezzo-forte (mf), and solo markings. A rehearsal mark (35) is circled at the beginning of the vocal and instrumental sections.

AGNUS - 9

Handwritten musical score for "AGNUS - 9". The score is written on ten staves, organized into three systems. The first system includes a Trumpet (Tpt) staff, a Percussion (Perc.) staff with a suspended cymbal (Susp. Cym.), and four vocal staves (Soprano, Alto, Tenor, Bass). The second system features a Harp (Hp) staff. The third system contains four string staves (Violins I, Violins II, Violas, and Double Basses). The vocal parts sing the lyrics "us peace, grant" in a choral setting. The instrumental parts include complex rhythmic patterns and dynamic markings. The score is marked with various dynamics such as *ff*, *f*, *meno f*, *DI M.*, *unis.*, and *poco f dim.*. A "CHIMES" section is indicated in the Percussion staff. The notation is handwritten and includes many slurs, ties, and other musical symbols.

Staff 1: Tpt
Tpt
Susp. Cym.
(Perc.)
CHIMES
ff
f
meno f

Staff 2: S
us peace, grant
ff
f
DI M. -

Staff 3: A
us peace, grant
ff
f
DI M. -

Staff 4: T
us peace, grant
ff
f
DI M. -

Staff 5: B
us peace, grant
ff
f
DI M. -

Staff 6: Hp
ff
f
DI M. -

Staff 7: VI
ff
f
unis.
DI M. -

Staff 8: V
ff
f
unis.
poco f dim. -

Staff 9: Vc
ff
f
unis.

Staff 10: DB
ff
f
unis.

AGNUS - 10

45

RIT. - - -

Tpts.

Chimes

S.

A.

T.

B.

Hp.

45

RIT. - - -

V.

2.

Vla.

V.

DB.

us peace grant us peace, grant us

mf

DIM.

mf DIM.

AGNUS - 11

(50)

POCO MENO MOSSO

Handwritten musical score for Agnus Dei, page 11, rehearsal mark 50. The tempo is *POCO MENO MOSSO*.

Instrumentation: Tpt, Chimes, S, A, T, B, Hp, VI 1, VI 2, Vla, Vc, DB.

Lyrics: grant us peace, grant us peace, grant us peace, grant us

Rehearsal Mark 50: The score includes a circled rehearsal mark (50) above the Hp part.

Handwritten Annotations:

- Chimes:** *Small Gong* (written above the staff).
- VI 1:** *div.* (divisi) and *unis.* (unison) markings.
- VI 2:** *div.* (divisi) and *unis.* (unison) markings.
- Vla:** *div.* (divisi) and *unis.* (unison) markings.
- Vc:** *mp* (mezzo-piano) and *p* (piano) dynamics.
- DB:** *mp* (mezzo-piano) and *p* (piano) dynamics.

Tempo: *POCO MENO MOSSO* (written above the vocal and piano staves).

AGNUS - 12

(55)

Handwritten musical score for "AGNUS - 12", page 191. The score is written on multiple staves, including Tpts, Perc., S, A, T, B, Hp, VI 1, 2, Vla, Vc, and DB. The music is in 4/4 time and features a key signature of one flat (B-flat). The score includes lyrics: "peace, grant us peace." and "peace, grant us peace." The tempo is marked "RIT." (Ritardando) at the end of the section. The score is marked with "pp" (pianissimo) and "p" (piano) dynamics. The score is marked with "55" in a circle. The score is marked with "Small Gang" and "L.V." (Larghetto Vivace). The score is marked with "actual sounds" in parentheses. The score is marked with "div" (divisi) for the strings. The score is marked with "RIT." (Ritardando) at the end of the section.

Nunc dimittis

Woollen's most ambitious opus lay ahead of him. His second opera, *The Birthday of the Infanta*, was double-premiered at a festival of Woollen's music at Shenandoah University and a series of concerts at the Kennedy Center in honor of Woollen's 70th birthday.

Working had become difficult for him: Woollen had contracted esophageal cancer and was undergoing chemotherapy. On 16 March 1994, while in Charlottesville, VA with the choir of the Arlington Unitarian Church, Woollen collapsed. He slipped into a coma from which he never recovered. He died at age 71. He was buried from Arlington Unitarian Church, which he had called home since 1980.

Woollen's worth as composer is not contestable. His life's work stands in incontrovertible testimony to the accomplishment of his relatively short 71 years. The longevity of his music is a story yet to be told. Archival research, preparation of critical editions, publication, performance, and recording may grant tomorrow's musicians access to Russell's singular world. The music of Russell Woollen, his sacred music in particular, resides on a remarkably high plane. May the music find continued life now that the man has left in peace.

Chapter IV

Russell Woollen: Catalogue

The following catalogue is the complete listing of works by Russell Woollen as best as could be assembled at the time of this writing. The principal source for scores was the Russell Woollen Archives housed at the Library of Congress Performing Arts Division. Nearly every item in the Woollen catalogue is found within these archives. The next richest source of Woollen scores is The American Composers Alliance library, currently housed at the Music Library, University of Maryland, College Park. The choral libraries of Arlington Unitarian Church and The Catholic University of America each contain unique scores of the Woollen catalogue. Scores were also procured from various additional libraries as well as private collections of musicians who knew Russell Woollen personally.

Most Russell Woollen scores are in manuscript form, either in the composer's hand or that of a copyist. Of the few works published, only a few are still in print at the time of this publication.

Copyright to most Woollen works is held by the Russell Woollen Estate, Margaret Woollen, executor. Scores at the Library of Congress, American Composers Alliance, or any other repository are the intellectual property of the Russell Woollen Estate. Most copyrights of sacred works published in the 1950s and 1960s have been returned to the Woollen Estate, including all of those published by McLaughlin & Reilly and most of those published by World Library of Sacred Music. Unless otherwise noted, copyright is held by the Woollen Estate.

Throughout his life Russell Woollen kept a catalogue of his works. Woollen himself assigned opus numbers to works as he composed. Woollen left off many smaller works from this list. He also adopted inconsistent or peculiar numbering patterns, particularly later in life. For this reason a new catalogue number has been assigned each work, appending the prefix "RW". The assignment of an "RW" number is chronological based on date of works' completion as best can be established.

Apparatus

Each entry begins with a breakdown of the movements within the respective large work. Movements without titles are indicted with brackets around the initial tempo, if one is provided. In the case of masses, the movements have been abbreviated. A listing of "K / G / S / B / Ag" denotes that the mass contains five movements: Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei.

Incipit: For most of his settings, Woollen takes the title of a given text to be the title of a given work or movement (e.g., Woollen's "Last Invocation" is a setting of Walt Whitman's "Last Invocation"). When Woollen's title does not correspond to the poet's title, the title appears in brackets after the incipit (e.g., [Canto XXXIII]

appears after the incipit of Woollen's *Dante's Praise to the Blessed Virgin*). I provide a parenthetical translation when a movement title or incipit is in a foreign language.

Date: Italicized dates are drawn from the manuscripts themselves. Non-italicized dates are from a secondary source, chiefly from the catalogue which Woollen himself kept. When a date is known for a movement within a larger work, it is provided.

Dedication: Dedications are included when printed on a score or made apparent in secondary literature by Woollen himself.

Scoring: All known information regarding performances forces is given. Varying types of voice categories ("medium voice," "high baritone," etc.) are Woollen's own classifications. Instrumentation is given using abbreviations provided below. Doublings are parenthetical.

Text: Complete textual source is provided. For poetry, a poet is named and the poem's title given if it differs from Woollen's title. Scripture citations are standard biblical; the numbering of the Psalms has been standardized according to the Hebrew numbering. Translators or translation sources are provided when known. Liturgical citations are based on common usage of the Roman Catholic Church at the time of the work's composition.

Publication: If a work has been published by a major publishing house, that information has been provided. "In house" publications have not been considered. In the case of reprints, successive publications are indicated by Roman numerals. The publisher is the copyright holder of the work unless otherwise noted. If a change has occurred to a copyright status since its publication, that information is provided.

ACA: The inclusion of "ACA" in an entry indicates that the score is available through the American Composer's Alliance

Abbreviations

soprano	S	timpani	timp
mezzo-soprano	MS	chimes	chi
alto	A	crotales	crot
tenor	T	cymbal	cym
baritone	Bari	glock	gl
bass	B	suspended cymbal	sus cym
		snare drum	sn
piccolo	pic	tam-tam	tam
flute	fl	tambourine	tamb
clarinet	cl	triangle	tri
oboe	ob	whip	wh
english horn	eh	xylophone	xylo
bassoon	bn		
		doubling	dbl
horn	hn	ad libitum	ad lib
trumpet	tpt	unaccompanied	unacc
trombone	tb	divisi	div
		traditional	trad
violin	vn		
viola	va	Kyrie	K
violoncello	vc	Gloria	G
double bass	db	Credo	C
		Sanctus	S
celeste	cel	Benedictus	Be
		Agnus Dei	Ag

RW 1
Songs, op. 1

- | | |
|---------------------------|----------------------------|
| 1) <i>Solitaire</i> | 6) <i>Elysium</i> |
| 2) <i>Last Invocation</i> | 7) <i>I Dreaded</i> |
| 3) <i>Smoke Rose Gold</i> | 8) <i>Not in Vain</i> |
| 4) <i>Calvary</i> | 9) <i>Inebriate of Air</i> |
| 5) <i>Lost</i> | |

Incipits:

- 1) “Le regard singulier d’une femme galante” (The unique look of a gallant woman)
- 2) “At the last, tenderly”
- 3) “The dome of the capitol looks to the Potomac river”
- 4) [unknown]
- 5) [unknown]
- 6) “Elysium is as far as to”
- 7) “I dreaded that first robin, so”
- 8) “If I can stop one heart from breaking”
- 9) “I taste a liquor never brewed”

Date: (1) May-June 1946; (2) June-July 1946; (3) September 1946;
 (4) September 1946; (5) February 1947; (6) 1946; (7) 1946; (8) 1946; (9) 1946.

Scoring: solo voice / piano

Texts: (1) *Le vin du solitaire*, Charles Baudelaire; (2) Walt Whitman; (3) Carl Sandburg;
 (6) - (9) Emily Dickinson

Arrangements:

6) *Elysium*. **Date:** uncertain. Found in the Arlington Unitarian Church library with a copyright date of 1983. However, the handwriting suggests a much earlier date. **Scoring:** SSA chorus unacc

9) *Inebriate of Air*. **Date:** 5 April 1983. **Scoring:** SATB chorus / piano

Note: The scores to *Calvary* and *Lost* are either lost or have become separated from the remainder of the scores.

RW 2
Hymn of St. Patrick, WoO

Incipit: “Christ as a light illumine and guide me”

Date: Uncertain, probably 1946-48.

Dedication: Unmarked on score, but written for Woollen’s seminary rector at Theological College.

Scoring: exists in three near-simultaneous versions: (A) TTBB chorus unacc;
 (B) SSAA chorus unacc; (C) SATB chorus unacc

Publication: (A) McLaughlin & Reilly © 1958; (B) McLaughlin & Reilly © 1958;
 (C) McLaughlin & Reilly © 1960. Copyright to all versions reassigned to RW

RW 3
Songs, op. 2

- | | |
|----------------------------|-----------------------------------|
| 1) <i>I Shall Not Care</i> | 4) <i>An Amethyst Remembrance</i> |
| 2) <i>Wealth</i> | 5) <i>There Came a Day</i> |
| 3) <i>Do You Know</i> | 6) <i>Wisdom</i> |

Incipits:

- 1) “When I am dead and over me bring April”
- 2) “From Christ to Ghandi appears this truth”
- 3) “Do you know, I would quietly slip” (“Weisst du, ich will mich schleichen”)
- 4) “I held a jewel in my finger”
- 5) “There came a day that caught the summer”
- 6) “When I have ceased to break my wings”

Date: (1) June 1949; (2) February 1949; (3) January 1950; (4) May 1950;
 (5) May 1950, February 1955; (6) September 1950

Scoring: solo voice / piano

Texts: (1) Sara Teasdale; (2) Langston Hughes; (3) Rainer Maria Rilke, setting is an English translation of unknown origin; (4) Emily Dickinson; (5) Emily Dickinson; (6) Sara Teasdale

Arrangements:

2) *Wealth*. **Date:** existing in 3 versions, all undated.

Scoring: (A) TTBB chorus /piano;

(B) SSAA chorus /piano; (C) SATB chorus unacc

4) *An Amethyst Remembrance*. **Date:** 30 March 1983.

Scoring: SATB chorus unacc

RW 4***Missa Causa nostra laetitiae*, op. 3****K / G / S / Ag****Date:** completed December 1949**Dedication:** Ruth and Paul Hume**Scoring:** TTb chorus / organ**Text:** Mass ordinary, Latin**RW 5*****Ode for Three Treble Instruments*, op. 4****Date:** Finished 1950**Scoring:** any three treble instruments**Note:** Probably written for recorders**RW 6*****Icelandic Lullaby*, WoO****Incipit:** “Slumber thou my tiny love”**Date:** 16 November 1950**Dedication:** Paul Russell Hume (Jr.)**Scoring:** SATB chorus unacc., descant**Text:** “Sofðu Unga ástin Mín”, traditional Icelandic text, unknown translation**Publication:** Bourne Inc. © 1954**RW 7*****Credo recitativo*, WoO****Incipit:** “Credo in unum Deum” (I believe in one God)**Date:** circa 1950**Scoring:** TTBB chorus / (organ *colla voce*)**Text:** *Credo*, Mass ordinary, Latin**Publication:** World Library of Sacred Music © 1950. Copyright reassigned to RW 1971.

RW 8
Sonata for Piano Duo, op. 5

Date: December 1949 - October 1950

Scoring: one piano, four hands

Publication: Peer International Corporation, 1955. Copyright assigned to RW at the time of publication.

RW 9
Sextet, op 6

I Rondell

II Variations on "Lo, How a Rose E'er Blooming"

Date: Spring 1951

Scoring: cl / 2 vn / va / vc / db / piano

ACA

RW 10
Sarabande, op. 7.1

Date: *July 1951*

Scoring: piano

RW 11
Prelude and Toccata, op. 7.2

Date: *August 1951*

Scoring: piano

RW 12
Prelude and Fugue on "Jesu, dulcis memoria," op. 7.3

Date: circa 1950

Scoring: piano

Note: unfinished, in sketch form only.

RW 13***Missa melismatica*, op. 8****K / G / C / S / Be / Ag****Date:** completed December 1949**Scoring:** unison chorus / organ**Text:** Mass ordinary, Latin**Publication:** McLaughlin & Reilly © 1951. Copyright reassigned to RW.**RW 14*****Postlude*, op. 8. 7****Date:** completed December 1949**Scoring:** organ**Note:** final movement for solo organ, published in *Missa melismatica*, RW 13**RW 15*****The Fourth Event*, op.9****Date:** October - November 1951**Scoring:** cl / piano**Note:** score not found**RW 16*****Forty Duets on "Au Clair de la Lune"*, op. 10****Date:** October - November 1952**Scoring:** A and T recorders**RW 17*****Shakespeare Sonnet*****Incipit:** "When to the Sessions of Sweet Silent Thought"**Date:** January 1952**Scoring:** SATB unacc**Text:** Sonnet XXX, William Shakespeare**Note:** Woollen intended to compose a set of three for his *Shakespeare Sonnets*, op. 11, but produced only one of the set.

RW 18
Piano Quartet, op. 12

I Allegro deciso
 II Andante
 III Allegretto
Date: Spring 1952
Scoring: vn / va / vc / piano
ACA

RW 19
Modal Offerings, op. 13

- | | |
|-----------------------------------|---|
| 1) <i>Prelude</i> | 5) <i>Adore te</i> |
| 2) <i>Pastorale on Sanctus XI</i> | 6) <i>Ave Regina coelorum</i> |
| 3) <i>Fugue on Pange Lingua</i> | 7) <i>Introduction and Fugue</i> |
| 4) <i>Nos autem</i> | 8) <i>Postlude on Veni Creator Spiritus</i> |

Date: existing in two scorings: (A) before 1952; (B) between 1954 and 1956
Scorings: (A) organ; (B) 1(dbl pic)-1-1-1 2-1-1-1 / strings
Publications: (A) McLaughlin & Reilly © 1952. Copyright reassigned to RW 1971.
Note: In the forward to the orchestrated score Woollen altered the names of the following movements, (4) Ecce homo; (5) Adoration; (8) Toccata on “Come, Holy Spirit.”

RW 20
Dante's Praises to the Virgin Mother, op. 14

Incipit: “Vergine Madre, figlia del tuo figlio” (Beautiful Mother, daughter of your son)
Date: Spring 1952
Scoring: SSATB unacc
Text: Canto XXXIII, Dante Alighieri
Note: Originally titled *Apotheosis to the Blessed Virgin*, renamed Spring 1983.
ACA

RW 21***Mass #3, op. 15***

K / G / C / S / Be / Ag

Date: Spring-Summer 1952**Text:** Mass ordinary, Latin**Scoring:** SATB unacc**Publication:** McLaughlin & Reilly © 1957. Copyright reassigned to RW 1971.**RW 22*****Classical Suite, op. 16***

I Prelude

II Rigaudon

Date: Fall 1952**Scoring:** piano**RW 23*****Holy Week Responsories, op. 17***1) *In monte oliveti* (on the mount of Olives)2) *Tristis est anima mea* (my soul is sad)3) *Ecce vidimus eum* (behold we see him)4) *Omnes amici* (all my friends)5) *Velum temple* (the vale of the temple)6) *Vinea mea* (my vine)7) *Sicut ovis* (as sheep)8) *[Jerusalem]* (Jerusalem arise)9) *Plange quasi virgo* (weep as a virgin)**Incipits:** same as movement titles**Date:** December - January 1953**Scoring:** TTB chorus unacc**Text:** Tenebrae liturgies of Holy Thursday, Good Friday, Holy Saturday**Publication:** (1) - (3), World Library of Sacred Music © 1954. Copyright returned to RW.**Notes:** (8) planned but never composed; (4) - (7), (9) in manuscript in the Woollen Archives.

RW 24

O salutaris and Tantum ergo, WoO

Incipit: (A) “O salutaris hostias” (O saving victim)

(B) “Tantum ergo” (Let us bow in adoration)

Date: 1951 *terminus ante quem*

Scoring: three equal voices unacc

Text: Benediction of the Most Blessed Sacrament, Latin. attr. St. Thomas Aquinas.

RW 25

House Music, op. 18

Date: Winter - Spring 1952 - 1953

Note: The nature of this piece is unknown. Woollen’s opus list contained a unique entry for “House Music, op. 18”, though no such score is found in the Archives. The cover of RW 26 reads as follows, “House Music; I; Three Poems of Elinor Wylie....” Therefore it is conceivable that RW 25 and RW 26 were either one and the same, or possibly that Woollen intended several works to constitute “House Music.”

RW 26

Three Poems of Elinor Wylie, op. 19

1) Velvet Shoes

2) Fair Annet’s Song

3) Birthday Sonnet

Incipits:

1) “Let us walk in the white snow”

2) “One thing comes and another goes”

3) “Take home thy prodigal child”

Date: Winter-Spring 1952-1953

Scoring: SSA chorus / fl or A recorder

Text: Elinor Wylie

RW 27***Three Wishes, op. 20***

Incipit: "Sink out of being, and go down"

Date: April - July 1953

Scoring: high voice / piano

Text: Elinor Wylie

RW 28***Mass in the Major Modes, op. 21***

K / G / C / S / Be / Ag

Date: September - October 1953

Scoring: Chorus of three equal voices or unison chorus / organ / congregation

Text: Mass ordinary, Latin

Publication: McLaughlin & Reilly © 1955. Copyright reassigned to RW.

RW 29***Quartet for Flute and Strings, op. 22***

I [Comodo]

II [Andante]

III Rondo

Date: October - November 1953

Scoring: fl / vn / va / vc

ACA

RW 30
Madrigals, op. 23

- 1) Beauty
- 2) Velvet Shoes
- 3) Three Wishes

Incipit:

- (1) "Say not of beauty she is good"
- (2) "Let us walk in the white snow"
- (3) "Sink out of being, and go down"

Date: 1953

Dedication: (1) Lorna Cooke deVaron; (2) Warner Lawson; (3) Robert Shaw

Scoring: SATB unacc

Text: Elinor Wylie

ACA

RW 31
Sonatina, no. 1, op. 24.1

Date: circa 1954

Scoring: piano

ACA

RW 32
Two Passacaglie, op. 24.2

Date: circa 1954

Scoring: piano

Note: Woollen listed this work on his opus list, but only sketches of one passacaglia can be found.

RW 33
Songs, op. 25

- 1) *Under Oak, Ash, and Thorn*
- 2) *Self Portrait*
- 3) *Prisoner's Song*

Incipits:

- 1) "Under oak, ash, and thorn I was born"
- 2) "A lens of crystal whose transparency calms"
- 3) "Now sunlight stained by rain falls delicately down"

Date: 1954-1955

Scoring: medium voice / piano

Text: Elinor Wylie

Publication: (1) Paraclete Press © 1998

RW 34
Toccata for Orchestra, op. 26

Date: Fall 1954 - Spring 1955

Scoring: 2(2nd dlb pic)-2(2nd dbl eh)-2-2 / 4-2-3-1 / strings / 3 timp / bass drum

ACA

RW 35
Farewell, Once My Delight, WoO

Incipit: "Farewell once my delight farewell"

Date: score time-stamped by ACA, 10 June 1955

Scoring: voice / realized basso continuo

Text: unknown

Notes: Realized figured bass on a madrigal of Walter Porter (b. 1632)

ACA

RW 36
Woodwind Quintet, op. 27

I [unmarked]

II [unmarked]

III [unmarked]

IV Jig

Date: Spring 1955

Scoring: fl / ob / cl / hn / bn

ACA

RW 37***Mass III, Deus sempiternae, WoO*****K / G / S / Ag****Date:** 1955 *terminus post quem***Scoring:** Unison voice / organ**Text:** Mass ordinary, Latin**Publication:** In "Low Key Accompaniment to the Vatican Kyriale," World Library of Sacred Music © 1955.**Note:** newly-composed accompaniment to extant chant mass *Deus sempiternae***RW 38*****[Mass for Pittsburgh], WoO*****K / G / C / S / Be / Ag****Date:** 1955 *terminus post quem***Scoring:** two voices, descant *ad lib.* / organ**Text:** Mass ordinary, English**Publication:** In "Parish Liturgy: Mass Ordinaries and Hymns for Mass and the Sacraments," World Library of Sacred Music © 1955. Copyright reassigned to RW 1971.**Note:** newly composed Mass commissioned by The Liturgical and Music Commissions of the Diocese of Pittsburgh, PA**RW 39*****Ecce sacerdos, WoO*****Incipit:** "Ecce sacerdos magnus" (Behold a high priest)**Date:** 1956 *terminus post quem***Dedication:** His Excellency, Patrick A. O'Boyle, Archbishop of Washington**Scoring:** TTBB chorus / organ**Text:** office antiphon, commonly sung at the entrance of a bishop**Publication:** McLaughlin & Reilly © 1956**RW 40*****Ecce sacerdos, WoO*****Incipit:** "Ecce sacerdos magnus" (Behold a high priest)**Date:** circa 1950s**Scoring:** SATB chorus**Text:** office antiphon, commonly sung at the entrance of a bishop

RW 41***The Windhover*, op. 28.1****Incipit:** "I caught this morning morning's minion, king"**Date:** Fall 1955**Scoring:** TTBB chorus / two pianos**Text:** Gerard Manley Hopkins**RW 42*****Peace*, op. 28.2****Incipit:** "When will you ever, Peace, wild wooddove, shy wings shut"**Date:** Fall 1955**Scoring:** TTBB chorus / two pianos**Text:** Gerard Manley Hopkins**RW 43*****Trio*, op. 29**

I Andantino

II Vivo

III Adagio

IV Allegro deciso

Date: Winter - Spring 1957 / 9 May 1957**Scoring:** vn / vc / piano**ACA****RW 44*****Piano Sonata*, op. 30****Date:** unknown**Scoring:** piano**Note:** Score not in the Woollen Archives**RW 45*****Bushes and Briars*, op. 31****Incipit:** "Through bushes and through briars of late I took my way"**Date:** March 1956**Scoring:** SSA chorus / harp or piano**Text:** Essex folk song**ACA**

RW 46***Missa simplex*, op. 32****K / G / S / Be / Ag****Date:** Meriden, CT. September 1956; Washington DC. May and September 1956**Scoring:** medium voice / organ**Text:** Mass ordinary, Latin**Publication:** McLaughlin & Reilly © 1958. Copyright reassigned to RW.**RW 47*****Hymn on the Morning of Christ's Nativity*, op. 33****Incipit:** "It was the Winter wilde"**Date:** 1956-1958**Dedication:** Antonio Parisi**Scoring:** SATB chorus / SA soli / 2-2-2-2 / 2-1-1-0 / timp ad lib / tri, chi, cym, sn,
wh / harp / piano / strings**Text:** John Milton, stanzas 1, 4-6 of eponymous poem**ACA****RW 48*****Triptych for Brass Choir*, op. 34****Date:** January - February 1957**Scoring:** 2 tpt / 4 hn / 3tb / 1 tuba**Publication:** C.F. Peters ©1960, #6208**RW 49*****Improperium*, op. 35.1****Incipit:** "Improperium expectatvit cor meum" (My heart awaited reproach)**Date:** 1957**Scoring:** SATB chorus unacc div**Text:** Offertorium at Palm Sunday Mass, Votive Mass of the Sacred Heart, and First
Friday Votive Mass**Publication:** World Library of Sacred Music © 1958. Copyright reassigned to RW
1986.**ACA**

RW 50***Ingrediente Domino*, op. 35.2**

Incipit: “Ingrediente Domino in sanctam civitatem” (As the Lord entered the holy city)

Date: 1960

Scoring: SATB chorus unacc div

Text: Responsory at the procession with blessed palms, Mass of Palm Sunday

Publication: World Library of Sacred Music © 1960. Copyright reassigned to RW 1986.

ACA

RW 51***Peter and Paul*, op. 36**

Incipit: “Twelve good friends walked under the leaves”

Date: June - July 1957

Scoring: high Bari / 2 vn / va / vc

Text: Elinor Wylie

RW 52***Symphony 1*, op. 37**

I Allegro con spirit

II Andante

III Presto

Date: July 1957 - 1961

Scoring: 1(1)-2-2-2 / 2-1-1-0 / timp / sn, tri, glock, sus cym, cym, wh, xylo / strings

RW 53***Mass for Boys' Voices*, op. 38**

K / G / S / Be / Ag

Date: Fall 1957 - Spring 1958

Scoring: unison chorus / organ

Text: Mass ordinary, Latin

Publication: World Library of Sacred Music © 1958. Copyright reassigned to RW 1971.

RW 54

Three Sonnets of Dubellay, op.39

- 1) *Si notre vie est moins qu'une journée* (If our life is less than a day)
- 2) *Seigneur, je ne saurais regarder d'un bon oeil* (Lord, I cannot watch approvingly)
- 3) *Telle que dans son char* (As in his chariot)

Incipits: same as movement titles

Date: November 1957

Scoring: Bari / piano

Texts: Joachim du Bellay (1) Sonnet CXIII, *L'olive*; (2) Sonnet CL, *Les Regrets*;
(3) Sonnet VI, *Les Antiquites de Rome*

ACA

RW 55

Missa Domus aurea, op. 40

K / G / C / S / Be / Ag

Date: November 1957

Dedication: Reverend Victor di Primeo and the Choir of St. Mary's Seminary,
Houston, TX

Scoring: TTBB chorus / organ

Text: Mass ordinary, Latin

Publication: Gregorian Institute of America ©1958. Copyright reassigned to RW
estate 2011.

RW 56

Sancta Maria, ora pro nobis, op. 40.4

Incipit: "Sancta Maria, ora pro nobis" (Holy Mary, pray for us)

Date: November 1957

Dedication: Reverend Victor di Primeo and the Choir of St. Mary's Seminary,
Houston, TX

Scoring: TTBB chorus / organ

Text: from the Litany of Loreto

Note: included in publication of *Missa Domus aurea*, RW 55 as "motectus ad libitum
ad offertorium"

RW 57
Ave Maria, WoO

Incipit: “Ave Maria, gratia plena” (Hail Mary, full of grace)

Date: circa 1957 - 1958

Dedication: Omer Westendorf and the Bonaventura Choir

Scoring: SATB chorus unacc

Text: traditional Marian devotional text

Publication: World Library of Sacred Music © 1958. Copyright reassigned to RW, 1971.

ACA

RW 58
Summer Jubilee Overture, op. 41

Date: June 1958

Dedication: Emerson Meyers

Scoring: 2 (dbl pic)-2 (dbl eh)-2-2 4-3-2-1 / xylo ad lib / timp / cim, sus cym, tamb, wood block, sn, tam, bass drum, bell [D], tri, glock, military drum / harp / piano / strings

RW 59
Suite for High Voice, op. 42

- 1) *Moonrise*
- 2) *Pied Beauty*
- 3) *Peace*
- 4) *The Starlight Night*
- 5) *Jesu dulcis memoria*

Incipits:

- 1) “I awoke in the Midsummer not to call night”
- 2) “Glory be to God for dappled things”
- 3) “When will you ever, Peace, wild wooddove, shy wings shut”
- 4) “Look at the stars!”
- 5) “Jesus to cast one thought upon”

Date: January 1959

Dedication: The Pro Musica Society of Detroit

Scoring: high voice / piano

Text: Gerard Manley Hopkins

RW 60

O quam glorifica luce, op. 43

Incipit: “O quam glorifica luce” (O how glorious art thou, dazzling with light)

Date: September 1957

Dedication: Pope John XXIII

Scoring: SATB unacc

Text: vesper hymn to the Blessed Virgin

Publication: Published in an unknown collection by “St. Cecilia Press in Rome”. A single copy of the motet, not the volume from which it comes, is found in the Woollen archives.

RW 61

The Decorator, op. 44

Date: Summer 1959

Scoring: *Mother*, S / *Father*, Bari / *Decorator*, T / *Son*, T / *Daughter*, S
1-1-1-1 / 2-1-1-0 / cel / piano / timp / perc / strings

Text: original libretto by Frank and Dorothy Getlein

Note: Opera in one act

ACA

RW 62

Postlude on Ite missa est, op. 45.1

Date: March 1960

Scoring: organ

Publication:

I- World Library of Sacred Music © 1960. Copyright reassigned to RW.

II- In “Consoliere Classics Volume V: More Chant-based Organ Works,”
WLP, 2008.

RW 63***Postlude on Ite Mass IV, op. 45.2*****Date:** July 1959**Scoring:** organ**Publication:**

I- In "Organ Postludes on All the Deo Gratias's by Just as Many Composers," World Library of Sacred Music © 1960.

Copyright reassigned to RW.

II- In "Consolieri Classics Volume V: More Chant-based Organ Works," WLP, 2008.

RW 64***Sonatina for Recorder Trio, op. 46*****Date:** January 1960**Scoring:** 2 A recorders / T recorder**Publication:** Berandol, Canada © 1965, #1047**RW 65*****Wedding Hymn, op. 47*****Incipit:** "Wherever thou shalt go"**Date:** July 1960**Dedication:** Eleanore Elson and Erlen Higinbotham on their wedding**Scoring:** S / organ**Text:** Ruth 1: 16-17**ACA****RW 66*****Mass in Honor of St. Thomas Aquinas, op. 48***

K / G / S / Be / Ag

Date: 1960**Dedication:** Fr. Ellis DePriest and the Marist Seminary Choir, Washington, DC**Scoring:** TTBB chorus unacc**Text:** Mass ordinary, Latin

RW 67***Suite for Harpsichord, op. 49***

- I Prelude
- II Sarabande
- II Jeu de buffle
- IV Plainte
- V Finale

Date: 1960**Dedication:** Robert Parris**Scoring:** harpsichord**ACA****RW 68*****Postula a me, WoO*****Incipit:** “Postula a me et dabo tibi Gentes” (Ask of me and I will give you the nations)**Date:** circa 1960**Scoring:** SATB chorus / organ**Text:** Psalm 2: 8; offertory, Feast of Christ the King**Publication:** In “Contemporary Latin Motets for the Liturgical Service and Concert,” Summy-Birchard Publications © 1960.**RW 69*****Missa antiphonalis, op. 50***

K / G / S / Be / Ag

Date: (A) 1961; (B) 1962**Scoring:** SATB chorus / organ / congregation**Text:** (A) Mass ordinary, Latin; (B) Mass ordinary, English**Publication:** (A) McLaughlin & Reilly © 1962. Copyright reassigned to RW;
(B) McLaughlin & Reilly © 1962. Copyright reassigned to RW.

RW 70***Mass in Honor of St. Joseph, op. 51.1*****K / G / S / Be / Ag****Date:** 1961**Scoring:** SA chorus / organ / congregation ad lib**Text:** Mass ordinary, Latin**RW 71*****Since all things love, WoO*****Incipit:** "Since all things love"**Date:** unknown**Scoring:** 2 S / B / figured bass**Text:** unknown**Publication:** New York: McGinnis & Marx, 1961.**Note:** A realized continuo line by Woollen to a preexisting figured bass. From the published score, "This hitherto unpublished trio by Walter Porter is the fourteenth piece in his Madrigales and ayres...London...1632."**RW 72*****Prayer of Saint Francis, op. 51.1/2*****Incipit:** "Lord, make me an instrument of thy peace"**Date:** circa 1960**Dedication:** (A) For O.F.K.**Scoring:** (A) medium voice / piano or organ; (B) SSA chorus / MS solo / piano or organ; (C) SATB chorus / piano or organ**Text:** late-nineteenth/early twentieth-century France. Ascribed by legend to St. Francis of Assisi.**Publication:** (C) Elkan-Vogel ©1963. Copyright expired. Reclaimed by Margaret Woollen, 2011.**ACA:** (A) only

RW 73***Fantasy for Oboe and Harpsichord, op. 52*****Date:** February 1962**Dedication:** C.J.F.**Scoring:** ob / harpsichord**ACA****RW 74*****Sonatina no. 2, op. 53***

I Moderato

II Andantino

III Poco Allegro

Date: 20 July 1962**Dedication:** Anna Anderson**Scoring:** piano**ACA****RW 75*****Missa Quis sicut te, op. 54***

K / G / C / S / Be / Ag

Date: 31 March 1962**Dedication:** Theodore Marier and the Choir of St Paul's Church, Cambridge MA**Scoring:** SATB chorus / organ**Text:** Mass ordinary, Latin**RW 76*****Missa Ave Maria, op. 55***

K / G / S / Be / Ag

Date: May 1962**Scoring:** SA or SB chorus / organ**Text:** Mass ordinary, Latin

RW 77***Ecumenical Hymn to the Holy Spirit, WoO*****Incipit:** unknown**Date:** circa 1962**Scoring:** 2 equal or 2 mixed voices / organ**Text:** unknown**Publication:** World Library of Sacred Music © 1962**RW 78****Motets, op. 56**

- 1) *Terra tremuit* (The earth shook)
- 2) *Ave Maria* (Hail Mary)
- 3) *Confirma hoc* (Strengthen, O God, what you have wrought)
- 4) *O salutaris* (O saving victim)
- 5) *Tantum ergo* (Let us bow in adoration)

Incipits: same as movement titles**Date:** 1962**Dedication:** (2) The Sisters of Seton Institute, Baltimore, MD**Scoring:** SA or SB chorus / organ

Texts: (1) offertorium, Mass of Easter Morning; (2) traditional Marian devotional;
 (3) antiphon at the rite of confirmation; (4) and (5) Benediction of the Most
 Blessed Sacrament, Latin. attr. St. Thomas Aquinas.

RW 79***One Fold, One Shepherd, WoO*****Incipit:** "I am the good shepherd, says our Lord"**Date:** circa 1962**Scoring:** SA or SB choir / organ**Text:** John 10: 14-17**Publication:** World Library of Sacred Music © 1962**RW 80*****Psalm 148, op. 57*****Incipit:** "Praise the Lord from the heavens"**Date:** 1962**Scoring:** SSAATTBB chorus / 2S B soli / piano**Text:** Psalm 148, entirety. Unknown translation

Publication: Mercury Music © 1963. Copyright expired, reclaimed by Margaret
 Woollen 2011.

RW 81
Psalm 135, op.58

Incipit: "Give thanks to the Lord for he is good"

Date: 1962

Scoring: SATB chorus / organ / solo or unison chorus / congregation / 3 tpt 2 tb / timp.

In the front matter of the score, Woollen gives several performance options for combinations of instruments: "Note 1. This whole piece can be performed with organ accompaniment only; Note 2. Harp only or timpani only may be added; Note 3. The brass are conceived so that they can be used as follows: a. Trumpets 1 & 2 only; b. Trumpets 1, 2, & 3 only; c. Trumpets 1 & 2, Trombones 1 & 2 only; d. full complement."

Text: Psalm 135, entirety. Translation by Omer Westendorf [using the pseudonym "Mark Evans"]

Publication: World Library of Sacred Music © 1964. Copyright reassigned to RW 1 November 1971.

RW 82
Fantasy and Variations, op. 59

Date: 1962 - 1963, 1975

Scoring: piano / 2(1)-2(1)-2(1)-2(1) 4-3-3-1 / timp / sus cym, tam, sn, xylo, tamb, cel, harp, strings

Note: Woollen originally titled this work "Rondo Concertante," using that title as late as the 1975 revisions.

RW 83
Mass for Brass, Choir, and Organ, op. 60

K / G / S / Be / Ag

Date: Winter 1962 - 1963

Dedication: Robert Twynham

Scoring: SATB chorus / ST soli / 2 tpt, 3 tb / organ

Text: Mass ordinary, Latin

ACA

RW 84
Willow Brook Suite I, op. 61.1

- 1) *Spring Pastoral*
- 2) *Song*
- 3) *Pretty Words*
- 4) *Nebuchadnezzar*
- 5) *Madman's Song*
- 6) *Bells in the Rain*
- 7) *To a cough in the Street at Midnight*
- 8) *Peregrine—A Ballad*

Incipits:

- 1) "Liza, go steep your long white hands"
- 2) "It is my thoughts that colour my soul slips between"
- 3) "Poets make pets of pretty, docile words"
- 4) "My body is weary to death of my mischievous brain"
- 5) "Better to see your cheek grow hollow"
- 6) "Sleep falls, with limpid drops of rain"
- 7) "God rest you if you're dead"
- 8) "Liar and bragger, He had no friend except a dagger"

Date: Winter 1963 - 1964

Dedication: James and Elinor Hendrick

Scoring: medium voice / piano

Text: Elinor Wylie

RW 85
Little Elegy, op. 61.2

Incipit: "Withouten you no rose can grow"

Date: 14 December 1964

Dedication: Elinor

Scoring: voice / piano

Text: Elinor Wyle

RW 86

Miranda's Supper, op. 62

Incipit: "Between the solemn portico's Column and column the lady goes"

Date: (A) Summer 1964; (B) Winter 1965-1965

Scoring: (A) medium voice / cl / piano; (B) medium voice / full orchestra

Text: Elinor Wylie

Note: (B) cannot be located

RW 87

Hymn: The Lord is My True Shepherd, WoO

Incipit: same as title

Date: 1964 *terminus post quem*

Scoring: congregation / organ

Text: metric paraphrase of Psalm 23 by Omer Westendorf [using the pseudonym "Paul Francis"]

Publication: In various editions of "People's Mass Book," beginning in 1964. Also arranged by other composers whose settings were published by WLP. Item was an outright purchase of World Library of Sacred Music; copyright retained by WLP.

RW 88

Setting: Who Is That Yonder, WoO

Incipit: "I'm a gettin' ready to put on my long white robe"

Date: 1964 *terminus post quem*

Scoring: SSAA chorus unacc / solo A

Text: American spiritual

Publication: World Library of Sacred Music © 1964. Copyright reassigned to Woollen estate, 1996.

RW 89

Five Songs to Poems of Edna St. Vincent Millay, op. 63

- 1) *Three Songs from "The Lamp and The Bell" I*
- 2) *Three Songs from "The Lamp and The Bell" II*
- 3) *Three Songs from "The Lamp and The Bell" III*
- 4) *To the Not Impossible Him*
- 5) *To Jesus on His Birthday*

Incipits:

- 1) "Oh, little rose tree bloom!"
- 2) "Beat me a crown of bluer metal"
- 3) "Rain comes down"
- 4) "How shall I know, unless I go"
- 5) "For this your mother sweated in the cold"

Date: (1) 12-13 June 1963; (2) 19 July 1965; (3) 22 July 1965; (4) 13-14 July 1965; (5) 7 December 1966.

Dedication: Mrs. Robert Low Bacon

Scoring: S / piano

Text: Edna St. Vincent Millay

RW 90

Resurrection, op. 64

Incipit: "Sleepe, sleepe, olde sun"

Date: August - September 1965

Scoring: SATB unacc

Text: John Donne

Publication: In *Words and Music: The Composer's View*, Harvard University Department of Music © 1972.

RW 91

Suite for Flute and Strings, op. 65

I Prelude

II Rigaudon

III Interlude

IV Variations on a Galliard of William Byrd

Date: (A) April 1966; (B) 1979

Scoring: (A) fl / vn / va / vc; (B) fl / string orchestra

RW 92***Two Songs of John Donne, op. 66***1) *The Good Morrow*2) *Song***Incipits:**

1) "Goe, and catche a falling starre"

2) "I wonder by my troth, what thou, and I did, till we loved?"

Date: July 1966**Dedication:** James Hendrick**Scoring:** medium voice / piano**Text:** John Donne**ACA****RW 93****Propers to the Mass of Palm Sunday, WoO**

1) Antiphon

2) Responsory

3) Gradual

4) Tract

Incipits:

1) "Hosanna to the Son of David"

2) "When the Lord entered the holy city"

3) "You have hold of my right hand"

4) "My, God, My God, look upon me"

Date: circa 1966**Scoring:** SATB chorus / organ**Text:** Proper texts, Mass of Palm Sunday**Publication:** World Library of Sacred Music © 1966. Copyright reassigned to RW.**Note:** Published as part of the "Summit Series, Propers of the Mass"**RW 94****Gradual for Holy Thursday, WoO****Incipit:** "Christ became obedient for us"**Date:** circa 1966**Scoring:** SATB unacc**Text:** Gradual, Mass for Holy Thursday**Publication:** World Library of Sacred Music © 1967. Copyright reassigned to Woollen estate, 1996.**Note:** Published as part of the "Summit Series, Propers of the Mass"

RW 95
Festive Postlude, WoO

Date: circa 1966

Scoring: organ

Publication: In *All around Bach; 39 Easy Organ Pieces with Pedal, before, during, and after Bach*, World Library of Sacred Music © 1966. Item was an outright purchase of World Library of Sacred Music. Copyright held by WLP.

RW 96
Trio for Flute, Oboe, and Harpsichord, op. 67

I Allegro

II Lento

III Allegretto

Date: January 1967

Dedication: Ars Nova Trio; Mark Thomas, Flute; Donald Hefner, Oboe; *Ego Ipse*, Harpsichord

Scoring: fl / ob / harpsichord or piano

RW 97
Quartet

Date: Jan 1989

Scoring: fl / ob / vc / harpsichord or piano

Note: Revision of *Trio*, RW 96. Addition of cello line, minor revisions, and option provided to substitute piano for harpsichord.

RW 98
La Corona, op. 68

- 1) *Digne at my hands*
- 2) *Annunciation*
- 3) *Nativity*
- 4) *Temple*
- 5) *Crucifying*
- 6) *Resurrection*
- 7) *Ascention*

Incipits:

- 1) "Digne at my hands this crown of prayer and praise"
- 2) "Salvation all that will is nigh"
- 3) "Immensity cloysterd in thy deare wombe"
- 4) "With his kinde mother who partakes thy woe"
- 5) "By miracles exceeding the power of man"
- 6) "Moyst with one drop of thy blood"
- 7) "Salute the last and everlasting day"

Date: (1) 11 November 1970; (2) 5 November 1970; (3) January - February 1967;
 (4) 13 - 20 November 1967; (5) 28 March 1971; (6) 2 - 3 April 1971;
 (7) 4 April 1971.

Dedication: (3)-(4) Don Haines Guidotti; (1)-(2), (5)-(7) Robert Shafer

Scoring: SATB chorus unacc div

Text: *La Corona*, John Donne

ACA

RW 99

*In martyrum memoriam, op. 69***Part I**I *Lament* (chorus)II *Aria* (baritone solo)III *Interlude* (orchestra) / *Let freedom Ring* (chorus)**Part II**IV *Paraphrase on "Justorum animae"*V *Biblical Scene* (soprano and baritone solos, chorus)VI *Recitative* (baritone and chorus)VII *Psalm 121* (soprano solo and chorus)**Incipits:**

I "The earth mourns and withers"

II "I have a dream"

III "This will be the day when all of God's children"

IV "The souls of the just are in the hand of God"

V "Jesus sat down by the well"

VI "We've got some difficulties ahead"... "Come let us go up"

VII "I lift up my eyes" ... "The Lord gave, the Lord has taken away"

Date: July - September 1968 / October 1968 - January 1969**Dedication:** "Commissioned by the Oratorio Society of Montgomery County in Memory of John F. Kennedy, Martin Luther King, Robert F. Kennedy"**Scoring:** SATB chorus / SB soli / 1-1-1-1 / 2-0-0-0 / strings / timp / cym tamb tri**Texts:** (I) Isaiah 24:4; (II) and (III) Martin Luther King, Jr.; (IV) Wisdom 3: 1; (V) John 4: 6; (VI) Martin Luther King... Isaiah 2: 3; (VII) Psalm 121... Job 1: 21.

ACA

RW 100

*Fantasy for Flute and Harpsichord, op. 70***Date:** 13 November 1968**Dedication:** Mark Thomas**Scoring:** fl / harpsichord

ACA

RW 101

Three Sacred Choruses, op. 71

- 1) *I am the Wind Which Breathes upon the Sea*
- 2) *The Kingdom of God*
- 3) *Hymn to Christ the Saviour*

Incipits: (1) same as movement; (2) "O World invisible, we view thee;" (3) "You who bridle colts untamed"

Date: *January - March 1969*

Dedication: Sister Cyrilla Barr and the Viterbo College Chorale of La Crosse, Wisconsin

Scoring: SSAA chorus / 2 (3rd ad lib)-2-3-2 (3rd ad lib) 2-2-3-0 / timp / glock, crot, cel, sn, tri, tam, cym / piano / strings

Text: (1) anonymous pre-Christian; (2) Francis Thompson; (3) Clement of Alexandria. All unknown translations.

RW 102

Prelude and Ballad, op. 72

- 1) *Music, When Soft Voices Die*
- 2) *The Miller's Daughter*

Incipits: (1) same as title; (2) "It is the miller's daughter"

Date: (1) *July 23, 1969*; (2) *July 25, 1969*

Dedication: James P. Hendrick on his birthday, July 31, 1969

Scoring: Medium voice / piano

Texts: (1) Percy Shelley; (2) Alfred Tennyson

RW 103

Two Choruses for Women's Chorus, op. 73

- 1) *Oh, Give us Pleasure in the Flowers Today*
- 2) *There is a Singer Everyone has Heard*

Incipits: same as movement titles

Date: *November 1969*

Dedication: Cyrilla Barr

Scoring: SSAA chorus unacc

Texts: Robert Frost: (1) *A Prayer in Spring*; (2) *The Oven Bird*.

RW 104
Liturgical Items, WoO

I- Antiphons

- 1) *The Lord's dwelling is well founded*
- 2) *This is the house of the Lord*
- 3) *This is none other than the house of God*
- 4) *O what an awesome place*
- 5) *Confirm, O God, the works you have begun*

Incipits: same as movement titles

Scoring: unison voice / organ

Texts: traceable to a variety of sources in the revised Catholic liturgy. The manuscript itself does not indicate a definitive liturgical intention, nor a unifying purpose for the antiphons as a set.

Notes: each antiphon is of five to ten bars' length.

II- Eucharistic acclamations

- 1) Holy
- 2) Memorial Acclamation
- 3) Amen

Incipits: (1) Holy, holy, holy Lord; (2) Christ has died, Christ is risen; (3) Amen

Scoring: SATB chorus, congregation / organ, cued for 2 tpt, 2 tb

Text: Mass ordinary, English

III- *We Thank You, God*

Incipit: same as title

Scoring: SA chorus or unison with congregation ad lib

Text: Huub Oosterhuis

Date: 1969

Note: This collection of items appears in a single manuscript draft of successively numbered pages indicating a common purpose of composition. The works' purpose or commission is unknown.

RW 105
Music for Harp, Oboe, and Percussion, op. 74

Date: 1970

Dedication: American Harp Society

Scoring: harp / ob / percussion

RW 106
Willow Brook Suite II, op. 75

- 1) *Innocent Landscape*
- 2) *Farewell Sweet Dust*
- 3) *Nonsense Rhyme*
- 4) *Somes's Pond*
- 5) *Fair Annet's Song*
- 6) *Silver Filigree*
- 7) *Viennese Waltz*
- 8) *Incantation*

Incipits:

- 1) "Here is no peace, although the air has fainted"
- 2) "Now I have lost you I must scatter all of you"
- 3) "Whatever's good or bad or both"
- 4) "I always was afraid of Somes's Pond"
- 5) "One thing comes and another thing goes"
- 6) "The icicles wreathing on trees in festoon"
- 7) "We are so tired, and perhaps tomorrow will never come"
- 8) "A white well in a black cave"

Date: (1) 6 December 1964, *fin*; 1965; (2) Fall 1964/ 28 August 1970;
 (3) 1 - 2 September 1970; (4) 3-4 September 1970; (5) 5 - 6 September 1970;
 (6) 18 July 1971 - 9 November 1972; (7) September 1970/ 6 July 1971;
 (8) 9 - 11 September 1970

Dedication: James and Elinor Hendrick

Scoring: medium voice / piano

Text: Elinor Wylie

RW 107
Two Responsories, op. 76

- 1) *O vos omnes* (all you who pass by)
- 2) *O magnum mysterium* (O great mystery)

Incipits: same as movement titles

Date 1970-1971

Scoring: SSAA chorus / string orchestra

Texts: (1) Responsory, Matins at Christmas; (2) Responsory, Matins at Holy Saturday.

RW 108***Sonata for Trombone and Piano, op. 77***

I Introduction

II Theme and Variations

Date: 1971-1972**Dedication:** John Marcellus**Scoring:** tb / piano**ACA****RW 109*****Six Pieces for Solo Piano, op. 78***

I Wistful

II Aggressive

III Pensive

IV Playful

V Variations on a Galliard of John Bull

VI Elegy

Date: 1972**Scoring:** piano**RW 110*****The Pasch, op. 79***I *Overture* (orchestra)II *Beltane*III *From the Easter Vigil*IV *From the Haggagah*V *Above All* (soprano solo)VI *Finale***Incipits:**

II "Under oak, ash, and thorn, my soul was born"

III "Exultet iam Angelica turba coelorum"

IV "Alleluia, When Israel came forth out of Egypt"

V "Above all we are grateful for the blessing of life"

VI "Let us now praise God, for the many blessings which He bestows upon us"

Date: 1973 - 1974, 1983**Scoring:** SATB chorus /S solo, T Bari soli (=cantors)/

2 (dbl 1)-2 (+1)-2-2 /4-2-3-1 / strings / timp / tubular bells / xylo / cel /sus

cym, cym, tri, tam, small gong, tamb, altar bells, sn, bass drum/ harp / organ

Texts: (II) Elinor Wylie; (III) Exultet (Proclamation at the Great Vigil of Easter);
 (IV) from the Haggagah [=Psalm 126]; (V) from the Haggagah;
 (VI) from the Haggagah [including Psalm 116]

ACA

RW 111

Quartet for Woodwinds, op. 80

I Allegro Moderato

II Elegy

III Rondo

Date: 1972 - 1974

Dedication: Carolyn [Woollen]

Scoring: fl / ob / cl / bs

RW 112

Monadnock, op. 81

Incipit: unknown

Date: 1975

Scoring: SATB chorus / 2(+1)-2(+1english horn, +1ob d'amore)-2-2 0-3-1-0 /
 timp / perc / cel dbl harpsichord / harp / strings

Text: Mark Twain

Note: Original composition by Robert Evett. Orchestration by Woollen at the request of the National Symphony, the work's commissioner, upon Evett's death while composing the work.

ACA: catalogued under "Robert Evett"

RW 113

Mass, op. 82.1a

K / G / S / Amen/ Ag

Date: March 1977

Scoring: SATB chorus / organ

Text: Mass ordinary, English

ACA

RW 114***Responsorial Psalm for Easter Sunday, op. 82.1b*****Incipit:** "This is the day the Lord has made"**Date:** March 1977**Scoring:** SATB chorus, congregation / organ**Text:** Psalm 118 [=Responsorial Psalm, Mass on Easter Sunday]**Note:** Written for inclusion with *Mass*, RW 113**RW 115*****Easter Sequence, op. 82.1c*****Incipit:** "To the paschal victim"**Date:** 7 March 1977. Orchestration: 10 March 1978**Scoring:** SATB chorus div / S solo / organ / 2 tpt / strings**Text:** Victimae paschali laudes (Sequence, Mass on Easter Sunday)**Note:** Written for inclusion with *Mass*, RW 113**RW 116*****God Above, op. 82.2*****Incipit:** "God above, who lives eternally, hear our prayer"**Date:** unknown**Scoring:** SATB chorus / organ**Text:** unknown**Note:** contrafactum of "Agnus Dei," *Mass*, RW 113. Intended to be used as an independent anthem.**ACA****RW 117*****Romance and Romp, op. 83*****Date:** 1977**Dedication:** Margaret Woollen**Scoring:** piano**ACA**

RW 118
Motet for Pentecost, op. 84

Incipit: “All at once, as they were sitting there”

Date: 11 May 1978

Scoring: SATB chorus / 0-2 (1)-0-2 0-2-3-0

Text: *Factus est repente*, Communion Antiphon, Mass of Pentecost; Acts 2: 2

RW 119
Three Songs of Elinor Wylie, op. 85

- 1) *Sunset on the Spire*
- 2) *Let No Charitable Hope*
- 3) *The Gentleman From Castile*

Incipits:

- 1) “All that I dream by day or by night”
- 2) “Now let no charitable hope confuse my mind with images”
- 3) “Valasquez took a pliant knife”

Date: (1) 21 April 1978; (2) 12 April 1978; (3) 10 April 1978

Dedication: (1) Margaret Woollen; (2) and (3) Sharon Shafer

Scoring: soprano / piano

Text: Elinor Wylie

ACA

RW 120
Symphony #2, op. 86

I Delicato e fluido

II Allegro

III Lento

Date: 1976 - 1978

Dedication: Robert Shafer

Scoring: pic-2 (+1)-3-3-3, 4-3-3-1 / perc / timp / harp / piano/ strings

ACA

RW 121
Te Deum, op. 86a

Incipit: “You are God, we praise you”

Date: 1979

Scoring: SATB chorus or TTBB chorus, congregation ad lib, cantor [=solo medium voice] / organ

Text: Hymn at Sunday Matins

Note: No score of the TTBB setting is found

RW 122
Hymn Harmonizations, WoO

- 1) ST COLUMBA
- 2) PICARDY
- 3) SEELENBRAUTIGAM (ROCHELLE)
- 4) FOUNDATION
- 5) ST PAUL
- 6) DEO GRATIAS
- 7) CAITHNESS
- 8) OLD 107th
- 9) ST PETERSBURG
- 10) LAUS TIBI CHRISTE
- 11) HIDING PLACE

Date: 1981 *terminus post quem*

Scoring: congregation / organ

Publication:

I- All eleven hymns appear in *ICEL Resource Collection*, International Commission on English in the Liturgy © 1981, distributed by GIA Publications.

II- PICARDY published in *Worship, Third Edition*, GIA Publications © 1986: #523.

Note: harmonizations to pre-existing hymn tunes

RW 123
Taste and See, WoO

Incipit: “Taste and see the goodness of the Lord”

Date: 1979

Scoring: unison voice, congregation / organ or piano

Text: Psalm 34

Publication:

I- In *ICEL Resource Collection*, International Commission on English in the Liturgy
 © 1981, distributed by GIA Publications: #267, 304, and 305.

II- In *ICEL Lectionary Music*, International Commission on English in the Liturgy
 © 1982, distributed by GIA Publications: #85, 291, and 348.

RW 124
Amens, WoO

Incipit: “Amen”

Date: unknown, 1980 *terminus ante quem*

Scoring: SATB chorus / piano or organ ad lib

Note: A series of amen settings for use at the Arlington Unitarian Church. 5 scores are found, but there are probably more. Occasionally Woollen named the settings. Those named settings which could be located include “A Jazzy Amen,” “A Pensive Amen,” and “A Wafting Amen.”

RW 125
Hymn: *The Church is Not a Building*, WoO

Incipit: “The Church is not a building with colored windows glazed”

Date: unknown, 1980 *terminus ante quem*

Scoring: unison voice / piano or organ

Note: A hymn composed for use at the Arlington Unitarian Church.

RW 126
Lines of Stephen Crane, op. 87

- 1) *Black Riders*
- 2) *Recitative I*
- 3) *In the Desert*
- 4) *Once There Came a Man*
- 5) *Mystic Shadow*
- 6) *Three Little Birds*
- 7) *War is Kind*
- 8) *The Whispering Snakes*
- 9) *Should the Wide World Roll Away*
- 10) *Recitative II*
- 11) *The Blue Battalions*

Incipits:

- 1) "Black riders came from the sea"
- 2) "A man said to the universe, Sir, I exist"
- 3) "In the desert I saw a creature, naked, bestial"
- 4) "Once there came a man who said"
- 5) "Mystic shadow, bending near me"
- 6) "Three little birds in a row sat musing"
- 7) "Do not weep, maiden, for war is kind"
- 8) "On the desert a silence from the moon's deepest valley"
- 9) "Should the wide world roll away leaving black terror"
- 10) "'Think as I think,' said a man"
- 11) "When a people reach the top of a hill"

Date: 1981

Dedication: Margaret Woollen

Scoring: medium voice / fl dbl pic / ob / cym, sus cym, sn, wood block, xyl, tri, military drum, tom-tom, tam, glock / vn / va / vc / db / piano

Text: Stephen Crane

RW 127
Five Pieces for Organ, op. 88

- I Entrada
- II Mixolydian Air
- III Song
- IV Noel
- V Postlude on the Old 100th

Date: 1981 - 1982

Scoring: organ

ACA

RW 128

*Three Organ Solos on Tunes of William Billings, op. 89***Date:** 1982**Scoring:** organ

RW 129

A Christmas Garland, op. 90

- I *On Every Door*
- [II]
- III *Visitations*
- IV *A Garden Enclosed*
- V *The Armoured Knight*
- VI *The Goldfinch*
- [VII]
- VIII *Lawns and Hedges*
- [IX]
- X *Bird Stars*
- XI *Animals and Things*
- [XII-XVI]
- XVII *Green Boughs*

Incipits:

- I "At Christmastime we children go"
- III "And the angel said to Mary"
- IV "Within the wall, the Virgin call."
- V "To Bethlehem they trudge"
- VI "Lovely is the modest girl"
- VIII "I do not use a golden cup"
- X "I saw a band in the heavens shining white"
- XI "A donkey came to see"
- XVIII "So bring in green boughs of juniper and pine"

Date: 1982**Scoring:** Bari [narrator] / S / MS / SA[div]TB chorus / Children's chorus [=SS]
fl / ob/ harp or harpsichord/ organ / piano**Text:** Mary Ewald

Note: This Christmas cantata takes its text and structure from the author's eponymous libretto. Woollen's movement numbering is exactly that of Ewald: when Woollen does not set a movement [II, VII, VIII, etc], he does not alter the successive movements to retain a standard numerical sequence. In the Woollen Archives is found a worship leaflet from The Parish of Christ Church, Greenwich, CT, dated 19 December 1982. *A Christmas Garland* was premiered at this service, and it seems likely that Woollen's scoring was designed to fit the forces for Christ Church for this occasion.

RW 130**Setting:** *Amazing Grace*, op. 82.3**Incipit:** “Amazing grace, how sweet the sound”**Date:** 1982**Scoring:** SATB chorus / organ**Text:** traditional American hymn**Note:** choral setting of traditional tune**RW 131*****Bells and Glass***, op. 91**Date:** 1982**Scoring:** 37 handbells**RW 132*****Look to This Day***, op. 92.1**Incipit:** “Look to this day, for it is life”**Date:** 22 August 1982**Scoring:** SATB chorus / organ / 2 tpt 2 tb ad lib**Text:** Sanskrit proverb**RW 133*****A Woman of Valor***, WoO**Incipit:** “A woman of valor who can find?”**Date:** 24 November 1983**Scoring:** S / piano or organ**Text:** Proverbs 31: 10-12, 20, 25-26, 28-30**RW 134*****The Restlessness of Thought***, op. 92.2**Incipit:** “For a little while I would like to escape”**Date:** 30 April 1984**Dedication:** Vera Tilson and the Choir of the Arlington Unitarian Church**Scoring:** SATB chorus / organ**Text:** Robert T. Weston

RW 135

If There be Love, op. 92.3

Incipit: “This day, setting aside all that divides me from others”

Date: 30 August 1984

Dedication: Margaret Woollen

Scoring: SATB chorus / organ

Text: Robert T. Weston

RW 136

Fantasy on Christmas Carols I, op. 92.7

Date: 3 - 10 December 1984

Scoring: organ

ACA

RW 137

Alle, psallite, op. 92.4

Incipit: “Alle, psallite cum luya”

Date: 1984 - 1985

Scoring: SATB chorus / organ or 2 tpt, 2 tb

Text: medieval trope for Christmas

RW 138

The Lord Is My Shepherd, op. 92.5

Incipit: “The Lord is my Shepherd, I shall not want”

Date: February 1985

Dedication: Carol [Nissenson] and Arnold [Saltzman]

Scoring: SATB chorus / organ ad lib

Text: Psalm 23

RW 139

Trio for Flute, Clarinet, and Piano, op. 93

I Night Song

II [unmarked]

III Dream Sequence

IV Giocoso

Date: Summer - Fall 1985**Dedication:** Virginia Nanzetta and Martha Westin**Scoring:** fl / cl / piano

RW 140

*Mass for a Great Space, op. 94*I *A Solemn Kyrie*II *A Festive Gloria*III *Agnus Dei***Date:** Winter - Spring 1986**Dedication:** Richard Proulx and Leo Nestor**Scoring:** SATB chorus / organ / 2 tpt / harp / strings / chi, sus cym, sn, glock, tri,
small gong**Text:** Mass ordinary, English

ACA

RW 141

*Quest, op. 95***Incipits:** unknown**Date:** Spring 1986**Scoring:** solo singers / piano**Text:** unknown**Note:** songs, dances, and incidental music for a May 1986 production at Gallaudet College. Score not found at the Woollen Archives.

RW 142

*I Wanted Sunset, WoO***Incipit:** "I wanted sunsets with you; and I had them alone"**Date:** May 1986**Dedication:** Myrtille and Clair Crotchett**Scoring:** medium voice / piano**Text:** Mary Carolyn Davies

ACA

RW 143

Out of the Stars, op. 92.6**Incipit:** "Out of the stars in their flight"**Date:** 23 September 1986**Dedication:** Vera Tilson and the Choir of the Unitarian Church of Arlington, VA**Scoring:** SATB chorus / organ ad lib**Text:** Robert T. Weston

RW 144

Alexandria Suite, op. 96

- 1) *Lines in Christ Church Graveyard*
- 2) *Choral Recit: Suggestions to a Wolfe St. Neighbor*
- 3) *Urban Renewal*
- 4) *August Blizzard (Lullaby)*
- 5) *Assault of Roses (Scherzo)*
- 6) *Song for a Walk at Night in Winter*
- 7) *Fruit Store*
- 8) *Epilogue: Graveyard, Old Presbyterian Meeting House*

Incipits:

- 1) "Time-honored dead beneath my feet"
- 2) "Should you pull a mermaid out of the Potomac"
- 3) "John Gadsby's guests were lucky men"
- 4) "Snow fell in August"
- 5) "This city is beset by roses"
- 6) "Shall I walk in this rattling wind"
- 7) "The Fruit store tells the time of year"
- 8) "Leave the buttercups in the grass"

Date: 2 October 1986 - 7 January 1987**Scoring:** SATB chorus / 1-1-1-1 1-0-0-0/ timp / sus cym, tamb, tri, wh, sn, ratchet,
tam, wood block, glock / strings**Text:** Jean Elliott**ACA**

RW 145***All Earth, Shout with Joy, WoO*****Incipit:** “All earth, shout with joy to God! Sing to the glory of the name”**Date:** circa 1987**Scoring:** unison voice / piano or organ**Text:** Psalm 66, translation by ICEL (International Commission on English in the Liturgy)**Publication:** In *Psalms for All Seasons: From the ICEL Liturgical Psalter Project*, NPM Publications © 1987. Item was an outright purchase of ICEL.**RW 146*****A Song of Creation, op. 97*****Incipit:** “All you works of the Lord”**Date:** June-July 1987**Scoring:** SATB chorus / organ**Text:** Benedicite omnia opera Domini; Canticle at Lauds**RW 147*****The Hound of Heaven, op. 98.1*****Incipit:** “I fled Him, down the nights”**Date:** June-September 1987**Dedication:** The Chanticleer Choir of San Francisco; Plymouth Music Series of Minneapolis; and The Oratorio Society of Washington**Scoring:** SATB chorus unacc**Text:** Francis Thompson**RW 148*****As We Go Into a New Day, op. 98.2*****Incipit:** “As we go into a new day, we thank thee for all thy mercies”**Date:** 24 October 1987**Dedication:** Eileen Guenther and the Foundry Choir of Foundry Church, Washington DC**Scoring:** SATB chorus / organ**Text:** attributed to St. Patrick of Ireland, unknown translation

RW 149

Broken Promises, op. 99

- 1) The Mall
- 2) Shadows on the Wall
- 3) Dark Side of the Moon
- 4) Yesterday's Hero

Incipits: same as movement titles

Date: January – May 1988

Scoring: solo singers (unspecified) / piano

Text: Don Jewler

Note: Four songs for an eponymous show produced at Gallaudet University. Sketches of a fifth song, "Is Love Enough," appear in the Woollen Archives.

RW 150

Suite for Bassoon, op. 100

- I Dialogue
- II Allegro Scherzando
- III Labyrinth
- IV Gavotte and Musette

Date: April – May 1988. Orchestrated, 1991

Dedication: Lynn Gaubatz

Scoring: solo bn / 2-2-2(dbl bc)-2 (dbl contrabassoon) 2-0-0-0 / sus cym, cym, tri, sn, bass drum, glock, tam, tamb, wh, chi/ harp /piano/ strings. Also existing in reduced score for solo bn and piano.

RW 151

Choral Variations on a Picardy Hymntune, op. 101.1

Incipit: "Let all mortal flesh keep silence"

Date: 1980, revised May 1988

Dedication: Richard Proulx and the Choir of the Holy Name Cathedral, Chicago, IL

Scoring: SATB chorus / organ

Text: From the Liturgy of Saint James, 4th century, trans. Gerald Moultrie

RW 152
In Praise of Peace, op. 101.2

Incipit: “O humankind, fold to your hearts each other”

Date: 19 July 1988

Scoring: SATB chorus / piano or organ ad lib

Text: John Greenleaf Whittier, edited by Vera Tilson

RW 153
Let us Rejoice, op. 101.3

Incipit: “Let us rejoice in the light of day”

Date: 24 October 1987

Scoring: SATB chorus / organ

Text: adapted from “A New Prayer Book” (London, 1923)

RW 154
Hashkiveinu, op. 101.4

Incipit: “Hashkiveinu Adonai Eloheinu l'shalom” (Cause us to lie down, O Lord, in peace)

Date: 1988

Scoring: SATB chorus /organ

Text: Hebrew service, petitionary evening prayer

RW 155
Songs of Eve, op. 102

- 1) *Sacred to Apollo*
- 2) *Rachel*
- 3) *A Symposium: Apples*
- 4) *Eclipse*
- 5) *Butter*
- 6) *Poetry Reading*

Incipits:

- 1) “Sometimes I am Daphne. My sleeves rustle in the wind”
- 2) “We named you for the sake of the syllables”
- 3) “Remember a season of apples, the orchard full of them”
- 4) “A few minutes past noon: the birds begin their evening song”
- 5) “You held the butter-cup under my chin”
- 6) “I am the bride waiting in the hall”

Date: Fall 1988, January 1989

Dedication: Martha Randall

Scoring: soprano / piano

Text: Linda Pastan

ACA

RW 156

Reluctant Heroes, op.103

- 1) *Any Difference at All*
- 2) *Change My Life*
- 3) *Where Are We*
- 4) *Have I got a Deal for You*
- 5) Act II Opening

Incipits: same as movement titles, except (5) “Gone are these days of blaming tomorrow”

Date: 1989

Scoring: 11 singers /piano / percussion

Text: D. Jewler and S. Censoplano

Note: Written for Gallaudet University. From a copy of the libretto in the Woollen Archives, “a musical play in two acts by T. McCarty, D. Jewler, S. Censoplano, lyrics by D. Jewler and S. Censoplano, music by Russell Woollen.” The cast list includes 11 singers and a company.

RW 157

Five Piano Pieces, op.104

- 1) Happy Piece
- 2) Nocturne
- 3) Dance
- 4) Daydream
- 5) Rondo

Date: Fall 1989

Scoring: piano

ACA

RW 158

Christmas Fantasy, op. 105

Date: November - December 1989

Scoring: 2 fl / ob or vn / bs or vc / organ, harpsichord, or piano

Note: Unfinished, in sketch form only

RW 159

Sparkling Water, op. 106.1**Incipit:** "Come let us sing of fount and spring"**Date:** January - February 1990**Scoring:** SATB chorus / organ**Text:** Early American Temperance Song**ACA**

RW 160

Requiem aeternam, op. 106.2**Incipit:** "Requiem aeternam, dona eis, Domine"**Date:** March 1990**Dedication:** Robert Shafer, in memory of Robert Evett**Scoring:** SSAA'TTBB chorus unacc**Text:** Introit, Requiem Mass

RW 161

Bright Joy, op. 106.3**Incipit:** "Bright joy, the joy of flowers"**Date:** March 1990**Scoring:** SATB chorus / piano or organ**Text:** Von Ogden Vogt

RW 162

Three Improvisations on Negro Spirituals, op. 106.4

I Improvisation on "Heaven"

II Improvisation on "Nobody Knows"

III Improvisation on "Set Down Servant"

Date: (I) 13 June 1990; (II) 18 January 1990; (III) 8-10 January 1991**Dedication:** (I) Hortense Kerr; (II) Yvonne Hobson; (III) In memory of Thomas Kerr**Scoring:** piano

RW 163***The Voice of God, op. 106.5*****Incipit:** “Blessed are the souls that heareth a voice speaking within them”**Date:** April 1990**Scoring:** SATB chorus / piano or organ ad lib**Text:** Thomas à Kempis**RW 164*****Prayer and Celebration, op. 107.1***

I Prayer

II Celebration

Incipits:

I “Lord, bless this building and all those who will work here.”

II “Poets to come! Orators, singers, musicians to come!”

Date: Fall 1990**Dedication:** Robert Webb**Scoring:** SATB chorus/ Bari solo / 2-2-2-2 2-3-3-0/ sn, cym, sus cym / strings**Texts:** (I) Russell Woollen; (II) Walt Whitman, “Celebration, Poets to Come”**RW 165*****All Creatures of the Earth and Sky, op. 107.2*****Incipit:** “All creatures of the earth and sky, with gladness lift your voices high”**Date:** January 1991**Scoring:** SATB chorus / piano or organ**Text:** attributed to St. Francis of Assisi, unknown translation**RW 166*****The Snow Drifts Down, op. 107.3*****Incipit:** “Smooth as a blanket across the world”**Date:** January 1991**Scoring:** SATB chorus / piano or organ**Text:** Robert T. Weston

RW 167

Five Pieces for Cello and Piano, op. 108.1

- I Prelude
- II Eerie Landscape
- III Allegretto
- IV Arioso
- V Rondo

Date: (I) 8 August 1991; (II) 2 December 1991; (III) 27 August 1991; (IV) 4 September 1991; (V) 8 October 1991.

Scoring: vc / piano

RW 168

I Am the Self, op. 108.2

Incipit: "I am the Self that dwells in the heart of every mortal creature"

Date: 8 November 1991

Scoring: SATB chorus / piano or organ

Text: Bhagavad Gita

RW 169

This and This Alone, op.108.3

Incipit: "This and this alone is true religion-to serve all humankind"

Date: 28 January 1992

Scoring: SATB chorus / piano or organ

Text: Tulsi Das

RW 170

Song for Mother's Day, op. 108.4

Incipit: "I am thinking of you, mother"

Date: 28 April 1992

Dedication: To my mother

Scoring: medium voice / piano

Text: Russell Woollen

RW 171***Three Choral Responses*, op. 108.5****Incipits:** (1) and (2) unknown; (3) “Whether there be tongues, they shall cease”**Date:** (1) and (2) May 1992; (3) *20 May 1992, 7 July 1992***Scoring:** SATB chorus / piano or organ**Text:** (1) and (2) unknown; (3) 1 Corinthians 13.**Note:** Woollen titled this set “Three Choral Responses,” on his opus list, but only the score to (3) can be found.**RW 172*****Be Ye Lamps*, op. 108.6****Incipit:** “Be ye lamps unto your own confidence”**Date:** *20 May 1992***Scoring:** SATB chorus / piano or organ**Text:** Buddhist proverb**RW 173*****Oh, Wilt Thou Have My Hand, Dear*, op. 108.7****Incipit:** “Oh, wilt thou have my hand, dear”**Date:** August 1992**Scoring:** medium voice / piano**Text:** Elizabeth Barrett Browning**RW 174*****Meditation*, WoO****Date:** 1992**Scoring:** organ**Publication:** Found in “The Washington Organbook,” CPP/Belwin Inc. © 1992.**RW 175*****Elegy and Divertimento*, op. 109.1**

I Elegy

II Divertimento

Date: (I) *13 July 1992*; (II) September 1992**Dedication:** (I) in memory of Anne Hughes Gallivan; (II) Kerry Krebill**Scoring:** string orchestra**ACA**

RW 176
Love, op.109.2

Incipit: “Love is such a something thing”

Date: 18 December 1992

Dedication: Chase and Charles

Scoring: S / piano

Text: Mary Ewald

RW 177
Berceuse and Petit Rondo

Date: January 1993

Dedication: Margaret Woollen

Scoring: piano

ACA

RW 178
Eliyahu Hanavi

Incipit: “Eliyahu Hanavi” (May the prophet Elijah come soon)

Date: 23 March 1993

Scoring: SATB chorus / piano

Text: traditionally sung at the end of seder

Note: Score indicates, “Choral arr.: R. Woollen; Accomp.: Harry Coopersmith,”
 thus implying a preexisting melody

RW 179
Ani Mamin, WoO

Incipit: “Ani mamin Beemuno shleymo”

Date: circa early 1990s

Scoring: SATB chorus / piano or organ colla voce

Text: Jewish profession of faith with many uses

Note: Score indicates, “Trad. Jewish Hymn; arr. R Woollen”

RW 180***The Birthday of the Infanta, op. 110*****Date:** 1993**Scoring:****Soli:** *Dona Guillerma*, MS / *Dona Carla*, A / *Dona Tomasina*, S / *The king*, Bari
/ *The Grand Inquisitor*, B / *Don Pedro*, T / *A Dwarf*, T**Orchestra:** 2(2nd doubling pic)-2-2-2 1-3-0-0 / 2 guitars / harp /
harpsichord / sus cym, cym, sn, tamb, castenets, bass drum, timp,
wood block, glock, tri, crotales / xylo**Chorus:** children and adults**Text:** Mary Ewald, after Oscar Wilde**Note:** opera in two acts with ballet**ACA****RW 181*****Fantasy on Christmas Carols II, WoO*****Date:** 8 December 1993**Dedication:** Ben Dobey**Scoring:** organ**ACA**

Appendix A

Russell Woollen Course Offerings at The Catholic University of America

The following is a listing of the course taught by Russell Woollen at The Catholic University of America from 1949-1962 according to university course offering publications kept at University archives.

According to the 1948-49 University Announcements, Woollen is listed as “assistant” (the third of three ranking structures of teachers: professor, lecturer, assistant) under the department of Romance Languages.

Woollen is not listed in the 1949-1950 Announcements, but that volume does not list “assistants”, so he presumably retained his previous year’s position in Romance Languages.

There are no listings of any Romance Language courses taught by Woollen in CUA publications between 1948 and 1950. There are however numerous listings in the Roman Languages class schedule to which no teacher’s name is assigned.

The information is copied as it appears in the Announcements. Entries represent the following information: catalogue number, class name, credit hours, schedule. Summer classes do not list days on which the class met.

Summer 1949

S132	Gregorian Chant II (2)	2:10
S508	Polyphony (2)	1:10
S510	Chant Accompaniment (2)	3:10

Summer 1950

S506	Advanced Chant (2)	11:10
S508	Polyphony (2)	4:10
S510	Chant Accompaniment II (2)	3:10

Fall 1950-51

51	A Cappella (0?)	MWF 10:10
309	Chant (3)	MWF 2:10
409	Intermediate Chant (3)	MWF 3:10
411	Polyphony (3)	MWF 4:10
---	University Choir (0?)	T Th 7:30
---	University Choir (0?)	W 7:15

Spring 1950-51

[this volume is not contained in the university archives]

Summer 1951

S309	Chant I (2)	11:10
S409	Intermediate Chant (2)	2:10
S506	Modal Analysis and Gregorian Asthetics [sic]	3:10

Fall 1951-1952

53	A Cappella Choir (0)	MWF 10:10
55	University Chorus (0)	Tu Th 7:30
57	University Choir (0)	W 7:15
309	Chant (3)	MWF 2:10
409	Intermediate Chant (3)	MWF 3:10
455	Chant Accompaniment (3)	MWF 4:10

Spring 1951-1952

54	A Cappella Choir (0)	MWF 10:10
56	University Chorus (0)	Tu Th 7:30
58	University Choir (0)	W 7:15
310	Chant (3)	MWF 2:10
410	Intermediate Chant (3)	MWF 3:10

Summer 1952

S309	Chant I (2)	12:10
S409	Intermediate Chant (2)	2:10
S509	Advanced Chant (2)	3:10

Fall 1952-1953

53	A Cappella (0)	TBA
57	University Choir (0)	W 7:15, Sun 10:30
309	Chant (3)	MWF 2:10
409	Intermediate Chant (3)	MWF 3:10
508	Historical Sources of Gregorian Chant (2)	S 11-1
633	Choral Conducting and Repertoire (2)	T 4:10-6

Spring 1952-1953

54	A Cappella Choir (0)	TBA
58	University Choir (0)	W 7:15 S 10:30
310	Chant (3)	MWF 2:10
410	Intermediate Chant (3)	MWF 3:10
509	Historical Sources of Gregorian Chant (2)	S 11:10-1
634	Choral Conducting and Repertoire (2)	Tu 4:10-6

Summer 1953

S310	Chant II (2)	12:10
S410	Intermediate Chant (2)	2:10
S633	Choral Conducting and Repertoire (2)	3:10

Fall 1953-1954

53	A Cappella Choir (0)	TBA
57	University Choir (0)	W 7:15 Sun 10:30
309	Chant (3)	MWF 2:10
409	Intermediate Chant (3)	MWF 3:10
557	Liturgical Composition (2)	S 11:10-1
633	Choral Conducting and Repertoire (2)	Tu 4:10-6

Spring 1953-1954

Woollen not listed in class schedule

Summer 1954

S508	Historical Sources of Gregorian Chant (2)	2:10
S634	Choral Conducting and Repertoire (2)	3:10

Fall 1954-1955

053	Cappella (0)	TBA
309	Chant (3)	MWF 2:10
633	Choral Conducting and Repertoire (2)	T 4:10-6

Spring 1954-1955

Woollen not listed in class schedule

Fall 1955-1956

053	Cappella (0)	Tu 7:30
309	Chant (3)	MWF 2:10
508	Historical Sources of Gregorian Chant (2)	S 9-11
556	Liturgical Composition (3)	MWF 3:10
671	The Renaissance Period in Music (2)	W 4-6

Spring 1955-1956

054	Cappella (0)	Tu 7:30
310	Chant (3)	MWF 2:10
509	Historical Sources of Gregorian Chant (2)	S 9-11
618	Music Notation in the Polyphonic Period (2)	W 4-6

Fall 1956-1957

053	Cappella (0)	Tu 7:30
309	Chant (3)	MWF 2:10
508	Relation Between Music Forms and Liturgical Practice (400-1956) (2)	M 4:10-6
671	The Renaissance Period in Music (2)	W 4:10-6

Spring 1956-1957

054	A Cappella (0)	Tu 7:30
310	Chant (3)	MWF 2:10
509	Relation Between Music Forms and Liturgical Practice (400-1956) (2)	M 4:10-6
619	Music in the Middle Ages (2)	W 4:10-6

Fall 1957-1958

053	A Cappella (0)	Tu 7:30	
309	Chant (3)	MWF 2:10	
521	Historical Sources of Gregorian Chant (2)	M 4:10-6	
633	Choral Conducting and Repertoire (2)	W 4:10-6	
649	Composition in Chamber Music (2)	TBA	With Jones, Graves, Bernier
659	Composition in Large Instrumental Forms (2)	TBA	With Jones, Graves, Bernier
671	The Renaissance Period in Music (2)	Th 4:10-6	
689	Composition in Large Vocal Forms (2)	TBA	With Jones, Graves, Bernier

Spring 1957-1958

054	A Cappella (0)	Tu 7:30	
310	Chant (3)	MWF 2:10	
522	Historical Sources of Gregorian Chant (2)	M 4:10-6	
618	Music Notation in Polyphonic Period (2)	Th 4:10-6	
634	Choral Conducting and Repertoire (2)	W 4:10-6	
650	Composition in Chamber Music (2)	TBA	With Jones, Graves, Bernier
660	Composition in Large Instrumental Forms (2)	TBA	With Jones, Graves, Bernier
690	Composition in Large Vocal Forms (2)	TBA	With Jones, Graves, Bernier

Fall 1958-1959

053	A Cappella (0)	Tu 7:30	
309	Chant (3)	MWF 2:10	
347	Private Composition (3)	TBA	With Jones, Graves, Bernier
449	Private Composition (3)	TBA	With Jones, Graves, Bernier
521	Seminar in Liturgical Music (2)	F 4-6	
619	Music in the Middle Ages (2)	Tu 4:10-6	
649	Composition in Chamber Music (2)	TBA	With Jones, Graves, Bernier
659	Composition in Large Instrumental Forms (2)	TBA	With Jones, Graves, Bernier

Spring 1958-1959

054	A Cappella (0)	Tu 7:30	
310	Chant (3)	MWF 2:10	
348	Private Composition (3)	TBA	With Jones, Graves, Bernier
650	Composition in Chamber Music (2)	TBA	With Jones, Graves, Bernier
660	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier
671	Music in the Renaissance (2)	Tu 4:10-6	

Fall 1959-1960

053	A Cappella (0)	Tu 7:30	
309	Chant (3)	MWF 2:10	
449	Private Composition (3)	TBA	With Jones and Bernier
521	Historical Sources of Gregorian Chant (2)	M 4:10-6	
618	Music Notation in Polyphonic Period (2)	Th 4:10-6	
633	Choral Conducting (2)	W 4:10-6	
649	Composition in Chamber Music (2)	TBA	With Jones and Bernier
659	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier

Spring 1959-1960

054	A Cappella (0)	Tu 7:30	
310	Chant (3)	MWF 2:10	
348	Private Composition (3)	TBA	With Jones and Bernier
450	Private Composition (3)	TBA	With Jones and Bernier
522	Historical Sources of Gregorian Chant (2)	M 4:10-6	
619	Music in the Middle Ages (2)	Th 1:10-6	
634	Choral Conducting (2)	W 4:10-6	
650	Composition in Chamber Music (2)	TBA	With Jones and Bernier
660	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier

Summer 1960

S.619	Music in the Middle Ages (2)	4:10
S.621	Seminar in Liturgical Music (2)	2:10

Fall 1960-1961

053	A Cappella (0)	Tu 7:30	
309	Chant (3)	MWF 2:10	
347	Private Composition (3)	TBA	With Jones and Bernier
449	Private Composition (3)	TBA	With Jones and Bernier
615	Seminar in Liturgical Music (2)	M 4:10-6	
619	Music in the Middle Ages (2)	Th 4:10-6	
633	Choral Conducting and Repertoire (2)	W 4:10-6	
649	Composition in Chamber Music (2)	TBA	With Jones and Bernier
659	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier
689	Composition in Large Vocal Forms (2)	TBA	With Jones and Bernier

Spring 1960-1961

054	A Cappella (0)	Tu 7:30	
310	Chant (3)	MWF 2:10	
348	Private Composition (3)	TBA	With Jones and Bernier
450	Private Composition (3)	TBA	With Jones and Bernier
618	Music Notation in Polyphonic Period (2)	Th 4:10-6	
634	Choral Conducting and Repertoire (2)	W 4:10-6	
650	Composition in Chamber Music (2)	TBA	With Jones and Bernier
660	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier
670	The Renaissance Period (2)	M 4:10-6	
690	Composition in Large Vocal Forms (2)	TBA	With Jones and Bernier

Summer 1961

S514	German Diction for Singers (2)	3:10
S618	Polyphonic Notation II (1400-1600) (2)	5:10
S622	Liturgical Revival in the Twentieth Century (2)	2:10

Fall 1961-1962

053	A Cappella (0)	Tu 7:30	
309	Chant (3)	MWF 2:10	
347	Private Composition (3)	TBA	With Jones and Bernier
449	Private Composition (3)	TBA	With Jones and Bernier
619	Music in the Middle Ages (2)	Th 4:10-6	
621	Seminar in Liturgical Music (2)	M 4:10-6	
633	Choral Conducting and Repertoire (2)	W 4:10-6	
659	Composition in Large Instrumental Forms (2)	TBA	With Jones and Bernier
689	Composition in Large Vocal Forms (2)	TBA	With Jones and Bernier

Spring 1961-1962

054	A Cappella (0)	Tu 7:30	
310	Chant (3)	MWF 2:10	
348	Private Composition (3)	TBA	With Jones and Bernier
450	Private Composition (3)	TBA	With Jones and Bernier
618	Music Notation in Polyphonic Period (2)	Tu 2:10-4	
622	Seminar in Liturgical Music (2)	M 4:10-6	
650	Composition in Chamber Music (2)	TBA	With Jones and Bernier
670	Music in the Renaissance (2)	W 4:10-6	
690	Composition in Large Vocal Forms (2)	TBA	With Jones and Bernier

Appendix B

Catholic Church Music in the United States

(La musica de la iglesia catolica en los EE. DU)

Fr. Russell Woollen

Summer, 1957

The condition of liturgical music in the United States is by no means the best when compared to other countries in which this special art, which has always accompanied the liturgy of the Catholic Church through the ages, is cultivated. The countries in which the best liturgical music is practiced, are, to my knowledge, Germany, Holland, and Belgium, France and England. That is to say: these are the countries in which the organists and choirmasters are the most universally well-trained in which the music for the holy liturgy is not carelessly prepared and carelessly performed; and in which composers/are actively writing for the divine service in a way which is keeping pace with the musical life of the world. There are, of course, exceptions to this rule in many great centers of Europe, North and South America. However, I am speaking of the general tone and atmosphere of the art.

In the United States we can with justifiable modesty point to a certain amount of success in carrying out the prescriptions of the Motu Proprio of St. Pius X, and of the directives issued by his two successors. However, much of the progress has been due to sporadic and privately initiated effort. Our St. Gregory Society, which has never had a large national following, has fallen on slumbering and ineffective days; its officers have not kept pace with the changing, growing, and developing cultural life of the church of the United States, and so have been superseded by a younger generation of more vigorous, better formed and educated churchmen and laymen. Privately sponsored schools and institutes of

liturgical music have helped to spread the word, but naturally to a small number of people. A certain amount of activity has been manifested by diocesan commissions in various places, but frequently the programs that are instituted by these commissions do not reach fruition because the persons put in charge of them are usually not granted sufficient time by their superiors to organize an adequate program; or they lack the necessary background and education, or simply are not enthusiastic enough about a position imposed upon them by authority. It is often one of the lamentable facts about our hierarchical organization that men in sacred orders are not encouraged or enabled to pursue subjects and arts at which they are adept and talented. It is the very negation of the Parable of the talents, and the imposition of authority as a higher force than the constructive cultivation of God-given talents. I, for one, cannot complain about this; but if I were not a Professor at a Pontifical University, I should wonder how much time my superiors would allot me to cultivate sacred music.

Much greater than our partial success, however, is the good will and hard work of many laity and religious. For, spread out over the wide expanse of our country are many men and women who have heard the message of the Popes. Some of them do splendid work, usually with the children of their local schools; others, because of local obstructions have been able to do little or nothing.

Why is the condition of Sacred Music in so sad a state, in spite of encouraging activity in some quarters? I propose to examine some of the reasons for this, look into various periods of history and speak about conditions in various centuries, and, in general, try to show the condition of Catholic Church Music in the United States, the general historical forces which have brought it to this point.

One of the most upsetting facts about Church music in the late nineteenth and

twentieth centuries is that it lost its individual identity and became imbued with and saturated with the qualities of secular music, particularly of secular operatic music.

Unfortunately, the music of the Catholic Church has not kept pace with the music of secular organizations. This was not always so: as a matter of historical record, the most avant-garde, the most artistically developed, and the most highly cultivated music in the Europe of the fifth through the sixteenth centuries was the music written for the liturgy of the Catholic Church; Popes, Cardinals, Bishops, Kings, Dukes etc.etc. vied with one another to procure the finest contemporary musicians; and these musicians were respected as the artists they were, and as the leaders they were. One of the great Renaissance composers, Orlando di Lasso, was kidnapped five times when he was a choir boy because of the beauty of his voice and the sensitivity of his musicianship. Young choir boys who showed talent were sent to the great centers to be educated and formed and became the light of the Church music world. During the seventeenth and the eighteenth centuries, and the early part of the nineteenth, church music at least held its own against the rising tide and the fascination in secular forms, such as the Opera, the Symphony, the Chamber Sonata etc. Although composers did not then write in a fitting liturgical style, at least the authorities of the church felt that the cultivation of good music to enhance the liturgy was important enough to spend money on and to try to educate or look for good musical talent.

The situation in most countries today is sadly different; most composers for the church write in an insipid style, either too plain or too bombastic, and little of the great heritage of our liturgical music through the centuries is either appreciated or performed. Heinrich Besseler in his introduction to his handbook on Music in the Middle Ages and the Renaissance states that much of the modern confusion about proper liturgical styles has to do with a romantic attitude toward the past fostered by several prominent nineteenth

century musicians. Even such great figures as Wagner and Liszt had a wholly disproportionate and distorted view of the past; if they considered Mozart dull, and Bach uninteresting, they thought that Palestrina was divine, probably because his music was then printed in the longer values of notes, thus giving an archaic effect merely to look at it. What an historical joke when one considers the fact that people in Palestrina's time sang music in extremely lively tempi, and that the notes which Palestrina wrote down were not the actual notes which were sung by his choristers in Rome at all; Palestrina was more contemporary to his age than many scholars have thought in recent times. The pale, lifeless, or sublimated Palestrina, performed in so many places today, ignores the actual performance method of Renaissance polyphony anyway. The notes of polyphony were a skeletal framework, around which the different trained voices or instruments of a small choir executed improvisations. This was known as the *ars diminuendi*. As Curt Sachs writes in his book 'Our Musical Heritage':

"Most people who think or speak of the so-called Palestrina style are under a disastrous illusion. Alas, the solemn ethereal chords and the simple, stately voice parts of Roman polyphony were never heard in the sober form the score suggests. The Romans counted on the art of melodic diminution;...The singers of the Papal Chapel were famous for their skill in dissolving the plain notation on their music sheets in fluent graces and coloraturas."

The same mistaken attitude is often to be met as far as the a cappella ideal is concerned; historians are now quite sure both from historical writings and from period paintings, engravings, and illuminations, that, with the possible exception of Gregorian Chant, polyphony all through the centuries of its composition, cultivation, and performance, was probably never executed without the participation of various instruments; the most frequent

of these was undoubtedly the organ; but species of flutes, strings, and brass instruments were always used in church. Manfred Bukofzer, another great German Musicologist who died recently as Professor in one of our great California Universities, that of Berkeley, states in the opening chapter of his book on the Baroque Period in Music, that the a cappella ideal did not arise until the seventeenth century when composers and performers looked at the scores of the former century, and had lost the secret of their performance and interpretation. They then mistakenly concluded that the scores, which were only written outlines, had been meant to be sung without instruments; and so, the a cappella ideal was a complete anachronism, but one which has remained with us since the seventeenth century.

It was Monteverdi in the early 17th century who first obscured the issue when he wrote church music as concert music, and confused the styles; church music has never recovered since Monteverdi's time from a certain psychosis or schizophrenia about church art. From the seventeenth century to our own times, church music has been gradually set off further and further from the main stream of artistic endeavor. Once the confusion of style and purpose became widespread, and once the secular forms were more encouraged and cultivated by composers and performers, church art took a back seat. The church musician of our day finds himself in a difficult position. He is asked to cultivate an art which has a long history and a definite purpose; but in very few cases is he either encouraged or adequately paid to do so. Before our modern times, it would never have occurred to a Pope, Cardinal, Bishop, or King that he could expect the services of a fine musician without having to pay for it. The attitude of authorities that a layman should give his services gratis is again a negation of the biblical maxim: A servant is worthy of his hire. It will never happen in any country that church music will flourish and develop unless musicians who are both well educated and well paid, practice the art. Many European centers are blessed with choir

schools which have been in existence for hundreds of years. Young boys are selected for their ability and are taught music as an integral part of their education; they, sing the divine services every day and sing special music on special occasions. This upbringing from an early age has a magnificent effect upon the church music of the country or the locale in which it takes place; usually these boys when they have grown up to become men try to find choirs in which to sing; and they have already developed something which is very hard to form in adults: a fine sense of responsibility in attending rehearsals and services.

Unfortunately, there are very few places in North America where anything even approaching a choir school exists. There are notable exceptions: The Order of Paulist; priests have for many years maintained outstanding men's and Boy's choirs in both New York and Chicago. There is a fine boy's choir in Los Angeles directed by Roger Wagner; and there are many places throughout the country where a choirmaster or a priest have been able to organize School children into good choirs. However, our biggest churches do not have them; and it is always true that if the Cathedral of a city maintains a fine choir and has a fine organist, this fact has a great effect upon the practice of sacred music in places all through the diocese; in other words, the cathedral is then the shining example and the encouraging example which inspires others to take up the cause. For some reason, Bishops in our country seem to be reluctant to back the foundation of choir schools; this is often embarrassing for the Catholic Church musicians because of the fact that almost every large Episcopalian church in the United States supports and encourages large boys choirs and often perform the most beautiful church music in the city. The case in my own city of Washington is a case in point; the most beautiful church music, much of it from our Roman Repertoire, is the music performed by a boy's and men's choir of the Protestant Cathedral. The organist and choirmaster, Paul Callaway, is, next to our Symphony conductor, the

leading musician of the city; he has an assistant who trains a junior choir so that there are always recruits to enter the senior choir; they are both extremely well paid, and they operate on a generous budget. When we petitioned to have a similar arrangement setup at the National Shrine of the Immaculate Conception, the request was denied for very flimsy reasons. It may still come about that good church music will be regularly sung at our Shrine by a reside [sic] choir, but for the present it is impossible to develop any such choir, and we are certainly not able to boast of any such music in any Washington church equal to the accomplishments of the protestants. This is not due to lack of money, it is due to a fundamental cautiousness and lack of interest in cultural and artistic matters.

It is often said by way of excuse in my country that the reason the protestants cultivate music so much and so well in their churches is that they have taken away the sacrifice of the Mass and substituted music for the Eucharist. This is a lame and shallow excuse and one which has never made any sense to me. The history of the cultivation, composition, and practice of liturgical music through the ages in the Catholic Church is a rich history and one which gives the lie to any such silly remark as the one I quoted above, that the protestants substitute music for the sacrament. What of the great Schola Cantorum of Rome which has maintained a virtually unbroken line since a century before St. Gregory the Great, in other words, from the Fifth century to the present; from the Schola Cantorum, singers and choirmasters went out all over Europe to form other choirs and to carry on the tradition. What of the Choirboys of Vienna, the Vienna Knabenchoir, which for hundreds of years has sung the greatest church music? Such examples of the active and flourishing cultivation of church music in Europe could be multiplied into the hundreds. The excuse is lame: we simply do not measure up, and we simply do not take culture seriously enough in the North American Catholic Church to produce results similar to the those of the older

European centers. This is not true of the secular concert life in North America as it is not true of many protestant churches. Why should the possessors of the true faith be the ones to lag behind their contemporaries at least fifty years in cultural matters?

One answer seems to have some truth in it; that is, that the North American Catholic Church, until twenty five years ago or so, was essentially a missionary church, and that the bishops and priests and sisters had to occupy themselves with building and founding institutions, and that cultural matters had to wait. This is probably true; but characteristically enough, the North Americans, with their pragmatic approach, seem to take to building and planning and founding with great gusto, and seem to have been satisfied with a minimum of culture.

Another reason often given for the backward cultural level in most Catholic circles is that fact that the first Catholics in North America were all underprivileged population groups; the Irish, the Italians, the Germans, the Polish and so on, all came into the United States as immigrant laborers [and] servants. It has taken many generations for these national groups to work their way into more advantageous social and cultural positions. In the United States, there is no such thing as a Catholic social elite or a Catholic educational elite, although now it can be said that there is at least the nucleus of a Catholic educational elite in the various colleges and Universities. Thus the cultural level of the early days of this century in the Catholic Church of the United States was necessarily extremely low; and where the prevailing culture was low, it was obviously impossible to sustain a fine church culture in anything, including church architecture, church art, and church music. Thus it was that almost all of the churches in the United States which date from 1875 to 1925, for instance, are of extremely ugly architecture with extremely ugly church decorations, statues and appointments. Thus it is that the church music of the same era, and much of it is still used

all over our country, was the reflection of the worst kind of cheap music sung in operetta, love songs, sentimental ballads and the like. Where the only available choirmaster or organist in a poor culture was also the opera director, or the pianist in the silent movie hall, and where what education he had was a secular one, the obvious result was that the music sung and performed in the church sounded the same as the music in the opera and the music in the theater. This situation has been one which has plagued and delayed the whole development of church music in North America; as St. Pius X said in his *Motu Proprio*, one of the most serious obstacles to progress in the formation of good church musicians is the prejudice about musical styles which people automatically acquire; once formed in a bad tradition, it may take years, or may be virtually impossible to reform a person culturally.

I have had the opportunity to travel over most of the United States to meetings and conferences, or to lecture, conduct, or perform. I have always noticed that anywhere that church music is well cultivated there was also a happy combination of a religious superior who had enough wisdom and trust in either a layman or a priest, brother, or sister of ability to allow the musical director freedom to establish a musical program, and to give co-operation where necessary. Naturally, it is impossible to cultivate Church art of any kind everywhere where the church has reached. But it certainly is possible in the larger centers to enhance the liturgy with beautiful music.

There is now hardly a school of college in the United States without choirs of children who sing Gregorian chant, or collegians and seminarians or sisters who sing Gregorian chant and polyphony. This is due to the fact that about 40 years ago, in several centers schools of church music were founded; for instance, in New York City, at Manhattanville College, Mrs. Justine Ward, a wealthy convert, and Mother Georgia Stevens, a Madame of the Sacred Heart, also a convert, founded the Pius X School of Liturgical

Music, a school which has turned out teachers and conductors constantly for the past forty years. My bishop sent me there for three summers when I was a seminarian; I had already studied music since my childhood, but when I went to the Major Seminary, my bishop wanted me to study liturgical music formally; at that time, in my country, Pius X School was one of the few places that I could go. Later I went over to France to study with the monks at the Benedictine Abbey of Solesmes, where Gregorian Chant is so beautifully sung; perhaps some of you have heard their records or have been there.

Since 1940 there have been several other centers spring up [sic]; for the past twenty or thirty years, church music was taught by the School Sisters of Notre Dame at Catholic Sisters College, affiliated with Catholic University in Washington DC. In 1950, the Rector of our University gave us permission to found a full music department at our University and there we teach all branches of music; I am in charge of liturgical music. Several of the large Benedictine Abbeys, such as St John's Abbey in Collegeville, Minnesota, Mt Angel in Oregon, St Meinrad's in Indiana, teach liturgical music in the summer, and of course, teach it all winter to seminarians, novices and monks. There is a group called the Gregorian Institute of America, with headquarters in Toledo, Ohio; the purpose of this organization has been to reach the choirmaster in small towns or the teacher who is so occupied that he or she cannot attend a school; they have developed a correspondence course in liturgical music, which, of course, cannot substitute for a good artistic formation, but which has filled the valuable role of informing thousands of struggling organists and choirmasters all over the country. The director, Mr. Clifford Bennet is a very energetic and imaginative man; it was due to his ingenuity that the whole idea of the Gregorian Institute was developed. His method has been to supplement the correspondence course by setting up all over the country short sessions of from two to ten days during which specialized teachers examine and teach the

people in each part of the country who have already worked their way through the correspondence course.

Fr. Francis Schmidt, who is musical director of the famous boys' orphanage in Nebraska, Boystown, is one of the most enlightened church musicians of the country; he tours with his boys' choir every year, and every August, invites choirmasters, organists and church composers to come out to Boystown for what is called in our country, a Workshop, that is to say, two or three weeks of classes, rehearsals, performances, and discussion of all sorts of problems. It gives people from various parts of the country a chance to talk to other people involved in the same work and in the same problems; to become better informed and intellectually and emotionally refreshed. There are workshops of this sort which take place at all the important centers of the whole country.

An extremely important organization of Catholic Church Musicians and teachers is the ten-year-old National Catholic Music Educators Association, the NCMEA: this is an organization founded by a Monsignor Goebel from the great metropolitan area of Milwaukee, Wisconsin, which has individual state units in most of the states, and meets every year in a different large city for discussions, demonstrations, performances, liturgical services, etc. This has given a tremendous impetus to the cultivation of music in all of our Catholic schools and circles.

Since I am a composer, I should like to say a word or two about the condition of [choral?] church compositions in the United States. Here again, as with the performance of sacred music, one must admit that in North America the Protestants, in particular the Episcopalians, have been the leaders in the composition of good sacred music. This is perhaps due to an economic fact: that is, the Episcopalian church is, among the protestants the church with the highest social standing and prominence; most of the Episcopalian

Churches are heavily endowed and richly supported by leading protestant families who wield extremely strong social influence. They also support their organists and choirmasters more than any other church, and usually in every city, the best church musicians are the Episcopalian ones. Another reason for this situation in the United States, is that the Episcopalian church has received a direct cultural heritage from England, and the choirs of the Anglican church are some of the best choirs in the world. This eventually, of course, goes back to the Roman Catholic tradition in England since most of these choirs were founded before King Henry the Eighth broke away from Rome and founded the Anglican church. All Anglican, or as they are also called in America, Episcopalian churches have remained, as far as the externals of their liturgical services are concerned, close to the Roman pattern, except that they hold their services in English. So close are some of these churches, that there are stories told of one of them in New York city: they say that if anyone at St. Patrick's cathedral drops a vestment or leaves a thurible in a corner, it will turn up the next day at the Anglican Church of St. Mary the Virgin, where the English services are more Roman than the Romans. It was, as a matter of fact the organist and choirmaster of St. Mary the Virgin who introduced me to the Moto Proprio of St. Pius the X, and to the repertoire of both Renaissance and modern sacred choral and organ music. This closeness to Rome of the Episcopalian Church is also to be seen in the compositions of its prominent composers. They write Masses, motets, hymns, sometimes even in Latin; this influence comes from the fact that the Anglican church has never ceased to sing Latin masses and motets ever since the time of the Renaissance. They use the materials and the themes of Gregorian Chant; again, the Anglican Church has never ceased using the Gregorian Chants in the Sarum, or Salisbury, England, versions since the time of their breaking away from Rome in the sixteenth century. Leo Sowerby, organist and choirmaster in Chicago, is the leading

composer of the Episcopalian church, and his works are written very often in what we Catholics would call a pure Renaissance style. He has also written some very beautiful oratorios and a Great Organ Symphony. Other well-known composers of that church are David McCay Williams, Clokey, and T. Tertius Noble, all of them pillars of North American religious choral music. Catholic musicians have been very much influenced by many of these men since their musicianship and training is usually so good. In the years before 1940, these men and others organized a commission of church music and produced the greatest hymnal that I have ever seen in any country; it is called "The 1940 Hymnal" and contains the finest of Roman Church music as well as many protestant hymns and anthems. There is nothing to approach it in Catholic Church circles in North America, and it does not seem likely that there will be in the near future; in the meantime, Pius X School of Liturgical Music of Manhattanville organized a Catholic Commission of which I had the honor to be a member, and published a few years ago a very good hymnal, "The Pius X Hymnal". This work supplanted dozens of other poorer attempts, full of sentimental religious trash and badly written music.

Catholic Church Music in the United States had a tough battle to win; the first and strongest group of church musicians who centered about the big cities of the state of Wisconsin, particularly in Milwaukee in the late nineteenth century, were a group of German families, who printed a Church Music bulletin called *Caecilia*; they were so German that for the first forty or so years they printed the magazine in German. They were a continuance on the American continent of the *Caecilaverrein*, a German organization organized in the mid-nineteenth century to combat the influence of the theatrical sort of Church Music written by Mozart, Haydn, Beethoven, Schubert, Rossini, Liszt, etc. Unfortunately these crusaders, with all good will, went too far; they made their music so plain and so unoffending, so utterly

undramatic, that they made it insipid and uninteresting. They made it so simple that most of their compositions were not as interesting or as distinguished as the exercises of a first year harmony student in a music conservatory. Their influence has remained even if the magazine has shifted into different hands; so many of our Catholic musicians were brought up on this inartistic and uninteresting music, that they consider all musical speech except the plainest possible to be unchurchly. This is a further confusion of plainness with churchliness which is also fostered by the strong protestant puritanism of many North Americans.

Fortunately there are fewer and fewer people of this mentality as there are fewer and fewer of the romantic and operatic mentality; however, so strong has been the influence from another source that both the Cecilian tradition and the romantic tradition remain rather strong. Ecclesiastical students returning from a sojourn at a Roman seminary having heard Refice, Perosi, Ravanello in Roman churches and their own seminaries, fostered their music once they had arrived back home. These Roman composers were men who were highly favored either at the papal court or in various centers all over Italy; who wrote oratorios and secular works as well as the church works which poured into the United States by the dozen. The works of Refice, Perosi, Ravanello, as well as of other Italians of their kind, had the double advantage of coming from Rome or Italy with the implied sanction of the influence and position of the composer, and that most of them are simple enough to be within the easy grasp of seminarians, sisters, brothers, and lay choirs. There is a whole school of North American Catholic Church composers who imitated the plain sort of music of these composers, and who are utterly without artistic daring, distinction, or refinement. Such eminently practical composers as Carlo Rossini, Joseph McGrath, J. Alfred Sעהl etc. filled the need for easily understood and easily sung church music. Certainly there is something to say for the practicality of their music; but it is not music of an artistic sort: it is hack music,

uninspired and uninspiring.

In the past ten or fifteen years there has fortunately been the healthy influence of composers such as the German Hermann Schroeder, organist of the cathedral of Cologne, Germany, Flor Peeters, organist of the Malines Cathedral in Belgium, Jan Nielen, organist at Amsterdam, Holland, and Jean Langlais of St. Clotilde Church, Paris, France. These men are more fully aware of the possibilities of the use of truly modern materials in church music; they have taken the Gregorian modes and exploited them in more modern dress; they have taken Gregorian chants and woven them interestingly and movingly into their music, but not unimaginatively and literally. They have worked some of the usages of medieval polyphony into their music, realizing that there were hundreds of years of Church Music before Renaissance, Baroque, and Romantic styles of music ever existed. They have put the severe and refreshing sounds of consecutive fifths, the rich sounds of secondary seventh chords, the modal outlines of Gregorian Chant with modern interval relationships, i.e. more emphasis on fifths, octaves, fourths, seconds, and sevenths, than on the third and the sixth. These are the men to whom I looked when I was a student in the seminary since my musical training told me instinctively that the music I was being taught (except, of course Gregorian Chant) was poor stuff and not the adequate religious expression I sensed was possible. When I was a student I sent to Germany, France, Holland, Belgium, and England for copies of the music of the above-mentioned men, and studied and was refreshed by this *Canticum Novum*, none of which did I see around me in North America. The killing conservatism of most church circles is in itself an arbitrary and subjective thing; for me to find that this conservatism was based on lack of information and misguided zeal was a revelation to me. I determined that I would try to master all of the disciplines of the musical art, so that I would be sure that my imagination would be seconded by adequate information and technique. I

spent many years searching, sifting, thinking and studying and at last developed a church style which I considered an adequate expression of religious thought and feeling. Naturally the appearance of my first few works, my 'Missa Melismatica', Mass in the Major Modes, 'Mass no. 3', and the organ pieces of my book 'Modal Offerings provoked a storm of criticism from the Cecilians, the romantics, and the conservatives. However, there are now enough well-trained church musicians in the North American Catholic Church that they immediately rushed to my defense; and there has ensued a series of pro and con letters to the editor, reviews etc. of all of these works ever since. It is quite an experience to read about oneself in such eloquent words as: 'This man needs a psychiatrist! Or: It seems that all Fr. Woollen wants to do is sit in a corner and make ugly sounds. Or: this is the first piece of truly modern music in the North American Church. etc.etc. I have decided simply to watch the spectacle and not to write answers and rebuttals unless addressed directly to me. I have based my church works on very definite and objective foundations of art, and not on sensationalism or fadism; I know exactly what I am doing, and if I see that the reviewer simply does not understand my art language, I simply have to wait until he does. In a review of a piece of mine which was based strictly on a Gregorian Chant, the reviewer said: There is no relation between this work and any traditional procedure!

I shall now play for you several of the pieces from my organ suite MODAL OFFERINGS; each piece is written strictly in one of the Gregorian Modes; it is only the interval relationships that are modern. They are:

Prelude in the First Mode

Pastorale on Sanctus XI in the Second Mode

Adoro te in the Fifth Mode

Toccata on Ave Regina in the Sixth Mode

Even if you are not used to modern music, I hope that you could hear some of the lines based on more traditional ideas, that is to say, the quotations from Gregorian themes, and the use of the Gregorian modes.

The whole questions [sic] of the acceptance of the sounds of modern music in Church is one which varies greatly from country to country. Even outside of church circles, it seems that man's ear develops very slowly, and that he becomes accustomed to new sounds with great reluctance. This is a psychological not a moral or esthetic problem. Yet, the slowness of men's ears to grasp the logic and the beauty of new sound-combinations has been one of the major obstacles to the development of Church Music in all countries. It is a sad fact for the musician that the man in the street thinks that he knows and feels more about music than the trained musician himself does about his own art. I have known many people who with what I consider the extreme of presumption criticize music and musicians without any real knowledge or right; The man in the street would not dream of criticizing an atomic physicist: a great engineer, that is, in the same cavalier way. But when it comes to the combinations of tones and the series of tones that a serious musician puts together, everyone thinks he is a judge. I had a very amusing experience with the arbitrariness with which people judge music. There was a certain bishop who hated my music and always went out of his way to say so, even when the Apostolic Delegate to the United States praised it; he did not even like my choice of sixteenth century music. Finally one day I said to myself: what can I do about this situation; he is at the University several times a year, and I am always conducting the choir. Suddenly I thought, I shall write him a piece of music and put him on the spot; I wonder if he will be so careless in his judgment when he knows that it is his piece? It worked like a charm: I wrote him a mildly modern 'Ecce Sacerdos'; my publisher printed it with the dedication and sent the Bishop a copy; the next time he came to the

University I greeted him with the new piece. Not only did he not criticize it adversely, but he was enormously pleased and flattered.

In addition, I have had no trouble with him ever since no matter what we have sung..

Experiences of the modern church musician such as the above, and I could multiply them by the dozens, leave the musician much the wiser; he realizes what a complex array of circumstances faces him. He must be well aware of the fact that a large percentage of congregations cannot understand his natural language and that they will need either a long attunement to his language or will never become attuned to it. This is a sad fact: the well-educated musician of the twentieth century is able only to use a very small part of his musical vocabulary when he composes for the church; there are only a few centers in the world, such as Paris, Malines, Cologne, etc. where a truly modern composer can practice his art in a truly spontaneous and full-hearted way. I am fortunate to live on a University Campus where intellectual curiosity and tolerance are supposed to be a part of our everyday life; and even there, the number of completely conservative and culturally backward minds is amazing. The Church will never have fine music again until She realizes enough that great art is not something to pare down to a basic minimum; She will never receive the best that her would-be devoted artists can give. Those of us that have the advantage of both sacred orders and the background to be able to give ourselves whole-heartedly to the work of Church Music are unfortunately only a small number. And I must say, that apart from my own ideals and my own desires to serve, I have never received the slightest bit of encouragement from any church authority big or small; one often feels he is writing in a vacuum, and is being merely tolerated. It is interesting to observe the passionate discussions church musicians get into at our national conventions; they are so starved for appreciation and understanding that they literally throw themselves into delighted discussions when they meet together.

It is a great and high privilege to write and perform music for the church. One must realize that the care that one puts into the preparation of and the performance of Church Music should ideally be equal to the care which we lavish upon the other aspects of religious and secular life. God will of course accept the most humble and sincere effort, even if inexpertly executed. However, for those who can, *noblesse oblige*; they must at least live up to the artistic possibilities of their abilities. I do not think that at any time in the history of the Catholic Church has Church Music been excellent everywhere, with the possible exceptions of the Golden Age of Gregorian Chant in the early Middle Ages and the Golden Age of Polyphony in the Renaissance. However, with the present day possibilities of education and communication, a provincial neglect of the great art of liturgical music is less and less excusable. May those who can, continue to praise our invisible Maker with all the energy, ingenuity, and tonal image of beauty that they can understand and know. The Church Musician should give his best to God; may authorities of the Church here on Earth understand this and help the musician to beautify the liturgy with his art.

Many thanks for your kind attention. God bless you and keep you.

Appendix C

The Composer and the Church of Today

Russell Woollen

21 February 1972

When I was thinking about how to approach this subject, I decided that I would start with a short autobiographical sketch so that you would have an idea of my musical and religious background, and so you would have an idea of my musical and religious background, and so that any further remarks I may make may make more sense coming from the person I am. I must first take it for granted that this is an open forum, and that it should be possible for me to present my ideas in light of my experience, and not always, necessarily, in light of yours. That is not said in any unfriendly or narrow-minded sense; I am simply conscious of the wide scope of our backgrounds.

My first experiences with church music were very early-at the age of three or four-when I was taken to the choir loft of our local Roman Catholic Parish in Meriden, Connecticut. I had five aunts and uncles in the choir, and my grandmother Gallivan had been the reigning soprano soloist for many years. She was a woman of Schuman-Heinck proportions, and could really belt out the rather Victorian stuff they did. Of course, I thought it was all rather grand and glorious, and reveled in the great sweeps of sounds that came surging out of their dedicated breasts. I was fascinated every Sunday morning to be allowed to sit at the side of the blind organist, who was later my teacher; I was equally fascinated to watch my dynamic grandmother, and the hooty contralto who always stepped forward to sing her solos with one hand placed beside her mouth as a sort of half-

megaphone. My uncle Phil with his thin tenor; I suppose he remained the tenor soloist because of my grandmother's rank. Then the magnificence of my Uncle Paul's regal baritone, which was one of the most beautiful voices I ever heard. It was all very heady, and I hadn't the slightest idea about the quality of the music they were singing: I merely knew that it was tremendously exciting and that they sang it with gusto and with great sincerity. My relatives knew all this music by heart, and always ended up on our big family Thanksgivings and Christmases singing at home, later with me as a proud accompanist amid the family din. After I had been to a Church School in my late teens, and had been thoroughly instructed in Gregorian chant and Renaissance polyphony, and came back for vacations, I was horrified to find out what that repertoire had been-Mercadante, Silas, Mozart, Farmer, and many other since forgotten names. At that point in my life, I was so up-tight and over-instructed about what was right and proper in Church, I was rather stiff about the whole subject.

Through my father's side, I experienced the Protestant music, as practiced in the local First Methodist Church. My father's mother lived with us for many years, and through her I joined all the Youth Clubs at her church. I also went to many services with her, and so heard there for the first time what really healthy congregational singing could be like. It was either non-existent at the time in the Catholic Church, and when it was, usually pretty dreadful-draggy, bad music, swooping sentimental, etc. I have no idea how good the Methodist congregation's singing was, but it was sincere, hearty, and practically everybody joined in. The only thing I didn't like at the Methodist church were the special Sunday evenings when some itinerant evangelist would come through who specialized in playing hymns on the trombone or trumpet, and preached wildly in between.

Whatever was happening at the modest and attractive Episcopal Church in the town where it was rumored there was good music, I was not allowed to find out. I grew up in those grim pre-ecumenical days when it was drilled into all young Catholics that it was a grace sin to participate in Protestant services. I sensed in my inner self that this was just as absurd as all of the small town racial hatred I saw around me, and have continued to think so all my life. For similar reasons, I missed the Lutheran Church, the Congregational, etc. I more than caught up with all of them in later years.

When I was about nineteen, the whole world of church (or liturgical) music opened up for me through a great teacher I had in New York. He was Ernest White, then Choirmaster of the Church of St. Mary the Virgin. He has since worked in many places, including spending many years as an organ builder and consultant to Aeolian Skinner and the Moeller Company. He had a truly universal knowledge of church music, and in fact presented the whole spectrum of it Sunday after Sunday there on 46th St. in New York. He gave me his very special attention, not only in organ instruction; but he threw open to me his whole library of music of all periods. The biggest revelations to me were the fact that Gregorian chant could be sung just as beautifully in English as in Latin. Long before the Catholic Church moved into the English languages, he and his assistants had translated countless chants, and performed some each Sunday. He had accounts in all of the leading European publishing houses; for the first time I became acquainted with the organ repertoire of Messiaen, Langlais, Andriessen, Alain, Karg-Elert, Schroeder, etc; and the masses and motets of Langlais, Flor Peeters and many others. I spent whole days browsing through these scores, and played much of the organ repertoire under his instruction. I do not think, that as far as liturgical music is concerned, I ever learned as much from anyone else. Mr. White was also taking master lessons with [Wanda] Landowska and tried to teach at least the

rudiments of the harpsichord to those students who were interested. Two other students who went on to use a great deal of this instruction were Albert Fuller and Thomas Dunn.

To return to the subject of Church Music: in that experience during those years, I think that I was exposed to what the ultimate possibilities in church music can be. They performed everything: music from the repertoires of many churches; hymns, to be sure, from the Episcopal Hymnal, but that means quite a variety; the latest in contemporary scores both vocal and instrumental; Baroque Music. Ernest also commissioned composers to write music for special occasions. I dare say, that I have never since in Church circumstances, been through such a universal experience. To be sure, it had its rather slick side also: the feeling of absolute superiority and snobbery; many of the paid choir were completely uninvolved in the religious side of what they were doing, a fact naturally not rare among paid soloists; the sight of the ladies doing their nails during the sermon, and the men playing cards or reading the Sunday paper did not add to the inspiration.

Later I had the opportunity to spend a couple of summers at the Abbey of Solesmes, in conjunction with my teaching at Catholic University. For years I taught courses in the chant and chant history; and I am amazed to think back on the high masses I was expected to turn out every Sunday, and many weekdays, performing the full chant service from the old notation. Now that has largely changed in the Catholic Church in general; but on a visit I made to Solesmes in 1967, I was amazed and moved to hear the whole medieval rite completely and lovingly performed in Latin, as it is in many monasteries, I suppose. I also have traveled extensively in Europe, sampling the church music in one famous church after another. Therefore, my background in church music, I think I can safely say, has been a broad one. It certainly colors many of my attitudes toward composing music for the church, and toward what is performed in church.

Now a few practical comments: both from practical observation and historical fact, the kind and quality of church music in any given place is determined by the nature of the establishment and the persons in charge. To be specific: there are poor churches, middle-class churches, affluent ones, cathedrals with special budgets, or churches with special budgets. How can one expect church music programs to flower if the means are not at hand? Much of the complaining that I hear from generation after generation of young people interested in Church music comes from a lack of understanding of basic facts of size and budgeting. The medieval choirmasters were dedicated monks; most of the great Renaissance composers were itinerate singers who went from court to court or great church to great church. They were supported by dukes and cardinals, popes and princes, and were often household servants as well. The same was mostly true in the Baroque, and only changed in the nineteenth century, with the change of status of the composer and the musician.

Allied to the budget, of course, you all know, is the very real and important combination of the authorities in charge of the church in question, and the person or persons in charge of the music program. I have seen hundreds of combinations all over the world of the relation between budget, authority, and musician. A fine musician can accomplish, as long as he is willing to, as long as his work is not tampered with. I have seen whole music programs practically disappear with the resignation of the musician in charge. I have seen churches with large budgets encourage poor music for many years because that was the desire of the authorities. I have experienced quite a few situations of this triple combination myself. I have frequently found myself in hot water with rectors, bishops, etc. for performing too much renaissance music, or even one modern piece at services. Books and books could be written on this subject.

So what is the right music for the right church at the right time? What a complicated question: I believe that it is almost impossible to lay down absolute rules. Guidelines perhaps, such as:

- 1) the needs of the particular church in question
- 2) the traditions of the church in question
 - a) liturgical
 - b) evangelical
 - c) non-sectarian
 - d) simplistic
 - e) permissive

In recent years, many churches have either brought about new advances by encouraging their music programs, or have completely changed the direction of their programs. Many churches have invested vast amounts of money to regularize the hymn repertoire of their congregations. Publishers have specialized in certain repertoires, which, of course, for business reasons, they hope will remain stable. There is, naturally, the everyday bread of the church musician: certain hymns, certain organ music, the expected wedding music, funeral music, special feast day music etc. That is what is expected of any competent church musician. But beyond that, what a world of possibilities! The musician is always dreaming of some special performance of an historical work or the performance of a modern work; the possibilities of commissioning a work; perhaps of writing something himself. All of the latter stimulate the psychology of the musician even if they perpetually alarm the financial committee or the clergy in charge. After all, Bach considerably alarmed

his contemporaries by the ambitiousness of his projects. We may not always have a Bach in the choir loft, but we have many marvelously trained and eager choirmasters who are the better for projects of more than everyday interest with which they can enhance their programs.

I could do on about this for some time; but I know that I am speaking to people who have a considerable interest and who are considerably informed about the problems involved. Therefore, let me return to the composer's response to them.

1) Why are you one? Supposedly because you are devoted to the church in question, and want to write for it, or for any church.

2) How much effort are you putting into it?

This brings up the question of whether you are totally a church musician, or only writing for the church at times. Here the ratio between effort and financial return can be a very serious factor, particularly if the church is not willing to pay for new compositions. I have met great composers of our century who said that they would have loved to have written more for the church, but that their commissions were better from secular organizations and they simply could not spend the time involved. That is where a church organization can really help, by being realistic about the amount of time and talent it takes to turn out a church piece.

How much remuneration should one rightly expect? Most church music has been written without conspicuous remuneration, with rare exceptions. This is related to another idea-are you writing for a church or for a market? All church groups have their 'hack' composers who turn out music by the ream for the contentment of the majority. However,

this satisfies only some composers; what are the others supposed to do with their personal ideas of 'integrity' if they do not feel welcome to do something of more than everyday interest? Are you going to venture into many possibilities of 20th century composition? Here each composer has to make a choice, either personal, or influenced by his church and his possibilities. I have made my choices based upon my background and my possibilities. I was able to compose what I would call 'middle of the road' modern liturgical music because of being many years at a university where I could produce it, and also being invited to by a number of people around the country.

Dealing with the control of the authorities. You either make a bargain at the outset to do only one type of music, or you have a freer rein. The latter can get you into trouble, and rare is the case where a composer can have enough experience to compose enough music to discover a good balance between his personality and the needs of his church.

Leveling between composing dreams and realities: every young composer has certain ambitions based upon what he has learned and what he has intuited perhaps beyond what he has learned. Most young composers go under the general low ambition level of most church programs very quickly, or else they leave that sort of position very soon. There simply is not enough incentive for a composer who is on fire to write some interesting or exciting music to stay around any organization which will perpetually smother his inspiration. If the needs are only simplistic, there is not enough need for a well-trained musician to be involved.

What is the relation between avant-garde music and the church? Perhaps I will sound too personal on this subject but I have never been convinced that outlandish sounds and behavior in the church are pertinent to the Church experience. I am sure that that has a great deal to do with my background; and I am used to some pretty dissonant and

rhythmically complicated music. Certainly for weekly consumption, I think that a certain restraint is best. But some of the biggest and most recent church, or rather sacred pieces, have been very avant-garde, e.g. Penderecki's St Luke Passion, Ligeti's Requiem. But I would also submit, that a piece that takes many months of preparation is not a piece of liturgical or service music, but a piece of sacred concert music. Therefore, I believe, that service music should be medium to difficult for the choir, and not extremely difficult. Perhaps we will have choirs (I am sure, never congregations) who will be able to handle 12 tone, post-Webern, totally dissonant, aleatoric music. I think that the worst confusion of ideals I have heard or seen in years was at the latest Coolidge Festival last year where a mass was performed in all seriousness for synthesizers and a tortured soprano who seldom sang below high 'c', two octaves above middle C. The piece was done in the Washington Cathedral the Sunday following. I thought it was not only awful, but completely off the track of what desirable service music should be. Every generation has to come to terms with itself, and so we shall have to see what role the electronic music will have in church. So far, I am not much convinced about its role in church. (I know you had a talk about electronic music several weeks ago-I wish I had been there).

What sounds belong in church or do not? This is a subject which has been argued over ever since the 6th century, and our century is no exception. Besides what we have been discussing above, a new problem has come into church music: the use of jazz in church services. When I say new, it is not new to the world; there are many cultures in which jazz or native type music is taken for granted e.g. South American processions. It is only the peculiar impact that it has had on our Anglo-Saxon culture. Church authorities, congregations, and church musicians are very much divided about this subject. I have attended quite a few jazz services and have never yet been convinced by one. That again is

personal, and has nothing to do with what you may or may not want to do. I suppose I am too rooted in other approaches. I do think, however, that music which is specifically associated with the dance-hall and the night club, has no place in the church service. For the young, there is perhaps no difference or difficulty and I have talked it over with a lot of young people. I have played swing and jazz all my life, but never associated it with religious ideas (*cf.* Brubeck oratorio).

Another point: what is the purpose of church music? To enhance the service, or to startle the congregation? I think it is fine to startle them once in a while; but as a regular diet, what do you think? (*cf.* Pater noster with the gong.)

I did not come out here to try to solve problems, only to posit them. It is only fair in conclusion for me to say how I have personally dealt with them. My involvement with the voice all of my life has probably lead me into a milder approach to church music than some others. That is to say, I am reluctant to approach the voice from the point of view of torturing it, or forcing it into jagged series of intervals, and disagreeably high and low ranges, which is so much a part of Schoenberg, Webern tradition. Harmonically, I have been much influenced by Hindemith, Honegger, Milhaud, William Schuman, Walter Piston. I enjoy modality and mixed modality; I enjoy polytonality. I like a variety of rhythms. For many years I had a sort of double identity as a composer: writing one way for the church, and another way for the concert hall. I am glad to say that in recent years I have not felt myself so divided a personality; although I am still very conscious about whether I am writing an anthem for everyday or frequent use, and one for a special occasion. Therefore I try always to write for the group which is asking me to write, and not come up with something impossibly difficult.

With whatever time permits, I shall try to illustrate these two approaches.

1: Everyday Church Music-simple to medium, moderate rehearsal time, *Psalm 135* and
ecumenical hymn

2: Medium to difficult-*Ingrediente*; Palm Sunday Liturgy, parts of *Psalm 135*, more rehearsal,
special work

3: Difficult-a lot of rehearsal time; *Mass for Brass Choir, Organ, Soloists, Choir*; cantata *In
martyrum*

Appendix D

Church Music in the Twentieth Century

Russell Woollen

August 1983

The last time I spoke in our church, I tried to cover the whole history of church music. I found that, when I reached the twentieth century, I had run out of time. I felt this was very ironic since I was born in this century and have been busily composing church music since 1950. Therefore, today I am going to adhere to one subject, and speak about the general characteristics of twentieth century church music with various illustrations.

In discussing church music of the twentieth century, I shall only deal with music which really uses materials put together in and reflects this. There are countless compositions written during the past 80 or 90 years which have no reference to any of the innovations of twentieth century art and need no explanation to understand.

At the turn of the century, it was felt by some important composers that a new direction was sorely needed. The late nineteenth century had reached a sort of musical dead end. Wagnerian chromaticism had been worked over completely by the post-Romantics. Arnold Schoenberg, in desperation that he could ever write in any other style, turned to atonality, or antitonicity, and eventually to twelve-tone or serial music, which exhibits completely dissonant sounds.

A less desperate and more congenial composer, Claude Debussy, had heard some interesting sounds in Russia. As a young man, he had been hired by Nadejda von Meck, Peter Tchaikovsky's patroness, to come to Russia for a couple of summers to live with her

family. His duties were to teach her children music and to play piano duets with her. While in Russia, Debussy heard Modest Musorgski's [sic] music, which was full of strange sounds—very different from those of Gounod, Jules Massenet, and Wagner, he had grown up with. These sounds were parallel fifths, parallel block chords—chords that shifted and moved with no particular reference to traditional harmony. Eventually, Debussy worked them into his own music and startled the whole Western World with them. Here are some of those chords. [A demonstration on the piano followed: Parallel fifth, block chords, and shifting harmonies in Musorgski [sic] and Debussy.]

Perhaps even more important, Russian composers were using scales which had a much different flavor from the traditional major and minor. Many of these scales had already been used in the Middle Ages and the Renaissance in Europe, but had been buried under the glorious arrival first of Baroque, then of Classical, and finally of Romantic music. Many of these scales were the ones found in Hebraic or Gregorian chants. All scales are called modes—a mode is simply a coherent arrangement of whole tones and half tones—a human and humane arrangement of tones. The human ear and voice tend to shy away from too many consecutive half tones or whole tones, and in all cultures human beings have tended to select a reasonable series of tones with greater or lesser sophistication. Let us consider some of these scales. [A demonstration on the piano followed: Pentatonic scales, whole tone scales, oriental, and Hebraic scales as used in folk songs and Gregorian and Byzantine chants. The most important for this discussion are the Dorian, Phygian [sic], and Mixolydian modes.]

There is another source of harmony, particularly developed first by Debussy and Igor Stravinsky, and then cultivated by the Frenchmen, Darius Milhaud and Arthur Honegger. That source is called polytonality. The term simply means the simultaneous

sounding of two or more tonalities at once. [Polytonality: Illustrated by playing parts of Debussy's *Brouillards*, Stravinsky's *Sacre*, William Schuman's *String Symphony*, and Woollen's *Billings Piece No. 3*]

Later in the twentieth century, composer also experimented with chords not only of mixed tonalities, but also of mixed intervals as well [as] chords built in intervals other than 3rds such as chords in 4ths, chords in 4ths, 2nds and 7ths, mixed intervals and tone clusters.

I do not think it would be an exaggeration to state that 90 percent of the more interesting church music of the twentieth century has been based on one or some of these materials. The greatest master of the twentieth century, Stravinsky, used them all in his first great compositions. As a native-born Russian, he had come by them naturally. His small output of church music exhibits the same materials, but in more conservative fashion.

So far I have spoken only about harmony and scales. All music needs another all-important element, rhythm. Here again the influences of folksong rhythms and the rhythms of Gregorian chant, as far as they can be known with any certainty, have had a large influence. The great innovation of twentieth century rhythmic usage has been a free sort of rhythm based on speech. Natural speech rhythm is a free succession of longs and shorts in irregular groups, as opposed to speech rhythm arranged in regular groups of longs and shorts. Irregular rhythms go far back in recorded history—most especially to be found in ancient Hebraic chants, Greek chants, and Gregorian chants. Much of the rhythmic power of Stravinsky's *The Rite of Spring* is a primitive application of free rhythms. In his *Les Noces* (*The Wedding*) and *Mavra*, the free rhythms are all based on the natural declamation of the Russian language. [Piano illustrations followed: Gregorian chant, *Kyrie IV*, Bela Bartok's 6th *Hungarian Dance*, Bernstein's *Chichester Psalms*, and Britten's *Rejoice in the Lamb*.]

A strong impetus for the use of the old modes and free rhythms came from a Catholic Church edict of 1903 in which Pope Pius X, instructed by an international music committee, recommended that the best new church music should be as close to the spirit and musical materials of the Gregorian chant as possible. His Italian countrymen paid little attention to this, but in France, Belgium, Holland, and England, a host of music educators, organists, choir directors, and composers took the idea seriously. The Roman edict had far-reaching results, not only in the Catholic world, but among all organists and choirmasters to whom progressive and better-educated American church musicians looked for new ideas and repertoire. Until the mid-twentieth century, very little church music in America was written without European influence, and the strong influence of church composer such as Jean Langlais of France, Hermann Schroeder of Germany, Flor Peeters of Belgium, and Vaughan Williams and Benjamin Britten of England is very much alive today.

I would like to say how I found my own place in the church music scene. By 1948, I had studied harmony, counterpoint, contemporary music, Gregorian chant, and some composition. My dream was to combine all that I knew about traditional and modern music into a new church music. My first attempts were lame indeed! Then one Sunday, I went to one of the monthly Sunday afternoon concerts which Theodore Shafer, a brilliant musician, now deceased, used to give at the National Presbyterian Church, then at N Street and Connecticut Avenue. There, much to my astonishment, I heard a piece which seemed to me then to bring everything together—*Canticle for Easter* for six-part women's choir and organ by Honegger. It was like a stroke of lightning. I had found the way—and although it took me a few more years and two more teachers, Nicholas Nabokov and Nadia Boulanger, to achieve my goal, I set out with a ground swell of inspiration which I have followed ever since.

To illustrate how gauche some of my first pieces were, I remember laboring for the whole summer of 1947 to write my first extended work, a mass. In the fall, I triumphantly presented the Kyrie and Gloria to Nicholas Nabokov at Peabody Conservatory in Baltimore. After I had pounded it out at the piano, at the same time trying to sing all the parts, there was a dead silence. After what seemed to me an eternity, Nabokov roared out laughing and shouted, “Congratulations, Russell! You have just succeeded in writing the Japanese National Anthem!” The formation of style and taste requires many steps. By writing all the time and enduring just such caustic criticisms, I found my way to a sense of personal style.

I have not treated serial and electronic music, partly because there is so little of it written for the church, and partly because I firmly believe that it has little place in the church. In places where endless rehearsals, great choral forces, and electronic devices are available, it is theoretically viable. Such music is also often horrendously difficult. Utterly dissonant music, music of sustained ugliness or of great fits and starts seems to me to disregard the basic purpose of church music, which should enhance the sacred words and be at one with the spirit of prayer, of joy, peace, and meditation.

I would like to mention two widely different experiences of serial and/or electronic church music—one, hearing an utterly beautiful performance of Holy Week music by Ernst Krenek for eight-part chorus, performed in a cathedral where all the sounds mixed together like stained glass; the second, one of the most dreadful experiences of my life—a mass for four electronic mixers, eight electronic speakers, and one high soprano. The screaming of the soprano and the fits and starts of the electronic background produced one of the most ghastly aural effects I have ever heard and the exact opposite of a religious experience.

My position in all this has remained pretty much the same during my writing life except for one important change which occurred in 1962. Before that date, when writing for

the church, I always had a strong feeling of restraint, almost an inhibition. Until then, there was a sharp difference between what I wrote for the church and what I wrote for the concert hall. I had been writing exclusively for the Catholic Church up to that time. In the early 1960s, the Catholic Church abandoned Latin. All of my vocal church works up to that point were in Latin and in definitely prescribed forms for the Roman Catholic liturgy. My published works—fourteen masses and many motets—were all dropped from catalogues, except for several that were translated into English.

In 1962, when I was commissioned to do a mass in a freer and grander manner, I saw my way to a larger scope in my church output. I wrote *Mass for Brass Choir, Mixed Chorus, Soloists, and Large Organ* on commission from Robert Twynham, organist and choirmaster of the Baltimore Cathedral. In it I poured the two elements of my composing, the wilder side and the dignified side, and it marked a turning point. I vowed never again to write in one way for the church and another for the concert hall, except to meet the obvious needs of one or the other medium.

Writing that big work for Robert Twynham and the Baltimore Cathedral was a truly liberating experience. I was living in Baltimore that year, and had the four manual cathedral organ at my disposal several times a week. I improvised for days sitting up in the choir loft in that majestic setting, feeling at one with the soaring pillars, vast distances, and on sunny days, the splashing of many colors from the stained glass windows. The big polytonal chords in that piece reflect at once the granitic strength of the building and the bright colors of the stained glass. I also started a new career of writing sacred cantatas, one of which I am completing this year for performance at the Kennedy Center next March.

In closing, may I say that I am glad that we have been able to perform any of my works in this church. I have also written two sets of organ works at this organ and am

embarking on a third. I have already written an anthem for the thirtieth anniversary of the church which I hope you will hear next November.

Thank you for your invitation to speak again. I shall now go up to the choir loft to play one of the pieces I wrote here—*Postlude on the Old Hundredth*.

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