

CATHEDRA

A PUBLICATION OF AMERICA'S PARISH CHURCH
NEW YORK CITY



Spring | Volume 2, Issue 1


ST. PATRICK'S
CATHEDRAL

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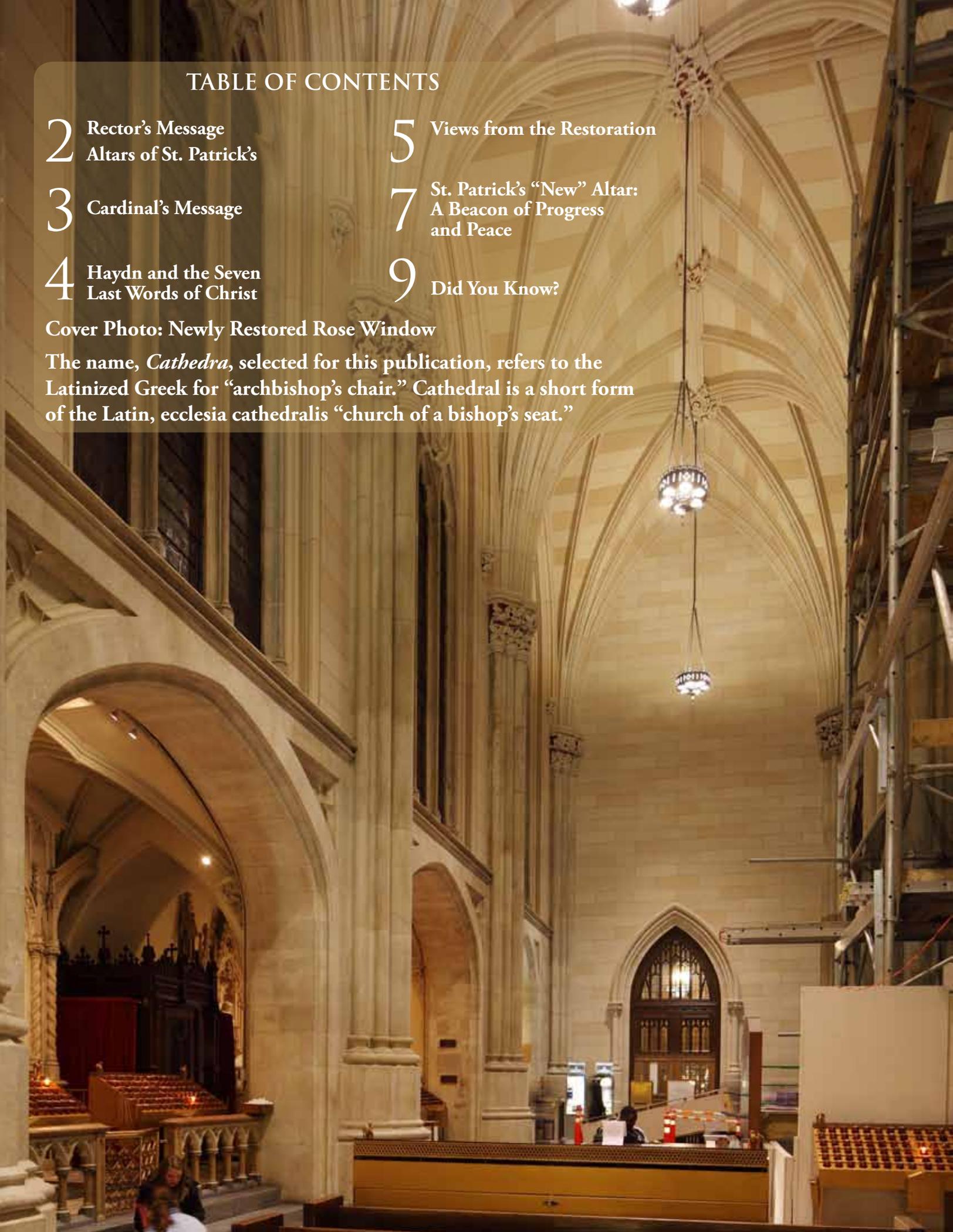
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Cover Photo: Newly Restored Rose Window

The name, *Cathedra*, selected for this publication, refers to the Latinized Greek for "archbishop's chair." Cathedral is a short form of the Latin, *ecclesia cathedralis* "church of a bishop's seat."





RECTOR'S MESSAGE: SHINING LIKE THE SUN

In a city like New York and on a street like Fifth Avenue it is easy to become overwhelmed by the sheer number of people.

Once in a while we hear that St. Patrick's is just a tourist destination, a 19th century building quaintly nestled among luxury tenants—a relic, if you will. While it certainly is a stop on the tourist trail for many, and perhaps even most, it is also a shining beacon on our path towards Christ precisely because of the millions who cross her doorstep.

The well-known Trappist monk, Thomas Merton, had this realization on a city sidewalk,

“I have the immense joy of being man, a member of a race in which God Himself became incarnate...And if only everybody could realize this! But it cannot be explained. There is no way of telling people that they are all walking around shining like the sun.”

St. Patrick's is an unusual parish. We do have a lot of tourists but they are, as Merton says, “walking around shining like the sun.”

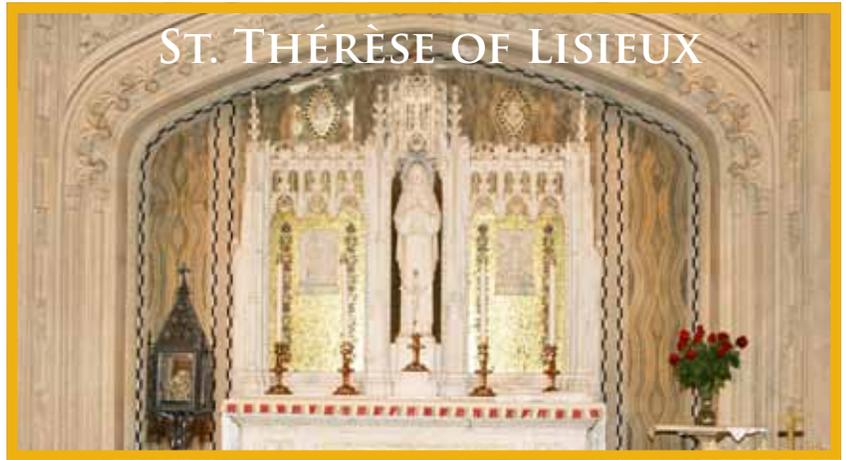
Being here to welcome men and women from all walks of life decade after decade is our heritage—and our joy.

Over the next couple of months at the Cathedral we will celebrate hundreds of Masses and welcome hundreds of thousands of men, women, and children amidst the restoration and repair of our beloved St. Patrick's—we look forward to having you with us.

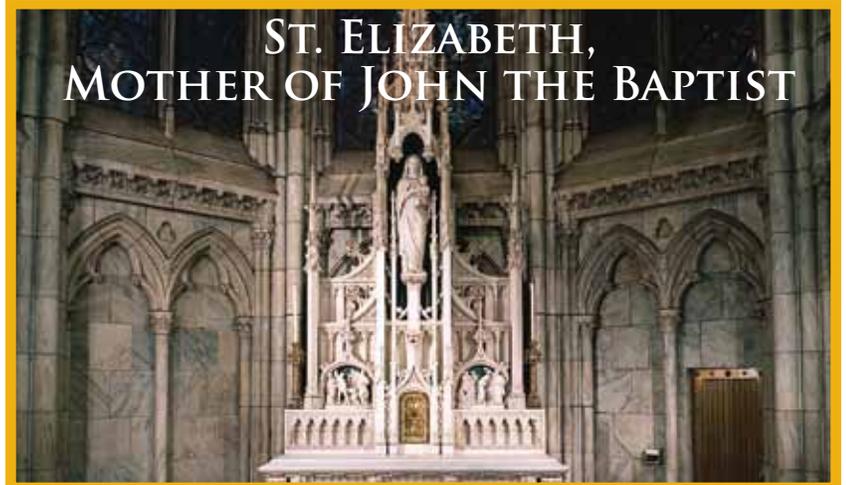
Sincerely yours in Christ,

Msgr. Robert T. Ritchie, Rector

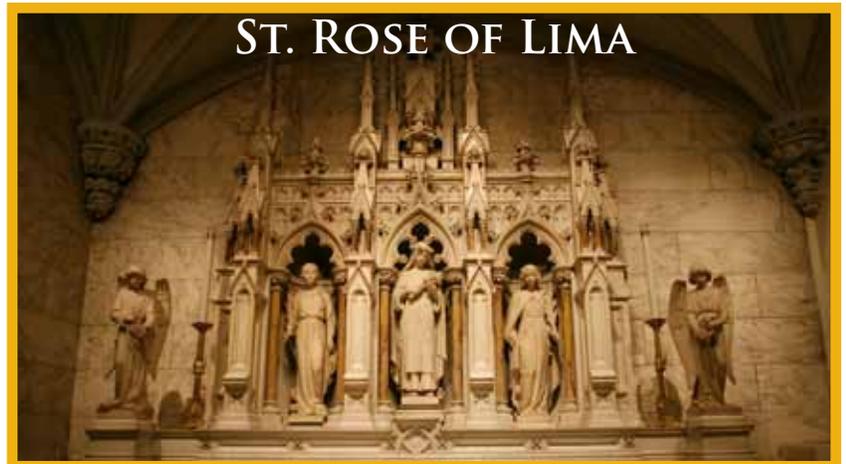
ALTARS OF ST. PATRICK'S CATHEDRAL



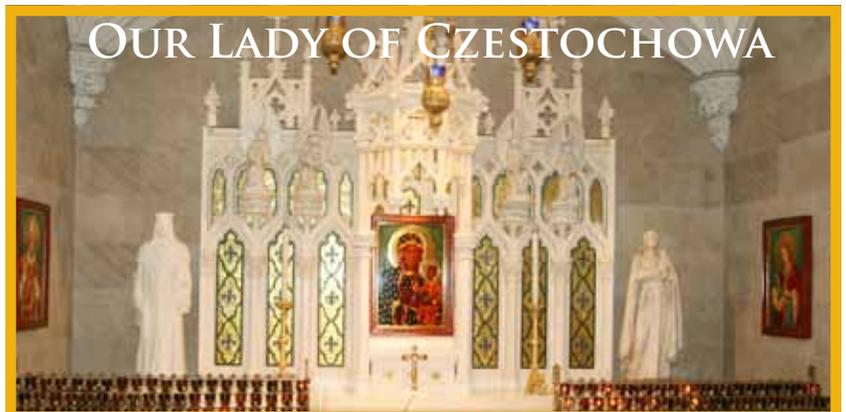
ST. THÉRÈSE OF LISIEUX



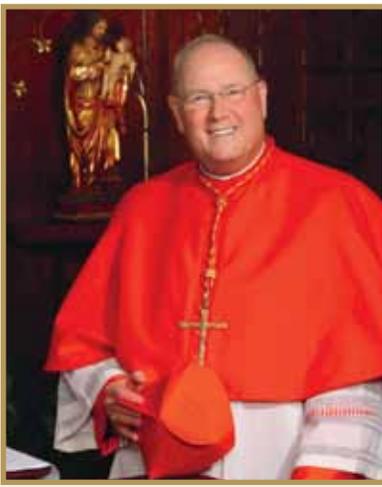
ST. ELIZABETH, MOTHER OF JOHN THE BAPTIST



ST. ROSE OF LIMA



OUR LADY OF CZESTOCHOWA



CARDINAL'S MESSAGE THE CATHEDRAL BELLS

By Timothy Michael Cardinal Dolan

If you walked down Fifth Avenue on a Sunday or National Holiday between 1902 and 1946, you might have heard *Adeste Fidelis* on Christmas morning, *The Star Spangled Banner* on the Fourth of July, and *Rejoice, the Lord is Risen* on Easter. These songs would have pealed out from one of the 19 bells in the North Tower of the Cathedral, as they were rung about 62 times a year for 44 years by a man named Montell Toulmin.

To reach these bells was not (and still isn't!) an easy feat: First you climbed the spiral staircase made of stone, then wound through corridors and passageways, climbed up a spiral iron staircase and finally approached the bells after scaling two steep ladder-like sets of steps. A miracle just to arrive!

Sound like a lot? Imagine Mr. Toulmin doing this and having the energy to create such beautiful music afterwards!

Mr. Toulmin was also in charge of taking care of the Angelus Striker, an automated timepiece that rang the Angelus three times a day at 6 am, 12 noon and 6 pm. The Angelus is a prayer in honor of the incarnation, commemorating the angel Gabriel's annunciation to Mary.

We found the Angelus Striker housed in an old green shed in the North Tower that was covered in—nicely-written—graffiti noting when it had last been wound. I am very happy to say that the Striker is now on display at an exhibit on my predecessor, Archbishop Hughes, at the Irish Consulate (347 Park Avenue) after being generously restored by Connecticut Timekeepers.

A children's book described the Striker in 1917:

"If you visit the bells at the exact instant when all the clocks of the city are striking twelve you will have a great surprise. You may even jump... For three times a day at six in the morning, noon and six in the evening, a huge clock two whole stories above the bells rings the Angelus so that everyone who wishes may stop whatever he is doing and say a prayer. Then if it is a holiday the bell ringer will stand before his keyboard of levers and commence to play the chimes." (John Martin's Annual)

Woven into the history of the Cathedral are many such stories of organists, visitors, tour guides, parishioners, volunteers, rectors, sacristans and more... many men and

women who have contributed to the Cathedral in small to large, but always important, ways throughout the decades.

These contributions are the essence of the Cathedral which was built to give glory to God. Our bell-ringer, Montell Toulmin, was glorifying the Lord when he made his way up the steps and played his beautiful songs.

We are all, in a sense, little cathedrals giving glory to God. Be sure to stop by our St. Patrick's Cathedral as the restoration progresses. A blessed Easter season!



Photo: The Angelus Striker



HAYDN AND THE SEVEN LAST WORDS OF CHRIST

By Dr. Jennifer Pascual

Every Good Friday at noon at St. Patrick's Cathedral, a Three Hours Service (Tre Ore) is held based on the Seven Last Words of Christ. During this time, a homilist delivers several short sermons, prayers are recited, hymns are sung, and musical interludes are interspersed throughout the service. The tradition of Tre Ore was begun by Jesuit Alphonso Messia in 1732.

The Seven Last Words of Christ are phrases which were spoken by Jesus during his Crucifixion; these phrases can be found in the four gospels of the Bible. Several composers since the 1500's to the present have set Jesus' words to music. Some noteworthy composers include: Orlando di Lasso (Septem verba Domini Jesu Christi), Heinrich Schütz (Die sieben Worte Jesu Christi am Kreuz, SWV 478), Giovanni Pergolesi, Franz Joseph Haydn, Charles Gounod, César Franck and Théodore Dubois. Charles Tournemire and Alan Ridout composed organ settings on the Seven Last Words.

For the last several years, the St. Patrick's Cathedral Choir has performed an oratorio based on the Seven Last Words by various composers.

A devout Catholic all his life, Franz Joseph Haydn was commissioned by the cathedral in Cádiz to compose instrumental music for the seven last words of Christ. Haydn wrote in the preface to his 1801 choral version of the Seven Last Words that it was customary at the cathedral of Cádiz on Good Friday for the walls, windows, and pillars of the church to be hung with black cloth, and only one large lamp hanging from the center of the roof broke the solemn darkness. At midday, the ceremony began. The bishop ascended the pulpit, pronounced the first of the seven words and then delivered a sermon. When finished, he left the pulpit and fell to his knees in front of the altar. The interval was filled with music. The bishop then pronounced the second word, then the third and so on, the orchestra following on the conclusion of each sermon. Haydn's composition was subject to these conditions, and it was no easy task to compose seven adagios lasting ten minutes each, and to succeed one another without fatiguing the listeners.

Haydn was also asked to write an overture to set the tone

for the occasion. The closing movement was requested to represent the earthquake that followed the crucifixion. His work became widely popular throughout Europe. The first edition, published in 1787 by Artaria in Vienna included both the orchestral and a string quartet version arranged by Haydn himself.

In 1794, Haydn was in Passau where he found his work being played in a vocal transcription. The vocal parts and words were written by local choirmaster Joseph Friebert, who used excerpts from the poem *Tod Jesu* by the poet Ramler, which consisted of biblical quotation paraphrases. Haydn liked the idea of a transcription. After requesting Friebert's score, Haydn composed new voice parts, and while having regard for Friebert's adaption, Haydn's vocal parts deviate from his. Friebert turned the biblical words before each sonata into recitatives with orchestral accompaniment. Haydn abandoned this and had the words of Christ sung in four-part homophony by the choir.

The movements of the work are in the early type of sonata form, with the development sections being relatively short. Besides the seven sonatas there are three other movements. The "Introduzione," with two motifs that set the movement's tragic mood, and "Terremoto," the only fast movement, representing an earthquake with thundering timpani, *sforzati* and big melodic leaps, already existed in the orchestral version of 1785/86. Haydn added the woodwind intermezzo between the fourth and fifth sonatas when he arranged the work as an oratorio. This intermezzo includes a double bassoon, which in Haydn's time was still an extremely rare instrument.

Haydn wrote about the work, "Each sonata, or movement, is expressed by purely instrumental music in such a way that even the most uninitiated listener will be moved to the very depths of his soul." To hear the music by itself is to experience it in only part of its glory. To unite it with the words that served as its inspiration, it reaches the highest spiritual dimension.

Jennifer Pascual, D.M.A., is the Director of Music and Organist at St. Patrick's Cathedral.

VIEWS FROM THE RESTORATION







ST. PATRICK'S "NEW" ALTAR: A BEACON OF PROGRESS & PEACE

By Denis R. McNamara, Ph.D.

Although St. Patrick's Cathedral opened in 1879, its high altar is considerably younger than the church building itself. In fact, some of the cathedral's more senior parishioners may remember the day in 1942 when Cardinal Spellman dedicated the new high altar and its gleaming bronze canopy, called a baldachino. The question then arises: Why, in the midst of the Second World War, would the cathedral's imposing Victorian marble altar would be removed and supplanted, even by the beautiful replacement seen today. Two primary reasons led to the seemingly drastic move of eliminating the venerated original altar, which was called "the focal point of all solemn ceremonies in the church since 1879, and before which the present Pope and virtually every American prelate has knelt in prayer" by the *New York Times* in 1941. First, it was considered "architecturally inconsistent with the general construction of the church" since it blocked much of the east end of the cathedral. And perhaps more importantly, it signaled the twentieth-century's growing architectural sophistication and liturgical awareness.

Highly-respected architect James Renwick was commissioned to design St. Patrick's Cathedral in 1853. Though not a Catholic, Renwick was a New Yorker who had already designed the much-celebrated Grace Church on East 10th Street and the famed Smithsonian Institution "Castle" in Washington, DC. While much of the cathedral's design follows Renwick's original plans, Renwick originally hoped to give the building's east end a set of chapels along a semicircular aisle called an ambulatory. At the direction of Archbishop Hughes, the plans were changed and east end was reduced to leave room for the bishop's residence and a rectory. The resulting flat rear wall gave the sanctuary a definite termination. The high altar, with its fixed marble screen called a reredos, became the visual termination of the entire building. On August 16, 1858, the *New York Times* described that the "high altar... will be the only conspicuous object to break the perspective" of the building's view from front to back. In this sense, St. Patrick's Cathedral was much like a parish church, with a tabernacle located on the principal altar.

By the early 1940s, the Lady Chapel and its ambulatory as it stands today had already been in place for some three decades,

having been added in 1906. Yet an altar designed to stand against a flat wall was still in place, serving as a giant obstruction to the chapel behind. Charles Donagh Maginnis, the architect chosen to redesign the sanctuary, argued in 1942 that the original altar design "did not represent [Renwick's] ultimate conviction." An article in the *New York Sun* made a similar claim and included a drawing of Renwick's original plan with a seven-columned baldachino over the altar. Architectural critics had perceived the altar's "marked unsuitableness," Maginnis said, because it "seemed to choke the sanctuary and to blunt the great length of the Cathedral. It permitted no implication of the presence of the Lady Chapel nor of the East ambulatory." It therefore "frustrated emotional possibilities which are latent in the edifice."

Moreover, tall marble reredos filled with oversized statues and crocket-covered pinnacles were beginning to appear well out of date by this time. Wilfrid Edwards Anthony, another New York church architect, wrote to Maginnis and expressed his "satisfaction that the old 'Wedding Cake' (as Mr. Cram called it) is to be disposed of." Anthony here refers to Ralph Adams Cram, architect of St. Thomas' Episcopal Church just a few blocks up Fifth Avenue. As America's leading taste maker in ecclesiastical arts, he was prone to calling Victorian altars "wedding cakes" or "glorified soda fountains." But in another telling line in the same letter, Anthony writes: "You have made St. Patrick's into a real Cathedral, something it sorely needed!" The notion that St. Patrick's was not a "real" cathedral, but rather an overgrown parish church, was a genuine concern of the time. This concern was fueled by St. Patrick's sanctuary, which did not correspond to the great cathedrals of Europe, with their fully freestanding altars, baldachinos and reservation of the Blessed Sacrament in a separate chapel so as to be protected from the throngs of noisy visitors. Indeed, cathedral rector Msgr. Joseph Flannelly said as much when quoted in the *New York Sun*: "the main altars of all European cathedrals are inclosed [sic] by baldachinos. The custom of having a tabernacle in the high altar of a cathedral is a concession granted only when the cathedral must also serve as a parish church, as in the case of St. Patrick's."



Yet when the new altar was described in the press, other ideas arose as well. Cardinal Spellman said in 1942 that it would not only be consistent with the architecture of the building, but also be “liturgically correct.” Maginnis himself wrote that the altar was planned to satisfy the “requirements of strict liturgical habit.” Although he did not use the phrase, Maginnis formed part of what is known as The Liturgical Movement, a rediscovery of the riches of the Church’s liturgy which would eventually culminate in the documents of the Second Vatican Council. By the early 1930s, journals like *Liturgical Arts* and others were promoting an arrangement frequently called the “liturgical altar,” in which the “altar-ness” of the altar was meant to be emphasized by being detached from its tall reredos, and the most important liturgical elements— candlesticks, tabernacle, and cross— would be given their rightful dominance in the sanctuary. Moreover, reredos were strongly discouraged, to be replaced instead by baldachinos, thereby conforming to the widely ignored liturgical requirements specified by the Vatican’s Congregation for Rites. “Until recently,” Maginnis wrote, “the baldachin or canopy has been seldom employed in American churches. It is to be observed that its wider employment in recent years has corresponded with the developing concern over a correct liturgy.” He quoted the famed nineteenth-century architect A.W.N. Pugin in saying that a “canopy is beyond doubt the most correct manner of covering an altar.” At St. Patrick’s however, Maginnis wrote, “in accordance with correct canonical usage, no fixed tabernacle is provided at the high altar. . .”.

The cathedral therefore received a freestanding altar of Tavernelle Italian marble under a baldachino of shining bronze, an arrangement Maginnis described as having “the sanction of remote antiquity.” It gave the cathedral an air of progressive liturgical correctness and solved the problem of sight lines to the Lady Chapel. Moreover, the liturgical nature of the baldachino’s ornament—composed of figures from salvation history and shields with symbols “which recall the events of Holy Week”—all emphasized the altar as a place where salvation history is taken up in the life, death and resurrection of Christ. This highly liturgical emphasis no doubt was an answer to theologians of the day who criticized many Victorian altars for being covered with devotional art. And hiring sculptor John Angel—who had sculpted statues at

New York’s Episcopal Cathedral of Saint John the Divine as well— meant that Catholics could now hold their own in the cultural arena of the city as well.

Despite the extreme difficulty of locating labor and materials during the war, the baldachino was immediately and universally praised in the liturgical and architectural press. Maurice Lavanoux, publisher of *Liturgical Arts*, wrote several letters to Maginnis even before the baldachino was completed asking if he could publish the designs. After seeing the published plans, the aforementioned Wilfrid Edwards Anthony wrote: “I think it is perfectly magnificent, it just couldn’t be better! At last St. Patrick’s will become a real Cathedral.” Hildreth Meiere, a famed muralist and mosaicist who won the Gold Medal from the Architectural League of New York in 1928 and designed the mosaic on the altar of the cathedral’s Lady Chapel, wrote to Maginnis: “May I congratulate you again upon the beauty of the design of the baldachin and on the extraordinary change for the better which you have brought about in the interior of the Cathedral.” Archbishop Spellman called it “a gift from Almighty God of one of the world’s greatest altars and one of the world’s most beautiful altars—the crowning glory of this, one of the world’s greatest churches.”

Mixed through all of the welcome reception of the altar and baldachino, however, was the weight of war and the perception of societal decay. Cardinal Spellman did not simply speak of the architectural and liturgical advantages of the altar, but of its larger meaning in the world. He called it an affirmation that in “our country altars are still being erected while in other countries they are going down together with freedom and civilization,” no doubt an allusion to the destruction of war and the growth of atheistic communism. After the altar’s consecration, Spellman offered a prayer for peace, asking God to “teach suffering humanity to know Him and to know Him whom He sent, Jesus Christ.” Only the answer to this prayer, he said, would “bring peace to families, peace to nations, peace to the world.” The altar and its radiant bronze canopy symbolized that prayer and that hoped-for peace. It stands for that same prayer and that same peace today.

Denis R. McNamara, Ph.D. is an architectural historian specializing in American church architecture and the assistant director at the Liturgical Institute of the University of Saint Mary of the Lake / Mundelein Seminary.



CATHEDRA

A publication of St. Patrick's Cathedral,
America's Parish Church

Reverend Monsignor Robert T. Ritchie, Rector
Reverend Andrew King, Master of Ceremonies
Patrick Danczewski, Director of Cathedral Gift Shop
Kevin Donohue, Director of Building Operations
Kate Monaghan, Director of Communications
Jennifer Pascual, DMA, Director of Music and Organist
Loual Puliafito, Director of Development
Roberta Shea, Director of Volunteers and Cathedral Tours

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Mass Times:

Monday through Friday: 7:00, 7:30, 8:00 am,
12 Noon, 12:30, 1:00, 5:30 pm

Saturday: 8:00 am (in Lady Chapel)

12 Noon, Vigil Mass: 5:30 pm (Fulfills Sunday obligation)

Sunday: 7:00, 8:00, 9:00, 10:15 am (Choir)*,

12 Noon, 1:00, 4:00 (Spanish), and 5:30 pm

*Watch Mass live: saintpatrickscathedral.org/live/

Confession Times:

Weekdays: After morning Mass and from Noon to 1:20 PM

Saturdays: Noon to 12:45 PM and 3:30 to 5:30 PM

Reconciliation is available in languages other than English.

For more information, please contact the priest on duty at:

St. Patrick's Cathedral Parish House

14 East 51st Street

New York, NY 10022

212.753.2261

For any additional questions please call the Parish House: 212.753.2261

DIRECTIONS:

St. Patrick's Cathedral

5th Avenue between 50th/51st Streets

New York, NY

Subway:

E or 6 trains to 5th Avenue/53rd Street

4 5 6 or NQR to 5th Avenue/59th Street

BDMF to Rockefeller Center

Gift Shop:

Visit Our Shop Online – www.stpatricscathedralgiftshop.com

15 East 51st Street, between 5th Avenue and Madison Avenue

Hours: 8:30 am to 8:00 pm, Monday through Friday

10:00 am to 6:00 pm, Saturday and Sunday

Virtual Visit – saintpatrickscathedral.org/visit

St. Patrick's Cathedral is the Mother Church of the

Archdiocese of New York and the seat of its Archbishop.

Built by contributions large and small, it remains emblematic

of the ascendance of religious freedom in the New World.

ST. PATRICK'S CATHEDRAL

DID YOU KNOW?

- The patron saint of the United States is Mary, Our Lady of the Immaculate Conception.
- The first Cardinal ever appointed for the United States was Cardinal John McCloskey. Born in Brooklyn, and later Archbishop of New York, he led the completion of St. Patrick's Cathedral.
- The first nuns to arrive in what is now the United States landed on the banks of the Mississippi and travelled to Mobile, Alabama in 1719. Named after St. Ursula, the Ursulines came from France and founded convents and schools throughout the country which continue today.

“RESTORE YOUR HEART.
RESTORE THE CHURCH.
RESTORE THE CATHEDRAL.”

REDISCOVER

ST. PATRICK'S CATHEDRAL

WITH OUR NEW AUDIO TOUR

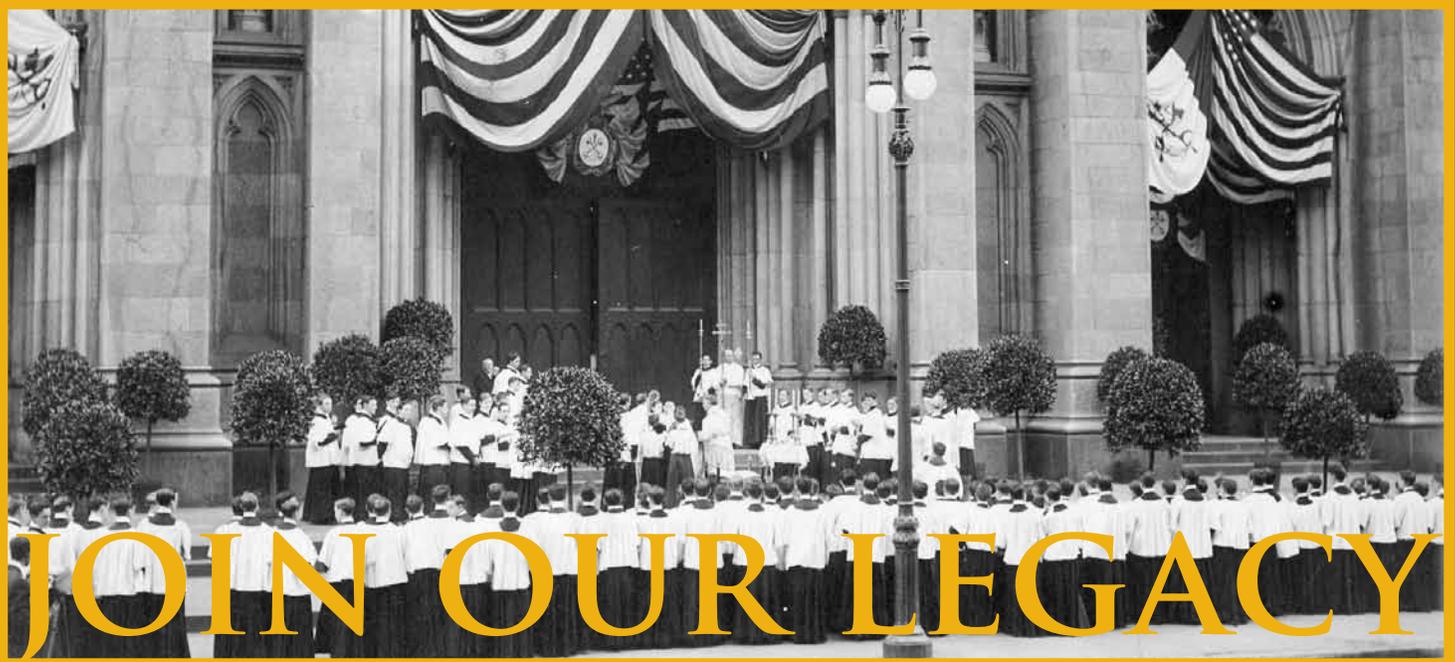
NARRATED BY CARDINAL DOLAN.

DOWNLOAD THE APP ON YOUR

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ON SITE AUDIO GUIDE.





As you think about your Christmas and end of year giving, you may wish to consider some giving options that could benefit you and provide for the *Legacy* of the Cathedral.

CHARITABLE BEQUESTS

There are several ways to name the Cathedral as a beneficiary of your will or living trust. You can make a cash bequest, leave a specific asset such as appreciated securities, or designate that the Cathedral will receive all or a percentage of the remainder of your estate, after your other beneficiaries are provided for.

GIFTS OF RETIREMENT PLAN ASSETS

Retirement plan assets could be the most heavily taxed of all your assets if left to heirs. With the income and estate taxes, more than half could be whittled away. You can preserve more of your estate for your heirs and meet your philanthropic goals by leaving your retirement plan assets to a tax-exempt charitable organization such as the Cathedral.

GIFTS OF APPRECIATED SECURITIES

Giving appreciated securities is now more advantageous with the rise in the value of securities and higher tax rates. For securities held longer than one year, you can deduct their full market value (top federal rate 39.6%) regardless of what you originally paid for them. You also avoid paying capital gains tax (top federal rate 23.8%).

CHARITABLE GIFT ANNUITIES

A charitable gift annuity is a simple contract that offers a tax-advantaged way to provide fixed guaranteed income to you and/or another individual. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral. You can begin to receive income when you need it most, either right away, or at a pre-determined future date such as retirement.

CHARITABLE REMAINDER TRUSTS

You can donate a wide variety of assets to a charitable remainder trust, including cash, appreciated securities and real estate, and receive a percentage of the trust's value as income. In years when the trust assets appreciate; the distribution will increase; if asset values decline, distributions are lower. At the death of the last income beneficiary, the remaining principal is transferred to the Cathedral.

CONTACT US

We would be most grateful for the opportunity to discuss these gift arrangements and other giving ideas with you, your family and your professional advisers.

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INTEL THE FUTURE IS NOW

Intel focuses on the technology being used to Restore the Bronze doors

(<http://www.theverge.com/sponsored/intel-future-is-now/week-8>)

PEWS, STAINED GLASS SPRUCED UP AT ST. PATRICK'S CATHEDRAL

(Wall Street Journal) On Tuesday, about 40 pews that were removed a year ago were reinstalled, and about 40 more were taken out to be restored, according to a spokeswoman. In addition to the pews themselves being cleaned, the pews' kneelers were fixed, and the containers that hold hymn books were fixed.

(<http://on.wsj.com/1hOA6JN>)

ON ST. PATRICK'S DAY, JESUS SAYS "I AM ALIVE"

(America Magazine) From the stones of this sacred building and from across the centuries, Jesus proclaims: "I am alive!" said Matt Malone, S.J., editor in chief of America, in a live-streamed homily on March 17 from St. Patrick's Cathedral in New York City in celebration of the patron of Ireland and the Archdiocese of New York. (<http://bit.ly/1eX84GV>)

THE RESTORATION OF ST. PATRICK'S CATHEDRAL

(America Magazine) On March 17, 2012, Cardinal Timothy M. Dolan of New York unveiled ambitious plans to restore St. Patrick's Cathedral, which he described as "America's parish church and the soul of the capital of the world." (<http://bit.ly/MBGLd7>)



SAINT PATRICK'S LIVE

www.saintpatrickscathedral.org/live

HAVE A BLESSED
EASTER SEASON!