



# THE LYCEUM LETTER

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## ARTICLES

Page One:  
*Surge Qui Dormis*—  
Headmaster's Letter

Page Three:  
Guest Artists:  
Notre Dame Chorale

Page Four:  
Seneca Trio  
Works of Mercy:  
Pro-Life Group

Page Five:  
Feeding the Poor  
Alta House  
Sports  
Basketball Team  
Volleyball Team

Page Six:  
State of the School:  
Academic Progress

Page Seven:  
Exam Week

Page Eight:  
Lyceum Fine Arts:  
Praxis of the Arts  
Advent Lessons  
& Carols

Page Nine:  
Recorder  
for good or ill  
The Fall Plays:  
Everyman  
Shepherd's Play

Page Ten:  
Children's Choir

Page Eleven:  
Upcoming Events  
Thesis Night  
- March 24  
Spring Auction  
- April 28

### ***Surge Qui Dormis!***

*A Message from the Headmaster, Mark Langley*

Greetings from all of us at The Lyceum! The ancient philosopher Heraclitus remarked that most men live as if asleep. To a teacher who is continually faced with young people, whose growing bodies seem to require no end of sleep, Heraclitus is merely stating the obvious. Heraclitus, however, is pointing to the sort of slumber from which, unfortunately, it seems many never wake up. It is an intellectual sleep, bred of a complacent satisfaction with an implicit skepticism. This state stops any intellectual movement and leads ultimately to that complete paralysis which Pope Benedict aptly calls "the tyranny of relativism."

In a recent interview with Ignatius Press, noted priest and author James V. Schall, S.J. made the following comment about the human mind:

**"...we have a mind that is not of our own making. This mind is not given to us to think whatever we wish, but to think whatever is true."**

Intellectual license ought to be distinguished from intellectual freedom. Thinking whatever we want, for good or for ill, amounts to nothing more than some sort of intellectual license. True freedom, however, consists in having the "tools of thinking," and actually thinking the truth. Christ reminds his disciples that "the truth will make you free."

In our day, it is common to hear educators

and even parents claim that they want students to "think for themselves" or to engage in "critical thinking." We hear it said that students should decide for themselves where to learn, what to think, and what to believe. Is this really the goal of education, or should we all rather be concerned with coming to know the truth which is finally Jesus Christ?

Our primary goal should be to know the truth and gain wisdom. Coming to know the truth might involve thinking like others for a

long time; thinking like Euclid or Aristotle or Aquinas.

Blessed John Henry Cardinal Newman says provocatively in his *Idea of a University*.

**"While we are men, we cannot help, to a great extent, being Aristotelians, for the great Master does but**

**analyze the thoughts, feelings, views, and opinions of human kind. He has told us the meaning of our own words and ideas, before we were born. In many subject-matters, to think correctly, is to think like Aristotle; and we are his disciples whether we will or no, though we may not know it."**

Newman seems to be suggesting that men are naturally Aristotelians, and the purpose of school would therefore be to become better Aristotelians. This would seem to be of universal importance, for as Father Schall points out "...John Paul II, following Aristotle really, remarked that every person is something of a philosopher."



The original congregation of the *Chiesa Giovanni*, St. John's Beckwith in 1906. The building became the first home of The Lyceum in 2003.

The real challenge for us all is to engage in what Socrates calls the “examined life” which consists in reflecting on and discussing our ideas with others to discover if we actually have the truth or not.



Observant Touriste and Political Philosopher Alexis De Tocqueville

What is the alternative to thinking like Aristotle or Aquinas? Well, we can try to think for ourselves, but how do we know we are not really subtly influenced by the thoughts of some other thinker and are unwittingly intellectual disciples of someone else? Alexis De Tocqueville suggests this very thing in his masterpiece *Democracy In America*, he says: **“America is therefore one of the countries where the precepts of Descartes are least studied and best applied.”**

How disappointing to wake up one day having proudly considered oneself to be a “critical thinker” only to discover that one has been an unwitting disciple of a dead 17th century philosopher! If we cannot help thinking and living our lives according to some philosophy, doesn't it make sense to “wake up” early and find out what the truth is? This is supposed to be the aim of education.



Rene Descartes  
—Father of Doubt, I think...

Or should we rather agree with those who maintain that each person should have the license to think what he pleases, and that each should determine for himself his own truth, or better yet, that

there is no truth. The effect is the same. That is, each such person is really a slave to that tyranny of relativism of which Pope Benedict speaks.

Allan Bloom in his *Closing of the American Mind*, says:

*“There is one thing a professor can be absolutely certain of; almost every student entering the university believes, or says he believes, that truth is relative. If this belief is put to the test, one can count on the students' reaction: they will be uncomprehending. That anyone should regard the proposition as not self-evident astonishes them, as though he were calling into question  $2 + 2 = 4$ . These are things you don't think about.”*



Those ruled by the tyranny of relativism do not seem to realize their own predicament. Relativism makes its adherents comfortable with their own ideas. Besides being a denial of objective truth, relativism claims a sort of false tolerance that makes room for everyone except for that one who holds that truth is one and the same for all.

A relativist certainly does not consider this life to be a journey towards our final home where we will see Truth itself. Such a life is painful, as truth is found only by those who are willing to submit themselves to

something outside themselves. Relativism is a poison that lulls its subjects into a sort of dreamy ignorance of reality, of being, of truth itself. Like the fabled “lotus” encountered by Odysseus and his men, the sweet lotus, once eaten, lulls its victims into a dreamy forgetfulness about all that is most dear. The lotus nearly destroyed the men of Odysseus, making them forget their duty and instead,

**“they wished to stay, to remain among the Lotus-Eaters, feeding on the plant, eager to forget about their homeward voyage.”**

This is indeed a tyranny. But in this case it is a deceptively benign tyranny that lulls men to sleep. To be unaware of the things that every human mind was created to know is to be asleep. To be unaware of the great questions, the great ideas which are part of the “great conversation” that has taken place among such brilliant thinkers as Homer and Heraclitus, Plato and Aristotle, Augustine and

Aquinas, is to be asleep. To be unaware of or unresponsive to Beauty - to beautiful music and art, to beautiful and wholesome literature, to beautiful drama, to beauty of the soul - is to be asleep. To be a moral relativist - tolerant of every action, unable to be outraged at what is truly evil and unenthusiastically responsive to right and just action, to be unresponsive to the good - is to be asleep. To be unaware of the Catholic Church and her present battle for minds and hearts, her battle on behalf of the unborn and the defenseless, her battle for souls and for the salvation of all mankind, is to be asleep.

What can one do with those who have been lulled into this slumber of relativism? Odysseus took action:

**“I forced them, eyes full of tears, into our hollow ships, dragged them underneath the rowing benches, and tied them up. Then I issued orders for my other trusty comrades to embark and sail away with speed in our fast ships, in case another man might eat a lotus and lose all thoughts about his journey back.”**

Such drastic measures might be necessary, but alas, they are unavailable to a teacher with his students. Father Schall proposes slightly less coercive measures for waking students from their relativistic slumber.

“...there definitely are writers who have made me wake up...If a student will patiently read and reread with me great books and books that tell the truth, in their own way, his soul will be gripped, fascinated. He will begin to wonder about the truth of things...” And this leads to one of the most glorious visions that a teacher can have:

“...one day, midway through the semester, you will look at the class. Suddenly a young man or woman in the back row, who seemed at first clueless, is sitting there with eyes wide open. You know that suddenly the student has woken up in that sense for which the classical university was supposed to exist for its pupils, to let them know that there was light. They were supposed to, made to, see it.”

We at The Lyceum hold that intellectual freedom is not the license to think whatever one wishes but rather the freedom to think the truth. We hold that education is about giving students the opportunity to encounter truth itself, that truth which is one and the same and unchanging for all, that truth which is ultimately Our Lord Jesus Christ. We will continue to work with each student, one by one, to bring about an awakening and full conversion to this truth. We believe that great works may come of our slow and steady efforts in our small school in Little Italy, encouraged by the fruition of other like efforts in other small

places. As Father Schall says,

“...changes in human affairs begin in individual souls, no doubt under grace, in out of the way places like Bethlehem or in the small German town in which Benedict XVI was born.”

We hope that each Lyceum student is in the process of an intellectual awakening. We hope that God’s grace has ample freedom to work in our little out of the way school. We desire nothing more for our students than “the light” which St. Paul speaks of in his letter to the Ephesians:

*“Awake, thou that sleepest,, and arise from the dead, and Christ shall give thee light.”*

We hope each of our students would respond heartily, “*Fiat Lux!*”

### **Notre Dame Chorale**

Imagine our excitement when a large touring bus rolled up Murray Hill Road and parked on the street directly outside The Lyceum. On Monday January 9th, famed University of Notre Dame Chorale Director Dr. Alexander Blachly led University of Notre Dame students into the Giovanni Hall to deliver a short, private performance for

Lyceum students and faculty. Dr. Blachly is the founder and director of the New York - based early music



The Lyceum students, front, with the Notre Dame Chorale, back, and Director Alexander Blachly, Middle during their surprise visit.

ensemble *Pomerium* which has been heralded as perhaps the finest early music ensemble in the country and even the world.

I am not certain that Lyceum students were aware of Dr. Blachly's fame in the music world nor what an honor it was that he warmed up The Lyceum Chorale to sing a few pieces in return, but Dr. Blachly showed great pleasure when our choir sang several pieces *a capella*. Lyceum students heard the chorale sing Beethoven's *Hallelujah* (from *Christ on the Mount of Olives*) and some stirring choral pieces from Franz Schubert. Lyceum gentlemen were especially impressed by the virile sound of the strong bass and tenor sections in The Notre Dame Chorale.

## Seneca Trio

Marcia Ferritto, violin  
Elizabeth DeMio, piano  
Diane Mather, cello

### Program

Sonata in G minor George Friedrich Handel  
(Op. 2, No.8) (1685-1750)

Andante  
Allegro  
Largo  
Allegro

Trio in Eb major Johann Nepomuk Hummel  
(Op. 12) (1778-1837)

Allegro agitato  
Andante  
Finale: Presto

Four Miniatures Frank Bridge  
(1879-1941)

Romance  
Saltarello  
Valse Russo  
Hornpipe

Café Music Paul Schoenfield  
(1947-)

Allegro  
Andante Moderato  
Presto

## Seneca Trio ...

*Gave a lovely Benefit concert here at The Lyceum, January 6th, 2006. The audience was delighted with a fresh and surprising, melodic group of selections that traversed genres and centuries. The Trio's flawless performance of these lively pieces enchanted even the little children, who watched and listened intently from high up in the choir loft, sometimes even bowing along in the air. It is indeed a rare gift to have a concert where families can enjoy such lovely music played by such accomplished musicians in such an intimate setting. The members of Seneca Trio generously donated the proceeds of this concert to The Lyceum Scholarship fund. Our thanks go to the players, one of whom, Elizabeth De Mio, is not only a master's piano instructor at the Cleveland Institute of the Arts, but also the mother of one of our new students!. Thank you, ladies, for a truly beautiful evening of music.*



## Lyceum Students – prepared for every good work

Although The Lyceum is chiefly concerned with the intellectual formation of its students, it is nonetheless gratifying, and perhaps a testimony to the complementarity of the contemplative and active life that the students have engaged in so many spiritual and corporal works of mercy this year. While not formally structured into the curriculum, our students have availed themselves of an exceptional number of opportunities to respond to the teaching of the Gospel with their actions. It is

a pleasure to work with students who delight in serving those in need; to work with students who are indeed “prepared for every good work” without counting the cost. Here are just some of the most recent works of mercy that Lyceum students have undertaken:

**The Culture of Life.** It is especially encouraging to see young people reaching out to those who are suffering or in need. This year, on their own initiative, Lyceum students formed a new **pro-life group** on campus which has already completed two projects to benefit local organizations that support expectant and new mothers. The first activity sponsored by the group was a diaper collection drive for **Alternaterm**, a Cleveland organization that helps mothers to care for their babies. Students and Lyceum families collected

nearly 1,000 diapers. Think of all those happy babies!

Recently we received a note of thanks from another excellent organization, **Womankind**, thanking our students for a donation of money they collected by just contributing to and filling a baby bottle with spare change. Although the amount was relatively modest, I believe that the \$35.00 collected truly did represent the sacrifice of the “widow’s mite” that Our Lord praised.

On **February 3**, 16 Lyceum students accompanied Miss Mary Bouchey and several Lyceum parents to help feed a hot meal to over 130 people at St. Procopis Parish, which sponsors this program to help the needy. This

was a wonderful experience of teamwork in service to others who are less privileged and noticeably suffering. What a blessing to sense God's love in such a place and joy in an event such as this! Even before the evening was over, cheerful, smiling students were asking when we might do this again!

On Manday, **February 6,**

Lyceum students and faculty gathered to sing at a Memorial Mass for Bobby Tripodi, the son of dear friends of The Lyceum, Mark and Christine Tripodi, at St. Michael's Church in Independence. As our choir focuses primarily on sacred liturgical music, we were honored to be able to sing for such a noble purpose and contribute to the beauty of the Mass. Among other selections, students sang a three part Mass setting by Claudio

Casciolini, the classic Marian hymn *O Sanctissima*, and an English motet *Lord For Thy Tender Mercie's Sake*.

On Sunday, **February 19,** students again helped to collect funds for Womankind by participating in a Taize Invitational benefit concert held at St. Felicitas parish in Euclid, Ohio.

Directed by Dr. William Schoeffler, the prayerful concert was a triumph of coordination between several different adult choirs, including an eight member hand bell choir, two parish choirs, The Lyceum Chorale, a string trio and piano. As Dr. Schoeffler said, the beauty of the whole was truly greater than the sum of its parts. We hope to join in this effort again next year.

Lyceum students have also instituted a weekly recitation of

**The Angelus** at lunch time for the intentions of all expectant mothers and for the health of their babies.

As a school that espouses the "culture of life" that Pope John Paul II frequently spoke about, Lyceum students' efforts to put these words into action is certainly a significant development for the school.

## **The Lyceum Basketball Team**

We are proud of the boys who comprise the newly formed Lyceum basketball team. The boys are lucky indeed to have as their coach Mr. Tallib Ilaahee, a veteran basketball coach in Cleveland. Each Monday and Friday, the team meets with "Coach T" at The Alta House. Coach Ilaahee

believes that playing basketball well requires not only physical skill and talent, but even more importantly, personal virtue, both physical and moral. Whether respecting their own bodies through proper diet and regular exercise or respecting one another and the team by playing with true sportsmanship and

athletic virtue, Coach T treats basketball as an analogy of The Christian Life. From all reports, each practice is very strenuous, and it is clear that Coach T has earned the respect and affection of every one of the players. Though the focus in this beginning year has been on building the team as opposed to competing with other school teams, we can look forward to a few scrimmages with other teams in the next several weeks.

## **Next Season: Girls' Volleyball!**

Stay tuned for news of The Lyceum's newly formed Girls' Volleyball Team, to be coached by Mr. Sean Sweeney of The Alta House. The result of student - led initiative, we look forward to seeing the girls' team compete in games this spring.



Students don hairnets to serve the poor at St Procop's.

## **Giving Back at The Alta House**

Lyceum students answered the call of our good friends at The Alta House, (the community center here in Little Italy that provides The Lyceum with our sports program) to place their youthful energies at the service of local senior citizens. Various teams of Lyceum students helped to set up, clear tables and serve over 150 people gathered for the annual Valentine's Day luncheon.

How fitting it is for young people to serve and render some thanks for the older members of the community in which they live. We, in turn, are thankful to The Alta House for the charitable and generous work they do to enhance our community, and for giving our students the opportunity to join in this work.

## **The State of The School:** ~ *Academic Progress Report*

Learning is always a joy, but the second semester at The Lyceum is even more enjoyable for teachers and students than the first semester. This is because it is in the second semester that students and teachers are able to discuss new material with a substantial base of academic progress made in the first semester. To wit...



Students in Euclid have just finished Book IV of his monumental work *The Elements*. It really takes about three books of Euclid to initiate each student fully into the wonders of logical demonstration. They now realize what a proof is and that every successive proposition in *The Elements* is yet another stone in the great cathedral of knowledge that they are building within their own minds. Second semester Euclid students now understand how Millay could have said, "Euclid alone hath looked upon beauty bare..." They understand why Einstein held out no hope for those who could not become excited about the study of Euclid when he allegedly said, "If Euclid fails to kindle your youthful enthusiasm, you were not born to be a scientific thinker."

The study of Latin is alive and well at The Lyceum. Students in Latin I, II, III and IV are variously translating texts from the delightful pages of *Lingua Latina* to the rather collegiate yet respectable *Sententiae* from Frederick M. Wheelock's revered tome to, of course, that ancient masterpiece written by the man

who some claim was the very "Father of the West"- Virgil, and his immortal work *The Aeneid!* This year Lyceum students in even greater numbers will be participating in the prestigious and worthwhile National Latin Exam in levels 1, 2 and 3!

All students continue their study of Greek from the marvelous introduction to Greek *Athenaze*. Though Greek meets only once a week, the rewards of sticking with the course can be seen especially with third year students who will soon be ready for some readings from The New Testament. This will indeed be a dream come true.

Each Friday, every student at The Lyceum recites a poem from memory in a class called the Rhetoric Practicum. The favorite choices are from the *Sonnets* of Shakespeare, but students also gravitate toward Hopkins, Tennyson and Longfellow, Dickinson and Frost, Keats and Shelly, the Rossettis and the Brownings, while the gentlemen in 7th grade have taken a particular liking to Hillaire Belloc's *Bad Child's Book of Beasts*. What a gift it is to fill up the storehouse of memory with good things at such a young age!

What better way to study history than to read the works of those historians known as the fathers of History itself! Classical History students have finished Herodotus' *Histories* of the Persian Wars and some of Plutarch's *Lives*. They are now well into Thucydides' great work *The Peloponnesian Wars*.

American History students have read over forty documents from Mortimer Adler's *Annals of America*. We don't know of a better way of teaching American

History and the ideas that make America great than to read the words of those who shaped the course of that history. Shouldn't every American spend some time reading the actual words of Columbus, John Dickenson, Patrick Henry, Thomas Paine, Jefferson, Franklin, Adams, Hamilton, Madison, Washington?

Following the advice of the late John Senior who famously said that before reading the Great Books of The Western World, students should first be thoroughly immersed in and acquainted with the "1,000 Good Books," 7th and 8th grade students therefore participate in "The Lyceum Good Books Program." This year they have read Kipling's *Just So Stories*, *The Jungle Books*, Irving's *Rip Van Winkle* and of course A.A. Milne's favorite, *The Wind in The Willows* by Kenneth Grahame. One does not argue about *The Wind in the Willows*.

We can't help but cite Milne's famous encomium about this remarkable work, noting that what he says about it might just as well be said about The Great Books as a whole. Milne cautions the reader: "*The young man gives it to the girl with whom he is in love, and, if she does not like it, asks her to return his letters. The older man tries it on his nephew, and alters his will accordingly. The book is a test of character. We can't criticize it, because it is criticizing us. But I must give you one word of warning. When you sit down to it, don't be so ridiculous as to suppose that you are sitting in judgment on my taste, or on the art of Kenneth Grahame. You are merely sitting in judgment on yourself. You may be worthy: I don't know, but it is you who are on trial.*"

Students of Rhetoric, in addition to their weekly recitations, have

been working on telling a good story. This is a task that is harder than it seems. The 7th and 8th grade students must relate a good tale, in order from beginning to end, without skipping parts. They must be sure to describe vividly the setting, build suspense steadily, draw the audience into sympathy with the characters, and of course, end with a good resolution. They write a good deal, as always, but the exercise of telling a good story is invaluable in that it trains the mind to think in order, and express thoughts with lively words.

Is the Lord's Prayer a proper object of study for Theology students? St. Thomas Aquinas would certainly say so, as it is his commentary on the *Pater Noster* that Lyceum students have spent an entire semester discussing. Most recently they have been discussing the last petition "sed libera nos a malo" (but deliver us from evil). They have been exploring particularly the connection between each of the petitions in the Lord's prayer with the Beatitudes and the Gifts of The Holy Spirit.

The younger students have been reading the Old Testament, and having wandered about in the desert for a good part of the semester, are just about to enter the Promised Land.

In Biology, students have had the pleasure of reading William Harvey's *De Motu Cordis*, his compelling first-hand account of his discovery of the circulation of the blood. Harvey embodies the scientist who, moved by wonder, enters the great conversation begun a thousand years before. He addresses the work of his predecessors, deferring to the discoveries of some and dismantling the theories of others

with Euclidean reasoning on premises derived from years of careful observation and experimentation. Harvey demonstrates not only *that* his discovery is true, but *how to discover and prove that a thing is true*.

To read the entire *Odyssey* aloud with fellow admirers of that man "skilled in all ways of contending, master mariner and soldier" Odysseus, is a thing of beauty and a joy forever. Classical literature students, having also read Pindar's *Odes* and Aeschylus' *Orestia*, now read Hesiod's *Theogony*.

We feel truly blessed to have read these great works with the students!



### **Exam Week and Judgment**

Although end of semester exams are well over, the spectre of exams past and future looms as an ever present reality for the conscientious student. We think it is appropriate to reflect from time to time on the meaning of exams.

Lyceum Faculty enjoy Exam Week at the Lyceum more than any other time because students seem to be working at "full capacity." There is a peculiar, almost palpable intellectual intensity that arises when every student uses his mental abilities to full advantage. We tell the students that they do not study so that they will get a good grade, but rather they study so that they might gain wisdom. Despite the anxiety that students feel about exams, we tell

the students that Exam Week is a good thing for three reasons:

Studying for exams allows each student to see the subject as a unified whole, rather than as a daily concentration on the specific details of each course. We are apt to "lose sight of the forest for the trees," and thus it is necessary to take time once in a while to reflect on the whole.

Further, for many students Exam Week provides an incentive finally to apply themselves to learning things that they have been intending to learn but haven't gotten around to. There is a wholesome pressure to study with extra intensity and finally learn all that vocabulary, or review some of those basic calculation skills, or perhaps even to reread some important texts. In the parable of the vineyard, we see laborers coming to work and applying themselves well after the usual hour and they are rewarded with equal pay. Something like that sometimes happens with students who apply themselves well during exam week!

Finally, Exam Week is perhaps the single most concrete way to make clear to a student that the most effective way to learn anything is to apply oneself every day, to take careful notes and to participate in class discussions. They find out that "cramming" is rarely an effective way to prepare for an exam. Good students are, by definition, students who are always ready for an exam because they have been applying themselves with genuine interest in each subject from day one. We tell the students that ultimately life itself is in fact a preparation for one large final exam. Each day is in fact a preparation for a test that we must not fail. We will all be judged and given a pass or a fail. We say with Socrates, "let us live each day as if it were our last" that we may be always awake and ready for the final test!

## ***Fine Arts: The Praxis of Beauty***

Beyond discussing what beauty is and what its principles are, Lyceum students are regularly exposed to the actual "praxis of beauty."

Classical education does not only signify academic development and the "cultivation of the mind," but we should also understand it to include the regular practice of those arts which refine the sensibilities and passions that are appropriate to a rightly disposed gentleman or lady. The arts that address this aspect of a person are called "the Fine Arts." An education that does not include a formation in the Fine Arts must always be deemed incomplete.

In his immortal *Funeral Oration*, Pericles boasts of the comparative superiority of the Athenians. He does not fail to mention the part that an education in the beautiful plays in contributing to this superiority.

"And we have not forgotten to provide for our weary spirits many relaxations from toil... our homes are beautiful and elegant; and the delight which we daily feel in all these things helps to banish sorrow...for we are lovers of the beautiful."

Aside from the continual practice of singing beautiful music, memorizing the words of the greatest poets, and acting in the dramatic works of the brilliant playwrights of the past, students of The Lyceum have also persisted in a second year of Calligraphy instruction and this year, 7th and 8th grade students have taken up the recorder.

The study of Calligraphy (the word itself means "beautiful writing") enables students to focus on the fundamental fact that just as a man ought to speak articulately and, if possible, even

eloquently, so some care ought to be paid to the written word, not just in substance, but even in appearance. The "word" is something sacred to man and ought to be treated with respect. When American History students see facsimiles of The Declaration of Independence or even The Constitution of the United States, they understand that, for those who love freedom, the ability to write substantive things beautifully is of no small importance. We hope to give them the tools not only to write well, but beautifully.

The Lyceum Chorale and Children's Schola Present a Celebration of Marian and Advent Music with Scriptural Readings December 9, 2005

### **O Come O Come Emmanuel (sung by chorus & congregation) v. 1 & 2**

First Reading: Luke 1:26-38

Ave Maria	Gregorian Chant
Ave Maria	Jacob Arcadelt (1505-1568)
Ave Maria	Austrian
Salve Mater Misericordiae	Ancient Carmelite

### **O Come O Come Emmanuel (sung by chorus & congregation) v. 3 & 4**

Second Reading: Isaiah 45:5-8

Kyrie	Byrd (1543-1623)
Rorate Coeli	Gregorian Chant
Ye Clouds of Heaven	Schmitt after Matthies
Angelus Ad Virginem	Medieval
Lo, How a Rose E'er Blooming	Michael Praetorius

### **O Come O Come Emmanuel (sung by chorus & congregation) v. 5 & 6**

Third Reading: Isaiah 52:1-10

Up Awake from Highest Steeple	arr. J.S. Bach
Ave Regina Coelorum	Gregorian Chant
Adoro Te	M. Haydn (1737-1806)
Resonet in Laudibus	Traditional
Puer Natus in Bethlehem	Gregor Werner (1693-1766)

### **O Come O Come Emmanuel (sung by chorus & congregation) v. 7**

Fourth Reading: John 1:1-14

Wait for the Lord	Taize
Creator Alme Siderum	Gregorian Chant
Of the Father's Love Begotten	Aurclius Prudentius
Gaudete!	Traditional
Long is Our Winter	German Round
Vcrbum Caro Factum Est	English Carol

### **O Come O Come Emmanuel (sung by chorus & congregation)**

**v.1 in English, then v.1 in Latin**

We are grateful for your participation in this evening's celebration and we wish to thank St. Stanislaus parish for hosting us.

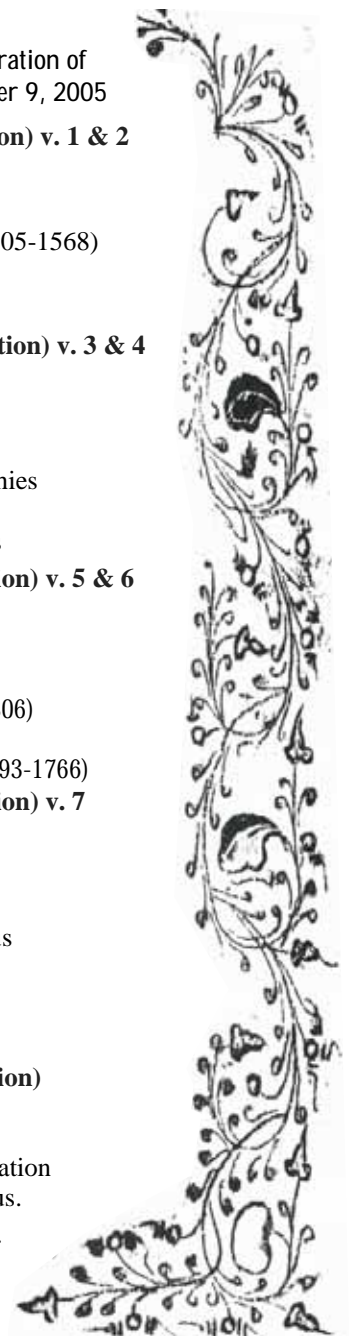
Director-Mr. Mark Langley Organist-Mr. Fred Lautzenheiser

Violinist-Miss Margaret Langley

## **Advent Lessons & Carols**

The sweet voices of The Lyceum Children's Choir blended with those of The Lyceum Chorale to fill the gorgeous expanses of the Shrine of St. Stanislaus for a Celebration of Marian and Advent Music on December 9, 2005.

Punctuated by readings from scripture and congregational singing, the students sang chant and polyphony chosen to evoke a longing for Christ's threefold coming - at Christmas, into each heart, and at the end of time.





## Introducing The Recorder— *The Von Trapp Method!*

The recorder, ancient instrument that it is, deceives many in its simplicity. Like every instrument, it can be wielded for good or ill. In the hands of the untutored, it is a plastic tube of terror, shrieking and shrill, capable of unnerving even the most steady soul; in the hands of the skilled, it is a graceful instrument, reminiscent of woodland nymphs. The recorder is not only accessible to the young musician, but can also be worthy of a life avocation.

We are blessed to have as our teacher this year Mrs. Stephanie Langley, who brings with her a long record of experience introducing recorder to young students. In just four short weeks, The Lyceum's 7th and 8th graders have made significant progress with this remarkable little instrument. Aside from the actual technique of recorder playing, Lyceum students are making steady progress in their ability to read music.

The Trapp Family Singers were largely responsible for the revival of the recorder in the United States in the 1950s. Mrs. Langley, an avid reader of Maria Von Trapp's books, is particularly delighted to carry on this beloved Trapp Family tradition.

We are thankful to Mrs. Langley for the gift of her time and talent. We are hopeful that the tradition of beautiful Renaissance recorder playing will flourish at The Lyceum.

## “The Summoning of Everyman Called It Is ...”

by Miss Jana Draeger

Each autumn at The Lyceum, every student acts in a play taken from the origins of western drama, either a Greek tragedy, or a Medieval Mystery or Morality play. In late November, the Lyceum Players staged both a Mystery play and a Morality play, which featured music from the 13th and 14th centuries.

The 7th and 8th graders staged *The Shepherd's Play from Oberufer*, in which the Mystery of Christ's Incarnation is revealed with quiet awe on a human scale to some wrangling, hungry, but kind-hearted shepherds in the joyful, adorable juxtaposition of sacred and profane typical of the early Middle Ages.

The older students staged the classic Morality play *Everyman*, starring Everyman, who, midway through life's journey, finds himself summoned all unready by Death to his judgment. He searches for a companion to go with him, but in vain. He is rejected by all, save Good Deeds, who happens to be too weak to go with him. Everyman must do penance and give up his old sins in order to strengthen his Good Deeds for the journey to his judgment. This, at first blush, seems a rather horrid way to spend an evening, and rather too grave matter for a group of students in the springtime of youth.

We are, all of us, going to die. We know that we, each of us, are but a few fragile breaths from death, judgment, and either Heaven or Hell. We all know this, and certainly our Medieval forbearers did too. We know we will be judged and that except for God's great Grace and

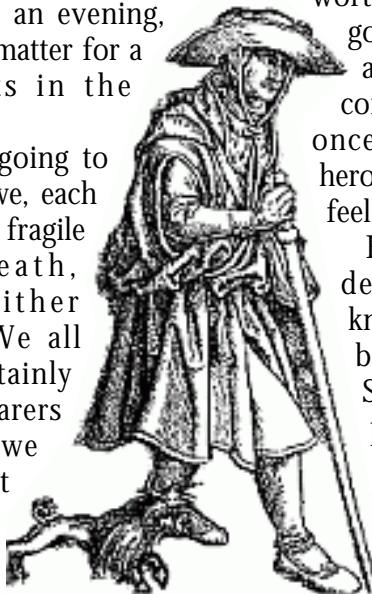
Mercy, only our good deeds, done for love of God and neighbor, will be of any help to us in that hour.

A Morality play on this theme, such as is *Everyman*, then, seems didactically redundant, a bleak practical lesson, thinly disguised in the bright spectacle of a drama. A sort of pious propaganda. A bad child's primer on the Last Things.

But if this is the purpose of such plays, they fail miserably, as no one, by watching them, learns anything at all. Everyone knows the lesson before the music even starts. Somehow, the combination of music and metered couplets, spoken well by young students who relish the words, and that paradoxical Medieval light-hearted gravity and celestial earthiness leave us laughing at Death, at its paltry powers and its terrible sway. If a Morality play cannot even teach us to fear death, why stage such a tale?

When The Lyceum Players put on a play, we like to choose something worthy of our efforts and your attention. It should be noble, time-honored; a foundational work of western drama. It must of course have parts enough for 30 or so actors. Ideally, it will also be somewhat accessible to us, and suitable for polite company. It might even edify. But none of these is worth a straw unless it is a good story! The characters and the conflict must compel the audience to at once sympathize with our hero; place itself in his skin, feel what he feels.

Everyone already knows death is inevitable. We know it in our soon-to-be bare and whitened bones. Some might even practice this dying by the study of philosophy, as Socrates would advise. But thinking on the



end of life is not the same as dying. A pianist who wants to play a piece well in concert does not simply study to understand the song's structure, he *plays* it a hundred times. Just so, a person who wants to die well must die often - a problem even for the poets, who tell us that death, once dead, there's no more dying then. We must find some way to die, then, without dying.

We extricate ourselves from this seeming impasse by dying through someone else. This vicarious death, as experienced in literature and Drama, with all its attendant emotions, is a sure way to practice death. Our minds know already what is true, but our emotions cannot know. These wily powers cannot learn, they can only be exercised into order. We know we should fear, but we cannot *feel* fear of our inevitable death unless we die a thousand deaths in the skins of others. Unless we do this, we are very bad at dying indeed.

And so we do not stage Morality plays to teach morals. We do not even stage them to get people to

think. (If we wanted to think about death, we would host a seminar.) We put on a drama because we want to enjoy the beautiful language and the costumes, and to delight in the students' imitations of real human actions, be they well or badly done.

Such beauty, or even its shadow, does, however, have one final end. It should and does

living in the bright shadow of this terrible and triumphant end, who practiced death not only by pondering the Last Things, but by living out those Last Things, vicariously dying with the rascals and with the saints; these strange Pilgrims who lived so earthy on this earth, yet only and always on the way to death, judgment, and the hope of Heaven.



Teresa Shumay as Knowledge

### The Lyceum Children's Choir

Each Wednesday afternoon from 3:15 to 4:15 home-schooled children and students from all around Cleveland descend upon The Lyceum for their weekly practice in The Lyceum Children's Choir. In this its second year, the children's choir boasts a membership of almost 30, and they are a source of inspiration

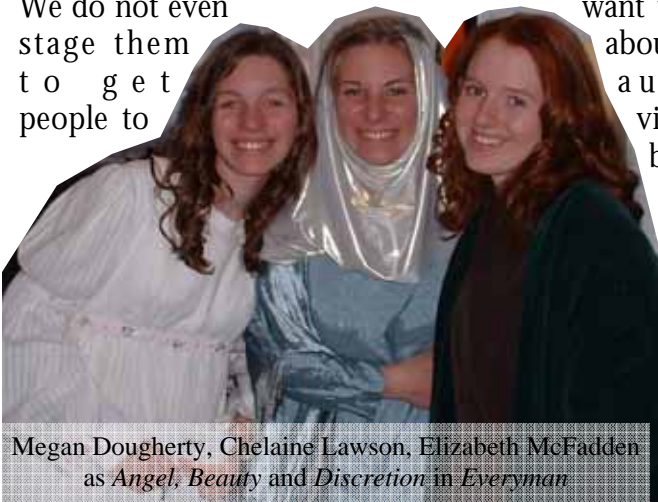
for those of us who are fortunate to hear them singing.

The purpose of the Children's Choir is to foster a love for the treasury of Sacred Liturgical music and Gregorian chant. Among the music the children are currently learning is the beautiful Gregorian Mass VIII (*Missa De Angelis*), the Eucharistic hymn of St. Thomas Aquinas *Adoro Te Devote*, as well as two part settings of such classics as Mozart's *Ave Verum* and Marcello's *Give Ear Unto Me*. Giving children an acquaintance with beautiful liturgical music is a reward in itself and certainly in keeping with the wishes of our Holy Father.



pull from the audience a fear of the truly scary - i.e. sin, and a pity for the truly pitiful, - i.e. the poor sinner, a hope for salvation, and a joy for the saved one, a terror of dying badly and an aspiration to die well. We do not want to teach the audience about death, we want the audience to die; vicariously, of course, but to die all the same.

When we do this, we watch with the same eyes as our paradoxical Medieval brethren; those wise children who loved to die, but who found the joy of



Megan Dougherty, Chelaine Lawson, Elizabeth McFadden as *Angel, Beauty and Discretion in Everyman*

A decorative border with a repeating floral and vine motif in black, red, and yellow, framing the text.

## **Mark Your Calendars!**

### **The Lyceum Spring Auction Friday, April 28, 7 PM**

We are very pleased to announce The Second Annual Lyceum Spring Auction, to be held on Friday, April 28 at 7 PM at Holy Spirit Hall. Those of you who were able to join us at last year's dinner fundraiser will certainly agree that the event was a great success, not only because of the \$18,000.00 that the event raised for The Lyceum, but also because of the joy of so many good people coming together to promote Catholic classical education.

We invite you to support Dennis and Mary Rowinski, who have again graciously offered to co-chair this year's Spring Auction. Your involvement in making the event both a joyous and successful crown to our third academic year is crucial.

### **The Lyceum's Third Annual Thesis Night and Potluck Dinner Friday March 24, 6 PM**

Each year at The Lyceum, each of the Juniors and Seniors chooses a thesis topic of a philosophical nature and then works closely with a tutor to prepare a thesis that follows the classical scholastic form perfected by St. Thomas Aquinas.

After weeks of preparation, each student then presents his thesis before the gathered Lyceum faculty, family and friends, and defends it against the slings and arrows of vigorous questions by the audience.

This exercise represents the culmination of a student's education at The Lyceum, the goal of which is *the formation of a Catholic, liberally educated lady or gentleman.*

We hope you will be able to attend this event, and that you will invite friends who might enjoy such an evening of thoughtful, stimulating discussion.

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Sophia Ciaravino and Sarah Langley announce the glad tidings to the sleeping Shepherds in the 14th Cent. Mystery Play, *Shepherd's Play of Oberufer*.



Sophia Ciaravino, Meghan VonHassel and Sarah Langley as *Angel, Mary, and St. Gabriel*