Dedit fragílibus córporis férculum, Dedit et trístibus sánguinis póculum. (Thomas Aquinas)

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Editoral

Reason and Affect

Logical and ordered steps find their finest culmination in an affective climax.

by William Mahrt

There is in the popular imagination a conflict between reason and emotion, or to use a term more suitable to aesthetic discussion, affect. It cannot be denied that in many instances, appeals are made to emotion that are in conflict with reasonable concerns. Still, there is a purposeful relation between these two poles. From an aesthetic point of view, affect, or emotion, is at best the spontaneous response to something important perceived—a link between the two. Such a link can be the result of a simultaneous perception and experience of emotion, or it can be of a long preparation that leads to a flood of insight and a spontaneous burst of affection.

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Such a link is described in a fascinating autobiography, *From Fire to Water* by Sohrab Ahmari. He describes his long pilgrimage into the Catholic Church, beginning with his upbringing in a liberal, agnostic family under the repressive regime of the Ayatollas in Iran. After the divorce of his parents, his mother and he moved to the United States while he was still a teenager, and he began a long intellectual journey. He started as an agnostic, and first Nietzsche then Karl Marx were his preoccupation, accompanied by a dissolute life. He followed student social activism, participating in demonstrations. In his aim to serve social purposes he affiliated himself with a program dedicated to teaching

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underprivileged youth. He pursued this teaching while maintaining his agnostic and disorderly personal life, but he found in this teaching a colleague who embodied a kind of personal discipline and idealistic dedication, which became a model for him. He turned to matters of religion, and began an inquiry. In the course of his progress, he read the scripture, but as an observer, an inquirer, while his dissolute life remained. One day, in a state of discouragement, walking the streets of New York, he came across a Capuchin monastery. He looked in, and there was a Mass being celebrated. He was astonished by the obvious contrast between the peace and order of the place, its worshippers, and the priest on one hand and the noisy disorder apparent on the streets of New York on the other. When the priest consecrated and elevated the Eucharist, he found himself weeping profusely; his long objective inquiries were totally transcended by the reality he faced, but he kept searching. Some time later in London he was invited to an evangelical Anglican service; this was disappointing, and he left it unconvinced. He walked down the street to find a magnificent, Italianate church, the Brompton Oratory, where there was a High Mass in Latin going on. Again the peace and order of the proceeding and the beauty of the place were overwhelming, and he again found himself weeping profusely. At this point, he went to the rectory and received wise instruction from an old priest and was baptized and now continues to be a dedicated Catholic.

He had not intended to write an autobiography; indeed it may not be quite the time for autobiography when you are just in your early thirties. But the news of his conversion circulated among friends and acquaintances, and many said that it was an impulsive action and hardly justified. His response is the narration of his story: a long, gradual, rational process of discovery that was spontaneously fulfilled by the concrete reality to which his reason had led him; a rational process leading to an overwhelmingly affective conclusion. A reviewer commented that the book represented an important juncture between reason and affect, the affect being the spontaneous, culmination of a long rational process. The result was "grace and order in perfect harmony." In seeking truth and goodness in a rational way, he received a supernatural

The juncture of reason and affect is crucial to the practice of religion, and is particularly epitomized in the liturgy, especially in the liturgy celebrated with its proper music—the completely sung liturgy.

confirmation of all he sought.

This juncture of reason and affect is crucial to the practice of religion, and is particularly epitomized in the liturgy, especially in the liturgy celebrated with its proper music—the completely sung liturgy. Here the relation of truth and beauty is epitomized by long rational processes that culminate in beautiful fulfillment. There are several notable examples of such a process.

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The whole liturgical year leads to a culmination in Holy Week, and this in turn to a final culmination. The Sundays after Pentecost, Advent, Christmas, and the season of Lent are the rational preparation. Here in the Sunday gospels, the life and teaching of Our Lord are laid out in an effective order. This leads to, first of all, Palm Sunday, the triumphant entry of Christ into Jerusalem and his ultimate Passion and Death—made more compelling in the liturgy of Good Friday by the St. John Passion and the Adoration of the Cross. But in the interim, in the traditional liturgy, the death of Christ is also made compelling symbolically by the office of Tenebrae. This is chanted Matins and Lauds, in the presence of a large candelabra holding fifteen candles. It occurs the evenings before Holy Thursday, Good Friday, and Holy Saturday; it is particularly effective when it occurs after dark. It consists of a series of psalms and lessons; after each psalm, one of the candles is extinguished. After this rather long process, all but one candle remains burning, and it is taken away, leaving darkness. The psalm *Miserere* is chanted in a low voice, and then an astonishing thing occurs, the *strepitus,* a terrible noise made by the singers banging their books against the pews. It is a truly shocking occurrence—nowhere else in my cognizance does the liturgy require noise. It is the liturgical low point of the year, symbolizing the death of Christ, a death epitomized by the succession of extinguished candles, the light of Christ being progressively reduced, until the symbolic chaos of his death is expressed by a liturgical earthquake. I have sung a form of this office for decades, and I never cease to be shaken to the core by its expression of Christ's death. It proceeds through a long process through fourteen psalms and nine lessons, orderly and reasonable, but concludes with an affective culmination that fulfills and transcends the long rational process. The *strepitus* would not be significant should it occur at the beginning of the office; it is the affective culmination of a systematic and reasonable process.

This ancient office of Tenebrae was the victim of the revision of Holy Week under Pope Pius XII in the early fifties. The principal services of Thursday and Friday were moved to the evening, in order to make them accessible to the laity; a morning prayer is provided which does not incorporate most of the affective elements of the Tenebrae. In

this there were undoubtedly gains, but there is no replacement for the affective representation of the death of Christ in this office. There being no liturgy provided on the evening before Holy Thursday, many places now celebrate an office of Tenebrae on the Wednesday of Holy Week, the anticipation of Holy Thursday, just as it was in the tradition. When the Good Friday liturgy is celebrated in the afternoon, there is also the possibility of singing the Tenebrae for Holy Saturday in the evening.

There is more freedom in the celebration of the Divine Office than of the Mass. Even before the council, religious orders with active apostolic purposes could arrange their office to accord with their work, and it used to be that one could find used books entitled, for example, *A Short Breviary,* that had been arranged for such practice, a principle already articulated in the *Rule of St. Benedict*. Indeed, today the publication *Magnificat* provides for the laity a brief experience of the office for the sake of devotion. Thus those who do not have a canonical obligation to the Divine Office may arrange a celebration which incorporates the significant elements of the old Tenebrae. The celebration of Tenebrae with my choir on Wednesday evening includes the singing of the *Lamentations of Jeremiah*, the first three lessons of Matins, in polyphonic music; we usually sing the settings of Victoria. This is very effective liturgically, since there is a greater distance travelled between the polyphony and the *strepitus* than with the simple chanted lessons, and the awesomeness of the event is heightened by this.

A reverse process and a contrasting affect occurs in the Easter Vigil. After the death of Christ, the compelling symbol of light, of its inception in the new fire to its culmination in the full light of the Vigil Mass, represents his Resurrection, just as the extinguishing of light had represented his death. The Vigil begins the process in darkness with the striking of the new fire from a spark. The introduction of the new light is accompanied by "Lumen Christi" chanted simply but with each occurrence sung to a higher pitch, anticipating the affective elevation which characterizes the whole event. There follows the *Exsultet,* the praise of the Easter night and the light of the Easter candle, then a series of lessons, chants, and litanies, which occur in ascending order, all of which lay the foundation for the culminating events of the liturgy. The Gloria is then accompanied by bells and the playing of the organ, something not heard since the beginning of the Mass on Holy Thursday nor at any other time in the year. These create an atmosphere of exceptional festivity, and this leads to the singing of the alleluia. Just as "Lumen Christi," had been chanted simply three times, each time at a higher pitch, so the alleluia, now a much more elaborate and festive chant is also sung three times, each time also at a higher pitch. This prepares for the singing of the Gospel of the Resurrection. The singing of this gospel comes as the culmination of a logical and systematic progress of liturgical activities, unique in the whole year, which express the uniqueness of the day itself, the centrality of the Resurrection to the whole year.

The shape of the Easter Vigil in the extraordinary form creates a more cogent sense of progress. It was celebrated as a vigil, modeled upon the Matins and its lessons. (The pre-Pius XII Easter Vigil had twelve Old-Testament lessons as once did Matins). And, as a vigil in the old sense, it reserved

the sense of festivity until this broke forth with the singing of the Gloria. Purple vestments were worn until that point and only then white. This, together with the Gospel was the fulfillment, not only of the liturgical elements of the Vigil, but also of the whole of Holy Week. In the ordinary form, the entire vigil is in white vestments, and the Old Testament lessons are treated as the normal sequence of lessons at Mass, even though there are more of them, and the sense of culmination at the gospel is attenuated. Making the Mass of the Easter Vigil look as much like every other Mass as possible deemphasizes the unique character of the day, though this is surely still evident in many other things.

There are many other places where the shape of a liturgy can be read as a "rational" ordering of elements leading up to an "affective" culmination. The Liturgy of the Word in every Mass is an instance, especially when the Mass is completely sung. The continuity of the sung prayers, lessons, and chants is a strong basis. After the introit, the Kyrie and Gloria form a significant action as the result of the entrance procession and penitential rite. The collect concludes the Entrance Rite, after which the lessons are ordered by the differentiation of tones to which they are sung. The Old Testament has a tone with descending cadences; the epistle has a tone with ascending cadences. After each lesson comes a melismatic chant: after the Old Testament is the gradual, and after the epistle is the Alleluia. The gradual forms a meditation on the lesson. The Alleluia forms at the same time a meditation on the epistle, and an anticipation on the gospel, of which its jubilus creates an ecstatic crescendo of expectation. The gospel then comes as the culmination of the Liturgy of the Word, and its special role is emphasized by the fact that the congregation receives it standing, by the procession to the ambo, accompanied by candles and incense. The message of the gospel may be rational, but its presentation is affective. Particularly its singing presents it as something to be celebrated, which reinforces its affective character.

The message of the gospel may be rational, but its presentation is affective.

Here I would emphasize that the role of the lessons at Mass is far more than just information. Some liturgical commentaries emphasize the role of the lessons as instruction. This is an element, but not the principal one, I would propose. Rather, the lessons are texts that we have heard; their repetition in the liturgy, especially in the gospel, is a way of celebrating the history of salvation which is narrated in the course of the liturgical year. We know the story, but it is renewed each year (even though the cycle runs for three years), and its renewal is a confirmation for us of its nature and importance, such a confirmation has a decided affective character.

The Divine Office has such juxtapositions of the rational and the affective. The traditional pattern of Vespers is five psalms

followed by a hymn. The psalms are the bread and butter of the office, the rational element, while the hymn is a poetical and musical expansion of what was sung in the psalms, usually making particular application to the day, whose music is a fulfillment of the musical expectations established by the simpler music of the psalmody and its antiphons. But after the hymn comes the gospel canticle, the Magnificat, which functions as a culmination similar to that of the gospel in the Mass, and this function is emphasized by a more elaborate tone and by incensing the altar. Moreover, the Magnificat has been traditionally a place for elegant polyphony, an additional confirmation of its affective character.

Finally another affective element is that of particular devotion to the Blessed Virgin. It is not often recalled that the liturgical books of the old rite require the singing of a Marian antiphon at the end of Vespers, if Compline does not follow immediately. This Marian antiphon is often the basis of a procession to a Marian altar or shrine. Its form in the liturgical books shows the characteristics of a procession: a chant to sing in procession, something to say and do upon arrival at the goal of the procession—a versicle and response, and a collect to conclude the procession.

The Vespers which my choir sings is a very modest effort, with just a few singers, but the procession is an important part of it. In the Marian year of 1987, proclaimed by Pope John Paul II, we searched for some way to observe it at Vespers. To ask the question was already to propose the answer, since the procession so aptly fulfilled the special commemoration. It was immediately received as a natural part of the Vespers, and at the conclusion of the Marian year, we simply continued the practice and continue to make the procession.

The beauty and truth of the liturgy are made manifest by its music, and the search for this truth and beauty is what led Sohrab Ahmari in his pilgrimage to Catholicism.

Each of these liturgies, in various ways, shows a series of orderly and rational elements that are then surpassed by an element that brings a particularly affective character to the whole liturgy, a synthesis of the rational and the affective. This is so much more evident when the liturgy is sung—the melodies articulate the progress and its culmination. The beauty and truth of the liturgy are made manifest by its music, and the search for this truth and beauty is what led Sohrab Ahmari in his pilgrimage to Catholicism. ❖

Articles

Im Nigeria, singen alle lateinisch? A Critical Review of the Retention of Spoken Chanted Liturgical Latin in the Nigerian Local Church

The spiritual fruits of the liturgical use of Latin and Gregorian chant are seen clearly in the church in Nigeria.

by Fr. Jude Orakwe

During my 2008 sojourn as an *Urlaubvertretung* priest at the Pfarrei Sankt Jakobus Biberbach, in the diocese of Augsburg, I once heard a very amusing story of a German soldier who fought at one of the World Wars' fronts in France. This soldier, having mastered the French language, eventually returned home and freely engaged in speaking French in conversations with German acquaintances and neighbors, although obviously they did not understand what he was saying. Probably feigning surprise that his listeners had such difficulty in understanding, he expressed the rather strange view that his fellow Germans ought to understand French because—said he in German—"Im Frankreich sprechen alle Französisch," meaning "In France all speak French."

As I presently think of this amusing episode, it calls to my mind the experiences I had during my study in Rome and America vis-à-vis what obtains and still happens in Nigeria with regard to the retention and use of (especially sung) liturgical Latin in the local church. My experience during the period of my studies overseas was that of lean liturgical usage of Latin. In one Italian parish where I ministered during an Easter Triduum, I could see that I became a sort of spectacle for singing the Latin chant *Ego sum resurrectio et vita* as an illustration in my homily. Now, the ethnographic data is that in many churches in Italy, the use of Latin seems to have disappeared for good. My experience in America was quite similar. Although I managed to found the Bloomington Gregorian Schola during my time as a graduate student of Indiana University, it

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was not without some difficulty. The chant choral ensemble is, in fact, still existing almost three years since I left Indiana.

But the situation is a bit different in Nigeria. Indeed, before I left for studies and still at my return, most parishes in Nigeria are still speaking and singing Latin. Let me not say exactly all (that is, *Im Nigeria sprechen/singen alle Lateinisch*) for fear of falling into possible exaggeration, but to say "*sprechen [oder singen] alle*" has some truthful significance in the Nigerian context. In my diocese (Onitsha Archdiocese) for example, there is an unlegislated rule, to wit, that the Masses of the first Sunday of every month should feature some Latin usages which include singing Latin versions of the ordinary (Kyrie, Gloria, Credo, Sanctus, and Agnus Dei). This is apart from the fact that in some major churches like the Cathedral the last Mass is always (*obbligato!*) a mixture of Latin and English. Similarly, in so many churches in Nigeria, the choir—as well as the congregation—is much at home with at least the *Missa de Angelis* and *Credo III*. Indeed, a priest can simply walk into the liturgy and intone the first Eucharistic prayer in song without any prior "warning" to the faithful and this is accepted as normal. One senses that the reaction would not be so in churches in the northern hemisphere.

The question is: why the voluminous retention of Latin in the Nigerian churches? A first reason for the non-cessation of Latin usage in Catholic churches in Nigeria is Nigerians' natural sense of continuity. The ordinary Sunday church-going Catholic in Nigeria never needed a degree in theology to understand that there is no difference between the so-called pre-Vatican II and post-Vatican II Church. It is the same church in continuity, the "one, unique Church that walks the path toward the Lord, ever deepening and ever better understanding the treasure of faith that he himself has entrusted to her."[1] The false idea of a post-Vatican II rupture with the church's past did not pose many problems for Nigerian Catholic faithful.

The false idea of a post-Vatican II rupture with the church's past did not pose many problems for Nigerian Catholic faithful.

Let me illustrate this with a parallel occurrence. During and after Vatican II there was the feeling in some parts of the northern hemisphere that devotion to Our Lady was no longer very important. This was perceived as a leverage towards fostering the ecumenical dialogue with the separated brethren who felt uncomfortable that "too much talk about the Virgin Mary" obscures the unique mediatorial role of Christ. But not so in Nigeria! The

[1]Joseph Ratzinger and Vittorio Messori, *The Ratzinger Report* (San Francisco: Ignatius Press, 1985), p. 35.

end of Vatican II coincided with the birth of the Block Rosary Crusade as a ubiquitous lay apostolate for inculcating deep love of and devotion to the Blessed Virgin Mary (especially through the holy rosary) in children and young people. Just in a similar way, Nigerians found no reason to abandon the *Missa de Angelis* and similar Latin chants after Vatican II. And this, for their sheer beauty and ageless grandeur.

Another reason for the habitual use of Latin in liturgies in Nigeria is the natural African tendency to hold on to the "mystericity" generated from the very use of Latin itself. In his keynote address at the 2006 Gateway Liturgical Conference held in St. Louis, Missouri, Nigerian Cardinal Francis Arinze, Prefect Emeritus of the Congregation for Divine Worship, warns that "it would be superficial to dismiss this tendency as esoteric or strange or outmoded, old or medieval. That would be to ignore a fine element in human psychology."[2] Nigerians—especially the Igbo—have a natural attraction for a solemn and out-of-the-ordinary manner of religious verbal expression. It can be argued that this heritage derives from and is founded on the worship praxis of African traditional religion. However, one would also recall the position of the German theologian, Rudolf Otto, who spoke about "the only half intelligible or wholly unintelligible language of devotion, and . . . the unquestionably real enhancement of the awe of the worshipper which this produces."[3] Otto was convinced of the efficacy of Latin in the encounter with the transcendent and numinous mystery, for which reasons he judges "the Latin in the service of the Mass, [as] felt by the Catholic to be . . . something especially holy."[4]

Next, there was also strong encouragement from leaders of the local church in Nigeria. On this note, Cardinal Arinze, in an interview with Gianni Cardinale, gives some information on his pastoral approach as the then-archbishop of Onitsha: "when I was archbishop of Onitsha I insisted that there be at least one Sunday celebration in Latin in each city." As a consequence of his directive, Arinze avers that in Nigeria, "the faithful, without being Latinists, can sing Gregorian chant."[5] Furthermore, Cardinal Arinze reveals that in an ordination ceremony which he celebrated in Nigeria, he sang the Roman Canon with about a hundred fifty priests: "it was beautiful. The people, although not Latin scholars, loved it." Then he went further to recommend: "it should be just normal that parishes churches where there are four or five Masses on Sunday should have one of these Masses **sung in Latin.**"[6]

Because of the huge pastoral support of the ecclesiastical hierarchy, many contests

[2]Francis Cardinal Arinze, Keynote Address, Gateway Liturgical Conference, St. Louis, Missouri, 2006 <http://www.vatican.va/roman_curia/congregations/ccdds/documents/rc_con_ccdds_doc_20061111_gateway-conference_en.html>.

[3]Rudolf Otto, *The Idea of the Holy*, tr. John W. Harvey (New York: Oxford University Press, 1923), p. 67.

[4]Ibid.

[5]Gianni Cardinale, "Confession, a Very Useful Thermometer," Interview with the Prefect of the Congregation for Divine Worship (Francis Cardinal Arinze), *30 Days in the Church and in the World*, 2004 <http://www.30giorni.it/articoli_id_2862_l3.htm>.

[6]Cardinal Arinze, "Keynote Address," 2006, emphasis mine.

are routinely organized in parishes and dioceses in Nigeria on the chanting of parts of the Mass in Latin. Indeed, going back in my own memory, I remember that in 1993, all Catholic women in the Archdiocese of Onitsha participated in a singing competition based on the rendition of the *Missa de Angelis*. I helped to prepare some of the choirs and in one case was appointed to act as an adjudicator. A year before, in 1992, I personally organized the same contest for all the centers of the Block Rosary (children) in my parish, this contest also including all the responses of the Latin Mass. Yet before all these in the 1980s there was a routine singing competition of all the Catholic choirs in Onitsha Archdiocese that included the entire *Missa de Angelis* with Credo III. Then, in 1990 it was the turn of all girls in the same archdiocese under the auspices of Catholic Girls Organization to engage in contest on basis of the *Missa Cum iubilo* together with the proper chants of December 8, the Solemnity of the Immaculate Conception. These local singing competitions—without a doubt—have played a huge role in giving a permanent certificate of occupancy to sung Latin in the liturgy in Nigerian churches.

At this juncture, it would be necessary, for the benefit of the entire church, to reflect on the motivation for (and possibility of) restoring Gregorian chant wherever it has been lost. In doing this it is important to recall the words of Cardinal Arinze from 2005: "Gregorian music is the Church's precious heritage. It should stay. It should not be banished. If therefore in a particular diocese or country, no one hears Gregorian music anymore, then somebody has made a mistake somewhere."[7] However, it would still be more auspicious if the project of restoration is, as envisioned by Dom Prosper Guéranger, "understood . . . in the totality of its sense." As such "the restoration . . . will only be completed when Gregorian chant has been integrated, in a customary way, into the liturgical life of an assembly."[8]

The need for restoration comes from the fact that Gregorian chant has suffered a lengthy negligence. Before Guéranger, there was the problem of decadence with regard to authentic official documentation and musical execution of the chant. In the present times following the Vatican II, there is the problematic inclination of judging Gregorian chant as outmoded or outdated. Some liturgists have even argued that the chant ought to be excluded from the liturgical act itself because the Latin of Gregorian chant is a dead language spoken by nobody and understood only by a few. (Too, I know a liturgist who once told me that Gregorian chant smacks of the vestiges of cultural imperialism.) Because of this and perhaps for reasons of its solemn nature, some liturgists and pastoral musicians have judged Gregorian chant as being liturgically unfitting and unfavorable to the demands of "active participation" especially as exigent in liturgical celebrations in the vernacular. Some Catholics also believe that the chant is a difficult repertory and—based on ascetical reasons—fit only for monastic or contemplative communities.

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[7]"The Mass Isn't an Entertainment, Says Cardinal Arinze," *Zenit*, November 16, 2005 <https://zenit.org/articles/ the-mass-isn-t-entertainment-says-cardinal-arinze/>.

[8]Daniel Saulnier, *Gregorian Chant, a Guide*, tr. Edward Schaefer (France: Abbaye Saint-Pierre, Solesmes, 2003), p. 16b.

However, the stance of the church as expressed in the Second Vatican Council remains that priority of place must be given to Gregorian chant always. Even ordinarily so! The challenge is therefore up to all pastoral liturgists and operators in the ambit of sacred music to brace up, recover, and re-launch Gregorian chant in the liturgy. This must be done if the church in our time will recapture the "integrity of divine worship," with a due attention given to "the movements of men's hearts in their most mysterious, most intimate, and deepest aspects."[9] However, the real necessity is that of overcoming the above-mentioned objections or difficulties associated with the liturgical usage of Gregorian chant.

The first difficulty revolves around the intelligibility of the language of Gregorian chant. As a matter of fact, the abandonment of Gregorian chant on the basis of Latin being a dead language is fraught with error. The error here is built on a wrong conception of the liturgy as some kind of ordinary forum for exchange of information. The truth is that an appropriate execution of Latin ritual formulas—including Gregorian chant—helps participants in the liturgy "to enter into a symbolic structure that must be situated in the existential sphere rather than simply on the intellectual level."[10] In other words, the liturgy is a concrete existential event, meant primarily to be experienced before being understood. It is primarily meant to be apprehended, not just only comprehended. "In the liturgy, we do not understand only in a rational way . . . but in a complex way, with all our senses."[11] It all means that a recourse to intelligibility as the only condition for liturgical effectiveness can be very impoverishing to the liturgy itself; it "does not really make liturgies more intelligible and more open but only poorer."[12]

Similarly, some liturgists and pastoral musicians argue that Gregorian chant is an obstruction to that "full, conscious, and active participation in the liturgical celebrations" envisioned by Vatican II.[13] On this point, however, it is important to note that the English phrase "active participation" is a contextually ambiguous rendition of the Latin *participatio actuosa*. Consequently, active participation does not mean and should not be understood to mean everybody having to labor at some external physical activity all the time in the liturgy. It is not a sempiternal liturgical pan-activism but rather an "internal and contemplative participation of mind and heart in the liturgical rite."[14] For Crouan, Vatican II never even spoke about active participation but called for an "effective" participation which "is the kind that results from an interior attitude that places us in a state of receptivity for the liturgy."[15] Such actual partic-

[9]Denis Crouan, *The Liturgy after Vatican II: Collapsing or Resurgent?*, tr. Mark Sebanc (San Francisco: Ignatius Press, 2001), pp. 103–4.

[10]Denis Crouan, *The History and the Future of the Roman Liturgy*, tr. Michael Miller (San Francisco: Ignatius Press, 2005), p. 278.

[11]Ibid. This statement is attributed to Cardinal Joseph Ratzinger.

[12]Ratzinger & Messori, *Ratzinger Report,* 128.

[13]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium,* ¶14.

[14]Alcuin Reid, "*Sacrosanctum Concilium* and the Organic Development of the Roman Rite," in *The Genius of the Roman Rite: Historical, Theological, and Pastoral Perspectives on Catholic Liturgy,* ed. Uwe Michael Lang (Chicago: Hillenbrand Books, 2010), p. 200.

[15]Crouan, *History and Future*, 279.

ipation[16] will therefore necessarily "include receptivity on the part of the spirit and the senses."[17] Precisely because it has various and different repertories meant specifically for the celebrant, for the *schola* and for the congregation,[18] Gregorian chant measures up to that ideal of a disciplined *participatio actuosa* intended by Vatican II in which "each person, minister, or layman who has an office to perform . . . carr[ies] out all and only those parts which pertain to his office by nature of the rite and the norms of the liturgy."[19]

Finally, concerning the fact that the Gregorian repertory is difficult, here a practical solution is needed. This is because, despite the possibility of exaggeration of the difficulty of Gregorian chant, it is equally naïve to assume that Gregorian chant is an all-too-simple affair. Nevertheless, to say that learning to sing the Gregorian chant is challenging is just as true as saying that learning the violin or studying algebra is difficult. However, it is an over-statement to say that because of the difficulty involved in learning violin, it is therefore a useless instrument for the orchestra. It is equally incorrect to say that studying algebra is a worthless venture because it involves consistent and diligent labor. While Gregorian chant may sometimes involve some strenuous effort, it would, nevertheless, be advisable to start with some of the easier musical forms, especially working with those who are not yet accustomed to the chant. Gradually with an increase in appreciation of the Gregorian repertory, the difficulty will diminish.

A return to the liturgical use of Gregorian chant will be of immense benefit to the solemn celebration of the Mass. The church in Nigeria is already taking a lead on this.

With the objections to the liturgical usage of Gregorian chant cleared, it should be possible to give a more exalted *locus* to this "musical tradition of the universal Church" which has been described and defined as "a treasure of inestimable value, greater even than that of any other art."[20] A return to its liturgical usage will be of immense benefit to the solemn celebration of the Mass. The church in Nigeria is already taking a lead on this. ❖

[16]Cf. Reid, "*Sacrosanctum Concilium* and the Organic Development of the Roman Rite."

[17]Ratzinger & Messori, *Ratzinger Report,* 128.

[18]Cf. Saulnier, *Gregorian Chant*, 23–27.

[19]*Sacrosanctum Concilium*, ¶28.

[20]*Sacrosanctum Concilium*, ¶112.

The Golden Years of an American Catholic Institution: an Annotated Chronicle of the Pius X School of Liturgical Music from 1946 to its Transformation as the Music Department of Manhattanville College 1969–1970 (*Part I of III: 1946–52*)

Growth, expansion, and an illustrious roster of musicians and pedagogues mark this period.

In the years leading up to the Second Vatican Council, the Pius X School of Liturgical Music at Manhattanville College was generally recognized as the most influential school of Catholic liturgical music in the United States.[1] That the school was able to attract the best scholars and experts in

[1]The history of the school from its in founding in 1916 by Justine Ward and Georgia Stevens, R.S.C.J., to where I pick up the thread in this work has been covered already in my three articles: "Justine Ward and the Fostering of an American Solesmes Chant Tradition," *Sacred Music*, 136, no. 3 (Fall 2009), 6–26; "Georgia Stevens, R.S.C.J., and the Institutionalization of Gregorian Chant at the Pius X School of Liturgical Music," *Sacred Music,* 139, no. 2 (Summer 2012), 7–28; and "Georgia Stevens, R.S.C.J., Indefatigable Educator, and the Pius X School of Liturgical Music," *Sacred Music*, 145, no. 1 (Spring 2018), 14–30. Until I began writing about the Pius X School a few years ago, the only organized source for information was Catherine A. Carroll, R.S.C.J., *A History of the Pius X School of Liturgical Music: 1916–1969* (St. Louis, Mo.: Society of the Sacred Heart, 1989). Other than that, those interested in this important topic for Catholic music educators were left with the letters, programs, and clippings of an un-catalogued archive—a rich source—helpful, but difficult to use.

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the field of Catholic liturgical music, a few composers not generally associated with church music, and some of the best minds in secular musicology to appear there is a testimonial to its stature in the field of music education. Obviously, the measure of any school's accomplishment resides in the accomplishments of its students. But many of its students were religious or lay church musicians who later fulfilled their vocations doing what they probably thought of as the "Lord's work." They generally neither sought nor generated great public acclamation, but faithfully transformed the hearts, minds, and voices of the thousands of children they educated.

Figure 1. Statue at Pius X School, undated.

My previous publications on the Pius X School of Liturgical Music dealt with its inception and formative days through the story of its two founders: Justine Ward and Mother Georgia Stevens, R.S.C.J. This final section describes the school from 1946 as it assumes a vigorous, autonomous life of its own, prospers and finds itself no longer supported by, nor relevant to the needs of a changing—perhaps musically floundering—church, ultimately unclear of its direction.

During the course of this chronicle, I have attempted to give a sense of the intense musical activity and stimulating intellectual inquiry taking place there, principally during the summer months. To do this, yet not interrupt the chronological flow too much, I have given thumbnail background information on the vast cast of characters sometimes within the narrative or in footnotes.

My work is neither meant to supersede nor to replace the excellent, brief study by Catherine A. Carroll, R.S.C.J., but rather to supplement it and other writings. It does not pretend to be complete as no history can ever be complete while discovery of new material is still possible. However, my personal acquaintance with the school goes back to the beginning of my training at the Palestrina Institute of Ecclesiastical Music in 1949 in Detroit under professors trained at the Pius X School, to concerts I performed at the School in Purchase, N.Y., when Mother Josephine Morgan, R.S.C.J., was director in the early 1960s, and to my teaching career there which ran from 1974 to 2014.[2] Therefore, based solely on longevity of association, my narrative assumes some authenticity, be it ever so tenuous.

[2]The author chronicled his years of study (1949–1954) which led to a diploma in liturgical music in "Recollections and Reflections on the Palestrina Institute of Ecclesiastical Music: a Pioneer in Catholic Liturgical Music Education in Detroit (1943–1970)" in *Sacred Music*, 145, no. 1 (Spring 2018), 31–58.

Figure 2. Catherine Carroll, R.S.C.J.

Reformulation after Co-founder Dies, Mother Aileen Cohalan, R.S.C.J. Appointed Director

The School developed under a second generation of leadership, an alumni association was formed, an important new Catholic hymnal was created, the campus relocated, and an affiliation with the Pontifical Institute in Rome was negotiated.

With the death of Mother Georgia Stevens, R.S.C.J., on March 28, 1946, the Pius X School entered a new phase.[3] "Mother Stevens lived to see her school established as an authoritative center of sacred music in America. She extended its influence even off the Manhattanville campus through a program of courses in motherhouses, universities, colleges, and dioceses."[4] In the very month she died, Mother Stevens had gone to Boston to demonstrate for Richard Cardinal Cushing[5] the viability of her methods for adoption by parochial school music teachers. He was convinced, and now it fell to the new director, Mother Aileen Cohalan,[6] to implement Stevens' initiatives. A ten-year program was put in place to train Archdiocese of Boston music teachers

> each summer from 1946 to 1956. Under the patronage, and with the financial support of His Eminence Richard Cardinal Cushing, the Pius X faculty trained representatives of every teaching order in the archdiocese. These students then imparted their new knowledge to other members of their communities. Priests, seminarians, lay church musicians also attended the courses, widening the horizons and hastening the advance of church

[3]**Mother Georgia Stevens,** R.S.C.J., (1870–1946) was the cofounder with Justine Ward of the Pius X School of Liturgical Music and its director until her death; see Brancaleone, "Stevens, and the Institutionalization of Gregorian Chant."

[4]*Liturgy: Bulletin of the Liturgical Conference*, Washington, D.C., 7, no. 4 (October, 1962).

[5]**Richard Cardinal Cushing** (1895–1970) was the outspoken, liberal-minded Archbishop of Boston from 1944 to 1970. He was a member of the NAACP, and advocated for the reforms of Vatican II; see *Notable Names Database* <http://www.nndb.com/people/532/000174010>.

[6]**Mother Aileen Cohalan** (1900–1998) served as Director of the Pius X School (1946–1951) between Mother Georgia Stevens and Mother Josephine Morgan. Ill health forced her to relinquish the directorship in 1951 before the move to Purchase. From 1953 to 1959 she taught French and music in Ireland. She went on to get a master's degree in organ at Newton College in 1959; see Carroll, *History of the Pius X School*, 69–71; "Obituary," *The Times Union* (Albany, N.Y.: May 30, 2000), p. B6.

music in Boston.[7]

Stevens' death understood in conjunction with co-founder Justine Ward's[8] earlier estrangement from the school meant that although its reputation as a premiere school of Catholic liturgical music was established

Figure 3. Philippa Dukes Schuyler with group of nuns at the Summer School, August, 1946. Pictured include Sister Pauline Szychulska, Sister Mary Joseph Amiejevoska, Sister Cassina Wall, Sister Eulogia Cielusniak, Sister Laura Goidz, Sister Adrian Ciesnovoska, Mother Ignatius, Sister Mary Daniel, Sister Saint Catherine, Sister Saint Bernard, Sister Rita Josephine, and Sister Pancratius.

throughout the world, the visionary founders were no longer in charge. The first flowering of the school had been marked by the collaboration, conviction, determination, and social-religious contacts of these remarkable women. Early on, the fragile institution relied on the tireless promotion of Ward and subsequently the brilliant administrative leadership of Stevens.[9]

[7]NPM Staff, "U.S. Music Educators History: The Pius X School," *Catholic Music Educator: a Publication of the National Association of Pastoral Musicians*, 16–17; see also Mary Grace Sweeney, "Pius X School of Liturgical Music," *Musart*, 5 (April–May, 1959), 14. Sweeney also lists guest lecturers at Pius X School including Gerald Ellard, S.J. (1894–1963). I found Ellard's name in the minutes of the Board Meeting of the Alumni Association for February 1, 1952 where his article "The American Scene 1926–51" in the anniversary issue of *Orate Fratres* was discussed. Some of the Board members "claimed that sufficient recognition was not given to the role the Pius X School has played both as pioneer and as a subsequent powerful influence in the advancement of the Liturgical Movement in the U.S." (Manhattanville Archive). In the short biographical sketch that precedes the collection of his papers in the Boston College John J. Burns Library of Rare Books and Special Collections, we are told that he was considered a pioneer in the liturgical movement in the twentieth century in America. He was the author of *The Mass of the Future* (1948) and *The Mass in Transition* (1956). These books were considered "radical" when written and foreshadowed some of the reforms of Vatican II; see "Gerald Ellard Papers, 1933–1973," MS2003-026, John J. Burns Library, Boston College <https://library.bc.edu/finding-aids/MS2003-026-finding-aid.pdf>; Gary Feldhege, "Gerald Ellard, S.J.," *Liturgical Pioneers: Pastoral Musicians and Liturgists* <https://liturgicalleaders.blogspot.com/2008/09/gerald-ellard.html>.

[8]**Justine Ward** (1879–1975), was the creator of the *Ward Method of Music Instruction* and the co-founder with Mother Georgia Stevens of the Pius X School of Liturgical Music; see Brancaleone, "Justine Ward and the Fostering of an American Solesmes Chant Tradition."

[9]"The School has received scholastic recognition and accreditation from all major associations and agencies including the National Association of Schools of Music which admitted it to membership in 1938." See Mary Grace Sweeney, "Pius X School of Liturgical Music," 14. Now, it seemed that all was in place for a permanent institution dedicated to the promulgation of Catholic liturgical music and liturgy. Over time, this dynamic tool introduced perhaps some twenty per cent of the United States population to Gregorian chant

Although Mother Aileen Cohalan's tenure was relatively short (1946–1951), she accomplished a great deal: 1) a smooth transition to new leadership, 2) the formation of an effective alumni association, 3) the development of the *Pius X Hymnal*, 4) the preparations and plans for the moving of an entire music department to a new building in Purchase, New York, and 5) the initiation of negotiations seeking affiliation with the Pontifical Institute, and thus the ability to confer degrees not only on women but on men.

Figure 4. Mother Aileen Cohalan, R.S.C.J.

The Formation of an Alumni Association

For liturgical musicians and clergy whose only contact with the institution was in six-week summer sessions, the formation of an organization for developing professional relationships was very important.

On November 7, 1950, a first meeting was held for the purpose of forming an association of Pius X students. Key players present were Mother Cohalan, Rev. Vincent Donovan, O.P. (a long-time friend, advisor, and teacher at the school), and Agnes Benziger.[10]

This was followed in quick succession by meetings on December 16, 1950 and January 20, 1951 with Mother Cohalan presiding. Father Donovan accepted a request to be president for the first year. On February 22, 1951 the first formal organizational meeting of the Alumni of the Pius X School of Liturgical Music was called. Father Donovan's remarks set the tone for the direction the Alumni Association should take. Its purpose was

> to deepen the principles of the art of liturgical music in ourselves and in the Church at large. In elaborating upon

through its attendance at services and media broadcasts, to say nothing of its influence abroad.

[10]**Father Vincent Donovan** (1892–1977) is the celebrant on a 1929 recording, featuring the Pius X Choir, directed by Justine Bayard Ward with organist Achille P. Bragers. Donovan was a popular liturgical lecturer and also the author of *A Primer of Church Music: For Use in Dominican Convents and Churches* (New York: P.J. Kennedy & Sons, 1919). He is also listed as celebrant on several of the early recordings by the Pius X Choir found in the Manhattanville Archive. **Agnes Benziger** was a long-time Executive Secretary of the Pius X School. **Achille Pierre Bragers** (1887–1955) was a graduate of the Royal Conservatory of Brussels (1905), the Institut Lemmens (1910), and received a Diploma from the Pius X School of Liturgical Music (1931); see the 1952 *Manhattanville College Catalog*, available in the Alumni Office Archive. His *magnum opus* was a series of organ accompaniments for Gregorian chant melodies to be used in religious services. His *Kyriale* (1937) and *Proprium de Tempore* (1947) are now available in reprint from Preserving Christian Publications; see <https://www.pcpbooks.net/prestashop/books-in-print/55657-proprium-de-tempore-the-proper-of-the-time-le-propre-du-temps.html> and <https://www.pcpbooks.net/prestashop/books-in-print/57213-low-key-accompaniment-to-the-vatican-kyriale.html>. These publications are also available, along with Bragers' *Treatise on Gregorian Accompaniment*, from Corpus Christi Watershed's *Lalande Library of Rare Books* <http://www.ccwatershed.org/library/>.

this, Father put before the group, the challenge that is given, especially to us, to assist in bringing back to the rite of divine worship, that internal character, obscured by the formalistic aspect of the rite. This obligation, he added, exists not only because of the secular and sectarian philosophy of the world today, but also because of the unfortunate contradiction among those who profess the belief and belie it in practice.[11]

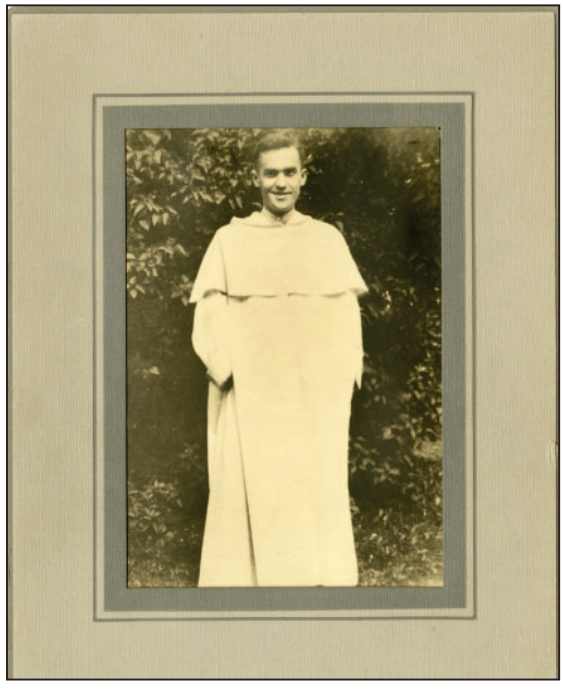

Figure 5. Fr. Vincent Donovan, O.P.

Figure 6. Catherine Carroll, R.S.C.J., Agnes Donovan, R.S.C.J., Aileen Cohalan, R.S.C.J.

The board met on June 19, and the first official meeting took place July 23, 1951. After that, two meetings per year were held. At the June meeting, Mother Cohalan, whose health was becoming an issue, was not present. However, in addition to Father Donovan, Mother Josephine Morgan, R.S.C.J., Mother Catherine A Carroll, R.S.C.J., Agnes Benziger, and J. Vincent Higginson, were in attendance.[12]

[11]Minutes of the Organization Meeting of the Alumni of the Pius X School of Liturgical Music, February 22, 1951, available in the Manhattanville College Archive.

[12]**Mother Josephine Morgan**, R.S.C.J., held a Mus. B. (1941) and B.S.M. (1956) from Manhattanville and a Mus. D. hon. Causa from Seton Hall (1959); see the 1966 *Manhattanville College Catalogue*, available in the Alumni Office Archive. The brothers were descendants in the family which established Morgan & Brothers Manhattan Storage Company, Inc. in 1851. This company moved the

The minutes reveal early controversy. "It was the general opinion of the meeting that it had been unwise to invite [Clifford] Howell [S.J.], as guest speaker at the school because of the controversial and unconventional character of his writings and lectures." Father Howell was an outspoken and distinguished linguist, prolific writer, and translator.[13] Other speakers included composer C. Russell Woollen, Director of Liturgical Music at the Catholic University of America, who gave a funny but practical talk entitled "The Chant Crusade," as well as Mr. Robert Hufstader, the Director of the Summer Session of the Juilliard School of Music and a Vice-President of NCMEA (National Catholic Music Educators Association), who discussed "The Professional Musician and Liturgical Music."[14]

College from New York City to Purchase in 1952, including the coffins of the nuns who had been buried on the Manhattan property; the author in conversation with Jeffrey Morgan, a member of the family, who now runs the business. **Mother Catherine Carroll**, R.S.C.J., was one of seven young women trained at Manhattanville from an early age, and was chosen by Justine Ward to travel to Holland with her to sing Gregorian chant and demonstrate the effectiveness of the Ward Method on the occasion of the twenty-fifth anniversary of Pope Pius X's motu proprio. She taught and acted as organ accompanist at the college for forty-eight years and authored *A History of the Pius X School of Liturgical Music: 1916–1969* (Society of the Sacred Heart, 1989). Mother Carroll held a Diploma from the Pius X School of Liturgical Music (1932), a Mus. B. from Manhattanville (1940), an M. Mus. from the Eastman School of Music (1956), a B.S.M. from Manhattanville (1956), and a Ph.D. from the Eastman School of Music (1957); see the 1951 *Manhattanville College Catalog* and the 1958 *Manhattanville College Catalog*, available in the Alumni Office Archive. The author had the honor of performing at a concert celebrating her retirement at Manhattanville College on November 7, 1980. **J. Vincent Higginson** was a long-time editor of *The Catholic Choirmaster,* the official bulletin of the Society of St. Gregory of America. He was a prolific author of articles for that journal and books such as *Revival of Gregorian Chant: Its Influence on English Hymnody* (New York: Hymn Society of America, 1949), *Handbook for American Catholic Hymnals* (New York, Hymn Society of America, 1976), and *History of American Catholic Hymnals: Survey and Background* (New York: Hymn Society of America, 1982).

[13]Unsigned, hand-written minutes, meeting of board, June 19, 1951, Manhattanville College Archive. **Rev. Clifford Howell**, S.J., (1902–1981), a distinguished English liturgist, writer and translator whose articles were collected and published as *Of Sacraments and Sacrifice* (Liturgical Press, 1952), was also the composer of at least one tune for Psalm 130. He also worked to engage the English laity more fully in the Catholic liturgy by initiating "Layfolks Week." See the Preface to *The Work of Our Redemption* at <https://www.eugeneshannon.net/clifford/index.htm>. "Father Howell to Speak Here" (Manhattanville College in NYC), *New York Times*, July 21, 1951. In chapter five of *The Work of Our Redemption*, Fr. Howell exonerates the clergy while admonishing the congregants and choir. "Those who are in the sanctuary normally do their parts well enough. But when it comes to the choir's part and the people's part there is frequently disorder. . . . Choirs don't seem to want to do their own job. And the people? They, too, have their own parts. These are the responses. . . . The people should sing them. Yet so often they just won't. They sit there absolutely dumb. . . . Not a chirp out of them. The priest greets the people by turning to them and singing 'Dominus vobiscum' - but the people pointedly ignore him. . . . the fact is that their behavior is, objectively, rude in the extreme. So, the choir make the reply instead. And often, instead of treating them as prayers to be sung for God's glory, they treat them as operatic choruses to be sung for the entertainment of themselves and of the people. . . . these performances by sacred glee-clubs to congregations of dumb-mutes ought to stop." (Oxford: The Catholic Social Guild, 1959).

[14]After receiving a master's degree in music from Harvard, **C. Russell Woollen** (1923–1994) had

The name of Theodore Marier, editor for the McLaughlin & Reilly Publishing firm and of the *Cæcilia Magazine,* Music Director at Boston and Emmanuel Colleges, and Director of the Archdiocesan Schola Cantorum of Boston, an important force in Catholic liturgical music, appears as faculty as early as February 22, 1952.[15]

The minutes of the board meeting show greater organization and the addition of some new names, persons who will emerge as major players in the future of the school: Rev. Richard Curtin, C.G.L., Rev. Thomas Dennehy, and Mr. Marier.[16] The minutes of the February 22, 1952 general meeting carried the official news that Mother Cohalan was no longer director of the school. New items demonstrating the influence of the school included the announcement that faculty and students of the Palestrina Institute of Ecclesiastical Music of the Sacred Heart Seminary, directed by Rev. Edward Majeske and Rev. Robert Ryan, were significant participants in the two-hundred-fiftieth anniversary celebration of the founding of Detroit, Michigan.[17] After their amalgamation, the Pius X Choir and the Madrigal Society of Manhattanville appeared on a nationwide television broadcast "Frontiers of Faith," and in the spring they were heard on WQXR radio and at a Carnegie Hall appearance for the benefit of the African Missions.

Alumni day in 1953 was marked in a special way. "Dom Désrocquette's visit on Alumni Day brought inspiration and the

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pursued further study at the Pius X School of Liturgical Music and the Abbey of Solesmes in France. He taught music at the Catholic University of America (1948–1952) and was keyboard artist for the National Symphony Orchestra (1956–1980). He left the priesthood in 1964. His compositions were played by the National Symphony and Chicago Symphony, and two operas, *The Decorator* (commissioned by NBC) and *The Birthday of the Infanta*, were staged at the Kennedy Center in Washington, D.C; see "C. Russell Woollen Dies: Composer, CU Professor," *Washington Post* (pre-1997 full text), March 19, 1994, B06. **Robert Hufstader** was the Director of the Rollins College Conservatory of Music in Winter Park, Florida, from 1952 to 1966. "Widow of Robert Hufstader," *Orlando Sentinel*, August 20, 1966 <www.orlandosentinel.com/news/os-xpm-1986-08-20-0250010140-story.html>.

[15]**Theodore Marier** (1912–2001) went on to become one of the foremost figures in Catholic liturgical musical tradition in the United States, and was a tireless promoter of the place of Gregorian chant in the liturgy. He was the Justine Bayard Ward Professor and director of the Center for Ward Studies at The Catholic University of America. From 1945, he was the chief music editor for McLaughlin & Reilly Publishing Company, and ultimately the editor of the *Pius X Hymnal*; see *Alumni News*, April 3, 1953.

[16]**Richard B. Curtin** (1916–2002) held a B.A. from Manhattan College (1937), a C.G.L. from the Pontifical Institute of Sacred Music (1951), and had also pursued graduate studies at the Juilliard School and New York University; see the 1956 *Manhattanville College Catalogue*, available in the Alumni Office Archive. Highlights of his later career included two performances at Yankee Stadium. In 1965 he led 225 New York area seminarians for a Mass celebrated by Pope Paul VI, and in 1979 the entire congregation at the Mass of Pope John Paul II. In 1963, on the recommendation of Monsignor Higinio Anglés (variant spellings appear in different documents) he was named one of the first two vice presidents of *Consociatio Internationalis Musicæ Sacræ*, newly formed under Pope Paul VI; see "News," *Sacred Music*, 129, no.3 (Fall 2002), 25–26.

[17]Fathers Majeske and Ryan were beloved teachers and mentors of mine. As a student at the Palestrina Institute, I had the honor to participate in that two-hundred-fiftieth anniversary celebration.

renewal of ties with Solesmes."[18] Dom Jean Herbert Désrocquettes, O.S.B., an organist, had accompanied and assisted Dom André Mocquereau, O.S.B.,[19] arguably the foremost authority on proper performance of Gregorian chant, on his first visit to teach at the Pius X School in the summer of 1922.

Figure 7. Dom Mocquereau (left), Dom Desrocquettes (right).

The new face at the 1954 meeting was that of President Rev. Benedict Ehmann,[20] scholar, musician, expert on hymnody, and associate editor of *The Catholic Choirmaster,*[21] who joined the Rev. Thomas Dennehy,

[18]*Pius X Alumni News*, 2, no. 1 (February, 1954), available in the Manhattanville Archive.

[19]**Dom Jean Hébert Désroquettes,** O.S.B., (1887–1972) was the organist at Quarr Abbey, the choirmaster at St. Anselmo in Rome, and a professor at the Pontifical Institute of Sacred Music. His publications include: *A Method of Chant Accompaniment,* a *Kyriale,* a *Proprium de Tempore*, and psalm and vespers accompaniments. During his visit to the Pius X School in 1953, he gave it the authentic stamp of approval when upon carefully listening to the students' singing of chant he told Mother Morgan that "it was truly in the Solesmes tradition." He further went on to describe the performance as "energetic" which he believed was a typical American characteristic; see Carroll, *A History of the Pius X School,* 76, and Chapter I, n. 30, p. 116. Further assurance that the Pius X School was fulfilling its agreement regarding curriculum came in December 1961 when the President of the Pontifical Institute, Monsignor Iginio Anglés, made an official visit and declared it to be in conformity and the chant performances completely in the Solesmes tradition; see Carroll, *A History of the Pius X School*, 79. **Dom André Mocquereau** (1849–1930) was a French Benedictine monk at the Abbey of Solesmes and one of the foremost authorities on Gregorian chant. He put together—and edited with commentary—the first 13 volumes of *Paléographie Musicale*, a vast collection of chant manuscripts in facsimile, the first volume of which appeared in 1889. During his lifetime, he was considered by many to be the foremost authority on authentic Gregorian chant performance; see Eugène Cardine and David Hiley, "Mocquereau, André," *New Grove Dictionary of Music and Musicians,* second ed., ed. Stanley Sadie (London: Macmillan, 2001), 16:774f. <www.oxfordmusiconline>.

[20]Board minutes, May 27, 1954.

[21]**Rev. Benedict Ehmann** had given a course at the Pius X School in the summer of 1940 on "The Liturgy and Catholic Action." He was the author of *The Redemption Club Text with Outline* (New York: Paulist Press, 1941), and as a member of the board of directors of the Society of St. Gregory, was well known. Ehmann may be heard directing the St. Bernard Seminary Choir of Rochester, New York, in a series of recordings distributed by the Gregorian Institute of America entitled *The Kyriale: The Gregorian Chants of the Ordinary of the Mass* (5 discs); see Vincent Higginson (a.k.a. Cyr de Brant), *Pius X Alumni News*, 1, no. 1 (April, 1953) and board minutes, May 27, 1954.

and Mr. J. Vincent Higginson (a.k.a. Cyr de Brant). Instrumental in the setting up of the playback materials and the placement of thirteen speakers, was a long-time friend and recording engineer of the School, Mr. Robert Hupka.[22]

Lecturers for the February 22, 1955 alumni reunion included Rose Marie Grentzer, chairman of the music education department of Oberlin Conservatory, and chairman of the music education department of the Juilliard School of Music from 1946 to 1950, discussing the latest innovations in the use of visual aids in children's

Figure 8. Robert Hupka.

Figure 9. "Dom Ludovic Baron, O.S.B. [wa]s a Benedictine monk and music scholar with expertise in monastic chant. He [wa]s featured on at least one album, 'Gregorian Chant by Dom Ludovic Baron, O.S.B.,' *released by the Smithsonian Institution on their Folkways label, which includes an interview and explanation of chants; see "Biographical History,"* Syracuse University Libraries Special Collections Research Center, *"Robert Hupka Collection of Toscanini Test Pressings and Dom Baron Chant Recordings" <https://library.syr.edu/digital/guides/h/hupka_toscanini.htm>.*

[22]*Alumni News*, April, 1953. Robert Hupka (1919–2001) made numerous recordings of performances by the Pius X School choirs over the years. Manhattanville College is currently collecting these materials, trying to assess their condition, and plans to archive them as soon as it becomes feasible and a space to house them is found. For more on Hupka, see "Composer's Meeting," 1964. Hupka worked as a recording engineer for the RCA company and then Columbia Records, and as a cameraman for CBS Television. He amassed a large collection of recordings of performances by the conductor Arturo Toscanini. Another passion of his was taking pictures of Toscanini, some of which were used as cover art for reissues of the maestro's recordings. Many of these were then collected for Samuel Antek and Robert Hupka, *This Was Toscanini* (New York: Vanguard Press, 1963). He also assembled about a hundred of his photographs, taken during the 1964 New York World's Fair to create another book, *Michelangelo: Pietá* (Angers, France: Editions Arstella, 1975 and 1998). He was a constant figure around Manhattanville from the 1960s, always willing to engage in a discussion about Toscanini or to play selections from his vast collection of recordings of the maestro. A large print of one of his photographs of the *Pietá* with a cordial dedication hung in this author's studio at Manhattanville College for many years. Although not an R.S.C.J., he is buried on the college grounds.

musical education. Paul Hume, music critic of the *Washington Post* and authority on twentieth-century hymns, discussed "Mediocrity in Church Music."[23]

Ralph Hunter and Margaret Hillis are two new names that appear in the Pius X *Alumni News* of February, 1954. Hunter was long identified with the Pius X School as instructor and conductor of the choir in many performances. He was also the conductor of the Collegiate Chorale in New York City from 1954 to 1960.[24] In 1957 Fritz Reiner, the conductor of the Chicago Symphony Orchestra, asked Hillis to assemble the Chicago Symphony Chorus, the first American professional symphony chorus. She remained there as director-laureate for thirty-seven years.[25]

Rev. Benedict A.G. Ehmann was the President for the Annual Alumni Day gathering on February 22, 1957. The morning session promised a talk on "The Pastoral Character of the Liturgy" by Rev. Michael

[23]**Rose Marie Grentzer** (1914–1985), an internationally recognized leader in the field of music education, held important positions at Juilliard, the University of Michigan, and Oberlin. She concluded her remarkable career at the University of Maryland where she was responsible for developing the graduate program in music education; see "The Rose Marie Grentzer Papers," University of Maryland Archives <https://www.lib.umd.edu>. **Paul Hume** (1915–2001) will always be known as the critic who had the nerve to pan a voice recital given by President Harry S. Truman's daughter, Margaret Truman, on December 5, 1950 at Constitution Hall. A graduate of the University of Chicago, he rode out WWII as a conscientious objector and was the music critic at the *Washington Post* from 1947 to 1982. His career also included over forty years of broadcasting on Washington's classical music station WGMS, teaching music history at Georgetown University (1950–1977) and serving as visiting professor at Yale University (1975–1983). He was the author of several books including *Catholic Church Music* (New York: Dodd, Mead, 1956)—an important look at the everyday work of a serious church musician with practical suggestions for improving the quality of the average church's musical offerings—and biographies of Paderewski (1962), John McCormick (1964), and Verdi (1977); see J.Y. Smith, "Critic Paul Hume Dies; Drew Truman's Wrath," *Washington Post*, November 27, 2001, B01; Patrick J. Smith, "Hume, Paul," *New Grove Dictionary,* 11:822 <www.oxfordmusiconline.com>.

[24]**Ralph Hunter** (1921–2002), who was a Radio City Music Hall choral coach and director of choral work at the Juilliard School of Music, had served as band leader of the Armed Forces Band in the South Pacific; see "Hunter," undated press release, Manhattanville Archive. In the 1965 *Manhattanville College Catalogue*, Hunter's impressive credits are given as conductor of the Collegiate Chorale and the American Bach Society, choral director at the Juilliard School of Music and the Radio City Music Hall, associate to Robert Shaw, and chorus preparation for a series of Arturo Toscanini NBC TV performances. He was professor of music at Hunter College from 1970 to 1987. "Ralph Hunter, 81, a Choral Conductor," *New York Times*, June 19, 2002 <www.nytimes.com/2002/06/19/arts/ralph-hunter-81-a-choral-conductor.html>.

[25]**Margaret Hillis** (1921–1998) taught choral conducting at the Juilliard School of Music from 1951 to 1953, as well as at Union Theological Seminary from 1950 to 1960. She then went on to a distinguished career, appearing as guest conductor of numerous American orchestras including those in Chicago, Baltimore, and Milwaukee. She conducted the Chicago Symphony Chorus, which she established in almost six hundred concerts. She won nine Grammy awards and made forty-five recordings with the group; see Aryeh Oren, "Margaret Hillis (Choral Conductor)," *Bach Cantatas Website* <www.bach-cantatas.com/Bio/Hillis-Margaret.htm>; Richard Bernas, "Hillis, Margaret" *New Grove Dictionary of American Music*, 2nd ed., ed. Charles Hiroshi Garrett (Oxford: Oxford University Press, 2013), 4:167.

Figure 10. Ralph Hunter

Mathis, C.S.C.,[26] head of the department of liturgy at Notre Dame University and editor of the *Notre Dame Series*. The afternoon session featured a panel discussion entitled "The International Congress at Assisi." Panelists included Rev. Thomas Carroll, who had been heard frequently at the Liturgical Conference, and the Rev. Charles Magsam who taught at the Pius X School during the summer of 1956. Father Mathis closed the meeting with a lecture on "The Allocution of Pius XII at the close of the Congress."[27]

By February 22, 1958, Rev. Richard Curtin, C.G.L., was active at the school and gave a report on the International Congress of Sacred Music held in Paris on July 1, 1957. Curtin had studied at Juilliard, the NYU Graduate School, and the Abbey of Saint Peter in Solesmes, France. In addition to serving on the faculty of Pius X School he was director of music at St. Joseph's Seminary (Dunwoodie) in Yonkers, New York, from 1946 to 1966.

Peguy Lyder, Ph.D., assisted by Mother Catherine Carroll, R.S.C.J., gave an "Illustrated Lecture on the Sacred Music of Peter Philips (c. 1590–c. 1623)." "The Appeal of Music" was the title of a lecture by Sister Cecilia, S.C., M.F.A. She was the supervisor of music for the Sisters of Charity of Seton Hill in Greensburg, Penn., and co-author of the *We Sing and Praise* educational music series prepared for use in Catholic schools and published by Ginn and Company.[28]

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[26]**Rev. Michael Mathis**, C.S.C., (1885–1960) held a summer session in liturgy at Notre Dame University in 1947 at which one of the courses was "Theory and Practice of Gregorian Chant." That same year, he established a liturgical studies program there; see Sr. Genevieve Glen, "Father Michael Mathis, C.S.C.," *Notre Dame Center for Liturgy* <https://mcgrath.nd.edu/assets/272696/michaelmathis.pdf>.

[27]**Rev. Thomas Carroll** (1909–1971) was active in the forefront of the American liturgical movement, serving as president of the National Liturgical Conference from 1946 to 1965. He was a delegate to the International Congress on Pastoral Liturgy in 1956, and continued to act as leader in the second stage of that American liturgical movement; Gary Feldhege, "Thomas Carroll," *Liturgical Pioneers: Pastoral Musicians and Liturgists* <http://liturgicalleaders.blogspot.com/2008/11/thomas-carroll.html>. **Rev. Charles Magsam**, M.M., Ph.D. was the author of *Theology and Practice of Love* (Baltimore: Helicon, 1965) and *The Experience of God: Outlines for a Contemporary Spirituality* (Maryknoll, N.Y.: Orbis, 1975).

[28]Manhattanville Archive. Both Lyder and Carroll were products of the Pius X School and became teachers there. **Peguy Sullivan Lyder** (Mrs. Sidney Lyder), whose 1955 Ph.D. dissertation at New York University was on the Latin sacred music of the English Catholic composer Peter Philips (c. 1560–1628), also held a diploma from the Pius X School of Liturgical Music (1928) and a Mus. B. from Manhattanville (1940). She taught at the College for many years and was renowned for her

The February 23, 1959 meeting featured an illustrated lecture on the Abbey of Solesmes by faculty member Josephine Shine[29] and a concert by two other faculty members, organist Edgar Hilliar and pianist Leon Kushner.[30] Another lecture, "Liturgical Participation, the Legacy of Pope Pius XII," was delivered by Rev. Frederick R. McManus.[31] McManus was renowned in canon law, and during the Second Vatican Council he contributed to the changes in the liturgy including the change-over to English.

The Development of the Pius X Hymnal

The introduction of a new hymnal that would acknowledge twentieth-century developments in music, liturgy, and chant scholarship was long overdue.

Mother Cohalan was also instrumental in the development of the *Pius X Hymnal*, even though she was no longer in charge of the school. She wrote in her *Memoirs* years later: "Fortunately, the Hymnal was

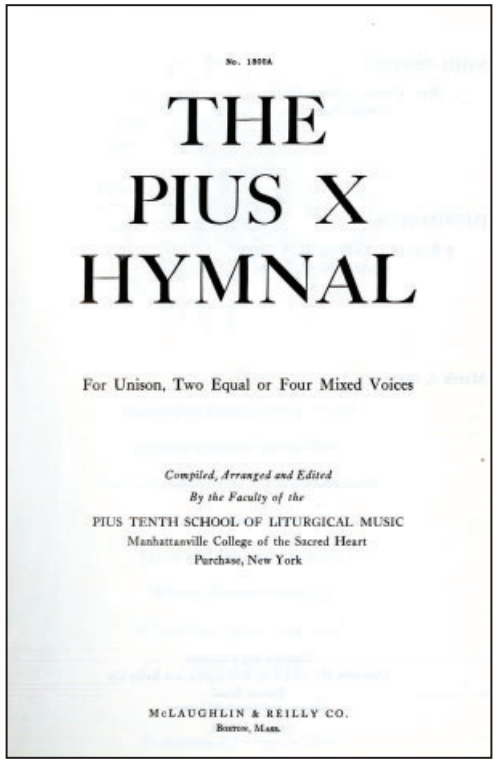
knowledge and attention to detail. **Sister Cecilia Ward**, S.C., was the co-author with Sister John Joseph (the director of the department of music at Fontbonne College in St. Louis, Missouri), and Sister Rose Margaret (a supervisor of music in elementary schools), of the nine-volume illustrated *We Sing and Praise* music series for Catholic Schools.

[29]**Josephine Shine** (1907–1978) earned a Diploma from the Pius X School of Liturgical Music (1929), a Mus. B. from Manhattanville (1940), an M.A. from New York University (1949), a Ph. D. New York University (1953), and a B.S.M. Manhattanville (1956). She had been among the first students admitted to the school and subsequently became a faculty member. She taught at the college for many years; see 1957 *Manhattanville College Catalog*, available in the Alumni Office Archive.

[30]**Edgar Hilliar** studied at the Longy School of Music in Boston. His major keyboard studies were organ with E. Power Biggs and Maurice Duruflé, and harpsichord and clavichord with Edith Weiss-Mann; see the 1968 *Manhattanville College Catalog*, available in the Alumni Office Archive. Leon Kushner, was a Professor of Music and pianist at the college for whom the music department established a piano prize in 1996. He was a graduate of the Manhattan School of Music, where he studied with Dora Zaslavsky. He also studied at the American Conservatory in Fontainbleau, France.

[31]**Frederick McManus** (1923–2005), "… an internationally known canon law expert in the Catholic Church, was acclaimed for his contributions to the Second Vatican Council's constitution on the liturgical changes in the Mass—including the transition from Latin to English." He was selected as a *peritus* (expert) to the council and advised American bishops on canon law and the liturgy. Gloria Negri in the *Boston Globe* quotes a 1964 profile in *The New York Times* as crediting him with "preparing and dissecting the fortunes of the Vatican Council's monumental constitution. . . . Well before the Vatican II approved the use of English in the Mass, Monsignor McManus had been developing the English text and working on it in Rome with bishops and cardinals of English-speaking countries." In 1964, McManus celebrated the first English Mass in America in St. Louis, Missouri. He was the author of seven books and many articles, and although not a musician, he was "instrumental in the organization of the National Association of Pastoral Musicians." Gloria Negri, "Frederick McManus, a Leader in Switch to English Use in Mass," *Boston Globe*, December 2, 2005 <archive.boston.com/news/globe/obituaries/articles/2005/12/02/frederick_mcmanus_a_leader_in_switch_to_english_use_in_mass/>; see also "First English Mass in U. S. Offered in St. Louis; Protestant Hymns Open and Close Rite Before 11,000 in Kiel Auditorium," *New York Times*, August 25, 1964 <www.nytimes.com/1964/08/25/archives/first-english-mass-in-u-s-offered-in-st-louis-protestant-hymns-open.html>.

complete so far as Ted Marier and I could make it so."[32] Because of severe migraine headaches, she was replaced as director by Mother Josephine Morgan in 1951. Mother Morgan remained in that position until 1969. She was a 1941 alumna who had been an assistant to Mother Stevens. She formed the Madrigal Society and was director of the Glee Club and conductor of the choir.[33]


No. 1908A

THE
PIUS X
HYMNAL

For Unison, Two Equal or Four Mixed Voices

Compiled, Arranged and Edited
By the Faculty of the
PIUS TENTH SCHOOL OF LITURGICAL MUSIC
Manhattanville College of the Sacred Heart
Purchase, New York

McLAUGHLIN & REILLY CO.
Boston, Mass.

Figure 11. Title page of The Pius X Hymnal.

The publication of the *Pius X Hymnal,* which made its debut on May 1, 1953 at the annual meeting of the National Catholic Music Education Association in Atlanta, was a significant contribution to American Catholic liturgy in the decade before the Second Vatican Council. With some five hundred pages, it was the most important new collection for church musicians of its day. Undoubtedly because of its influence, during the course of his description of the hymnal, J. Vincent Higginson numbers the Pius X School "[a]mong the outstanding schools in the United States." And in conclusion, he writes:

> Yet the *Pius X Hymnal* remains as a synoptic document of the school's high standards in chant, polyphony, and hymnody. The hymnal records the name [sic] of many connected with the school who seconded and spread its ideals but at this time [1982] some are among the forgotten. Yet, they gave more than their share in the development of the school as a landmark in the history of liturgical music in America.[34]

A selection of contributors to the musical or textual content in some way whose names may still be familiar to older church musicians, and some of whom were associated with the Pius X School includes: Achille Bragers, Flor Peeters, Richard Keys Biggs, Carl G.L. Bloom, Frank Campbell-Watson,

[32]Aileen Cohalan, R.S.C.J., *Memoirs*, ed. Claire Kondolf, R.S.C.J. (private printing, St. Louis, Mo.: Sisters of the Sacred Heart Archive), pp. 89–90.

[33]This is taken from the citation on the presentation of an honorary doctorate to Mother Morgan by President Marcia A. Savage; "Manhattanville College Honorary Degree Citation," December 15, 1991. The school was the recipient of a special commendation from Pope John XXIII in 1961.

[34]J. Vincent Higginson, *History of American Catholic Hymnals: Survey and Background* (Springfield, Oh.: Hymn Society of America, 1982), pp. 208, 210; see also NPM Staff, "U.S. Music Education History: The Pius X School," *Catholic Music Educator: A Publication of the National Association of Pastoral Musicians*, 6, no. 1 (1997), 11–13, 16.

Dom J.H. Désrocquettes, O.S.B., The Very Rev. Martin B. Hellriegel,[35] Rev. C. Russell Woolen, Rev. C.J. McNaspy, S.J., Mother Kathryn Sullivan, R.S.C.J., Miss Angela Cave, Kalman Antos, and Miss Josephine Shine. Members of the Pius X Committee were: Josephine Morgan, R.S.C.J. (chairman), Catherine A. Carroll, R.S.C.J., J. Vincent Higginson, Margaret Leddy, Theodore Marier, and Mary B. Saunders.[36]

[35]**Flor Peeters** (1903–1986), a Belgian composer and organist, taught at the Lemmens Institute, the Conservatory of Music in Antwerp, and was the Director of the Flemish Conservatory from 1952 until his retirement in 1968. His compositional thought was strongly influenced by the 1903 motu proprio of Pius X and although he was nominated as an advisor to Vatican Council II, he was never consulted; see Aryeh Oron, "Flor Peeters (Composer)," *Bach Cantatas Website* <http://www.bach-cantatas.com/Lib/Peeters-Flor.htm>. **Richard Keys Biggs** (1886–1962) was an American composer and organist in Southern California. He received an Hon. Mus. D. from Loyola University in Chicago and was the teacher of the renowned choral director Roger Wagner; see Aryeh Oron, "Richard Keys Biggs (Composer)," *Bach Cantatas Website* <www.bach-cantatas.com/Lib/Biggs-Richard-Keys.htm>. **Carl Bloom** was a Yale graduate, prize-winning organist, composer, choirmaster, and expert in Gregorian chant accompaniment. He taught at the Pius X and Cliff Haven Schools of Music; see Brochure, Cliff Haven School of Music, Cliff Haven on Lake Champlain, N.Y. (1937?). **Frank Campbell-Watson** worked as an editor for a variety of publishing companies, an arranger, and the author of the University Course of Music Study (New York: The University Society, 1930); *Modern Elementary Harmony* (New York: The University Society, 1930) and edited the massive *International Library of Music* (New York: The University Society, piano 14 vols., vocal 12 vols., violin 14 vols.); see "Campbell-Watson, Frank," *Baker's Biographical Dictionary of Musicians*, 6th ed., ed. Nicolas Slonimsky (New York: Schirmer Books, 1978), 273. **Msgr. Martin B. Hellriegel**, P.A. (1890–1981), "was one of the giants of the twentieth century liturgical Movement that Pope Pius X inspired. . . . Considered an innovator before the Second Vatican Council, Monsignor Hellrigel [sic] was influential in promoting liturgical reforms that Pope Pius XII had urged in *Mediator Dei*, his 1947 encyclical on the liturgy—in particular the restoration of the Easter Vigil and the participation of the congregation in the chants of the Mass"; see "Active Participation in Chant," *Adoremus Bulletin*, VI, no. 8 (November, 2000) <https://adoremus.org/2007/12/31/Active-Participation-in-Chant/>; the biographical information appears in the introduction to Hellriegel's article and is attributed to the editors of the bulletin. Hellriegel may be heard directing the choristers and schola of the Holy Cross Parish, St. Louis, in two albums of recordings entitled: *Occasional Gregorian Chants*, published by the Gregorian Institute of America (5 discs each).

[36]**Clement J. McNaspy,** S.J., (1915–1995) has been called a "Renaissance man" for his prodigious knowledge in many areas. He was a scholar, historian, missionary, linguist, and a musicologist with a doctorate in music from the National Conservatory at the University of Montreal (1948). He worked as an associate editor for *America* magazine (1960–1970) and authored twenty-nine books, including *The Motu Proprio of Church Music of Pope Pius X: a New Translation and Commentary* (Toledo, Oh.: Gregorian Institute of America, 1950). (My personal copy of this publication was given to me when I was a student at the Palestrina Institute); see also "Press release," Copyright America Press, February 18, 1995; "Review," Patrick H. Samway, *America*, 175, no. 7 (Sep. 21, 1996), 31. **Mother Kathryn Sullivan**, R.S.C.J., who died at age 101 in 2006, was considered "a pioneer of modern Catholic biblical renewal and the first woman to be accepted into the Catholic Biblical Association. When Mother Kathryn entered the field of biblical studies in the 1950s, women were not admitted to advanced degree programs in scripture studies, so she studied privately under Msgr. John Steinmueller, founder of the Catholic Biblical Association." She co-authored several books with Steinmueller and also wrote books, textbooks, articles, and translations on her own; see "Mother Kathryn Sullivan, Pioneer of Biblical Studies, Dies at 101,"

Figure 12. Achille P. Bragers (February 14, 1887–May 29, 1955).

The publication of the hymnal was timed to coincide with the fiftieth anniversary of the Pius X's 1903 motu proprio, *Tra le sollecitudini*.[37] When it was introduced, Francis Cardinal Spellman,[38] Archbishop of New York, wrote in the foreword:

> Blessed Pius X was the inspiration of the School of Liturgical Music . . . which bears his honored name, and in which ever since its foundation in 1916 the faculty and students have zealously followed the norms on Church Music established by Pius X. To this school, the center of Liturgical Music activity in the Archdiocese of New York, come students from all parts of the United States and from many other countries. The publication of this hymn book . . . constitutes therefore a living memorial to Blessed Pius X. The hymns, carefully selected and appropriately arranged, manifest a pattern perfectly liturgical and beautifully artistic.[39]

America, 195, no. 11 (Oct 16, 2006), 7. **Angela M. Cave** was a professor of English at Manhattanville College for many years and had a B.A. (1928) and an M. A. (1933) from Oxford University; see the 1953 *Manhattanville College Catalog*, available in the Alumni Office Archive. Organ professor **Kalman Antos** had a Diploma from the Royal Hungarian College of Music of Budapest (1926) and an M.A. from New York University (1956); see the 1968 Manhattanville College Catalog, available in the Alumni Office Archive. **Margaret Leddy** had a diploma from the Pius X School of Liturgical Music (1938), a Mus. B. from Manhattanville (1941), an M.A. from Columbia University (1948), and a B.S.M. from Manhattanville (1956). She had been among the first students admitted to the school and subsequently became a faculty member; see the 1960 *Manhattanville College Catalog*, available in the Alumni Office Archive. **Mary B. Saunders**' degrees included a Diploma from the Pius X School of Liturgical Music, a Mus. B from Manhattanville (1951), and a M.A. from Columbia University (1953). She had been among the first students admitted to the school and subsequently became a faculty member; see the 1951 and 1956 *Manhattanville College Catalogs*, available in the Alumni Office Archive.

[37] *The Pius X Hymnal*: *For Unison, Two Equal or Four Mixed Voices*, compiled, arranged, and edited by the faculty of the Pius X School of Liturgical Music, Manhattanville College of the Sacred Heart, Purchase, New York (Boston: McLaughlin & Reilly, 1953), iii.

[38] **Francis Cardinal Spellman** (1889–1967) was a close friend of Eugenio Pacelli, who became Pope Pius XII in 1939 and appointed Spellman archbishop of New York that same year. He became a Cardinal in 1946 and subsequently rose to a very powerful position in the Catholic Church in America. In spite of his many public good works, his strongly held opinions were often viewed as confrontational; see "Cardinal Francis Spellman," *Gale Encyclopedia of World Biography*: *1998 Supplement* (Farmington Hills, Mich.: Gale, 1998), 18: 542.

[39] *Pius X Hymnal*, vii.

In the acknowledgements, Mother Cohalan is singled out:

> with deep appreciation [for] the work of Mother Aileen Cohalan, who initiated the plan and organization of the *Pius X Hymnal*. In the early stages of research, she directed the work of transcribing and adapting many of the melodies and texts, in particular the tunes found in the Bäumker Collection of Pre-Reformation [and Counter-Reformation] German Hymns [*Das Katholische deutsche Kirchenlied*].[40]
>
> Thus, a great source of Catholic Hymnody has been brought back to the knowledge of Catholics of the twentieth century.[41]

Why this publication was so important necessitates a brief consideration of the hymnals it replaced. Indeed, "[t]he dominance of the *St. Gregory Hymnal* was challenged only in 1953 with the appearance of The *Pius X Hymnal*." Nicola A. Montani[42] was the force behind the *St. Gregory Hymnal and Catholic Choir Book*.[43] It has been described as

> an estimable compilation that provided a comprehensive repertory of English hymns, Gregorian chant, and Latin liturgical music drawn from many sources. Montani arranged much of the material in the book and contributed many compositions of this own.

It was a most serviceable hymnal, but because Montani dominated the preparation in places, it suffered from a certain sameness, although many of its hymns may still be heard today, for example: the ever-popular Pietro Yon's[44] "*When Blossoms Flowered 'mid the Snows*" which serves as counterpoint to the John Wade's *Adeste fideles*. Pope Pius XI honored Montani for his contributions to church music.[45]

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[40]Higginson, *History*, 208.

[41]*Pius X Hymnal*, ix.

[42]**Nicola A. Montani** (1880–1948) came from a large, musical family. He studied at the Academy of St. Cecilia in Rome in 1903 and with the monks of Solesmes on the Isle of Wight in 1906. In addition to some fifty original melodies, Montani also drew on German and Slovak songbooks and hymnals for musical material for the *St. Gregory Hymnal*. Some of the hymns became quite popular, and the Latin motets and a large group of Christmas songs provided were important to its utility. His mother contributed the tune for "Hail Queen of Grace and Purity." See Higginson, *History*, 176–8. Montani may be heard directing the Palestrina Choir, in two recordings for RCAVictor: numbers 20897 and 20898.

[43]Nicola Aloysius Montani, *The St. Gregory Hymnal and Catholic Choir* Book (Philadelphia: St. Gregory Guild, 1920, rev. and enlarged 2nd ed. 1940).

[44]**Pietro Yon** (1886–1943) studied in Milan, Turin, and Rome and was appointed one of the organists at the Vatican. He came to New York in 1907 and became organist at St. Patrick's Cathedral in 1927, a position he held until his death. Considered an important composer of religious music for the Catholic Church with some twenty-one Masses and many sacred pieces, he also wrote many secular pieces. A sought-after organ teacher, he is best remembered for *Gesu Bambino*, a Christmas hymn.

[45]Joseph Dyer, "Roman Catholic Church Music, VII, 2: The 20th Century: up to the Second Vatican Council," *New Grove Dictionary*, 21:265–7 <www.oxfordmusiconline>. **John Francis Wade** (c. 1711/2–1786) was a Catholic who left England and went to Flanders to avoid religious persecution. Wade made his living by copying

A word also needs to be said here about the durable old *St. Basil's Hymnal*, (first edition, 1889).[46] It was the subject of a particularly vicious attack in the *The Catholic Choirmaster*.

> As regards unchurchliness, musical incompetence and the depravity of taste, the St. Basil's Hymnal is the saddest hymn book we have ever laid eyes on. [47]

The Catholic Choirmaster was the bulletin of the Society of St. Gregory of America, which had been formed in 1914 by Nicola A. Montani and a group of "friends of the clergy and laity."[48] Montani was the editor of *The Catholic Choirmaster* from its inception in 1915, and for the next 25 years was also the editor of the *St. Gregory Hymnal and Catholic Choir Book*.[49] Curiously, the often-reviled *St Basil's Hymnal* which fell into disrepute, with its simple, sentimental songs, vernacular borrowings, and dated language was, from personal observation, in some ways, the most beloved by the average parishioner during the mid-twentieth century. This "Extensive Collection of English and Latin Hymns for Church, School and Home," as it is described on the title page ran to a fortieth edition, which received copyright in 1935. Also, it is somewhat puzzling, that if the work is really so bad, we find an acknowledgement in the preface that the Canadian composer, organist, and influential teacher Healy Willan (1880–1968), whose credentials are impeccable, was responsible for the supervision and the editing of most of the music in this particular edition.[50]

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music and giving lessons in Latin and church music. "According to his obituary, he produced beautiful copies of plainchant and hymn manuscripts for local chapels and private use. He was also well connected with prominent Catholic musicians of the time, including Thomas Arne (1720–1778)." "Adeste Fideles" was written by 1743 or perhaps, even 1740. However, it was only in 1947, that Dom John Stéphan, O.S.B., determined that the hymn and tune were both written by Wade"; see John Stéphan, *Adeste Fideles: A Study on its Origin and Development*, *The Hymns and Carols of Christmas* (South Devon, U.K.: Buckfast Abbey, 1947) <http://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/NonEnglish/adeste_fideles.htm>.

[46]*St. Basil's Hymnal: Containing Music for Vespers and All the Sundays and Festivals of the Year, Three Masses and over Two Hundred Hymns* (Toronto: St. Michael's College, 1889).

[47]*The Catholic Choirmaster*, Special Issue (April, 1923), 1–9, quoted in Higginson, *History*, p. 142, n. 9, p. 255.

[48]Higginson, *History*, 141.

[49]J. Vincent Higginson, "Nicola A. Montani and the Society of St. Gregory," *The Catholic Choirmaster*, 50, no. 4 (December, 1964), 148–152; Higginson, *History*, p. 176, n. 2, p. 259.

[50]*St. Basil's Hymnal: An Extensive Collection of English and Latin Hymns for Church, School and Home*: *Arranged for Feasts and Seasons of the Ecclesiastical Year—Gregorian Masses, Vespers, Motets for Benedictions, Litanies, etc.,* compiled by the Basilian Fathers, C.S.B., rev. ed. (Toronto: W.E. Blake, 1918), preface. **Healey Willan** (1880–1968) was born in England and went to Canada in 1913 to teach theory at the Toronto Conservatory. Multi-talented, he achieved distinction as a composer, educator, organist, and conductor. The Archbishop of Canterbury conferred on him the historic Lambeth Doctorate in 1956, and he became the first musician to be awarded the Companion of the Order of Canada. Nicholas Slonimsky, "Willan, Healey," *Baker's Biographical Dictionary of Musicians*, p. 1893.

Manhattanville Relocated from Manhattan to Westchester

In 1952, Cohalan oversaw the plans for the move of the Pius X School to the new college campus into a new, specially-built music building on the former Whitelaw Reid Estate in Westchester County, New York.

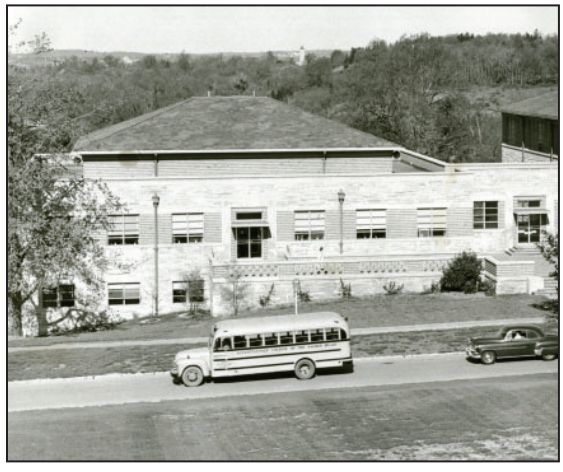

Figure 13. Music building, 1952, with an overview to the hills which edge the Hudson River. In the foreground is one of the Manhattanville buses with which the college strove without success to provide suitable and convenient local transportation to faculty and students; expense caused the discontinuance of the service. In all, three buses—one at a time—were bought, worn out, and replaced.

Another of Cohalan's accomplishments was the facilitation of the negotiations for the School to become affiliated with the Pontifical Institute of Sacred Music in Rome. In 1954, the affiliation was conferred "and the school became the first women's college in the world that was

Figure 14. Music Building, 1952 east elevation. Pictured are Margaret Leddy and Mother Morgan.

authorized to confer a pontifical degree of bachelor in sacred music."[51]

Affiliation with the Pontifical Institute in Rome Was Formed

As early as 1948, Mother Cohalan pursued inquiry as to the affiliation of the school with the Pontifical Institute through various channels. A July 15, 1949 letter in the Manhattanville Archive requests the purchase of the textbooks used in courses "to determine how closely our courses approximate those given at the Pontifical Institute." It also expresses interest in entrance requirements and number of class meetings per week.[52]

Another letter addressed to the Right Reverend John S. Middleton, secretary for education to Cardinal Spellman, dated October 17, 1949, includes information

[51]"U.S. Music Educators History," 18.

[52]Unsigned and unaddressed letter, Manhattanville Archive.

regarding the alignment of courses to provide compatibility in some of the material covered by the two institutions. It states that professors Curt Sachs and Gustave Reese of New York University, "who are recognized authorities in the field and are most friendly toward Pius X School, are willing to serve as special lecturers in Musicology."[53]

Mother Cohalan took matters into her own hands with a letter to Monsignor Igino Anglés (Pamies), the President of the Institute, dated November 23, 1949, in which she wrote

> We are therefore formally petitioning for an affiliation with the Pontifical Institute which will allow our students to receive the degrees of Bachelor and Licentiate from your Institute upon the completion of the proper courses at the Pius X School of Liturgical Music.[54]

Another letter written on the same day reveals that Mother Cohalan and Mother Eleanor O'Byrne, R.S.C.J., president of the college (1945–1966), had met and discussed these matters with Monsignor Anglés at the Inter-American Congress of Sacred Music in Mexico earlier that year.[55]

On December 1, 1949, Mother Cohalan wrote to Monsignor Anglés regarding an invitation extended to professor Paul Henry Lang[56] to take part in the Congress

[53]Unsigned copy of a letter, addressed to Right Reverend Monsignor, October 17, 1949, Manhattanville Archive. I have not been able to ascertain whether Sachs ever did teach or lecture at the Pius X School, but the gesture in itself is noteworthy. Reese lectured there in 1949. **Curt Sachs** (1881–1959) has been called "a giant among musicologists, as much because of his astounding mastery of a number of subjects as because of his ability to present a comprehensive view of a vast panorama. . . . Indeed, his achievement in synthesizing countless facts into a comprehensible whole is all the more impressive since he often dealt with previously unexplored areas." German born, he "was deprived of all his academic positions in 1933." After teaching at the Sorbonne in Paris, he immigrated to America in 1937 and was a professor at New York University from then until 1953. Howard Mayer Brown, 'Sachs, Curt,' *New Grove Dictionary*, 22:75f. <www.oxfordmusiconline.com>. **Gustave Reese** (1899–1977) was a model musicologist and extraordinary scholar. His two major books, *Music in the Middle Age*s (1940) and *Music in the Renaissance* (1954)—exceptional in their depth, scope, and erudition—raised the standard for all who followed. His main teaching position was at New York University but he also gave courses at Juilliard and was a visiting professor at Harvard and other universities. He was a founding member of the American Musicological Society and editor of *Musical Quarterly*. A prolific author of scholarly articles, Reese was the recipient of New York University's Great Teacher award in 1972. James Haar, "Reese, Gustave," *New Grove Dictionary,* 21:73 <www.oxfordmusiconline.com>.

[54]Unsigned copy of a letter from Mother A. Cohalan to Monsignor Anglés [Parmies], November 23, 1949.

[55]Unsigned copy of a letter from Mother A. Cohalan to Monsignor Anglés [Parmies], November 23, 1949, not the same letter as that mentioned above. **Eleanor M. O'Byrne** (1896–1987) was the fifth President of Manhattanville from 1945 to 1966, succeeding Mother Grace Dammann. Prior to becoming president, she taught history and was dean of students at the college. She increased its public profile by maintaining relationships with notables such as Robert Kennedy and participating in Rockefeller's committee on the education and employment of women and the White House conferences on civil rights and education. She was a member of the Manhattanville interracial committee in 1949, and the O'Byrne Chapel, completed in 1962, is named after her; see the entry on *Find a Grave* <www.findagrave.com/cgi-bin/fg.cgi?page=pv&GRid=84699012>.

[56]**Paul Henry Lang** (1901–1991) was one of the

Figure 15. Mother Eleanor Mary O'Byrne, R.S.C.J.

of Music taking place in Rome during the Holy Year (1950) but she said that there were problems.

> I would not presume to make a suggestion to you in the matter as I feel sure that you will write directly to General Dwight Eisenhower, President of Columbia, and urge him to make it possible for Dr. [Paul Henry] Lang to go to Rome. He would be a very fitting link between the scholars of Europe and those of America at such a moment.[57]

No follow-up correspondence has been located to determine if the call to Eisenhower or Lang's trip to Rome ever took place. However, a letter to Anglés dated May 8, 1950, states that "Père Vincent Donovan, O.P., Membre du Corps Enseignant depuis de longues années," will represent the Pius X School.[58]

It is interesting to note that in the faculty section of a multi-page "Comparative Chart of Courses at the Pontifical Institute and Pius X School of Liturgical Music," we find the legendary Marcel Grandjany listed as professor of harp. However, it is not clear whether he actually taught any students at the Pius X School.[59]

> The enclosed outline will, I hope, suffice as the basis for the "agreement" which you are so kindly undertaking to obtain between the Pontifical Institute of Music and the Pius X School of Liturgical Music. . . . If any points occur to you which you think should be presented in a different manner . . . we shall be happy indeed to carry out any suggestions.

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founders of the American Musicological Society and Carleton Sprague Smith called "His monumental *Music in Western Civilization* (1941) . . . one of the outstanding 20th-century contributions to cultural history." In addition, he wrote numerous reviews and articles, was editor of *Musical Quarterly* from 1945 to 1973, and taught at Columbia University from 1933 to 1969. Carleton Sprague Smith, "Lang, Paul Henry," *New Grove Dictionary,* 14:236f. <www.oxfordmusiconline.com>.

[57]Unsigned copy of a letter, December 1, 1949. General Eisenhower went on to become the thirty-fourth President of the United States from 1953 to 1961. Paul Henry Lang was born in Hungary and became an American citizen in 1934.

[58]Letter in French, from Mother Cohalan to Monsignor Anglés [Parmies], in Manhattanville Archive.

[59]**Marcel Grandjany** (1891–1975) played organ during WWI at the Basilica of the Sacred Heart in Paris. In 1936, he settled in New York and began teaching at the Juilliard School in 1938. He became a U.S. citizen in 1945. "His influence as a teacher was immense." Ann Griffiths, "Grandjany, Marcel," *New Grove Dictionary,* 10:288 <www.oxfordmusiconline.com>. His name is found in the college catalog faculty lists from 1952 to 1957; see *Manhattanville College Catalogs*, available in the Alumni Office Archive.

> With deep appreciation of your persevering efforts.[60]

Mother O'Byrne, received a letter from Cardinal Spellman dated July 6, 1954, with enclosures, stating that as of May 20, 1954, the Pius X School of Liturgical Music had the right to confer the Baccalaureate in Gregorian Chant. At long last, the affiliation was accomplished.[61]

Mother Morgan, Father Curtin, Mother Cora E. Brady, and Agnes Benziger met at Manhattanville on January 27, 1955 to discuss further details of Bachelor of Gregorian Chant degree. Monsignor Anglés had notified Father Curtin that when an affiliate school conferred the degree the candidates had to fulfill requirements of both the baccalaureate and the licentiate (a two-year program). The Pius X list of degree requirements included the two-year program. They also discussed the wording of the degree and decided that they preferred "Bachelor of Sacred Music" to "Bachelor of Gregorian Chant," if it would be permitted.[62]

An important development at this time was revealed in a memorandum to the Trustees from Mother O'Byrne in which she wrote that

> steps are now being taken with Dr. [Ewald B.] Nyquist to register the degree of Bachelor of Sacred Music, which will be the new degree, given in affiliation with the Pontifical Institute.[63]

A press release dated March 10, 1955, includes the following statement: "The Pius X School of Liturgical Music has the honor to announce its affiliation with the Pontifical Institute of Sacred Music in Rome."[64]

The formal announcement was released on April 1, 1955, and included the news that the degree had been registered with the Regents of the University of the State of New York and would be open to qualified men and women. It went on to proudly state that "Manhattanville is the only women's college in the world which has the right to grant the Pontifical degree in music."[65] The announcement was picked up by the *Catholic News* and the *Herald*.[66]

The Post-War Years, 1946–1950

With the conclusion of the war, a spirit of optimism permeated the air.

1946

The Pius X Choir continued off-campus concerts and the faculty demonstrates its expertise in symposia.

The summer session of 1946 was the first without Mother Stevens, but it fol-

[60]Unsigned letter dated October 5, 1953.

[61]Letter from the Archbishop of New York, Francis Cardinal Spellman, dated July 6, 1954, Manhattanville Archive.

[62]Unsigned typescript, Manhattanville Archive.

[63]Although Dr. Ewald B. Nyquist was employed in the New York State Department of Education for twenty-six years, he was the Commissioner of Education (1969–1977) only for the last of these, after which he was terminated. "Interview with Ewald B. Nyquist," *Educational Evaluation and Policy Analysis*, 2, no. 6 (Nov.–Dec., 1980), 79–84.

[64]Manhattanville Archive.

[65]Press release dated March 25, 1955, Manhattanville Archive.

[66]Unsigned letter to Reverend Richard B. Curtin from Mother Cora Brady, dated April 9, 1955, Manhattanville Archive.

lowed the established format. The Glee Club holiday concert was titled "A Centenary Programme of Christmas Carols" and listed carols from various nationalities in addition to traditional Christmas songs and other compositions. It was also interesting for the number of choristers (272) and choral groups (five) listed in the program.[67]

Thus, the years of Mother Cohalan's reign saw the usual series of student recitals and organization programs. Composer Ethel Lillian Voynich, a teacher at the School from 1933 to 1943, whose name appears on a program of Christmas carols in December, 1946, went on to achieve notoriety later for her novel *The Gadfly*.[68]

1947

The year was marked by the second biennial conference of the N.C.M.E.A., an organ recital by Kalman Antos, and off-campus concerts by the Pius X Choir.

In 1947, the school figured prominently with performances by the Pius X Choir and various faculty members at an important event, "Christocentric Education through Music," the second biennial conference of the National Catholic Music Education Association (N.C.M.E.A.), New York State Unit, sponsored by His Eminence Francis Cardinal Spellman at St. Patrick's Cathedral and Cathedral Girl's High School, March 14–15. Music for the Mass which opened the first day of the conference was conducted by Theodore Heinroth and Rev. W.J. McAuliffe, C.S.J.[69] In addition to accompanying various performances, organist Achille Bragers presented a session on "Chant Accompaniment and Modal Improvisation." Choirmaster and harpsichordist Robert Hufstader, Dean of the Juilliard Summer School, gave a lecture on "Polyphony" and conducted Compline and Benediction. Rev. Benedict Ehmann, lectured on "Music in Divine Worship," and Rev. Vincent C. Donovan,

[67]Manhattanville Archive.

[68]**Ethel Lilian Voynich** (1864–1960), whose father was the distinguished mathematician George Boole (1815–1864), led a colorful life, which included the authorship of *The Gadfly* (New York, 1897), whose popularity was unbeknownst to its author until 1955. *The Gadfly* went on to become one of the most famous novels in the Communist world with sales of approximately 2,500,000. It was praised by Bertrand Russell, D.H. Lawrence, Jack London, and Rebecca West. Her professional musical training included three years of study of piano and composition at the Hochschule für Musik in Berlin, from which she received a diploma in 1885. "She composed some instrumental music as well as shorter sacred works for performance at Pius X School . . . with which she had a close association"; see Pamela Blevins, "Ethel Voynich-'E. L. V.' Revolutionary, Novelist, Translator, Composer," *MusicWeb International* <http://www.musicweb-international.com/classrev/2005/feb05/Voynich.htm>; "Obituary," *New York Times*, July 29, 1960, 25. Manhattanville Librarian Elizabeth Gallagher generously shared her insight with me concerning Voynich's affiliation with the college.

[69]**Theodore Heinroth** (1888–1964) had studied cello with Hermann Riedrich, Alwin Schroeder, and Julius Klengel; piano with Alphonse Knabel, Ewald Schwabe, and Fritz von Bose; and theory with Dr. Charles Heinroth, Percy Goetschius, and Emil Paul. He also lists studies at the Pius X School of Liturgical Music; see 1949 *Manhattanville College Catalog*, available in the Alumni Office Archive. Heinroth was the composer of a cantata in honor of St. Madeleine Sophie Barat (1779–1865), the foundress of the Society of the Sacred Heart (R.S.C.J.), titled *The House of Wisdom*, with words by Sarah Brownson, R.S.H., Ph.D., published in 1926. **William J. McAuliffe** went on to become choral director at Notre Dame in the late 1950s.

O.P., on "The Liturgical Choir." Rev. Richard B. Curtin presided over a "Symposium for High School Music," and pianist Bernice Frost, a respected teacher/clinician and subsequently the author of an important series of piano method books, gave a lecture-demonstration on "Piano Pedagogy." Long-time faculty member Julia Sampson led children from the Pius X Practice School in demonstration for a session entitled "Music in Primary Grades."[70] An illustration of the "Technique of Choir Training" was presented by Rev. Cornelius C. Toomey with the Catholic Diocesan Choristers of Brooklyn.

The commencement speaker for the Pius X School of Liturgical Music graduation on June 4 was the Rev. Cornelius C. Toomey, who enjoyed a fine reputation as a musician and director of the Catholic Diocesan Choristers, and was subsequently pastor of St. James Pro-Cathedral in Brooklyn.[71]

The 1947 summer school brochure announced that the liturgy and liturgical singing courses would be given by Rev. Vincent C. Donovan, O.P. He had been the celebrant on a 1929 RCA Victor recording by the Pius X Choir, under the direction of Justine Ward with organist Achille Bragers.[72] On July 30, faculty member Kalman Antos gave an organ recital "on the occasion of the anniversary of the death of Franz Liszt (July 31, 1886)."[73]

A touching recital of music selections and recitation (some were originals) by sisters from several different orders in tribute to the school and to the "mothers" of the R.S.C.J., who hosted the summer school took place on August 3rd.[74]

The Pennsylvania chapter of the American Guild of Organists sponsored a December concert by the choir at Town Hall in Philadelphia. The same organization sponsored a concert in April 1948

[70]**Bernice Frost** (1896–?) was the author and editor of many books of music for use as piano instruction texts. Her pedagogical method books and compositions achieved wide popularity among private piano teachers in America during the second half of the twentieth century. **Julia Sampson** (1908–1957) held degrees including a Diploma of Pius X School of Liturgical Music (1925) and a Mus.B. Manhattanville (1952). She had been among the first students admitted to the school and subsequently became a faculty member; see 1953 *Manhattanville College Catalog*, available in the Alumni Office Archive. "Julia Sampson, 49, Led St. Pius X Choir," *New York Times*, July 26, 1957, 19.

[71]**Rev. Cornelius C. Toomey** (1903–1979), served as pastor at St. Benedict Joseph Labre Roman Catholic Church in Richmond Hill, Long Island, N.Y., from 1966 to 1975. He was a musician and the Director of the Diocesan Choristers. St. Benedict Joseph Labre Roman Catholic Church, Richmond Hill (Queens), N.Y. <http://stbenedictjosephlabre-queens.org/history-of-the-parish/>; see also the entry on *Find a Grave* <https://www.findagrave.com/memorial/123887552/cornelius-c-toomey>.

[72]<www.parnassusrecords.com/pacd96015_6contents.htm>, also found in Manhattanville Archive.

[73]*Pius X Alumni News*, 1, no. 1 (April, 1953). **Kálmán Antos** (1902–1985) was the master organist and music director of the Szeged Cathedral in Hungary from 1930 to 1944. He supervised the construction of the organ there, "the second largest in the world"; see incomplete typescript announcement of the 1952 summer session, Manhattanville Archive. He had held the position of organist at one of the most important churches in Rome, the Basilica of St. Paul Outside the Walls, from 1944 to 1947, prior to his arrival at Manhattanville in 1947; <http://lexikon.katolikus.hu/A/Antos.html>, <http://composers-classical-music.com/a/AntosKalman.htm>.

[74]Copy of the program in the Manhattanville Archive.

at Cathedral High School in Manhattan where Julia Sampson and Mary B. Saunders conducted, with Achille Bragers at the organ, and Harold Spencer at the piano.[75]

Two December performances of "A Programme of Christmas Carols," again featured a large number of singers—The Manhattanville Glee Club, The Freshman Glee Club, The Madrigal Society, and The Spanish Group—singing twenty-five carols.

1948

An important choir concert reveals the school's commitment.

A concert by the Pius X Choir given on April 12 at Cathedral High School under the auspices of the American Guild of Organists showed the degree to which the Pius X School was following the educational imperative of Pius X and the intense training going on in the classrooms. Its content also shows the school to have been at the forefront of the later early music movement.

Each of the pieces was followed by a brief explanatory note, and at the end of the program is found what amounts to a mission statement.

> From the beginning the School has adhered to the rhythmic principles of Solesmes so ably instilled in the early years by Dom Mocquereau. . . . The School has steadily attracted students seeking the knowledge and practice of Music according to the mind of the Church. There is a regular and growing attendance . . . the large enrollment represents many sections of the United States, Canada and the neighboring Latin countries.
>
> The School is happy to assist many to translate into action the ideals set forth by the saintly Pius X . . . not only in countless dioceses of our own Country but also in many lands where our Missionaries have found the natives receptive to the purity of the Church's Music.
>
> While Gregorian Chant and Classic Polyphony are the raison d'être of Pius X School of Liturgical Music, those aiming at a comprehensive knowledge of these subjects, must also possess an adequate knowledge of the foundations of Music, historical, theoretical and practical. Courses in all these branches are taught and carefully supervised in the school so that those who take the degree and diploma courses may find themselves ready and eager to carry on a work so intimately linked to the Liturgy of the Church.[76]

The 1948 summer session catalogue announced "that besides the usual courses given by the Faculty of the School, Rev. William R. O'Connor, Professor of Dogmatic Theology at St. Joseph's Seminary, Dunwoodie, will give a course of lectures on 'The Christian Life.'"[77]

[75]**Harold Spencer** had studied piano with Richard Epstein and Ernest Hutcheson in New York, Isidor Philipp in Paris, Severin Eisenberger in Vienna, and Artur Schnabel in Berlin; see 1953 *Manhattanville College Catalog*, available in the Alumni Office Archive.

[76]Copy of the program in the Manhattanville Archive.

[77]**Rev. William R. O'Connor** (1897–1974), was a

1949

Polyphony proved the prevailing topic this summer.

Highlights of the 1949 summer session included William Strickland—musical director of the Nashville Civic Music Association, Symphony Orchestra, Choral Society, and Youth Orchestra—who had taught at Juilliard, teaching a course in polyphony.[78] There was also a lecture on "The Main Types of Polyphonic Masses" by the eminent musicologist and teacher Gustave Reese.[79] There was also a "Boy Choir Demonstration" given by Father Cornelius C. Toomey, assisted by members of the Catholic Diocesan Choristers of Brooklyn. Violinist Eric Rosenblith was heard in recital. He went on to become the chairman of the New England Conservatory of Music in Boston for over twenty-five years.[80]

1950

Youngsters in the school's satellite program in Boston sang the Mass and pianist Ashley Pettis joined the faculty.

The Pius X School was the recipient of some good press in May, 1950. An article in the *New York Times* told how under the directorship of Mother Cohalan it "has taken the lead in providing teachers and conducting summer sessions to instruct in plain chant." The article continued with a discussion of the school's satellite program in Boston where Archbishop Richard J. Cushing was to celebrate Masses on May 12 and 19, at which more than 2,700 youngsters were to sing. These celebrations were the product of teacher training sessions at Newton College of the Sacred Heart in Newton, MA conducted by members of the Pius X faculty over the past four summers.[81]

The 1950 Summer Session featured new faces in the form of Monsignor Martin B. Hellriegel teaching a course in liturgy and organist Bronson Ragan teaching keyboard

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philosopher and author of *Natural Beatitude and the Future Life*, *The Spiritual Maternity of Our Lady in Tradition*, Articles in *Marian Studies* (1952), and received the Cardinal Spellman Award in 1951. He was President of the Catholic Theological Society of America from 1954 to 1955.

[78]**William Strickland** (1914–1991) was a conductor and organist who championed the works of American composers. He trained at the Cathedral Choir School of the Cathedral of St. John the Divine and began work as a professional organist as a teen-ager. He went on to found the Nashville Symphony in 1946 which he conducted for five years and during the 1950s he conducted the Oratorio Society of New York; "W.R.Strickland, 77, A Conductor, Is Dead," *New York Times*, November 25, 1991, 12 <https://www.nytimes.com/1991/11/25/obituaries/wr-strickland-77-a-conductor-is-dead.html>.

[79]James Haar, "Reese, Gustave," *New Grove Dictionary,* 21:73f. <www.oxfordmusiconline.com>. I had the pleasure of meeting Professor Reese in the early 1970s at the New York apartment of pianist/harpsichordist and scholar, Rosalyn Tureck, where he, a friend of his, and I, had been invited for a private pre-concert performance by Ms. Tureck.

[80]"Death of Eric Rosenblith: NEC Mourns the Death of Violinist Eric Rosenblith" <necmusic.edu/news/death-eric-rosenblith>. **Eric Rosenblith**'s recordings include Brahms' *Complete Works for Violin and Piano*. He toured extensively and edited and translated a newly revised edition of the *Art of Violin Playing* by Carl Flesch (New York: C. Fischer, 2000).

[81]"High Mass by Laity is Gaining," *New York Times*, May 7, 1950, 75 <www.nytimes.com/1950/05/07/archives/high-mass-singing-by-laity-is-gaining-plain-chant-teachertraining.html>.

harmony and musical composition.[82] There was also the engagement of pianist Ashley Pettis to teach piano. In 1935, Pettis had founded "The Composers' Forum" under the auspices of the W.P.A. (Works Progress Administration)—one of President Franklin D. Roosevelt's New Deal projects—and directed it for 15 years.[83]

The Rev. John J. Dougherty, S.T.L., S.S.D. was one of the summer lecturers.[84] The December Christmas concert featured a program of twenty-two carols, fifteen other seasonal songs and eight selections from Benjamin Britten's *A Ceremony of Carols*.

The Early Media Years, 1951–1952

The developing communications field proved a rich area for proselytizing and the Pius X School was up to the task.

1951

Radio helped to spread the word and the first mention was made of recorded music for the mysterious Vatican films.

The 1951 Saturday sessions held during the regular school year began in February and were attended by three hundred religious of the Archdiocese of New York. There were college level courses in methods of teaching Gregorian chant to elementary grade children, methods for high school

[82]**E. Bronson Ragan** (1915–1971) was a member of the organ faculty at Juilliard until 1969, when he became chairman of the new organ department at the Manhattan School of Music; see *E. Bronson Ragan Memorial Tribute*, SGC Publications. I was a good friend, colleague, and for a short time the piano teacher of Ragan's fiancé, and therefore had some second-hand appreciation of his considerable musical talent but did not know him personally.

[83]On the retirement of **Ashley Pettis**, Olin Downes wrote in the *New York Times*: "He is the founder as well as director of this organization [the Composers' Forum, which was born of the Federal Music Project] who has pulled it through hard years and checkered circumstances, and whose example in making it function effectively has been a shining instance of what unselfishness and faith in a constructive cause can mean. No one can take Mr. Pettis' place." Pettis, whose 1922 debut as a performer was unspectacular, had a reputation for controversial comments. In 1924, he was quoted in the *New York Times* as saying "Jazz is nothing more or less than the distortion of every esthetic principle"; see Ben Kettlewell, "Growing Pains: Reflecting on the Social Climate during the early days of Jazz," *Alternate Music Press: The Multimedia Journal of New Music* <https://www.alternatemusicpress.com/features/features1.html>. Later, he criticized Toscanini for performing Samuel Barber's compositions, calling them "dull . . . utterly anachronistic as the utterance of a young man of 28, A. D. 1938!" Ashley Pettis, "From the Mail Pouch," *New York Times,* Nov. 13, 1938, 184; Olin Downes, "Composers' Forum," *New York Times*, May 21, 1950, X7.

[84]**Rev. John J. Dougherty** (1907–1986) was professor of Sacred Scripture at Immaculate Conception Seminary in Darlington, N.J. until 1959. He published profusely and translated the Book of Deuteronomy for the Confraternity Edition of the Old Testament. He built a reputation as a public speaker on scripture, which led to appearances on the radio "Catholic Hour" and then to television. The series "Rome Eternal" won the 1958 Sylvania Award "for exceptional merit" and he won a Catholic Television Arts Award in 1959. That same year he was appointed President of Seton Hall University. He was made Bishop in 1963 and retired from the presidency of the University in 1969; "Bishop John J. Dougherty: A Man of significant Accomplishments," *New Jersey Catholic Records Newsletter*, 6, no. 1 (Autumn 1986), 3–5.

students, and practical techniques of choir conducting and training.[85]

An Important Radio Interview

A transcript of a radio interview given during the summer of 1951 lists a number of interesting events taking place at the school at that time. The station and the interviewer are unidentified, but the Pius X representatives were a Mrs. McDermott, Father Healy, and a Maryknoll Sister Victoria Marie. Fr. Healy, who was attending the summer session, talked of first meeting Mother O'Byrne, the President of Manhattanville, and Mother Cohalan, Director of the Music School at the Inter-American Congress of Sacred Music in Mexico in 1949, where Mother Cohalan read a paper on the instruction of children in Gregorian chant. He went on to talk of the attendees being from different religious orders working and living all over the United States, Canada, the Antilles, and one particular scholarship student, Joseph Kyagambiddwa, "preparing to teach music at the seminary in Uganda."[86]

Sister Victoria Marie spoke of music. "It can broaden the mind and inspire the heart, and bring man closer to the source of Truth and Beauty. God Himself." The Maryknoll sisters, after studying chant and polyphony at the Pius X School, were dispatched to many lands, including China, South America, and Hawaii.[87] There were some eleven other orders of nuns present at this session, priests from four orders and a number of lay persons.[88]

Figure 16. Scholarship winning student from Uganda, Joseph Kyagambiddwa, receives congratulations from Mother E.M. O'Byrne, president of Manhattanville College of the Sacred Heart. The talented young music student was following courses at the Pius X School of Liturgical Music. Photo taken July 2, 1951.

She spoke of studying organ with Professor Antos. Two other organ teachers were mentioned by Fr. Healy: Mr. Edgar Hilliar, who had studied with E. Power Biggs and Maurice Duruflé at Fontainebleau, France, and Achille Bragers, to whom Cardinal Spellman had recently presented *The Catholic Choirmaster* 1951 Liturgical Music Award.[89]

The summer of 1951 presented lecturers of note as part of the faculty. Two import-

[85]*New York Catholic News*, Feb. 10, 1951, and undated press release, Manhattanville Archive.

[86]Manhattanville Archive, "Radio Interview about Pius X School," 3.

[87]"Radio Interview," 3.

[88]Ibid., 8–9.

[89]Ibid., 4–5.

ant guests each lectured on the liturgy daily for three weeks. The apostolic protonotary Monsignor Martin B. Hellriegel talked about the new Paschal rites, while Monsignor Charles E. Spence lectured on hymnology.[90]

The English priest Clifford Howell, S.J., a translator and prolific writer on the liturgy, addressed congregational singing. Francis Lefevre spoke about Gregorian chant and Carl G. L. Bloom discussed improvisation at the organ. Theodore Marier lectured on training the Catholic church musician. His association with the school began as a student of courses conducted by Mother Georgia Stevens at the Sacred Heart Academy, Newton, Mass. in the mid-1930s, then continued as a longtime teacher and friend of the institution.[91]

The Mystery of the Vatican Films

Another exciting event that year was the selection of the Pius X School of Liturgical Music to provide fifteen Gregorian chant and polyphonic works, as well as organ music, for the soundtrack of the first four featurettes on the riches, traditions, and intriguing stories about the Vatican and the popes.[92] The titles of these programs were "St. Peter's Excavation (narrated by Bob Considine)," "Mosaics—Pictures for Eternity," "The Borghese Galleries," and "Propagation of the Faith."[93] A letter from Frederick G. Hochwalt, Secretary General of the National Catholic Educational Association, to producer Samuel Bronston speaks of

[90]Spence was responsible for interlinear translations in *Chants of the Church* (Toledo: Gregorian Institute of America, 1953) <https://media.musicasacra.com/pdf/chantsofchurch.pdf>. **Monsignor Charles E. Spence** co-authored and translated books of prayers and devotions. Perhaps his most important work was *Chants of the Church: Selected Gregorian Chants*, which was edited and compiled by the monks of Solesmes.

[91]Part of Marier's legacy is preserved in an instructional book and CD called *A Gregorian Chant Master Class* (Bethlehem, Ct.: Abbey of Regina Laudis, 2002). He also recorded with the Benedictine sisters of the Abbey of Regina Laudis the award-winning CD "Women in Chant" in 1996. Honors he received included the following degrees: Mus.doc.h.c. from St. Anselm College (1996), an honorary Doctor of Music from the Catholic University, Washington, D.C. (1984), and the Mus.sac.doc.h.c. from the Pontifical Institute of Sacred Music in Rome (1984). He was named a knight commander in the Pontifical Equestrian Order of St. Gregory the Great by Pope John Paul II in 1984; see *Adoremus Bulletin: Society for the Renewal of the Sacred Liturgy*, online edition, VII, no. 2 (April, 2001); Robert A. Skeris, "Theodore N. Marier (1912–2001)," *Sacred Music*, 128, no. 3 (Fall 2001), 4–10. I was able to persuade the Abbey of Regina Laudis sisters to make one of their exceedingly rare, off-premises appearances, and give a chant and polyphony performance in Pius X Hall of Manhattanville College on April 8, 2010. Dr. Molly Easo Smith was president at the time, and I gave the introductory lecture. Mother Delores Hart, the actress, also attended. She had had her film debut with Elvis Presley in *Loving You*, 1957.

[92]Typescript in the Manhattanville Archive.

[93]**Robert "Bob" Considine** (1906–1975) was a prolific journalist and author who worked for the Hearst syndicate and was known as a "Hearstling." He corresponded with many in high places including Lyndon Johnson, Harry Truman, Nelson Rockefeller, and Francis Cardinal Spellman. He is credited with writing some fifteen books, but is probably best remembered for co-authoring *Thirty Seconds Over Tokyo* and *The Babe Ruth Story*, both of which became best-sellers; see *Wikipedia* (last edited June 15, 2018) <http://en.wikipedia.org/wiki/Bob_Considine>.

> the technical excellence . . . brought to the task of preparing a permanent record of the treasures of art in the Holy City.
>
> It seems to me that every Catholic elementary and secondary school, every parish group, and all of our Catholic colleges and universities ought to be given an opportunity to study your material and, if possible, consider ways and means by which it can be adapted to the curriculum and to the course of studies. . . .
>
> It has not been the practice of the National Catholic Educational Association to give explicit or general approval to products that are brought to its attention. These special studies . . . offer the first occasion when the Association is willing to depart from its rule.[94]

"The Pius X School—Today and Tomorrow" is the title of a one-page essay from the *Catholic Music Educators Bulletin* dated December, 1951. In it, Mother Morgan discussed the move of the college after the 1952 summer session. She also announced that the Pius X Choir would be seen on NBC-TV during December. She mentioned again the Vatican Films, produced by All-Nations Television Corporation, and stated that "so far, two full-color films have been released: St. Peter's Excavations and Mosaics—Pictures for Eternity." Morgan closed with the comment that

> in its ever-expanding program, Pius X School has been fortunate in having the support of such eminent leaders in the fields of Liturgy and Music as: Monsignor Martin B. Hellriegel, Gustave Reese, Curt Sachs, Robert Hufstader, and J. Vincent Higginson, who have lectured and taught at the School.[95]

Figure 17. Mother Josephine Morgan, R.S.C.J. broadcast.

The Madrigal Society competed during the spring of 1951 and won a contest televised on the *Arthur Murray Hour* where they triumphed over "The Spizzwinks(?)," an all-

[94]Manhattanville Archive. **Samuel Bronston** (1909–1994), a cousin of Leon Trotsky, worked for MGM and Columbia Pictures and formed his own company in 1943. He achieved fame in the late 1950s with expensive epic films made in Spain. Sandra Brennan, *All Movie Guide* <http://www.answers.com/topic/Samuel-bronston?cat=entertainment>.

[95]Manhattanville Archive. The *Catholic Music Educator's Bulletin* may be a reprint from a journal because it does not look like typescript. I have been unable to locate these films which are mentioned again in a later article. Mother Josephine Morgan, R.S.C.J., "Pius X School Moves to Purchase, N.Y.," *The Catholic Choirmaster*, 38, no. 2, (Summer 1952), 82–7: "These pictures were taken in Rome with the authorization of the Holy Father and contain material from the major basilicas never photographed before. Critics have praised the liturgical musical setting that serves to enhance and interpret photography of singular beauty."

male, a cappella singing group from Yale University. The Pius X Choir and Madrigal Society joined forces for a broadcast over the Voice of America (a U.S. government funded media organization) on November 15, and the combined choirs were heard on NBC-TV each Sunday during Advent in *Frontiers of Faith,* a program sponsored by the National Council of Catholic Men.

Canadian pianist Gordon Manley performed a recital on August 6, and at the end of the year, on December 28, the choir was heard in a "Christmas message to Paris over the Voice of America."[96]

1952

The Vatican Films disappeared, the Pius X Choir sang on the radio each Sunday during Lent, and the eminent choral conductor Robert Shaw gave a workshop.

An April 23, 1952 press release says that the Pius X Choir and the Madrigal Society of Manhattanville College "may be heard in the film, 'St. Peter's Excavations and Mosaics—Pictures for Eternity' produced by All Nations Producing Corporation." After this notice, the trail seems to run cold.[97]

In early March, the Pius X Choir gave a concert at Carnegie Hall sponsored by the Friends of Liberian Catholic Missions. Violinist Francis Flanagan and tenor Hubert Valentine were the assisting artists.

An April 23, 1952 press release contains a recap of joint appearances by the Pius X Choir and the Madrigal Society activities including their appearances on the "Christian In Action Series" program each Sunday during Lent on radio station WJZ in New York.

Of special significance in the summer of 1952 was a choral workshop given by Robert Shaw and Robert Hufstader. Another notable faculty member in 1952 was the German harpsichordist, musicologist, and authority on Japanese art music Eta Harich-Schneider. She had been praised for having given the first complete performance of J.S. Bach's *Goldberg Vari-*

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[96]**Gordon Manley** (1915–1968) studied with Sigismund Stojowski and Egon Petri. His concert career included three New York town hall appearances, a two-year tour of the U.S. as soloist and accompanist for soprano Marjorie Lawrence (1907–1979), frequent radio performances, two European tours, and two critically acclaimed Carnegie Hall recitals; see Wallace Laughton, "Manley, Gordon," *The Canadian Encyclopedia* <https://www.thecanadianencyclopedia.ca/en/article/gordon-manley-emc>.

[97]Manhattanville Archive. Bronston, a former producer for Columbia Pictures and United artists, went to the Vatican in 1948 and requested permission to photograph it and other religious sites in Rome. Permission was granted, and for the first time, color photography was allowed within the Vatican. Bronston and seventy-eight technicians spent the next twenty-two months visiting chapels, basilicas, galleries, and museums, and were even allowed into the Pope Pius XII's private apartments to photograph the art holdings and treasures. Unfortunately, there does not seem to be any record of the film, which was to have comprised "three major features and 24 short subjects" (typescript, pp. 4–5). Another source confirms that "The [1951] summer school chorus supplied the music for two television productions: *St. Peter's Excavations* and *Pictures for Eternity*"; see Carroll, *A History of the Pius X School*, 72. A slightly different tale is told by Nick Zegarac in *The Hollywood Art*, March 2, 2008. The Knights of Columbus mounted a campaign to photograph the treasures of the Vatican in a thirty-film series. When Bronston started filming in the Sistine Chapel the tremendous heat from the lights started a fire and the project was ended <http://thehollywoodart.blogspot.com/2008_03_01_archive.html>.

ations in Berlin in 1934. She taught at the Berlin Hochschule für Musik until 1940, after which she escaped to Tokyo, living and teaching there until she moved to New York in 1949. For the 1952 summer session, Harich-Schneider gave classes in Eurythmics, a then-experimental technique of movement and music created by Émile Jaques-Dalcroze.[98]

The Manhattanville Glee Club joined the prestigious Mendelssohn Glee Club on December 17, 1952 for a performance in the grand ballroom of the Plaza Hotel in New York City.[99] The 1952 Christmas carols concert featured an international smorgasbord of some thirty-two pieces, plus Benjamin Britten's *A Ceremony of Carols*.

Conclusion

Part II of this chronicle continues when Pius X's motu proprio turns fifty in 1953 and follows the Pius X School as it flourishes and grows nationally and internationally through the end of the 50s and the first half of the 60s. Noteworthy topics include *The Sound of Music*, Dom Gajard's lectures, a citation from Pope John XXIII, Vatican II, an important composer's meeting, and the New York World's Fair. ❖

[98]**Robert Shaw** (1916–1999), who directed the Juilliard and Berkshire Music Center choral departments from 1946 to 1948 was surely the most well-known and sought-after choral conductor of the mid- to late-twentieth century, preparing choruses for Toscanini and commissioning compositions by Samuel Barber, Béla Bartók, Benjamin Britten, and Aaron Copland. Several of his recordings with the Robert Shaw Chorale won Grammy Awards; Michael Steinberg and Dennis K. McIntire, "Shaw, Robert," *New Grove Dictionary,* 23:226f. <www.oxfordmusiconline.com>. **Eta Harich-Schneider** (1897–1986), a pianist, gave the first performance of Paul Hindemith's *1922 Suite* in Berlin in 1924. She studied from 1929 to 1935 with the most famous harpsichordist of her time, **Wanda Landowska** (1877–1959) and was the author of works on European music, including *Die Kunst des Cembalo-Spiels* (1939) which later appeared in translation as *The Harpsichord: An Introduction to Technique, Style, and the Historical Sources* (1954), as well as numerous articles and a history of Japanese music; "Eta Harich-Schneider" <http://www.bach-cantatas.com/Bio/Harich-Eta.htm>. **Emile Jaques-Dalcroze** (1865–1950); see Lawrence W. Haward and Reinhard Ring, "Jaques-Dalcroze, Emile," *New Grove Dictionary,* 12:891–3 <www.oxfordmusiconline.com>.

[99]Former conductors of the Mendelssohn Glee Club included American composer **Edward MacDowell** (1860–1908) and the noted German-American choral conductor **Frank Damrosch** (1859–1937). MacDowell was the first American composer to be awarded serious acclaim in Western Europe. Damrosch founded the Institute of Musical Art in 1905 and directed it until it merged with the Juilliard graduate School in 1926. This affiliation resulted in the Juilliard School of Music in 1926 where he served as dean until his retirement in 1933.

First Night, New Choir

How does one build for the future without scaring off anyone?

by Mary Jane Ballou

Congratulations! You are the new music director at St. Mary's by the Marsh.

It's a standard Novus Ordo parish. The music program is standard as well: a choir of adults and high schoolers, a collection of cantors, and an intermittent children's choir pulled together for Christmas and Easter. You are eager to take on hymns and motets, chanted propers and sung ordinaries, special concerts, and eventually an overseas tour. Whoa, Nellie! Enthusiasm and ambition are wonderful in a director. However, what about the choir?

Maybe you met them briefly in the course of your interviews. Perhaps you rehearsed them in a piece for the hiring committee. But do you really know them? Of course, you don't! I'm not talking here about the epic conflicts in the soprano section, the dilatory attendance of some altos, the general dearth of tenors, and the two basses in the back who never sing. No, I'm talking about their voices. In addition to their good will and regular attendance, those individual voices are the key to your aspirations toward fine sacred music. How can you find out?

The dread word is "audition." Remove it from your vocabulary unless you're working with professional or highly skilled amateurs. Even with the experienced ensemble you have choices to make. Don't start anything until you answered all the following questions to your satisfaction. Should you work through the sections or go alphabetically? How much time should you allow for each singer? What are you looking for and where will you keep this confidential information? What will you do if someone refuses to sing individually for you? What do you have planned in case there is a problem voice?

Here is the process often recommended for the new director of an experienced ensemble:

Step One: collect contact information for all the current singers. Name, address, cell phone, email address, and preferred mode of contact. Use old-fashioned file cards and have pens or pencils ready for use. Then you're not having a rustling sheet being passed around.

Step Two: at the first rehearsal, talk about your plans while they're filling out the cards. Plans that are more than next Sunday's music. Be excited but not overwhelming.

Mary Jane Ballou, D.S.M., is a musician based in St. Augustine, Florida.

Step Three: run through the music for Sunday efficiently. Keep to simple music you know the singers already have under their belts. Congratulate them on their work and then describe Step Four below.

The average choir singer was never auditioned. He or she was recruited at a ministry fair or has "always" sung in the choir.

Step Four: vocal placement time. Describe the process clearly and don't use the "a" word. This is just a chance for you to hear their range, blend, and a couple of other small items. Of course, pitch-matching and tonal memory are not "small items," but the point is not to frighten people. This is your chance to have a little one-on-one time and hear everyone. You could start the first night if you have things set up. You need a keyboard and privacy. Otherwise, just start working your way through the singers over the next few weeks.

Yes, indeed, this is an excellent process *if and only if* you are working with a choir of experienced singers and/or students who need your chorus for credit.

With the average untrained amateur choir, the process outlined above will guarantee at least half the choir vanishes. Even if you carefully avoid using the word "audition," they know exactly what you're talking about. The average choir singer was never auditioned. He or she was recruited at a ministry fair or has "always" sung in the choir. Choir membership may be a big part of their participation in the parish. They are also adults who are not interested in setting themselves up to be judged by another. I'm talking about fear of failure and the dread of losing self-esteem and esteem in the eyes of others. (As a bonus feature, several of your now-former singers might call the pastor.)

Obviously, no one wants to alienate the choir from the get-go. At the same time, your ability to build and maintain a fine music program depends on the voices contributing to your work. Tread carefully, but tread you must. So—what should you do? Why not get to know them first—as individuals, not as voices? They're not automobiles that you're going to take out for a test drive.

So, here is an alternative strategy for that first rehearsal at St. Mary's by the Marsh.

Prelude: get to the rehearsal space way early. Have the music for Sunday on the chairs, keeping it to the Responsorial Psalm and the hymns. Have your blank index cards and pencils at the ready with you at the door. If there's a white board or flip chart, write your name and contact information up there for folks to copy or photograph with their phones.

Step One: as each singer arrives, greet him or her individually with a smile, an index card, and a pencil.

Step Two: when everyone is seated, ask them to fill out the cards with name, voice

part, and contact information, including cell phone numbers and email addresses. While they're busy with the cards, tell them a little about yourself—where you come from, where else you've worked, your family, your interests or hobbies.

Step Three: collect the cards and mix them up. Then call out a name and ask that individual to say a little intro. Some will say quite a lot; some, very little. You can always ask for a favorite food or color. Work through the cards and keep it moving along and cheerful. While this may sound like a childish ice-breaker, try it. Sometimes your singers are all old friends, but many times they aren't. When each finishes their introduction, use their name when thanking them.

The quality of that first rehearsal in terms of welcome is critical. It will set the tone for the rest of the season.

Step Four: how has the choir arranged itself? Ask each part to raise their hands. Do a quick warm-up because you used up time with the introductions. A couple of stretches, easy vocalises—that's enough this week. Run the music for Sunday. This is where you can start to find their voices.

Select an easy well-known hymn, say "O God, Our Help in Ages Past." This skips around a bit and has a tolerable range. Ask each part to sing the melody with your playing on the melody. If you are short on men, have the tenors and basses sing together. Who's loud, who's soft, who's inaudible? Anyone way off? Wobbles? You must put this in your mental file cabinet. Remember to say "Great" after each part sings.

Then you can move on to part singing, as appropriate. Can they sing in parts? Some choirs cannot. If they can, are they used to having their parts run first? Probably. Start with the basses and build up. As each part is learned and you move on, ask those already done to hum softly. That has some effect on chatter.

You can take it from there. At the end of every rehearsal, thank the singers for their time and their work. Remind them when they need to be in place on Sunday. No matter what—keep smiling. As the weeks go on, you can work on problems with sections as needed, always giving encouragement.

The quality of that first rehearsal in terms of welcome is critical. It will set the tone for the rest of the season. I honestly haven't told you anything you don't know. This is just a reminder. Your singers will be disposed to liking and working with you. Their good work and kind words will help you find more singers. Yes, there will be bumps in the road—hopeless voices, ill-tempered individuals. However, your beginning will help put you and the singers on the same page. Just remember this: *you and they **together** make the choir.* ❖

Repertory

Johann Sebastian Bach's *St. Matthew Passion* and the Catholic Tradition

The theology of St. Bernard of Clairvaux provides a link between the Catholic and Lutheran spirituality of Bach's Passion

by Markus Rathey

In 1829, Felix Mendelssohn-Bartholdy and the Berlin Singakademie performed Johann Sebastian Bach's *St. Matthew Passion* for the first time in almost a century. The performance was one of the milestones of the nineteenth-century Bach revival, catapulting Bach and his work into the canon of western music. The concert in 1829 was attended by everybody of importance in Berlin's society at that time: the theologian Schleiermacher, the historian Droysen, and even the members of the Prussian court. In the audience was also Joseph Maria von Radowitz (1797–1843), a young officer of the Prussian army who would become a successful diplomat, not to mention his later appointment as Prussia's minister of External Affairs in 1850. Von Radowitz was quite taken with the music and attended not one but all three performances of the *St. Matthew Passion* in 1829. Reminiscing about his impressions, he later compared Bach to Shakespeare and he mused that the piece not only contained the ideas of Christianity but rather, "in it one finds the whole world; the creation is in it, as is the central point of world history, as are we ourselves in our barren present."[1] The whole world and the whole of humanity were contained in this work; von Radowitz continued by writing, "this profundity, this richness, this wondrous power and loftiness cannot be praised enough."[2] Von Radowitz's descriptions align Bach's music with the ideal of the sublime, a category that music critics had recently used to describe the overwhelming power of Beethoven's music.

While von Radowitz appreciated the *St. Matthew Passion* as a sublime concert piece rivaling works by Beethoven and others, he still voices objections. Even though

[1]Celia Applegate, *Bach in Berlin: Nation and Culture in Mendelssohn's Revival of the St. Matthew Passion* (Ithaca, N.Y.: Cornell University Press, 2005), p. 223.

[2]Applegate, *Bach in Berlin*, 223.

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he admired the technical complexity of the work and the dramatic effects Bach employs to set the biblical narrative, the young Prussian officer rejected the strong emotionality of the "sacred opera."[3] For von Radowitz, the music was spiritual, but it was not sacred music. Von Radowitz's objections come into sharper relief when we consider his background. A devoted Catholic, his aesthetic ideals about sacred music had been shaped by the music of the Palestrina revival that was taking place at the same time as the revival of the *St. Matthew Passion*.[4] While the austere beauty of Palestrina's motets and masses represented the ideal of sacred music for the Catholic von Radowitz, Bach's Passion, as intriguing as it was, remained sublime music for the concert hall. It might encapsulate all of humanity—but it was not a model for how sacred music (or even liturgical music) should be composed. The Passion was a Protestant work, written by a Lutheran composer.

What von Radowitz did not know was that Bach's *St. Matthew Passion* (and several other works by the eighteenth-century composer) fit compatibly with elements of the Catholic tradition. Bach himself had held Palestrina and his style in high esteem. He had performed several of Palestrina's masses with his Thomas Choir in Leipzig and had written numerous works emulating sixteenth-century polyphony from a modern, eighteenth-century perspective. But compositional techniques were not Bach's only tie to the long tradition of the Catholic Church; the religious devotion of Bach's time was highly influenced by medieval Catholic traditions that dated back to the emotional theology of Bernard of Clairvaux (1090–1153).

The religious devotion of Bach's time was highly influenced by medieval Catholic traditions that dated back to the emotional theology of Bernard of Clairvaux.

Von Radowitz did not know about these connections, especially because the rendition of the *St. Matthew Passion* he heard in Berlin in 1829 was a shortened version that had cut most of Bach's arias and thus eliminated the movements most strongly influenced by mystical metaphors and images. The cuts had been necessary to reduce the length of the piece but also to make the work more palatable to nineteenth-century audiences. Already Mendelssohn's teacher

[3]Joseph Maria von Radowitz, *Gesammelte Schriften* (Berlin: Reimer, 1853), 5:280.

[4]Martin Geck, *Die Wiederentdeckung der Matthäuspassion im 19. Jahrhundert: Die zeitgenössischen Dokumente und ihre ideengeschichtliche Deutung* (Regensburg: Bosse, 1967), p. 50.

Zelter had complained about the "verruchte Kirchentexte" (wicked church texts) in a letter to the poet Goethe. The devotional language of the eighteenth century that was expressed in the arias and recitatives did not resonate with listeners in the nineteenth century. Mendelssohn's cuts turned the Passion into a work that fit the aesthetic ideals of his time, but in that process, he also eliminated most of the traces of mystical theology.

Bach's Passion was written for the Lutheran liturgy; however, it is important to consider that early modern Lutheranism, while rejecting parts of Catholic dogma and devotion, embraced some facets of Bernard's mystical theology. In fact, Luther had spoken very positively about Bernard's mystical theology.[5] Luther's early theology had been influenced by both Bernard of Clairvaux and by German mystic Johannes Tauler (ca. 1300–1361).[6] Luther especially cherished Bernard's well-known interpretation of the *Song of Songs* and its imagery of bride and bridegroom, which encapsulates Bernard's theology of mystical unity as an emotional unity.

Bernard's emotional mysticism became even more popular in the generations after Luther, and some theologians in the Lutheran camp tried to co-opt Bernard as a proto-Lutheran. In a theological dissertation from 1701, the theologian Georg Heinrich Goetze explored the "Lutheranism of Doctor Bernard,"[7] and Leipzig professor of theology Jacob Thomasius proclaimed in 1682 that Bernard of Clairvaux had been (in some regards) "a good Lutheran."[8] Most influential for the adoption of Bernard's theology in seventeenth-century Lutheranism was the theologian Johann Arndt.[9] He would become one of the most influential (albeit contested) theologians in the seventeenth century.[10] His book *Vom wahren Christenthumb* (True Christianity), first published in 1605 and subsequently re-issued and expanded, remained one of the

[5]For Bernard's impact on Bach's works and the *Christmas Oratorio* in particular, see Markus Rathey, "Bach's Christmas Oratorio and the Mystical Theology of Bernard of Clairvaux": *Bach and the Counterpoint of Religion*, ed. Robin A. Leaver, *Bach Perspectives*, 12 (Champaign, Ill.: University of Illinois Press), pp. 84–103.

[6]See Theo M.M.A.C. Bell, "Luther's Reception of Bernard of Clairvaux," *Concordia Theological Quarterly*, 59 (1995), 245–77; see also Franz Posset, *Pater Bernhardus: Martin Luther and Bernard of Clairvaux* (Kalamazoo, Mich.: Cistercian Publications, 1999).

[7]Georg Henrich Goetze, *De Lutheranismo D. Bernhardi, Schediasma Theologicum* . . . (Dresden and Leipzig: Mieth, 1701).

[8]Jacob Thomasius and Johann Christoph Meelführer, *Historisches Spruch-Buch* . . . (Leipzig: Lanckisch and Scholvien, 1682), p. 384: "Man wird aber hin und wieder dergleichen Erzehlungen und Sprüche mehr von und aus *Bernhardo* finden/ daraus erhellet/ daß er in diesem Stück gut Lutherisch gewesen." (One can occasionally find stories or phrases from and about Bernard which make it clear that he was a good Lutheran in this regard [i.e., his theology of repentance]).

[9]See Johannes Wallmann, "Johann Arndt und die protestantische Frömmigkeit. Zur Rezeption der mittelalterlichen Mystik im Luthertum," in Dieter Breuer, ed., *Frömmigkeit in der Frühen Neuzeit: Studien zur religiösen Literatur des 17. Jahrhunderts in Deutschland* (Amsterdam: Rodopi, 1984), pp. 50–74.

[10]Church historian Martin Brecht celebrates Arndt as "the most influential Lutheran since the Reformation"; see Brecht, "Das Aufkommen der neuen Frömmigkeitsbewegung in Deutschland," in, *Der Pietismus vom siebzehnten bis zum frühen achtzehnten Jahrhundert*, ed. Martin Brecht (Göttingen: Vandenhoeck & Ruprecht, 1993), p. 150.

most influential devotional texts well into Bach's time. In fact, Bach himself owned a copy of this book.

One of the central ideas Arndt took from Bernard was the strong emphasis on Christ's love and the intimate relationship between Christ and the believer, ideas that Bernard had explored extensively in his sermons on the *Song of Songs*. Arndt's understanding of divine love is succinctly summarized in the following excerpt: "It is not knowledge that makes the Christian but the love of Christ . . . The scholarly study of the Scriptures without love and a holy Christian life is simply worthless."[11] In his *Paradiesgärtlein* (Garden of Paradise), Arndt further elaborates on Bernard's Christocentric mysticism and the longing of the human soul for the heavenly bridegroom. Both for Bernard and for Arndt, the ultimate goal is the *unio mystica*, the mystical unity with Christ.

Arndt was occasionally criticized for promoting Catholic ideas and this forced him to defend himself against more conservative orthodox Lutheran theologians. In reaction to this criticism, Arndt was adamant in pointing out that his understanding of mystical unity was still closely tied to the Lutheran understanding of word and sacrament: "In the word and in the holy sacraments is laid down the true memory of the name of God. That is why he is unified with us through the word and the sacrament; which was confirmed by the Savior through the beautiful and lovely saying: He who loves me will keep my word and my father will love him and we will come to him and dwell with him (John 14:23)."[12]

The influence of Bernard's understanding of the *Song of Songs* shines particularly brightly when Arndt compares the mystical unity with a wedding, depicting Christ and the believer as bridegroom and bride:

> The unification of the Lord Christ with the faithful soul is caused by the spiritual marriage and wedding. When the bridegroom arrives, the holy soul (*Seele*) rejoices and pays exact and diligent attention to his presence; as his joyful, heart-refreshing and holy arrival drives away darkness and night. The heart has sweet joy, the soul melts for love, the spirit is full of joy, the affects and desires turn fervent, the love is ignited, the soul (*Gemüt*) rejoices, the mouth praises and extols and utters vows, and all the powers of the soul rejoice in and because of the bridegroom. She (the soul) is full of joy, so I say, because she has found the one who loves her and because he has taken her as a bride. She honors him. O what love! O what burning desire! O what conversations full of love! O what a chaste kiss, when the Holy Spirit descends, when the consoler overshadows,

[11]Arndt, *Von wahrem Christenthumb* (1605); English translation cited after Douglas H. Shantz, *An Introduction to German Pietism: Protestant Renewal at the Dawn of Modern Europe* (Baltimore: Johns Hopkins University Press, 2013), p. 27.

[12]"Im Wort aber und H. Sacramenten ist das rechte Gedächtniß des Namens GOttes gestiftet. Darum wird er auch durch das Wort und Sacrament mit uns vereiniget. Welches unser Heyland mit dem schönen und lieblichen Spruch bekräftiget: Wer mich liebet, der wird mein Wort halten, und mein Vatter wird ihn lieben, und wir werden zu ihm kommen und Wohnung bey ihm machen[,] Joh. 14,23." Johann Arndt, *Sechs Bücher vom Wahren Christenthum . . . Nebst dessen [Arndt's] Paradieß-Gärtlein* (Altdorff: Zobel, 1735), p. 635 [=book 5, chapter 3, § 3].

> when the highest illuminates, when the word of the father is there, when (the Soul) talks truth and when love embraces her warmly.[13]

The mystical unity, for Arndt, cannot be accomplished through pious contemplation but it must be mediated through the word and the sacraments that are administered by the church.

The text for the *St. Matthew Passion*, written by Bach's librettist Christian Friedrich Henrici (called Picander), tells the story of the suffering and death of Jesus, an account of divine love that is rooted in the emotional unity of Christ and the believer. The opening chorus of the Passion sets the stage by introducing the image of the bride and bridegroom from the *Song of Songs*: the Daughter Zion calls the chorus of the believers to behold the arrival of Christ, the bridegroom, who suffers at the cross like the sacrificial lamb. We can see how Bernard's image of mystical unity, mediated through the theological lens of seventeenth-century Lutheranism, found its way into the first chorus of the Passion.[14]

In the soprano aria "Aus Liebe will mein Heiland sterben" (no. 49, Out of love my savior is willing to die),[15] Bach captures the idea of divine love even more clearly and proclaims God's love as the very foundation of Jesus's suffering. The singer represents a beholder of the divine suffering who is not a neutral bystander, but a witness with an emotional response. Bach's setting transposes this theology of love and mystical unity into music. The two *oboi da caccia* play in close parallel motion, a stylistic device often used to express love and intimacy in baroque music. The solo flute hovers freely on top of the two other instruments and plays expansive garlands. While the oboes express love and unity, the garlands of the flute evoke longing and agitation. When the soprano finally enters at bar 13, we hear a long note on "love" (Liebe) which likewise expresses the longing of the bride for the bridegroom.

Bach's depiction of love and longing in this aria is dramatic and it has an unsettling quality as the movement does not

[13]"Durch die geistliche Ehe und Vermählung geschiehet die Vereinigung des HErrn Christi mit der gläubigen Seele. Wann der Bräutigam kommt, so freuet sich die H. Seele, und giebt genaue und fleißige Achtung auf seine Gegenwart; denn durch seine fröhliche, Herz-erquickende und H. Ankunft vertreibet er die Finsterniß und die Nacht. Das Herz hat süsse Freude, es fliessen die Wasser der Andacht, die Seele schmelzet vor Liebe, der Geist freuet sich, die Affecten und Begierden werden inbrünstig, die Liebe wird entzündet, das Gemüth jauchzet, der Mund lobet und preiset, man thut Gelübde, und alle Kräfte der Seelen freuen sich in und wegen des Bräutigams. Sie freuet sich, sage ich, daß sie den gefunden hat, welcher sie liebet, und daß der sie zur Braut auf- und angenommen, welchen sie ehret. O welch eine Liebe! O welch ein feuriges Verlangen! O welche liebreiche Gespräche! O wie ein keuscher Kuß, wann der H. Geist herab kommt, wann der Tröster überschattet, wann der Höchste erleuchtet, wann das Wort des Vatters da ist, die Weißheit redet, und die Liebe freundlich sie umfänget." Arndt, *Sechs Bücher vom Wahren Christenthum*, 641–2 [=book 5, chapter 7, § 1].

[14]See Markus Rathey, *Johann Sebastian Bach's Christmas Oratorio: Music, Theology, Culture* (New York: Oxford University Press, 2016), pp. 52–84.

[15]As Elke Axmacher has demonstrated, the theology of the *St. Matthew Passion* was influenced by Müller's passion theology; see Axmacher, "*Aus Liebe will mein Heyland sterben": Untersuchung zum Wandel des Passionsverständnisses im frühen 18. Jahrhundert*, 2nd ed. (Leinfelden-Echterdingen: Carus, 2005).

have a proper bass line or basso continuo. The lack of a foundation particularly sheds light on the expression of love. We see love in the face of death and suffering. The understanding of the Passion as a monumental love story was not unique to Bach and his librettist Picander. It can be found in a large number of theological treatises and devotional books from the seventeenth and early eighteenth centuries. While it was initially rooted in Luther's own theology of the Passion, it was expanded in reaction to the Lutheran Bernard revival in the seventeenth century. The preacher and theologian Heinrich Müller expresses this idea most beautifully in a book from 1672:

> Your Jesus loves you. Love seeks to be united with the beloved. In order to be united with you, Jesus has united Himself with your flesh. . . . He stands before your eyes as He hangs on the cross. He closes His mouth for you in order to kiss you. He stretches His arms to embrace you. He lets His hands be pierced to commit Himself to you; lets His heart be opened with a spear to prepare a refuge for you; lets His feet be nailed to the wood to assure you that He is true, that He wishes to remain at your feet. Should you not hasten to your Jesus, like the bride to her bridegroom? His comforting mouth awaits you, you should turn your faithful mouth to Him and wish: Ah, kiss me, my Jesus, with the kiss of Your mouth. His arms are outstretched, you should take comfort here. . . . His heart is open: enter your nest, little bird; enter, dove, your rocky crevice.[16]

The bridal images of the *Song of Songs* blend with the images of Christ's cruel suffering. Bach's aria "Können Tränen meiner Wangen nichts erlangen, O, so nehmt mein Herz hinein" (no. 52, If the tears of my cheeks cannot achieve anything, O, then take in my heart) expresses this love that is combined with deep suffering. But even though the believer is shedding tears over the pain of the bridegroom, she is longing for unity with him. Christ is invited to take the believer's heart, a gesture that carries equal emotionality and theological depth. In the mystical theology of Bernard and his followers up to the seventeenth and eighteenth centuries, the heart is the place where Jesus finds his dwelling place. The idea of Christ's indwelling, the *inhabitatio Christi,* was fundamental to incarnational theology in Bach's time and had a significant impact on the theology of the Passion of Christ in the early eighteenth century. The final aria of the *St. Matthew Passion* captures the same idea by declaring the heart of the believer to be the grave for Jesus: "Mache dich, mein Herze, rein, ich will Jesum selbst begraben" (no. 65, Make yourself pure, my heart; I wish to bury Jesus himself [inside my heart]).

If we read the libretto for the *St. Matthew Passion* from beginning to end we notice a large narrative arc that leads from waiting for the bridegroom in the opening movement to the arrival of the (dead) bridegroom in the heart of the bride, the believer, in the last aria. Bach's music reflects this connection by using similar

[16]Heinrich Müller, *Geistliche Erquick-Stunden* (1672); tr. Isabella van Elferen, *Mystical Love in the German Baroque: Theology, Poetry, Music* (Lanham: Scarecrow, 2009), p. 186.

musical ideas in the opening chorus and in the aria: a pulsating 12/8 meter, the static harmonies of a pastoral, and a fluid eighth-note motion that gradually expands the sonic space (see figures 1a and b).

The meditation of Christ's suffering is a meditation of his love. Christ is the bridegroom, and the bride, the believer, longs to be united with him. Already the opening chorus expresses this longing and the

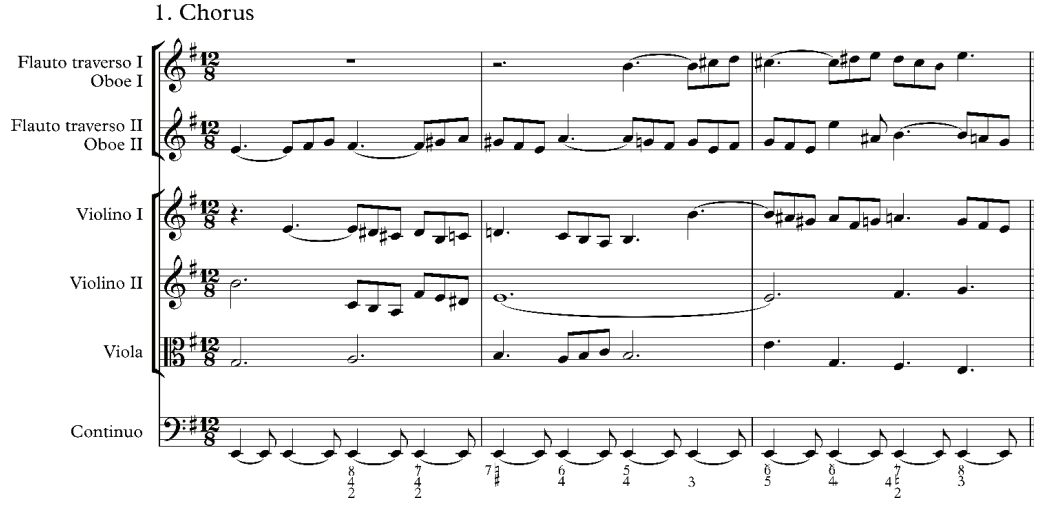

Figure 1a: Bach, St. Matthew Passion*, mov. 1, mm. 1–3.*

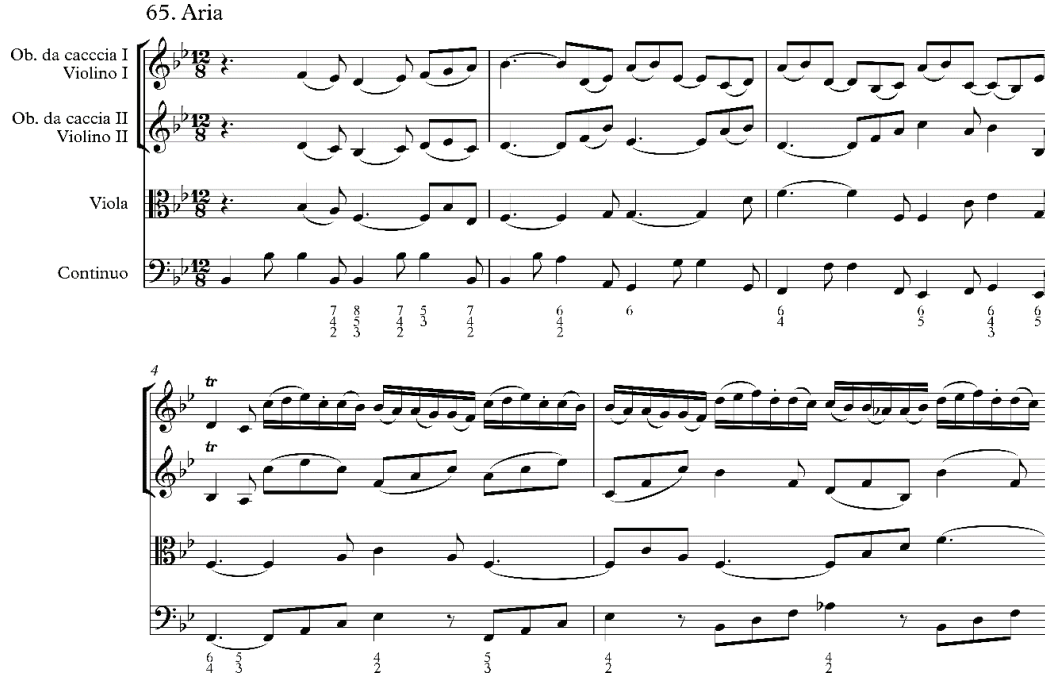

Figure 1b. Bach, St. Matthew Passion*, mov. 65, mm. 1–5.*

Johann Sebastian Bach (1685–1750)

following arias intensify this urgent desire to be with Christ. Finally, when he has died, he can make his dwelling place in the human heart. Bride and bridegroom are united in death—but a death that also brings life through salvation. And so, the salvation happens because of God's love, and it is expressed in loving unity.

We do not know whether Bach or even his librettist Picander were aware of the close connection to Bernard's mystical theology. And yet, Bernard's theology had influenced Lutheran theology since its beginnings. Numerous Lutheran treatises from the seventeenth and eighteenth centuries show that the impact of Bernard had increased over time. And the treatises also demonstrate that theologians were well aware of the source of this mystical theology of intimacy.

Bach's *St. Matthew Passion* is an interpretation of the suffering of Christ through the lens of Bernard *and* Luther. The intimate relationship between Christ and the believer that is at the core of the Passion setting was difficult for later generations to understand. The language seemed to be too "baroque" and overcharged with images that were not accessible to nineteenth-century listeners. Zelter and his student Mendelssohn were not the only ones who had problems with the text and its theology; an English reviewer from 1877 wrote:

> Without dwelling on the repeated attempts to popularize the St. Matthew Passion music in London at various times, the plain truth is that it has no hold on public opinion, however ardent is the admiration of artists. The prediction that Bach would extinguish or rival Handel has proved quite false. The "Messiah" stands unimpaired in attraction, and the Passion music, at every revival in secular buildings, is listened to reverently but will not fill the hall in which it is given . . . a strain of sadness pervades the score; so much so, indeed, that it is utterly impossible to perform the seventy eight numbers in their entirety, so depressing is the iteration of grief.[17]

What the reviewer does not recognize is that the grief and the graphic descriptions of Jesus's agony and his bloody wounds serve a theological and pedagogical purpose as they bring into sharper relief the understanding of the Passion as an expression of divine love.

When Mendelssohn performed the *St. Matthew Passion* in Berlin in 1829, more than a century after its first performance, he made significant changes to the old

[17] *Athenaeum*, no. 2602 (Sept. 8, 1877), 314.

piece. He altered some of the instrumentation and made some smaller adjustments to melodic contours. The most significant changes were cuts of several arias, recitatives, chorales, and also some verses of the gospel text. Mendelssohn's friend and collaborator Eduard Devrient summarized these changes:

> Many times we sat down together to think about the shortening of the score for the performance. It could not be a question of presenting the work—which was in so many ways influenced by the taste of its time—in its entirety, but rather of conveying an impression of its greatness. The majority of arias would have to be omitted, while from others only the introductions, the so-called *accompagnements*, would be retained; also from the gospel text everything that had to be removed that did not belong to the passion story.[18]

By cutting most of the contemplative arias, Mendelssohn sharpened the dramatic character of Bach's Passion.[19] However, by leaving out the contemplative texts, Mendelssohn also changed the theology of the work. Gone were the texts that celebrated the mystical unity with Christ in the believer's heart. Gone are the arias "Buß und Reu knirscht das Sündenherz entzwei" (no. 6), with the opening line "Penitence and remorse grinds my sinful heart into pieces;" the aria "Blute nur" (no. 8) "Bleed away, you loving heart," as well as the recitative "Wiewohl mein Herz" (no. 12, "Though my heart swims in tears"). Consequently, the aria that expresses the presence of Christ in the believer's heart most succinctly and that sketches the idea of Christ's indwelling (*inhabitatio Christi*) in a few lines, had to go as well:

> Ich will dir mein Herze schenken,
> Senke dich, mein Heil, hinein!
> Ich will mich in dir versenken . . .
>
> I will give my heart to you;
> Sink into it, my Salvation!
> I will immerse myself in you . . .

Eliminated were likewise the arias "Aus Liebe will mein Heiland sterben" (no. 49) and "Mache dich, mein Herze rein" (no. 65), which describe the believer's heart as Jesus' burial place. This metaphor of the heart is closely connected with the idea of mystical union and the love between Christ and the believer as the foundation for sal-

[18]Eduart Devrient, *Meine Erinnerungen an Felix Mendelssohn Bartholdy uns seine Briefe an mich* (Leipzig: J. Weber 1869), pp. 60–1: "Mehrere Male saßen wir indessen Beide zusammen, die Abkürzung der Partitur für die Aufführung zu überlegen. Es konnte nicht darauf ankommen, das Werk, das doch auch durch den Geschmack seiner Zeit vielfach beeinflußt war, in seiner Vollständigkeit vorzuführen, sondern den Eindruck seiner Vorzüglichkeit zusammenzuhalten. Die Mehrzahl der Arien mußten weggelassen, von andern konnten nur die Einleitungen, die sogenannten Accompagnements, erhalten warden; auch vom Evangelium mußte fortbleiben, was nicht zur Passionserzählung gehört"; tr. Jeffrey Sposato, *The Price of Assimilation: Felix Mendelssohn and the Nineteenth-Century Anti-Semitic Tradition* (Oxford: Oxford University Press, 2006), p. 41; for an overview of the cuts see Geck, *Die Wiederentdeckung der Matthäuspassion*, 36–37.

[19]Cf. Geck, *Die Wiederentdeckung der Matthäuspassion*, 41. For a later performance of the St. Matthew Passion in Leipzig in 1841, Mendelssohn reversed some of his cuts from the first performance in 1829.

Bach's music was more than church music. For him it was music that embraced all humanity.

vation. The elimination of such movements referencing the heart then also removed most references to divine love as the foundation for the suffering of Christ.

We should not blame Mendelssohn for his cuts. The changes of the text, the duration of the piece, and the instrumentation itself were necessary to make the Passion palatable to audiences in the early nineteenth century. A "historically correct" performance in 1829 would probably have sent Bach's Passion back to the archives of history for another fifty years. Audiences had to get used to Bach and his music before they were ready to experience the piece as it had been composed in 1727. However, it is important to notice that the changes and cuts turned an epic and contemplative piece that owed a lot of its theology to the medieval mystical tradition into a dramatic piece that focused on the biblical narrative and only occasionally left room for contemplative reflections.

Specifically gone in the version from 1829 are the movements that connect Bach's piece with the long tradition of Bernard's theology of mystical unity. In some ways, the cuts turned the piece into something contemporaries would have viewed as more "Lutheran" than the original—a scripture-based setting that brought the divine word to life. As we have seen, the Lutheran tradition in which Bach lived was actually quite open to mystical thinking, but that knowledge was lost on most listeners in the early nineteenth century.

Joseph Maria von Radowitz, our young, Catholic listener from 1829, would probably not have appreciated the original version of Bach's Passion either, as his ideal of church music was represented by Palestrina and his style. However, he might have noticed in the cut arias a tone of heartfelt intimacy that could have reminded him of his own Catholic tradition. Interestingly, the devotion to the Heart of Jesus, with all its emotional connotations, saw a revival in German Catholicism in the second half of the nineteenth century.[20] By that time, Bach's *St. Matthew Passion*, with all its arias and contemplative recitatives, had already secured its place in the canon of Lutheran church music. But as von Radowitz had expressed, Bach's music was more than church music. For him it was music that embraced all humanity. Even if modern listeners do not feel as strongly as von Radowitz did, the amalgamation of Bach's music, Lutheran theology, and Bernardian mysticism still makes the *St. Matthew Passion* a truly ecumenical work of art. ❖

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[20]See John Moore, *Herz-Jesu-Verehrung in Deutschland. Religiöse, soziale und politische Aspekte einer Frömmigkeitsform* (Petersberg: Imhoff, 1997); David Morgan, *The Sacred Heart of Jesus: The Visual Evolution of a Devotion* (Amsterdam: Amsterdam University Press, 2008).

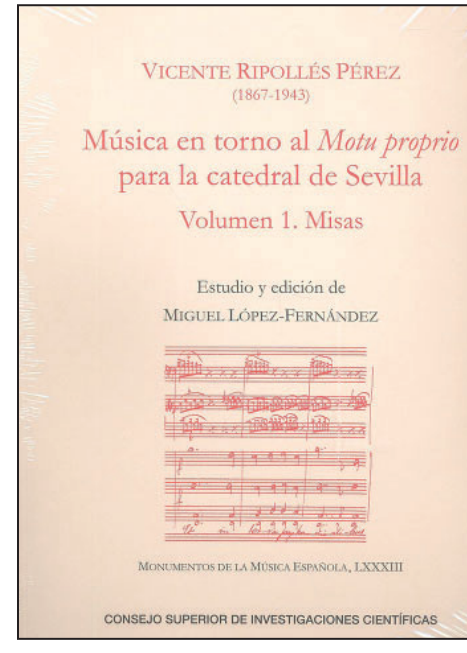
Review

Spanish Music from the Time of Pope St. Pius X

by Valeska Cabrera

Vicente Ripollés Pérez (1867–1943). *Música en torno al Motu proprio para la catedral de Sevilla*. Volumen 1. Misas. Study edition by Miguel López-Fernández. Madrid: Consejo Superior de Investigaciones Científicas (CSIC), 2017. 216 pp. ISBN 978-84-00-10308-8. €38.46. ($44.76).

This book, which belongs to a series entitled *Monumentos de la Música Española* (Monuments of Spanish Music), has been dedicated to the composer Vicente Ripollés Pérez (1867–1943) and his output while he was working in Seville's cathedral from 1903 to 1909. This period is particularly interesting for sacred music since the Catholic Church had just laid the foundations of its universal and official sacred music reform through the publication of the motu proprio of Pope St. Pius X in 1903.



By means of this motu proprio, the Holy See established the guidelines regarding the music which could be allowed in the liturgical services. In general terms, the genres tolerated were plainchant; sacred polyphony (especially the Renaissance style whose most important exemplar was G.P. Palestrina [1525–1594]); and "modern music," on the condition that the new compositions would share the qualities of the liturgy defined by the church: sanctity, goodness of forms, and universality. In

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the same way, the document restricted the sources for the texts, which should correspond only to those of the liturgical texts. The words were required to be sung without alteration or repositioning, without undue repetitions, without separating syllables, and always with such clarity that the faithful could understand them. Sacred composers were to give due attention to the form of the pieces, maintaining the original shape of the prayers. The rules also referred to the style of singing and instruments. In this sense, the rejection of some instruments associated with the orchestra is particularly noteworthy, and in the same way, the rejection of the theatrical repertoire, specifically the Italian opera.

By considering simplicity as an ideal and having as a model two genres from the past (plainchant and Renaissance polyphony), the reform caused a division between composers. On one hand, there were musicians who subscribed to the established rules, while on the other hand, there were composers who preferred to follow the path of "progress" and continued working separately from this trend. In general terms, this split caused the "reformed" sacred music to become undervalued, since it was considered having little value in the development of the history of Western music, a construct that has persisted to the present.[1]

In general terms, this split caused the "reformed" sacred music to become undervalued, since it was considered having little value in the development of the history of Western music, a construct that has persisted to the present.

This book transcends this idea by providing a critical edition of five masses composed by Vicente Ripollés Pérez between 1903 and 1909 while he was working as choirmaster at Seville's Cathedral. All the masses were unpublished up until now. By means of this book, the author and editor, Miguel López-Fernández, proposes as his main goal the offering of a comprehensive overview about this barely-known repertoire to researchers and musicians, with the purpose of delving into both stylistic and aesthetic knowledge which made the process of sacred music reform a reality in Spain, particularly in Seville.

[1]For example, in the *Grove Dictionary of Music*, Siegfried Gmeinwieser affirmed that "fierce controversies over the Cäcilienverein's recommendations led to the increasing isolation of church music from contemporary artistic development. The new polyphonic works by Cecilianist composers, being functionally tied to the liturgy, were artistically rather unassuming." Siegfried Gmeinwieser, "Cecilian Movement," *New Grove Dictionary of Music* <www.oxfordmusiconline.com>.

The book is organized in two parts. The second one is completely dedicated to the transcription of the following masses: *Misa de la Inmaculada* (1904), *Misa de San Isidoro* (1905), *Misa de la Dedicación* (1905), *Misa de la Asunción* (1907), and *Misa Votiva de la Antigua* (1904). All the masses were written for voices and orchestra except the *Misa Votiva de la Antigua*, which was composed for treble voices and the organ.

In addition to careful editing, the author offers a complete study in the first part of the book, regarding the pieces, the composer, and his context. The author explains that in Spain the simplicity of reformed sacred music was not only due to matters of aesthetic, stylistic, or liturgical criteria, but rather it was conditioned by the editorial market. A simple musical work could guarantee a greater demand and, therefore, a greater profit. As a result, a vast majority of compositions were not created for a specific church, but for a universal and undetermined recipient. This could explain the presence of manuscripts with arrangements made from printed music whose purpose was adapted to the resources and rites of specific churches. This explains the difficulty of establishing the main characteristics of the reformed music in that period, due to the large amount of compositions and adaptations that were made. In the case of the music created for voices and orchestra this can be more serious, because it was more difficult to edit and was in lower demand. This kind of repertoire was composed by the choirmasters for their specific churches and because of that, the manuscripts have remained unpublished and unknown since then (p. XXIV).

The study also contains the composer's biographical data, pointing out his role as a reformer musician in cities such as Valencia, Madrid (where he was strongly influenced by Felipe Pedrell), and Seville. In this latter city, he assumed a role in the diocesan commission on sacred music, in charge of evaluating the music and determining if it was proper to be performed in the services. Besides, López-Fernández comments on Ripollés's participation in the redaction of an important document: the sacred music plans for Seville's Cathedral in 1908. At the same time, and following another prescription of the reform movement, Ripollés would have researched about early sacred music in Spain, finding interesting compositions by Cristóbal de Morales, Francisco Guerrero, and Pedro Fernández, among others. For these discoveries, Ripollés would have been considered a pioneer of Spanish musicology.

Ripollés's output was mainly sacred. As choirmaster in Seville's cathedral he was obliged to compose two pieces every year, either Masses, Misereres, Lamentations, Vespers, or *Villancicos*. In his six years working in that cathedral, he wrote approximately twelve pieces, including the five masses that López-Fernández has transcribed in this book.

Given the context in which this repertoire was created, López Fernández includes in his study a section dedicated to the music and liturgy in Seville's cathedral at the beginning of the twentieth century. He explains the Mass as a ritual, delving into one kind of Mass: the solemn, because Vicente Ripollés wrote only for this form of celebration of the Mass (first-class feasts), excepting his *Misa Votiva de la Antigua* (p. XXXIII). In addition, the author enlightens us as to how the music chapel during

Ripollés's activity was configured, detailing the musicians who comprised the choir and the orchestra and their contractual situation. After that, López-Fernández analyzes the Ripollés masses here transcribed based on the regulations contained in the motu proprio and other normative texts from that time.

Almost at the end of the study, the author offers a critical comment and an explanation about the criteria used in his transcriptions. An appendix presents a provisional catalogue of Vicente Ripollés *oeuvre*; liturgical regulations for the Mass in Seville from 1910, a classification of the Masses depending on the amount of musical staff that will participate in them, and a report regarding a particular festivity with some comments about the music performed there.

This book is a valuable source of knowledge concerning a kind of music that, as I have commented before, has been discriminated against in the studies about the music in the same period, either because of its aesthetic simplicity or its link with the Catholic Church in a time when society was starting a strong secularization process. This book is an attempt to transcend these limitations by offering a complete study in order to understand this music in its context, as a result of a complex process—an intricate procedure that it is worthy to know considering that, although there were regulations that sought to give uniformity to sacred music, these had to be adapted to the particular needs of each church. This produced discrepancies that, in the end, enriched the movement in terms of variation in the way in which every place implemented the motu proprio.

On this matter, I consider that it would have been useful if the author delved even more into the internal conflicts that Ripollés had to face in order to develop his idea of sacred music reform in Seville. From my point of view, the disagreements in musical matters among the curia in its different strata can help to understand why the music was developed in one way instead of others. However, I must say that the author provides many references to other sources, most of them written by himself, to clarify or expand the knowledge about this topic.

I would like to finish this review highlighting the excellent edition of the scores. The book is presented in a large format which can facilitate the reading of the music. This characteristic is important considering that the ultimate objective of this study is not only to offer new knowledge regarding an unknown repertoire, but also putting this music into circulation to be studied by researchers, performed by musicians, and enjoyed by the general audience. ❖

Last Word

The Pipe Organ as a Church Instrument

This illustrious instrument is an excellent example of inculturation.

by Kurt Poterack

Ctesibius of Alexander was supposedly responsible for the creation of the pipe organ in the third century B.C. What was new about it was that it involved sounding pitched pipes by means of airways opened up by sliders moved by the hands. (It was only later that a keyboard became the mechanism by which the airways were opened.) As time went on, the pipe organ became associated with the Emperor. To quote Cardinal Ratzinger:

> When the Emperor of Byzantium spoke, an organ played. On the other hand, the organ was supposed to be the combination of all the voices of the cosmos. Accordingly, the organ music at imperial utterances meant that when the divine emperor spoke, the entire universe resounded. As a divine utterance, his statement is the resounding of all of the voices in the cosmos. The "organon" is the cosmic instrument and as such the voice of the world's ruler, the imperator.[1]

The pipe organ, however, never makes it into the liturgy in the Byzantine church. It is only after the instrument makes its way to the West in the eighth century that this begins to happen. Its association with Christian rulers (first Byzantine, then Western) is transferred to *other* Christian rulers (bishops and abbots). From there it begins to be used on the outside of cathedral and monastery churches for processions and to call people to worship. To quote Cardinal Ratzinger again:

> Less than a lifetime ago [i.e., in the early 1960s] it was [still] customary for

[1]Joseph Ratzinger, "Theological Problems of Church Music," in *Crux et Cithara: Selected Essays on Liturgy and Sacred Music, Translated and Edited on the Occasion of the Seventieth Birthday of Johannes Overath*, ed. Robert A. Skeris (Altötting: Alfred Coppenrath, 1983), p. 220.

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the organ to play as background to the abbot's recitation of the *Pater noster* in Benedictine abbeys, and this is to be understood as a direct inheritance . . . [of the organ's ancient cosmic associations with the Byzantine Emperor].[2]

The organ, surprising to some, is a successful instance of liturgical "inculturation." It underwent a process of purification and transformation that took place outside of the liturgy for centuries.

The organ, surprising to some, is a successful instance of liturgical "inculturation." It underwent a process of purification and transformation that took place outside of the liturgy for centuries. It progressed from being associated with Christian rulers of various types to being associated with *the* Christian ruler par excellence—Christ the Pantocrator—teaching his apostles how to pray to the Father within the Sacred Liturgy.

It is in the second millennium that the pipe organ is fully accepted into the Roman Liturgy, but in a way that might be a little surprising to some. Most associate the pipe organ with accompanying congregational singing and playing great organ literature. These things, however, date mainly from the seventeenth century. For much of the first half of the second millennium, church organists did two things: 1) they improvised on the church's chant melodies and 2) they accompanied choirs and, sometimes, even substituted for parts of texted choral music. In a practice known as *alternatim*, an organist would alternate with the choir antiphonally. Thus, the organ would "pronounce" in mute fashion the very words of the sacred chant in its response to choir's singing of its texted part of the chant.

At any rate, the great organ literature (from Bach to Messiaen) and congregational accompanying functions of the organ were soon to come and further the organ in its purpose of adding a "wonderful splendor to the Church's ceremonies" and powerfully lifting up "man's mind to God and to higher things," as Vatican II said. And this is a great thing![3] ❖

[2]Ibid., 221.

[3]*Sacrosanctum Concilium*, ¶120.

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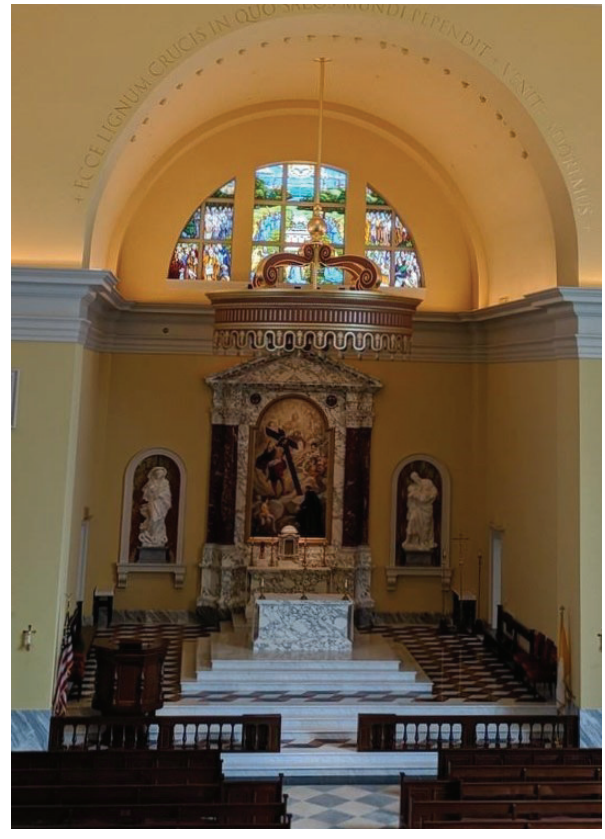

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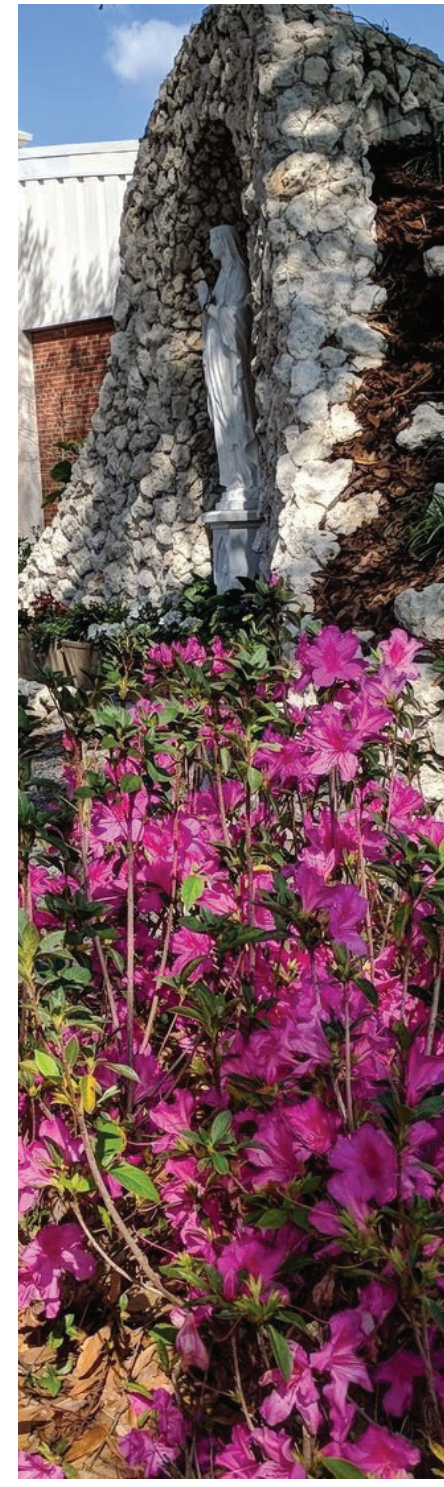

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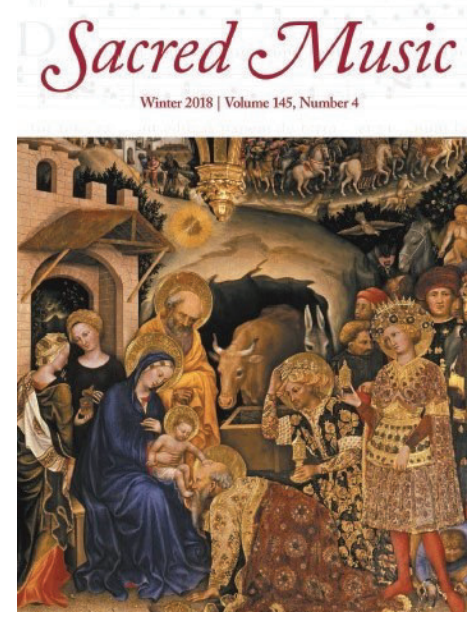

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"The greatest need of liturgy today is the restoration of the sense of the Sacred."

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he Church Music Association of America (CMAA) is an association of Catholic musicians, and those who have a special interest in music and liturgy, active in advancing Gregorian chant, Renaissance polyphony and other forms of sacred music, including new composition, for liturgical use. The CMAA's purpose is the advancement of *musica sacra* in keeping with the norms established by competent ecclesiastical authority.

The CMAA is a non-profit educational organization, 501(c)(3). Contributions, for which we are very grateful, are tax-deductible to the full extent of the law. Your financial assistance helps teach and promote the cause of authentic sacred music in Catholic liturgy through workshops, publications, and other forms of support.

The CMAA is also seeking members, who receive the acclaimed journal *Sacred Music* and become part of a national network that is making a difference on behalf of the beautiful and true in our times, in parish after parish.

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