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

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Editoral

Learning Music

Assimilating the grammar and connotation of music is an integral process.

by William Mahrt

Pope St. Pius X described three characteristics of liturgical music, simply put, sacred, beautiful, and universal.[1] In order for these to function properly in the liturgy, its music must be comprehended, understood.

How do we come to understand music? Does this resemble how we come to understand language?

The acquisition of language by a child is widely discussed by psychologists, and there are diverse schools of thought about it, even considerable controversies. But some simple matters are clear. The child hears language and imitates it, beginning with individual words and progressing to simple sentences, hearing and speaking them—acquiring an implicit and functioning grammar, learning the wider meanings of words, and ultimately speaking the language effectively. The process of hearing and speaking a language is an integral process.

There must be something similar for the acquisition of music. That is to say, in the hearing of music, there must be some kind of comprehension, a gradual process similar to the acquisition of language. I would contend that this first takes place with melody. The mother sings a song to the child, or the child hears a hymn sung in church,[2] and elements analogous to language are perceived—phrasing, cadence, succession of phrases, various melodic intervals which ultimately add up to a mode, i.e., a functioning hierarchy of pitches. In the process, an intuitive, practical musical "grammar" must be acquired. The child best comprehends it in singing the melody back; the process of hearing and singing is an integral process.

[1]Pope Pius X, Motu Proprio, *Tra le sollecitudini* (1903) <https://adoremus.org/1903/11/22/tra-le-sollecitudini/>; for a more detailed explanation of these criteria, see William Mahrt, "Gregorian Chant as a Paradigm of Sacred Music," *Sacred Music,* 133, no. 1 (Spring 2006), 5–14.

[2]It must be conceded that this does not always occur. Years ago in teaching an elementary theory class, I asked the students, "Did your mother sing songs for you?" The response of half the class took the answer for granted: "Of course"; the other half of the class gave a blank stare of incomprehension, not knowing what the question was even about. It is very likely that today, certain rudimentary elements of musical "grammar" are learned from popular songs, regardless of their aesthetic value.

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My point here is that in hearing and speaking a language and in hearing and singing music, we accumulate a wide range of experience in the meaning of what we hear and pronounce. The child hears a story and words not yet heard become a part of the vocabulary; other stories add other words to the vocabulary; but in addition, the context of the story adds depth to the understanding of the words. Over time, each word acquires not only a definition, but also connotations deriving from specifics of the stories. And of course all this occurs in the course of normal conversation as well.

The same must be true of music. As the child learns a song, its musical characteristics are acquired in memory, and as other songs are learned, the comparison of those characteristics is the basis of a gradually acquired sense of how music goes—its implicit grammar. While its meaning might well come from its text, there are strong connotations which the melody also contributes. Think of the differences that might obtain if the melody of "Twinkle, Twinkle, Little Star" were entirely different.

In hearing and speaking a language and in hearing and singing music, we accumulate a wide range of experience in the meaning of what we hear and pronounce.

The child learns the song by hearing it, but also by singing it back. Children relish singing the songs their mother teaches them. They also have an immense capacity for rote learning, for unselfconscious memorization, of both music and poetry. I have always advocated teaching children lots of songs and poetry, because these are things they will have for a lifetime.

This is one of the secrets of the retention in memory of the enormous repertory of Gregorian chant throughout the Middle Ages. The chants were taught to children, and what is learned by the child is recalled by the adult. Clergy who learned chants as children had them for their lifetimes, especially when they continued to sing them regularly. And we might speculate that singing them over the years contributed to an increasing depth of understanding and appreciation on their part. Moreover, the variety and complexity of the repertory sustained their interest. I recall in the 1970s speaking to some priests who said that for the sake of the congregations we had to get rid of the old chants, but we really did love them.

Depth of connotation can also come upon hearing the repetition of the same thing. The child delights in hearing the same story; this is not because the story is not remembered. Indeed we have all observed a child hearing a familiar story, in which one word is inadvertently changed, and the child corrects that word: "No, this is how it goes." The entire story is still remembered, but its repetition is cherished, celebrated,

enjoyed. I suggest that there is some deepening of the meaning of the story each time it is heard. Repetition gives a reinforcement of the story and at the same time it increases the range of the words of its vocabulary.

The vivid rote memorization of the child is ultimately replaced by a more flexible and deeper sense of words and stories for adults. But the role of repetition of stories remains a value for us all. We enjoy seeing a favorite movie over again, not because we have forgotten the plot, but because we can follow its action and penetrate its meaning anew, appreciate it, and enjoy it; we most likely appreciate and enjoy it precisely because we already knew it.

A vivid view of the process of productive repetition was presented by Princeton composer, Edward T. Cone[3]: He proposed three ways of reading a detective story: The story is first read to the end to see who committed the crime, "whodunit," and how it was done. But a second reading analyzes the clues and the sequence of events to see how it all came about and the motivations of the persons involved. Finally, a third reading puts it back together for an aesthetic appreciation of the whole story and its telling. While this may be excessively schematic, it points to the fact that each hearing of a story involves broadening and deepening of our understanding it, of an increasing variety of aspects of the story in succession.

This is true of the readings at Mass; especially the Gospel stories. We hear many of the stories once a year, often from different evangelists over the three year cycle. These slightly varying versions contribute to the depth of our understanding of the story, not just by way of repetition but also in providing the amplification of various details. Upon several repetitions, we will achieve an aesthetic and spiritual appreciation of the story and of its place in the history of salvation, which is presented by the gospels throughout the year. "Oh, good, today is the prodigal son!" we might say. The achievement of this aesthetic level is enhanced by the singing of the gospel, emphasizing its legendary and permanent value.

Thus while words have both definition and connotation, music has principally connotation; it suggests a whole range of meanings—purposes, orders, insights, feelings—that give depth to its perception. When we hear a symphony of Beethoven, we draw upon our memories of a lifetime of having heard other symphonies, other

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[3]Edward T. Cone, "Three Ways of Reading a Detective Story or a Brahms Intermezzo," *The Georgia Review*, 31, no. 3 (Fall 1977), 554–74; reprint in *Edward T. Cone, Music: A View from Delft. Selected Essays*, ed. Robert P. Morgan (Chicago: University of Chicago Press, 1989), pp. 77–93.

music, of expectations accumulated from those hearings, and these are the foundation of our hearing the intricate details of Beethoven's work and responding to it sympathetically. So this build-up of heard experience is the foundation of any listening to music.

But generally in the case of sacred music, both words and music are present and complement each other. While the words give definition with connotation, the connotation that music gives is much more extensive and deeper. Take, for example, the gradual of the Mass. Richard Crocker

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once asked a surprising question: we say that melody expresses the text, but why do we never ask whether the text expresses the melody?[4] In the case of the gradual, many pieces use the same basic melody. This is particularly true of the graduals of mode five. The melody is the constant, and the text varies upon different occasions. The implicit comparison gives a deep connotation to each of the various texts sung. This formulaic character obtains in much of chant, some more, some quite a bit less. The melody acquires the context of each of its texts; its connotation is amplified by each text it sets.

A different process obtains in the singing of the Ordinary of the Mass. Here, the same texts receive different melodies at different times of the year or upon different kinds of occasions. These melodies bring the connotations of the seasons and occasions: Mass I in the Easter season, with its progressively rising melodies, gives to each of its movements the remembered context of the Resurrection, the Ascension, Pentecost. Mass XI, with its moderate but balanced melodies aids in settling down to the rhythm of ordinary Sundays which follow the great special seasons. Mass IX, with its sweet and wide-ranging melodies gives special devotion to the Blessed Virgin. And Mass XVIII, whose eloquence consists in brief, succinct melodies, gives a penitential character to the weekdays of Advent and Lent. This system of Mass Ordinaries provides explicit connotations that define and characterize the seasons and occasions.

In the case of chants, the melody corresponds to aspects of the text. Medieval theorists spoke about the correlation of melody and grammar: they distinguished three kinds of grammatical element, comma, colon, and period. These are the parts of the sentence which we know to be defined by the marks of punctuation which carry those names: a comma is a phrase; a colon is a complete clause, whether dependent or independent; and a period is a complete sentence. The melodies of chant provide melodic contours which correspond to each

[4]Richard Crocker, "Gregorian Studies in the Twenty-first Century," *Plainsong and Medieval Music*, 4, no. 1 (April 1995), 33–86.

of the three parts of a sentence. This is the basis of the system of bars introduced into their editions of chants by the monks of Solesmes. The quarter bar corresponds approximately to the comma, the half bar to the colon, and the full bar to the period. The correspondences are not exact, but the bars articulate melodic contours which function like the elements of the text. These grammatical elements of melody itself add the beauty of eloquence to each sacred text.

Polyphonic music shows similar correspondences between the elements of the sentence of the text and its melody. Here, the phrasing is given greater depth by imitation. A subject stated in imitation projects the text in a very different way, since once it is stated in one voice, that voice gives way for its statement by another voice, and another, and another. And yet, the sentence-like structure of the whole passage is confirmed by that fact that the four voices come together in a cadence, and that the whole passage is called a "point of imitation." This term is sometimes misunderstood as indicating just the beginnings of the imitations. While it is true that beginning tones of imitations relate directly to the cadence which concludes the passage and is a significant element of the definition of its mode, the term "point" actually refers to the entire passage; "point" simply means sentence. An English equivalent of "point" is "period," and the term period refers to the whole sentence, not just the dot; we speak of a periodic structure as one with sentences with characteristic phrase rhythms.

Polyphony, however, creates quite a different kind of connotation. The musical coordination of parts represents a more complex kind of ordering of phrase structures that suggests a larger kind of order. Renaissance theorists understood that the order of polyphony calls to mind cosmic order—the order of the universe. Polyphony for the listener is a paradigm of order, it suggests all kinds of order, including the order of all of creation. Of course, for Renaissance musicians, the universe was quite limited, but the principle remains the same. The universe we now perceive is immense, but it is founded upon amazing kinds of order, very large to very small—galaxies to the internal order of the atom. In both of these cases, further and further discoveries expand our knowledge of creation, but each has its own kind of magnificent order, the mark of its creator. Complex music through its whole history suggests these kinds of order.

While each kind of order could be described as harmony, a special role is played by simultaneous, tonal harmony, especially in the harmonization of hymns. In more recent times, metric hymns in the vernacular, accompanied by four-square harmonization, have amplified our sense of melody. Even though the same tune is sometimes used for different texts, the norm is that each text has its own easily recognizable tune that belongs to it, e.g., "Holy God, We Praise Thy Name," "Praise to the Lord, the Almighty," "All Creatures of Our God and King," Their melodies contribute an air of familiarity and assurance to their singing; moreover, their regular harmonization gives a security and sense of order to that assurance. Their four-square harmonizations and rhyming texts, however, have their limitations and can suggest they are not adequate substitution for the Gregorian Mass Propers.

A more complex repertory depending on the same kind of harmony is that of the concerted Masses, particularly by Mozart, Haydn, and contemporaries.

These make use of three distinct styles: the fugue, derived from classical polyphony; homophonic choral declamation, exhibiting similar characteristics as hymns; and finally, concerted solo singing, i.e., elaborate solo parts accompanied by independent, highly developed instrumental accompaniment. This last has come in for the criticism that it is borrowed from operatic arias and is therefore an intrusion of a secular style into the liturgy. The context in which the masses and operas of Mozart were composed suggests something different. It is the masses which could be heard by the general populace, in the cathedrals and churches; the operas were heard by a more limited, aristocratic audience. This concerted style of sacred music goes back to the early seventeenth century, when it was a distinctive characteristic of sacred music of such a composer as Monteverdi. In fact, the populace could hear such concerted sacred music regularly, and in that context, must have heard it as the sacred music it was intended to be. Their context of hearing was the Mass, not the opera; they received it as sacred music. Moreover, the other two styles of the Mass—fugue and homophonic declamation—also confirmed its sacred character. Rarely does an opera include fugal styles (and if it does, it may be as a parody of a sacred style) or homophonic choral declamation. And the difference between the operatic aria and the solo singing in a Mass is that, as opposed to the opera, it contains no formal repetitions—repetitions of words and phrases abound, but there are no *da capo* repetitions, which make for closed forms. Rather in the Mass the text is presented directly and continuously as integral to the Mass.

All this is to say that comprehension of sacred music—chant, polyphony, hymns, and concerted church music—depends upon a cumulative context of hearing purposefully sacred styles, particularly in the liturgy. These styles function like incense: to experience them is to recognize immediately their sacred location and to call up the whole remembrance of the experiences of worship, to enhance the worship it was meant to support. This is why repetition is important in the cultivation of liturgical music. The repetition of a piece of music contributes to its penetration by the listener, to the perception of its sacredness and beauty in an increasingly deep way. When this takes place, then the third of Pope St. Pius X's characteristics of liturgical music, universal, is possible. "Universal" does not only mean that it can be received by everyone, but also that it epitomizes the broadest experience of the liturgy. For an entire congregation to experience such works is to unite them in a common purpose, and when what unites them is beautiful and sacred, the purposes of the liturgy are enhanced. ❖

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Articles

Why the Liturgy Should Be Sung

The worship of God in song is fundamental for man's identity and flourishing.

by William Mahrt

It may be "preaching to the choir" in addressing the colloquium and the readers of *Sacred Music*; you may already understand my basic message. My best argument is what is done in practice at the colloquium and in many parishes—completely sung liturgies of various descriptions, all for which music is an element of the sacred and of beauty. Here are some fundamental reasons for doing what we do—for singing the liturgy.

A basic issue is the relation of the theocentric and the anthropocentric, the theocentric—the way the liturgy is centered upon God, upon the Divine; and the anthropocentric—how it focuses upon man, upon the human. These two principles are sometimes found in conflict, particularly if the focus of the liturgy is principally on the congregation. I propose, however, that the best anthropocentric focus is to place it in the service of the theocentric, as I explain below.

It is fundamental that the liturgy address God. You need only to read the principal texts of the Mass to see it as principally the action of the church joining Christ in offering himself to the Father. Particularly the text of the Roman Canon bears that out. From beginning to end, it is Christ's offering to the Father and concludes with a doxology incorporating the Holy Spirit in this offering:[1]

It is fundamental that the liturgy address God.

[1]The Second Eucharistic Prayer similarly says: "Therefore, as we celebrate the memorial of his Death and Resurrection, we offer you, Lord, the Bread of life and the Chalice of salvation . . ."

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Per Christum Dominum nostrum. Per quem hæc omnia, Domine, semper bona creas, sanctificas, vivificas, benedicis et præstas nobis.	Through Christ our Lord. Through whom you continue to make all these good things, Lord. You sanctify them, fill them with life, bless them, and bestow them upon us.
Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omni-potenti, in unitate Spiritus Sancti, omnis honor et gloria per omnia sæcula sæculorum. Amen.	Through him, and with him, and in him, O God almighty Father, in the unity of the Holy Spirit, all glory and honor is yours, for ever and ever. Amen.

The same is true of the orations; the collect generally concludes with a doxology:

Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti, Deus, per omnia sæcula sæculorum. Amen.	Through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, one God, for ever and ever. Amen

These and many other elements support the transcendence of the liturgy—that it should focus beyond the everyday, it should transcend the here and now.

The direction to the Father is a reason to celebrate the Mass *ad orientem*, i.e., facing East—the priest and the people facing the same direction. When this is done it is clear that most of the action of the Mass is directed outside of us; but when the priest faces the congregation, it may seem that he is addressing them. It is true that at some points in the Mass there is a dialogue between the priest and the people, but that is just the place in a Mass *ad orientem* where the priest turns to face the people, something actually prescribed by the rubrics of the missal of the ordinary form, in both Latin and English,[2] which rubrics suggest that facing the altar is the normal posture. On the other hand, when the priest celebrates the whole Mass facing the people and

[2]At several points in the Mass, the missal prescribes that the priest turns or faces the people; this is true for Latin (*Missale Romanum*, 2002) and for English *The Roman Missal* (2011). The rubrics prescribe that the priest conduct the Liturgy of the Word from the chair (implying facing the people for this portion of the Mass); but when he goes to the altar for the offertory and it is time to invite the congregation to pray, the rubric says, "Stans postea in medio altaris, versus ad populum, extendens et jungens manus, dicit: 'Oratre fratres . . .'"—"Standing at the middle of the altar, facing the people, extending and then joining his hands he says: 'Pray, brethren . . .'" Before giving the peace, "Sacerdos, ad populum conversus, extendens et

attempts to engage their attention, there is an ambiguity of who is being addressed. It is true that this is ameliorated if he lifts his attention upward and even more if he uses the Benedictine arrangement.[3]

There can be a problem at the "minor elevation," the lifting of the Sacrament in offering at the doxology at the end of the Canon, the culmination of the offering of the sacrifice of Christ to the Father. When the Mass is said facing the people, some might read this gesture as offering the sacrament to the congregation rather than to the Father, especially if the priest looks at the congregation.

This attitude of transcendence in the celebration of the Mass is reinforced by the use of the Latin language: it takes the proceeding out of the realm of the everyday, and expresses its sacredness. This was to some extent even true of the hieratic language of the Anglican Book of Common Prayer in its old form, but that has been reduced in the present, though retained for the Ordinariate.[4] Even the use of only a few phrases of Latin conveys something of this sacredness.

But the attitude of transcendence is even more strongly the case when the text is sung. The singing of the liturgy, with its elevated tone of voice and sacred melodies makes it unambiguous that it is special, outside the everyday; it is distinct from the ordinary speech, it is sacred. Because of God's transcendence, we address him in a transcendent way. If we understand that God's transcendence is beautiful—he is Beauty

jungens manus, subdit: 'Pax Domini . . .'"—"The Priest, turned towards the people, extending and then joining his hands, adds 'The peace of the Lord . . .'" When he offers the host to the congregation, again "versus ad populum, clara voce dicit: 'Ecce Agnus Dei . . .'"—"while facing the people, [he] says aloud, 'Behold the Lamb of God . . .'"; afterwards "versus ad altare, secreto dicit: 'Corpus Christi custodiat me . . .'"—"The Priest, facing the altar, says quietly: 'May the Body of Christ . . .'" Before the postcommunion prayer, "stans ad altare vel sedem, sacerdos, versus ad populum, junctis manibus, dicit: 'Oremus.'"—"standing at the altar or at the chair and facing the people, with hands joined, the Priest says: 'Let us pray.'" Then before the dismissal, "Sacerdos, versus ad populum, dicit 'Dominus vobscum.'"—"The Priest, facing the people and extending his hands, says: 'The Lord be with you.'" Finally, "Diaconus, vel ipse sacerdos, manibus junctis, versus ad populum dicit: 'Ite missa est.'"—"Then the Deacon, or the Priest himself, with hands joined and facing the people, says 'Go forth . . .'" These prescriptions occur in the Mass when the priest directly addresses the people. They would make no sense for Masses in which the priest constantly faces the people.

[3]In Masses celebrated facing the people, the Benedictine arrangement is the placement of the crucifix at the center facing the celebrant, with three candles on either side. It is so called because of its strong advocacy by Pope Benedict. His *ars celebrandi* included this arrangement when he faced the people, and, as one could easily see in televised Masses, he constantly looked directly at the crucifix and never the congregation. Cf. Peter Kwasniewski, "Putting Christ at the Center: On the Benedictine Arrangement," web site, *New Liturgical Movement,* Dec. 16, 2013, <http://www.newliturgicalmovement.org/2013/12/putting-christ-at-center-on-benedictine.html>.

[4]The provision of a liturgy for Anglicans who come to the Catholic Church as a group and celebrate the liturgy in traditional translations with some adaptations from the Anglican tradition; cf. *Divine Worship: The Missal in Accordance with the Roman Rite* (London: Catholic Truth Society, 2015); for example, a prayer after Communion, which begins "Almighty and everliving God, we most heartily thank thee, for that thou dost feed us in these holy mysteries . . ." (p. 655), or in a hieratic translation from the Roman Missal, "O Lord Jesus Christ, who saidst to thine Apostles, Peace I leave with you; my peace I give unto you . . ." (p. 651).

himself—then we must address him in the most beautiful way possible. Singing makes this much more possible; it has always been considered the proper way to address God.

Singing has been a feature of the liturgy through its history. In the Jewish tradition even the lessons were delivered with singing. When Jesus read from the book of Isaiah in the synagogue, as reported in the Gospel of St. Luke (4:16–22), he probably would have intoned it in the Jewish manner of cantilation, not entirely different from the manner of our singing the lessons today, a kind of formulaic singing; this was normative.[5] Abraham Z. Idelssohn, in his book on Jewish music says that the Torah was not read in the synagogue without singing until the nineteenth century.[6]

The Christian liturgy was also sung, though we do not know much about its earliest melodies. It was always understood that when Mass was celebrated, it would be sung. The origins of the low Mass was in the private Mass, *missa privata,* a Mass celebrated by a priest of a religious order at a side altar, who, nevertheless was obliged to attend the sung chapter Mass. This appears as early as the ninth century, but was an accommodation which did not compromise the basic practice of always singing the Mass.[7] As far as I know, the evidence does not say whether these Masses were sung or merely read; the fact that in the late Middle Ages in England, such Masses were celebrated in small chapels called chantries, suggests that private Masses were still sung.

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But another factor was in play with the read Mass, *missa lecta*: mendicant friars, who did not always stay with a religious community but conducted a mission of preaching, being outside a community, which sang the Mass in common, had to celebrate a *missa privata*. But this was still an exception, The Dominican order is a good example: their founding was as a branch of the Augustinians, whose charism was the singing of the liturgy—Divine Office and Mass. They maintained their offices, although under Humbert of Romans, the offices adopted a slightly briefer form, for the purpose of allowing the friars more time for study.[8] Their constitutions prescribed that "All the

[5]Cf. Eric Werner, *The Sacred Bridge* (New York: Columbia University Press, 1959), pp. 53ff., 533.

[6]Abraham Z. Idelssohn, *Jewish Music in its Historical Development* (New York: Henry Holt, 1929), p. 35.

[7]Joseph A. Jungmann, S.J., *The Mass of the Roman Rite: Its Origins and Development* (Missarum Sollemia), 2 vols., tr. Francis A. Brunner, C.Ss.R. (New York: Benziger, 1951, 1955), vol. 1, p. 223–33.

[8]See William R. Bonniwell, O.P., *A History of the Dominican Liturgy* (New York: Joseph F. Wagner, 1944), p. 131.

[9]Innocent Smith, O.P., "Dominican Chant and

hours in the church should be said briefly and succinctly."[9] This quite understandably contrasts strikingly with the rule for the Carthusians, who are hermits, and who sing only part of their office in common; it is sung very slowly.[10] My experience of the Dominican order in the 1960s was that, even in small communities, they chanted the Divine Office in common.

The normative form of the liturgy remained the sung form, and even up to the time of the Second Vatican Council, the low Mass was officially seen to be a spoken form derived from the sung Mass, although in many places it had practically replaced the high Mass. The council actually intended to reaffirm the role of the high Mass:

> Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song [*solemniter in cantu celebrantur*], with the assistance of sacred ministers and the active participation of the people.[11]

For the fathers of the council this was unambiguous: *solemniter*, solemnly, meant the solemn Mass with sacred ministers (priest, deacon, subdeacon, assistant priest [in pontifical Masses], master of ceremonies, and acolytes); and *in cantu,* not *with* but in chant, i.e., completely sung, as was the rule for the Solemn High Mass until the council.

Critics of the Constitution on the Sacred Liturgy claim that "time bombs" were incorporated into the document, provisions that could be read in a traditional way and therefore be accepted by the fathers of the council, but which, upon the conclusion of the council, could be the basis of reforms the council fathers would never have authorized. While the tradition was that the High Mass was the norm—practically everything to be said aloud is to be sung—the constitution said it was the more noble form, but this hardly has the force of law. The result is that, even now, although the melodies are incorporated into the missal, rarely is a true High Mass celebrated. Rather, what we have at best is a *missa mixta,* a Mass in which the sung elements are thoroughly intermixed with spoken elements.

A similar situation exists in the prescription of the use of Gregorian chant. The conventional translation of the constitution gives an ambiguous message. The place of Gregorian chant in the liturgy is, as the council said, "Ecclesia cantum gregorianum agnoscit ut liturgiae romanae proprium: qui ideo in actionibus liturgicis, ceteris paribus, principem locum obtineat,"[12] which has normally been translated, "Gregorian chant, . . . other things being equal, should be given pride of place in liturgical services." "Pride of place" is a weak translation of "principem locum," which literally means "first place." "Pride of place" might be the place you give an old uncle at the table but don't let him speak. Rather, "first place" means that Gre-

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Dominican Identity," *Religions*, 2014:5, 964.

[10]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963), ¶113.

[11]Ibid.

[12]Second Vatican Council, Instruction on Music in the Liturgy, *Musicam Sacram* (March 5, 1967) <http://www.vatican.va/archive/hist_councils/ii_vatican_council/documents/vat-ii_instr_19670305_musicam-sacram_en.html>.

gorian Chant is normative for the liturgy; it is the normative music of the Roman Rite. But the time bomb was *ceteris paribus*, "other things being equal," which is legal terminology for allowing exceptions in rare cases. It was then said "other things are never equal," and the chant was given no place at all. This is, however, absurd: why would the prescription even be made, if all things are never equal? Rather, *ceteris paribus* allows only rare exceptions, not common practice.

The role of the High Mass is confirmed by *Musicam Sacram* of 1967.[13] This document attempted to resolve questions about sacred music which arose in the first three years after the council: it prescribed that

> the distinction between solemn, sung, and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force (¶28).

This is, however, followed by a compromise:

> For the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation (¶28).

Then follows the well-known three degrees of the employment of music (¶¶29–31): 1) essentially the dialogues between priest and people including the Sanctus and Lord's Prayer; 2) the remainder of the Ordinary of the Mass and the intercessions; and 3) the Proper of the Mass and potentially the lessons. These three degrees were to be employed in progressive order, beginning with just the first, and adding the others in turn. The ostensible purpose of this prescription is to allow congregations which are inexperienced in singing the high Mass the time to learn their parts progressively. It is clear, though, that the intended end stage is the completely sung Mass.

However, the allowance of a progressive employment of music (for the sake of learning the entire sung Mass) has been co-opted, and the American bishops' *Sing to the Lord*[14] articulated it as a principle, now called "progressive solemnity" (¶IV.A), which results in what I have called the *missa mixta,* in which the normal Mass consists of a constant alternation of spoken and sung parts, without the aim of developing the completely sung Mass, a substantial compromise of *Musicam Sacram*. The principal of the sung Mass is further undermined by the final provision that some parts of the proper or ordinary may be sung in low Masses (¶36). The General Instruction on the Roman Missal does not retain the hierarchy of elements of *Musicam Sacram,* nor does it contradict it. The maintainance of a completely sung Mass is completely consistent with the rubrics of the General Instruction.

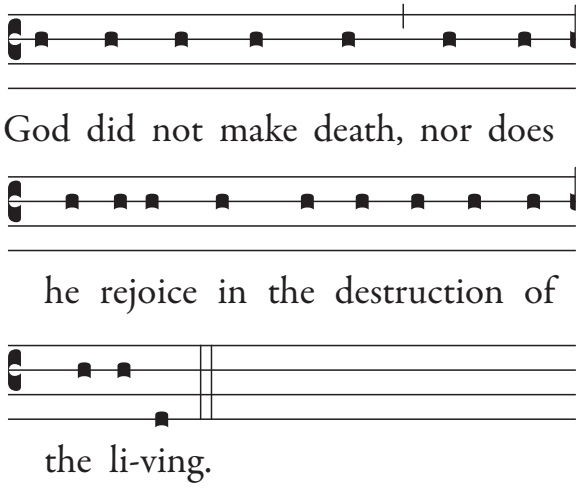
The principle of the singing of everything to be said aloud is important. Consider the lessons of the Mass. As they are read in the average parish, there is generally little differentiation in the way they are read. But when they are sung, their melo-

[13]Ibid.

[14]United States Conference of Catholic Bishops, *Sing to the Lord: Music in Divine Worship* (November 14, 2007) <https://www.yakimadiocese.org/pdf/SingToTheLord.pdf>.

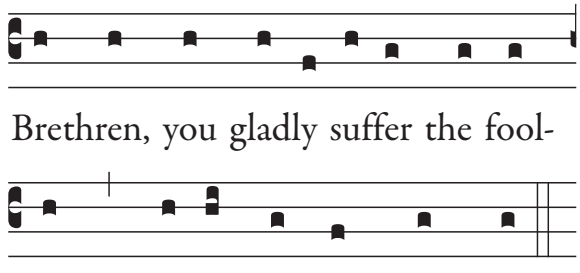
dies differentiate each lesson from the others, emphasizing its character and giving it an elevated tone of delivery, suitable to a sacred text.

All the parts of the sung Mass are ordered. The prophesy has a tone that represents the slight harshness as well as the sense of proclamation of a prophet.



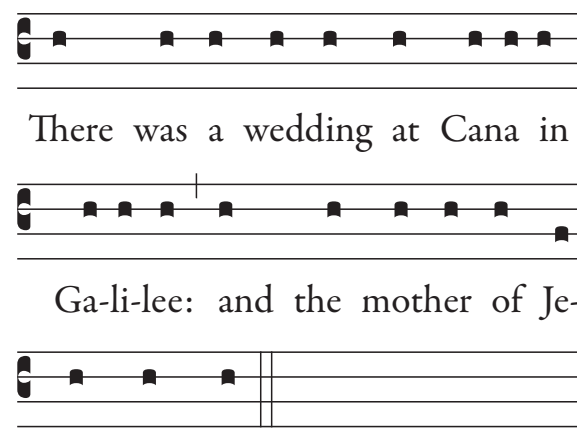
God did not make death,
nor does he rejoice in the destruction of the living. (Wis., 1:13)

The epistle best represents the letters of St. Paul in its hortatory melody:



Brethren, you gladly suffer the foolish: whereas yourselves are wise. (2 Cor. 11:19)

And the simplicity and elevation of the gospel is set to a melody that has a simple rising cadence:



There was a wedding at Cana in Galilee: and the mother of Jesus was there. (John 2:1)[15]

These, together with the beautiful singing of the gradual and alleluia give the Liturgy of the Word a shape which leads to and focuses upon the gospel, the pre-eminent lesson. Similar comparisons of style and character could be drawn between the parts of the ordinary and of the proper.[16]

[15]There are several tones for the gospel; this one sets the distinction between the lessons well.

[16]Cf. my "Gregorian Chant As a Paradigm of Sacred Music," *Sacred Music*, 133, no. 1 (2006), 5–14; <https://media.musicasacra.com/publications/sacredmusic/pdf/sm133-1.pdf>, reprinted in *The Musical Shape of the Liturgy* (Richmond: Church Music Association of America, 2012), pp. 115–29.

Thus, our liturgy should be unambiguously directed toward the transcendent worship of God. The paradox of it is that He does not need it. God is perfect in Himself. It is we who need to worship Him. In the discussion about the theocentric versus the anthropocentric, the paradox is that the best anthropocentric thing—the ideal focus of the congregation—is to be theocentric. And it is the singing of the liturgy that enhances the theocentric. We sing "Sursum corda," "Habemus ad Dominum," and after the preface, "Sanctus, Sanctus, Sanctus." We lift up our hearts to the most high and most holy God, and that is the proper liturgical attitude. The singing of the liturgy gives it an elevated tone of voice that is appropriate to the worship of God; it is the highest thing a human can do; it is fitting that its mode of expression is high.

But there is an immanent aspect to this singing as well. Music contributes spiritual, aesthetic, and liturgical, even cosmic aspects, and these can be viewed as "anthropocentric."

Plato has described the effects of music upon the soul in the *Timaeus*. Here he gives the sense of hearing a high function of perceiving and responding to music.

> So much of music as is adapted to the sound of the voice and to the sense of hearing is granted to us for the sake of harmony. And harmony, which has motions akin to the revolutions of our souls, is not regarded by the intelligent votary of the Muses as given by them with a view to irrational pleasure, which is deemed to be the purpose of it in our day, but as meant to correct any discord which may have arisen in the courses of the soul, and to be our ally in bringing her into harmony and agreement with herself, and rhythm too was given by them for the same reason, on account of the irregular and graceless ways which prevail among mankind generally, and to help us against them.[17]

The effect of music is the internal harmony of the soul. This notion was expanded by Boethius in his definition of the three kinds of music: heavenly music, human music, and sounding music.[18] Sounding music allows us to order human music, the internal motions of our souls; since they may have become disordered, music provides a model of order, of internal order. But what is even more important, those two kinds of music reflect heavenly music, the so-called music of the spheres. This was described in the Middle Ages as the motion of the planets in relation one to the other; they were imagined to move in proportional motions that were harmonious. There are those who say that all this has been discarded, with the discovery of the immensity of the universe. But I say that everything in the observable universe manifests the order of creation. Astronomers can predict the recurrent motion of planets, comets, and practically everything observable in the sky. This would not be possible if the immense

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[17]Plato, *Timaeus,* 47, c–e, tr. Benjamin Jowett in *The Collected Dialogues,* ed. Edith Hamilton and Huntington Cairns, Bollingen Series, 71 (New York: Pantheon Books, 1963), p. 1173.

[18]*Musica universalis, musica humana,* and *musica instrumentalis*. Manlius Severinus Boethius, *Fundamentals of Music*, I:2; cf. *The Early Christian Period and the Latin Middle Ages*, ed. James McKinnon, *Strunk's Source Readings in Music History*, gen. ed. Leo Treitler, vol. 2 (New York: Norton, 1998), pp. 30–31.

universe were not ordered by a creator. Likewise, the structure of the atom: physicists break it down into particles, and those particles into smaller particles and those into smaller; thus the structure of the atom has order that a century ago was not imagined. DNA as well shows a kind of productive order that practically pulls the carpet out from under theories of atheistic evolution. Rather the immense creation from the smallest to the grandest shows the result of order and purpose on the part of the Creator.

Various musics represent various kinds of order: chant represents the order of human speech, especially that of the scripture, and of the order of liturgical actions.

All of this is epitomized by the order of music. Various musics represent various kinds of order: chant represents the order of human speech, especially that of the scripture, and of the order of liturgical actions. Polyphony represents the order of the cosmos in the mutual coordination of parts, as well as the internal order of the soul. But in all of these, there is a harmony implicit: in chant, the harmonious relation of the pitches of melody; in polyphony, the purposeful order in the layout of polyphonic parts in imitation; in harmonized music, the directly perceivable simultaneous harmonies. In each of these cases, the listener internalizes the perceived harmonies, modeling his affections upon those of the music. When these harmonies are intrinsic to sacred compositions and when they set sacred texts, the ordering of the "courses of the soul" is a part of the liturgy, directing us to the worship of God.

The singing of certain music elicits recollection. Singing the psalms of the Divine Office is meant for meditation. A monk once told me that the alternating of the choirs in the Divine Office facilitates each half of the choir ministering to the other. When one half chants the psalm vocally, the other half listens and meditates upon what they hear; and so for the singing of the alternate side as well. This suggests an attitude in our performance of liturgical music. While we must attend to the details of performance, we must also always keep in mind what we are doing—keeping in mind the significance of the text *and* of the music. This is one purpose of the pause in the middle of the psalm verse in the Divine Office: at this pause, one has just an instant to think of the significance of the first half, before singing the second half; and since the structure of the psalm verse is parallelism, the relation of the two halves is enhanced by such reflection.

But more fundamental recollection takes place in the singing of melismatic chants—graduals, alleluias, tracts, and the responsories of the office. The pattern is a sung reading followed by the melismatic chant. I sang graduals and alleluias at Mass

for at least a decade or so before I realized their purpose. After the beautiful singing of a gradual, one could notice a pin-dropping silence in the church. All white noise ceased, something not observed except here and at the elevation of the Host. With these chants, listeners follow the music as something beautiful and attractive, and as a result distractions cease, and internal focus, recollection, is established. The General Instruction on the Roman Missal describes the purpose of the "responsorial psalm,"[19] as "meditation," a traditional designation for the melismatic chants. I cannot imagine the current parish version to be the occasion for much recollection: the congregation is asked to sing a trivial antiphon in response to psalm-tone singing of the verses of the psalm. This repeated activity is not likely to elicit recollection; the solo chanting of the psalm verses is usually done to psalm tones—melodies that were devised for an entire monastic community to sing all one hundred fifty psalms during the week; these are practical and communal, not solo chants. What is required after the singing of the lesson is not practicality and activity, but rather quiet and reflection. I fear it will be a long time before the gradual replaces the parish responsorial psalm, but one should work for this. Perhaps on major feast days, the real gradual could be sung, observing its reception by the congregation. Either gradual or alleluia could be sung in a meditation chant and the other in a congregational piece

What is required after the singing of the lesson is not practicality and activity, but rather quiet and reflection.

This raises the question of the singing of the lessons. We do it at the colloquium, partly as a realization of the completely sung Mass, but more importantly because it makes the lessons central to the sung liturgy. If the gradual and alleluia are sung, they create a crescendo of expectation, which is fulfilled by the ceremonial singing of the gospel, accompanied by ministers, lights, and incense. If, rather, it is read, this is a letdown and does not honor to the gospel in the same way.

Readers are frequently recruited in great numbers, so they can have an opportunity for "participation." I think this is mistaken: the proper participation of the congregation in the lessons is to hear them attentively and take them to heart. This happens best when the lessons are read by someone versed in the study of scripture and skilled in their delivery, preferably sung. When a melismatic chant precedes or follows a lesson, the listener has been prepared to hear it attentively through recollection, meditation.

After all, what is the purpose of the lessons in the liturgy? We are told it is information—the lessons are instruction for the congregation. I contend that their primary

[19]The GIRM (¶61) does not distinguish between the gradual and the responsorial psalm heard in the average parish; in fact, "responsorial psalm" is the title given the gradual in the earliest manuscripts of Gregorian chant.

purpose is more than information; we hear the same lessons year-in and year-out, even with the three-year cycle; the gospels from year-to year often relate the same event from different evangelists. Rather, it is the year's cycle of gospels which narrates, even celebrates, the history of salvation; it is a festive event. Thus it is important to sing them, to emphasize their festive character.

There is a practical dimension to singing in the liturgy. Most of us have heard a spoken response to the invitation "Orate fratres," "Pray brethren," in which someone seems to think it is his task to get to the end before the rest of the congregation. And then there is a group of voices who take their time and complete the prayer after everyone else. However, when these verses are sung, everyone sings together. The early- and late-comers are all drawn into the singing and do it together. Thus, singing can actually create a unity of voices, which leads to a unity of hearts. Singing together affirms and joins the affections of those singing and brings them together. Dante describes such unity as a concord of hearts. When the music they sing is extrinsic to the liturgy, the benefit to the liturgy is not as great as when what they are singing is the liturgy itself.

This leads me to describing the desirable characteristics of sacred music: distinct, unambiguous, excellent, and ample. Music for the liturgy must be distinct from other kinds of music. Gregorian chant fills that bill perfectly. It is sometimes used in motion pictures to evoke the sacred, but it can do that because of its pre-eminent role as liturgical music. I once heard the recording of chant that was made so popular by effective sales devices; it was in a toney clothing store: my reaction, "what is that doing in here?" It was clear that it did not belong there. It is somewhat like incense: if you go into a church and smell incense you sense immediately exactly where you are. Music also has the capability of evoking a place: cocktail music, military music, dance music, Flamenco music, and so forth. Of all music, Gregorian chant evokes the church most effectively, although harmonized hymns can do that to a certain extent.

Another characteristic of sacred music is excellence. Nothing but the most excellent is good enough to present to the Lord. The Lord is the most perfect being we can approach, the most excellent music should be used. But, as I have said, it is we who need this excellence to address Him best.

This music should be unambiguously sacred. Much of the repertory performed at the colloquium is clearly sacred. But music in our churches is often in current popular styles. There is a real danger here; if you observe that what you hear in church you can get that at home; you may say, I don't need to come here for it.

There is the claim that in the Renaissance, masses were composed on secular tunes. Some of these masses might well be ambiguously secular; these I would avoid. But I have performed a mass of Orlando di Lasso upon a secular song, *Il me suffit*,[20] in order to explore whether it was truly sacred or whether it might be compromised by the secular character of its tune. What I found was a tune so drastically transformed by being set in an unmistakably sacred polyphonic style that left little room for ambiguity. I later learned that J.S. Bach had

[20]Orlando di Lasso, *Messen 18–23*, ed. Siegfried Hermelink, Sämtliche Werke, Neue Reihe, Bd. 5, (Kassel: Bearenreiter, 1965), pp. 137–56.

employed that same tune as a chorale in one of his cantatas and in his *St. Matthew Passion*.[21]

Sacred music should be ample; this is an element of avoiding ambiguity. When an alleluia melody includes a melisma of a great number of notes, this amplitude makes it clear that the chant is not just there for the presentation of its text. This can be said of many of the genres of the proper. For example, the introit: its fully neumatic style (a few notes to most syllables) projects a sense of motion that is suitable to the procession into the church of the clergy, moving to the altar as the focal place of the liturgy, and its amplitude projects a solemnity very appropriate to the beginning of the celebration of Mass.[22] The currently-used settings in English are not quite ample enough for this function; they adequately present their texts, but they may not sufficiently project a sense of solemnity.

I say we are not simply trying to go back to a time before the present, but rather we are following a principle articulated by Pope Benedict: the hermeneutic of continuity.

There are, thus, many reasons to follow the tradition of the church and the documents after the council, maintaining the principle of a completely sung Mass. Some say you are holding on to the Reform of the Reform, a movement that has lost its momentum (which is not quite the case anyway); but I say we are not simply trying to go back to a time before the present, but rather we are following a principle articulated by Pope Benedict: the hermeneutic of continuity. The CMAA has always maintained the same tradition of the sung Mass articulated by the council and *Musicam Sacram*; we do not recapitulate a practice from a previous era, but rather maintain a perennial practice in continuity.

A statement from *Musicam Sacram* eloquently summarizes my case: through the sung solemn form

> prayer is expressed in a more attractive way, the mystery of the liturgy, with its hierarchical and community nature, is more openly shown, the unity of hearts is more profoundly achieved by the union of voices, minds are more easily raised to heavenly things by the beauty of the sacred rites, and the whole celebration more clearly prefigures that heavenly liturgy which is enacted in the holy city of Jerusalem.[23] ❖

[21]The melody received numerous settings as a Protestant chorale under the title, *Was mein Gott will, das g'schehe' allzeit*, including of J.S. Bach's *Cantata* 111 and *St. Matthew Passion*.

[22]Cf. Mahrt, "Paradigm," 10–11 (124).

[23]*Musicam Sacram,* ¶5.

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 II of III: 1953–65*)

An era illuminated by collaboration with many of the most illustrious musicians of the day is likewise marked by the signs of change and upheaval appearing elsewhere in the church and her liturgy.

by Francis Brancaleone

For Part I of this article (1946–1952), please see the Spring 2019 issue of Sacred Music, *pages 15–46.*

1953

Pius X's motu proprio turned fifty, Dom Désroquettes returned, and C. Alexander Peloquin forged a relationship with the school.

The highlight of the 1953 summer session, the fiftieth anniversary of Pius X's motu proprio, was the return of the eminent authority on Gregorian chant, Dom Jean Herbert Désroquettes, O.S.B., originally from

Figure 1. Summer session, Purchase, 1953.

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Figure 2. ?, Father Thomas F. Dennehy, Mother Josephine Morgan, R.S.C.J., Dom Jean Désroquettes, O.S.B., Monsignor Richard B. Curtin, Father Justin, C.P. Second Row: J. Shine, M. Leddy, M. Gleeson, M. Saunders, P. Lyder, M. McShane, J. Sampson. Third Row: T. Marier, U. Benziger, K. Antos (?).

the Solesmes Abbey in France, but stationed in 1953 at Quarr Abbey on the Isle of Wight. It was his first time back at the Pius X School in twenty-one years. Désroquettes had studied under Dom André Mocquereau, O.S.B., and acted as his organ accompanist. He was a professor for several years at the Pontifical Institute of Sacred Music in Rome and developed a significant modal theory that was used in instruction there.

The Rev. Richard B. Curtin offered a course entitled "Chants at the Altar for Priests and Seminarians." Margaret Hillis gave a choral workshop and others were given by the headliners Robert Shaw, Robert Hofstader, and Theodore Marier. A workshop in piano methods was presented by Harold Spencer.

In December of 1953, the Choir of the Pius X School of Liturgical Music, directed by Peguy S. Lyder, and the Radio and Television Chorale of Providence, directed by C. Alexander Peloquin, gave a Christmas concert at the Rhode Island School of Design, under the patronage of the Bishop of Providence, Russell J. McVinney. Lyder was later to become Chairman for two years when Mother Morgan retired in 1969. This concert proved to be the beginning of a long-term relationship with the Pius X School for C. Alexander Peloquin, who had studied with Leonard Bernstein and had been a bandmaster in Europe for the 314th Army Band during World War II. In 1955, he began a thirty-eight-year relationship with Boston College where he "developed the Men's Glee Club into the internationally-known University Chorale, which performed his ground-breaking compositions throughout the United States and Europe."[1] His February 28,

[1]"C. Alexander Peloquin Dies. B.C.'s Composer-In-Residence Helped Shape Church Music," *Boston College Chronicle*, 5, no. 13 (March 13, 1997)

Figure 3. Recording session, Pius X Choir, 1953–4.

1997 obituary in the Providence, Rhode Island *Journal-Bulletin*, spoke of him as being

> at the forefront of musical reform in the Catholic Church, writing deeply-felt pieces with a popular appeal. . . . Starting in the 1950s, Peloquin began a 13-year relationship with The Catholic Hour, first on NBC radio then on CBS television. In 1964 he unveiled the first English high Mass ever sung in the United States at a conference in St. Louis. That began Peloquin's rise to national prominence as one of the few classically trained composers inspired by the reforms set out in the second Vatican Council.[2]

1954

This year's notable lecturers included Dom Ludovic Baron, O.S.B., and the Rev. Barnabas Ahern, C.P., and Harry Wilson gave a choral workshop.

The 1954 summer session boasted courses in Gregorian chant by Dom Ludovic Baron, O.S.B., from the Benedictine Abbey of St. Anne de Kergonan, Brittany, France, author of the three-volume *L'expression du chant grégorien*. Another illustrious lecturer that year was Rev. Barnabas Mary Ahern, C.P. (1916–1995), professor of Sacred Scripture at the Immaculate Conception Monastery in Chicago, whose daily lectures "Scripture in the Liturgy," focused on the unification of theology, scripture, and liturgy.[3] During Vatican II

<https://web.archive.org/web/20170606015331/https://www.bc.edu/bc_org/rvp/pubaf/chronicle/v5/Mr13/peloquin.html>.

[2]Channing Gray, "**C. Alexander Peloquin**, 87 [sic], noted religious music composer," Providence Journal-Bulletin [Rhode Island], February 28, 1997, C. C. Alexander Peloquin (1918–1997), a teacher, conductor and composer who was associated with Boston College (1955–1988) is credited with giving Catholic liturgical music, at least in his own works, a twentieth-century sound by combining contemporary musical styles with Gregorian chant sensibilities. Certainly, his inroads opened the doors for other composers. He was trained at the New England Conservatory. Peloquin achieved national recognition by supplying music for the NBC and CBS broadcasts of the *Catholic Hour* for thirteen years. Tom Long, "C. Alexander Peloquin, Teacher Who Composed for Catholic liturgy," *The Boston Globe*, March 4, 1997.

[3]**Dom Ludovic Baron**, **O.S.B.** (1894–1957), co-founded the Gregorian School of Brittany with August le Guennant, a popular pedagogue. In addition to his summer school classes at Pius X (1954–1957), Baron also taught in England, Finland, and Sweden. He was the featured conductor on some of the recordings made at Pius X and was also the author of *L'expression du chant grégorien* (1947–1950). Catherine A. Carroll, R.S.C.J., A History of the Pius X School of Liturgical Music: 1916–1969 (St. Louis: Society of the Sacred Heart, 1989), Chapter IV, n. 3, 121. **Rev. Barnabas Ahern, C.P.** (1915–1995), was a professor at the Vatican's Gregorian University (1969–1983) then moved to Kenya to assist in the creation of a graduate school of theology (1987–1989). He was the author of *New Horizons* (1963), and *Christ Among Men* (1968). "Barnabas Ahern, Biblical Scholar, 79," *New York Time*s, Jan. 13, 1995, A24 <https://www.nytimes.com/1995/01/13/obituaries/barnabas-ahern-biblical-scholar-79.html>.

> Father Ahern collaborated in the drafting of major texts that re-examined the church's teachings and practices. As the leading American scholar on Scripture at the [Second Vatican] council, he contributed to the decrees that examined divine revelation, ecumenism and religious freedom.[4]

Harry Wilson (1901–1968) was a new name on the choral workshop roster in 1954. He was the conductor of choruses at Columbia (1936–1966), later to become Chairman of the Music and Music Education Departments at Columbia Teachers College (1958–1966).[5]

Duo-pianists Celius Dougherty and Vincenz Ruzicka gave a recital in October of 1954(?).[6] Dougherty (1902–1986) was a pianist and composer of note. He acted as accompanist to a number of well-known opera singers. He and Ruzicka toured the United States and Europe giving premieres of compositions by Alban Berg, Paul Hindemith, Darius Milhaud, Arnold Schoenberg, and Igor Stravinsky.[7]

The Pius X Choir gave two performances during "American Education Week" for the American Guild of Organists, in November of 1954 in Stamford, Connecticut and in Westchester, New York. The first of these contained a Marian lecture by long-time faculty member Josephine Shine, Ph.D., and a variety of sung pieces. The second was a rather lengthy demonstration of "Music of the Liturgical Year." November 15 of the following year saw the choir perform a program called "Music of the Liturgical Year" for the American Guild of Organists under the direction of Mother Josephine Morgan. The choir would also appear during "American Education Week" the following year (1955). A special broadcast on radio station WQXR to benefit the Catholic Charities 1955 appeal featured the Pius X Choir in a short program of chants and religious songs.

1955

Faculty organist Achille Bragers was mourned and Dom Ludovic Baron, O.S.B., returned.

Spring of 1955 saw the passing of a mainstay of the Manhattanville faculty, organist Achille Bragers (1887–1955). William Arthur Reilly in his eulogy spoke of his thirty years of

> teaching the rudiments of chant accompaniment with patience and kindliness, encouragement and inspirational example to any and all who came to his class.

[4]Ibid.

[5]George N. Heller, "Wilson, Harry Robert," *The New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie (London: Macmillan, 1986), 4: 538. **Harry Wilson** (1901–1968) served as chairman of the Music Education Department of Columbia University's Teachers College for ten years. He had a B.S. from Manhattan State College in Kansas and M.A. and Ed. D. degrees from Columbia. He lectured on music education and conducted at choral music festivals. Wilson was also a composer, arranger, and the author of *Music in the High School* (1941), a popular textbook of the 1940s and 1950s. "Dr. Harry R. Wilson, Music Educator, 67," The New York Times, Sep 25, 1968, 43.

[6]A second program containing only two repeated pieces appears in the 1955 section of the Manhattanville Archive.

[7]Nadia Turbide, "Dougherty, Celius," *New Grove Dictionary of American Music*, 1: 649–50.

> . . . after the death of Professor Bragers there was found among his keepsakes, a letter . . . from the revered Dom Désroquettes . . . commenting upon the publication of the now famous Bragers' *Kyriale*, Dom Désroquettes not only praised the work, but . . . said openly that he considered the Bragers' accompaniments better than his own.[8]

Close friends of Mr. Bragers, Father Thomas F. Dennehy, Father Justin Mulcahy, C.P., and Arthur Reilly spoke in tribute to him.[9] In a 2004 discussion of the *St. Gregory Hymnal*, Lucy E. Carroll writes: "As an editor, [Nicola] Montani was very heavy-handed, and his chant accompaniments must take a back seat to the excellent work of Achille Brager."[10]

After Mass on Alumni Day, February 22, 1956, there was an unveiling of a statue of the Sacred Heart carved by F. A. Brunner.[11]

The summer session of 1955 saw the return of Dom Ludovic Baron, O.S.B., to teach courses in Gregorian chant interpretation and a master course for advanced students. An article in a local newspaper described the scene on the Purchase campus.

> In a highly individualized potpourri of French, English and Latin, enlivened with humor, liturgical anecdote, telling gesture and flat-palmed demonstration of rhythm, the black-robed monk is instructing [over 200 students] . . . from as far as Newfoundland . . . and Cuba.
>
> Musicians and non-musicians, who have found the Gregorian chant beautiful but somnolent, would perforce change their tune upon hearing these chants as demonstrated and directed by Dom Baron.
>
> 'Expression is the act through which the soul reveals what it thinks, desires and feels,' declares the monk who is considered one of the world's foremost authorities on this precise musical art in which

[8]William Arthur Reilly, "Achille Bragers (1887–1995)," *The Catholic Choirmaster*, 42, no. 1 (Spring 1956), 73–74.

[9]**Father Justin Mulcahy**, C.P. (1894–1981), studied at the Pius X School of Liturgical Music and went on to teach liturgical music at the Passionist Seminary for twenty-four years. From 1948 to 1950, he studied for a degree in church music at the Pontifical Institute of Sacred Music in Rome after which he returned to teaching until 1963. Passionist Historical Archives <https://passionistarchives.org/biography/father-justin-mulcahy-c-p-st-paul-of-the-cross-province-1894-1981/>. **Arthur Reilly** was with the Boston publishing firm of McLaughlin and Reilly, which published many materials used in Catholic worship. Among these were Bragers' accompaniment books and the *Pius X Hymnal*. Minutes of Alumni Meeting, February 22, 1956, Manhattanville Archive.

[10]Lucy E. Carroll, "Hymns, Hymnals, Composers and Choir Schools: Philadelphia's Historic Contributions to Catholic Liturgical Music," *Adoremus Bulletin,* 10, no. 4 (June 2004) <https://adoremus.org/2004/06/15/Philadelphias-Historic-Contributions-to-Catholic-Liturgical-Music/>.

[11]Minutes of Alumni Meeting, February 22, 1956, Manhattanville Archive. The statue which stood for years at the back of Pius X Recital Hall in the music building in recent years was moved to the O'Byrne Chapel. Frederick A. Brunner was the author of *Manual of Wood Carving and Wood Sculptor* (1972–1978). Half of the Bostonia program on February 17, 2012 on WNAC-Boston was devoted to an interview and video of him carving. Bob Buyer, "The Spirit of Wood," *New England Wood Carvers* (July/August 2012), 7.

there is a revived interest.[12]

Fr. Curtin lectured on the history of sacred music. The roster of choral conductors contained familiar names and organist Bronson Ragan, a member of the Juilliard School faculty from 1938, was announced as a teacher of theory, harmony, and counterpoint.

The Pius X School of Liturgical Music was heard on CBS radio on "Church of the Air" in October and later in the year a program of Christmas music was broadcast over NBC.

The December Manhattanville Glee Club and Pius X Choir Concert featured some thirty choral pieces.

1956

There were multiple radio appearances for the choir and the famed pianist Philippa Duke Schuyler reconnected with the school.

The Pius X School of Liturgical Music was heard on the radio broadcast of His Holiness Pius XII for Catholic Relief Service February 15, 1956 on WOR, NBC, and CBS. The school was also heard for Catholic Charities in April on WQXR.

An announcement was sent out in March of 1956 from Rev. Richard B. Curtin, C.G.L., that the Bachelor of Sacred Music degree would be conferred in May 1956 on eight current Pius X faculty members who had satisfied all the requirements. For the spring concert of 1956, the combined choirs gave a program which included "Our Lady Sings" by a former teacher at the school, E. L. Voynich.

The summer session featured the return of renowned chant authority Dom Ludovic Baron, O.S.B., and piano pedagogue Bernice Frost. Rev. Charles Magsam, M.M., Ph.D., author of *The Inner Life of Worship* (1958), offered liturgy courses.[13]

The most important recital that summer (1956) was given by pianist Philippa Duke Schuyler, the daughter of African-American author and journalist George Schuyler and white Texan artist and journalist Josephine Cogdell.[14] Schuyler was justifi-

[12]Eleanor Ney, *Standard-Star*, New Rochelle, Fri., Aug. 5, 1955.

[13]Magsam went on to write *Theology and Practice of Love* (1965) and *The Experience of God: Outlines for a Contemporary Spirituality* (1975).

[14]**Philippa Schuyler** (1931–1967). On the website of the Brooklyn Middle School for the Gifted and Talented named after Schuyler, we find that in 1963 she was honored with Leontyne Price and Lena Horne at the Delta Sigma Theta "We Salute Women of Achievement" awards. The pianist's short life was one of great accomplishment and immense sadness and makes for gripping reading. Her parents' eccentricities and speculative thoughts on "hybrid genetics" and education fed the early years of their brilliant daughter but did not prepare her for the regressive prejudice of the real world after the novelty of her prodigious, youthful feats wore off. She died when the helicopter in which she was riding crashed while on a humanitarian mission to rescue Catholic school children in Vietnam. The funeral service was held at St. Patrick's Cathedral, *History on Philippa Duke Schuyler*, School for the Gifted & Talented Intermediate School 383 <http://philippaschuyler383.org/admissions/about-our-school/philippa-duke-schuyler/>. On June 10, 2008, Chris Harris wrote that Alicia Keys is "gunning for the lead in one of Halle Berry's upcoming projects: a biopic on the life of Philippa Duke Schuyler." Chris Harris, *Alicia Keys Becomes Young Mother, Businesswoman, Pharaoh and More in New 'Superwoman' Clip*," MTV News, <http://www.mtv.com/news/1589074/alicia-keys-becomes-young-mother-businesswoman-pharaoh-and-more-in-new-superwoman-clip/>. The plan to make a

ably renowned for her musical abilities but also famous for her intellectual feats as a child prodigy with an IQ of 185. During her career, she played concerts in more than eighty different countries, including command performances for royalty and other dignitaries. When she was six years old in 1937, Mother Georgia Stevens invited her to perform at the school and was so impressed that she invited her "to become a permanent member of her class," which she did a few weeks later when she began lessons in composition and singing. In 1939, she started private lessons with faculty member William Harms, who had been Josef Hofmann's student and assistant. She subsequently studied for almost four years with another faculty member, the Austrian pianist, Paul Wittgenstein (1887–1961).[15]

Another noteworthy event that summer was the celebration of a Solemn High Mass to commemorate the thirty-fifth anniversary of the death of Enrico Caruso in 1921. Palestrina's *Mass of the Blessed Virgin Mary* was sung by three hundred voices.

The December Glee Club and Pius X Choir concert heralded the first appearance of the Manhattanville College student orchestra. It was directed by cellist Heinrich Joachim.[16]

National and International Associations, 1957–1965

Important radio broadcasts continued, a report for the National Association of Schools of Music defined the School's position, and a special citation was received from Pope John XXIII.

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movie was abandoned, however. Kam Williams, One on One with the *Grammy-Winner Singer and Actress: Alicia Keys* (interview, April 29, 2015) <http://www.megadiversities.com/entrevues/302-one-on-one-with-the-grammy-winner-singer-and-actress-alicia-keys.html>.

[15]Kathryn Talalay, *Composition in Black and White: the Life of Philippa Schuyler* (New York: Oxford University Press, 1998), pp. 76, 88–91. *History on Philippa Duke Schuyler*, School for the Gifted & Talented Intermediate School 383 <http://philippaschuyler383.org/admissions/about-our-school/philippa-duke-schuyler/>. **William H. Harms, Jr.** (1909–1983) had been trained at the Ottawa University Academy, Horner Institute of Fine Arts, Kansas City, Mo., and the Curtis Institute of Music in Philadelphia. In addition to piano studies with Josef Hoffmann, he worked with Moritz Rosenthal. 1968 Manhattanville *College Catalog*, Alumni Office Archive. I had the pleasure of calling William Harms a colleague and of sharing a studio with him. His studio was at Manhattanville College (not Marymount as erroneously stated in the *New York Times* obituary of January 12, 1983) where he taught from 1937 until shortly before his death. **Paul Wittgenstein** (1887–1961) lost his right arm in World War I after which he continued to play and developed remarkable left-hand virtuosity. He taught privately in New York City (1938–1960) and also at Manhattanville College of the Sacred Heart (1940–1945). Ronald Kinloch Anderson; Katherine K. Preston, "Wittgenstein Paul," Grove Music Online <www.oxfordmusiconline.com>. Commissions by him resulted in the composition of concertos for the left hand alone by Benjamin Britten, Erich Korngold, Josef Labor (his piano teacher), Sergei Prokofiev, Maurice Ravel, and Richard Strauss. Nicholas Slonimsky, "Wittgenstein, Paul," *Baker's Biographical Dictionary of Musicians*, 6th ed. (New York: Schirmer Books, 1978), pp. 1903–4.

[16]**Heinrich Joachim** (1911–2002), an old-world musician and pedagogue, was a graduate of the Humanistisches Gymnasium in Berlin. He studied cello with Adolph Steiner. He also pursued orchestral studies and conducting at the Hochschule für Musik. He had been the first cellist in the Baltimore Symphony and a member of the New York Philharmonic. 1968 Manhattanville *College Catalog*, Alumni Office Archive. He was also a colleague, years ago when we were both teaching in the Manhattan School of Music Preparatory Division (now the Pre-College Division).

1957
Radio Broadcasts

Catholic Hour *broadcasts explained the role of music in Catholic worship. Litugical experts, leading scholars, and well-known composers lectured.*

The Pius X Choir was busy in the spring of 1957 with at least six radio broadcasts. They would return for five more *Catholic Hour* programs in September, to be carried by 140 stations throughout the United States. The music had been prepared and

Figure 4. Theodore Marier, Dom Ludovic Baron, O.S.B., 1956.

recorded during the summer session of the school to demonstrate the "range and beauty of sacred music and its importance in the worship of the Church." The singing groups represented thirty-six religious orders and laity. Mother Morgan and Theodore Marier were featured narrators, but the jewel in the crown was the conducting of the Gregorian chants by Dom Ludovic Baron, O.S.B.[17]

Transcripts of the discussions offer commentary such as:

> the Pius X School of Liturgical Music [is] the oldest school of its kind in the United States [Marier]. Since its foundation, the school has had the privilege of training almost 28,000 musicians—priests, brothers, seminarians, sisters, lay people: singers, organists, choir directors, and teachers of every kind in the art of sacred music [Morgan].

The narrative of the first program, while setting the tone for the remaining four, also attempted to address some difficult questions.

> "Just what is 'Sacred Music', and when, where, why, and how is it used?" And later "What distinguishes this music as particularly appropriate for use in Divine Worship?"
>
> Although the chant may appear to be a rather restricted musical form because of its simplicity, it is capable of expressing the wide range of moods in the liturgical life of the Church [Marier].

Later in the first program we find

[17]Press release, "News from the National Council of Catholic Men," August 30, 1957, Manhattanville Archive. The recordings of these broadcasts would be the source for a three-record album issued in the spring of 1959. The recordings focused on "Gregorian chant, polyphony, the singing of hymns and the use of music in the mass." John Briggs, "Bach Choral Music," *The New York Times*, April 5, 1959, p. X14.

> Let's turn now to a newer type of music, polyphony, or part-singing. This musical form is admitted to Divine Worship because the Church teaches that when it is endowed with proper qualities, it can be of great help in increasing the magnificence of divine worship and of moving the people to religious dispositions [Marier].
>
> Take one last example, this time a hymn sung in English. . . . the Church clearly . . . states that through hymns the people "are greatly helped to know, appreciate, and memorize the truths of faith. Therefore, they serve also as a sort of catechism . . . . They bring pious joy, sweet consolation, and spiritual progress to Christian families" [Marier].[18]

In the second program, examples of how the chant was taught were presented by Miss Margaret Leddy, Dr. Peguy Lyder, and Dom Ludovic Baron, O.S.B.[19] In the third program, Marier returned to the motu proprio.

> [It] established the norms by which we are to judge music or Catholic worship. In his letter of instruction, he said "the qualities which all music admitted to the service of the Church must possess are to be found in the highest degree in Gregorian Chant. These qualities are holiness, universality and goodness of form. . . . [They] are possessed to an eminent degree by classic polyphony, which reached its perfection in the 16th century." And further, he says, "Modern music is also admitted to the Church since it, too, furnishes compositions of such excellence, sobriety, and gravity that they are in no way unworthy of liturgical functions."

Selections ranged from the *Ave verum corpus* by Josquin des Prez (c. 1440–1521) to the Kyrie from the *Mass in the Major Modes* by Father C. Russell Woollen (1923–1994).[20]

The next program dealt with the question of good English hymns and offered examples from the *Pius X Hymnal*. For his introductory narration this time, Marier quoted Pope Pius XII.

> Referring to hymns, Our Holy Father has said that they "must be in full conformity with the doctrine of the Catholic faith. . . . They must use plain language and simple melody . . . they should manifest a religious dignity and seriousness."
>
> Six hymns were performed.[21]

Mother Morgan introduced the final program.

> Our objective will be to show the proper place of music [Gregorian chant and polyphony] in Divine Worship and to demonstrate just how it contributes to the beauty and solemnity of the Holy Sacrifice.

There followed a performance of the Gregorian Mass in honor of the feast of the Sacred Heart with the substitution of

[18]Typed transcript, *The Catholic Hour,* WRCA and NET, September 1, 1957.

[19]Typed transcript, *The Catholic Hour*, WRCA and NET, September 8, 1957.

[20]Ibid.

[21]Typed transcript, *The Catholic Hour*, WRCA and NET, September 22, 1957.

Russell Woollen's Sanctus in place of the Gregorian.

Marier concluded with the following words.

> I hope our program has demonstrated how intimately music is associated with the worship of the Church. It lends an added dimension, another means of expressing the praise and love, the petition and thanksgiving of our prayer. It is a language infinitely more expressive than the spoken word. It is a language of beauty, a language of worship.[22]

Through these programs the instructional mission of the school would certainly have impacted the entire country.

In addition to familiar faces, the 1957 summer session introduced the Rev. Godfrey Diekmann, O.S.B. He was later designated a *peritus* (expert) at the Second Vatican Council. He was also a founding member of the International Commission on English in the Liturgy. "To Diekmann, the council as a whole was by far the most representative and the most important council in church history."[23] His *Minneapolis Star Tribune* obituary stated

> He was also an ardent supporter of inclusive language in the liturgy, women's ordination and a married clergy—the latter two positions denounced and resisted for centuries by the Catholic Church.[24]

Another visiting faculty member who would return in future years was Sister Cecilia, S.C., Supervisor of Music, Sisters of Charity of Seton Hill, Greensburg Pennsylvania.

The Tuesday evening lectures that summer were an all-star lineup. Two of the most preeminent musicologists of the time returned, Paul Henry Lang of the Columbia Graduate School and Gustave Reese of the Graduate School of New York University. There was a first-time appearance by the amazingly prolific author and scholar Barry Ulanov professor of English at Barnard College.[25]

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[22]Typed transcript, "The Catholic Hour," WRCA and NET, September 29, 1957.

[23]Dawn Gibeau, "Liturgical Movement Central to Diekmann," *National Catholic Reporter*, 30, no. 7 (Dec. 10, 1993), 13. **Godfrey Diekmann, O.S.B.** (1908–2002) a professor of theology at St. John's University, Collegeville, Minnesota, and the editor of *Worship* (formerly *Orate Fratres*) since 1938 "was one of the prime movers in the North American Liturgical Conference during the 1940s and 1950s." *Worship* website, (St. John's Abbey, Collegeville, Minnesota) <http://journalworship.org/About/Index>.

[24]Quoted in "Leading Benedictine Liturgist dies at 93," *Adoremus Bulletin*, 8, no. 2 (April 2002) <https://adoremus.org/2002/04/15/Leading-Benedictine-Liturgist-dies-at-93/>.

[25]**Barry Ulanov** (1918–2000). In addition to works on Christian humanism, he edited or authored numerous articles for various publications, including more than one thousand articles on jazz and American culture for magazines like V*ogue* and *Esquire*. He served as sound consultant for architect I. M. Pei's mile-high center in Denver. Unbelievably versatile, he was president of the *Catholic Renaissance Society*, an internationally known scholarly organization, and as a member of the Second Vatican Council worked on the translation of the liturgy into the vernacular. Ulanov also gave a talk at the International Eucharistic Congress in Bombay in 1964. "In his autobiography, Miles Davis referred to Ulanov as the only 'white Mother . . . critic' who ever understood him or Charlie Parker." Barnard Campus News, May 1, 2000.

Three well-known American composers were also featured guest speakers that year, Paul Creston,[26] a widely performed composer during the 1940s and 1950s, Peter Menin,[27] a faculty member at Juilliard who became president there in 1962, and Vincent Persichetti,[28] who was appointed chairman of the Juilliard composition department in 1963.

The campus was saddened by the loss of faculty member Julia Sampson (1908–1957). She had been a pupil at the school as a child and subsequently studied with the Benedictine Monks of Solesmes when they were in exile on the Isle of Wight, England. "She was the choir's first lay conductor" and a co-author with Mother Georgia Stevens of music textbooks for children.[29]

The December Manhattanville Glee Club and Pius X Choir Concert was another extensive overview of seasonal music. Some twenty-eight choral pieces were sung and the Manhattanville Orchestra, conducted by Heinrich Joachim, returned.

1958

A significant number of radio performances took place. A Report for the National Association of Schools of Music described the inner workings of the school and important recordings were issued.

In March of 1958, the Holy Cross Glee Club ventured to Manhattanville for a joint concert with the Manhattanville Glee Club and Pius X Choir. In April, the Georgetown Glee Club joined forces with Manhattanville Glee Club and Pius X Choir for a similar event.

The Pius X School of Liturgical Music was heard on the radio broadcast for Cath-

[26]**Paul Creston** (1906–1985) who became known nationally when his First Symphony received the New York Music Critics' Circle Award in 1941, was one of the most performed American composers during the 1940s and 1950s. Walter G. Simmons, "Creston, Paul," *Grove Music Online* <www.oxfordmusiconline.com>. One of his major strengths was his creative exploration of rhythm. "In his theoretical writings, he militates against the illogic of binary meters and proposes to introduce such time signatures as 6/12 or 3/9." He actually introduced some of these in his own compositions. Nicholas Slonimsky, "Creston, Paul," *Baker's Biographical Dictionary*, 361.

[27]**Peter Menin** (1923–1983) received his Ph.,D. from the Eastman School of Music and then taught at the Juilliard School of Music from 1947 to 1958 when he became director of the Peabody Conservatory. In 1962 he returned to Juilliard as president. His compositions received many awards and he served on the boards of ASCAP (American Society of Composers, Authors and Publishers), the National Institute of Arts and Letters and the State Department Advisory Committee on the Arts, as well as other organizations. Walter G. Simmons, "Mennin, Peter," *Grove Music Online* <www.oxfordmusiconline.com>.

[28]**Vincent Persichetti** (1915–1987), composer, pedagogue and pianist became the head of the composition and theory departments at the Philadelphia Conservatory in 1941. In 1947, he was appointed to the faculty of the Juilliard School of Music where he subsequently became Chairman of the Composition Department in 1963 and literature and materials department in 1970. In addition, he became the director of publications for Elkan–Vogel beginning in 1952. He was also the author of an important book on composition: *Twentieth Century Harmony: Creative Aspects and Practice* (New York: W.W. Norton, 1961), the co-author with Flora Rheta Schreiber of a biography of William Schuman (New York: G. Schirmer, 1954) and contributor of other essays on contemporary music. Vincent Persichetti Music Association: <www.associazionevincentpersichetti.com/pagine.web/inglese/persichetti.htm>.

[29]"Julia Sampson, 49, Led St. Pius X Choir," *New York Times*, July 26, 1957, 19.

Figure 5. Pius X Choir, March 24, 1958.

olic Charities on April 5 on WQXR and for the Church of the Air on June 1 on CBS. At the College, the Manhattanville Community Orchestra was introduced in a first full-length concert, under the direction of Heinrich Joachim, on April 28. The Pius X Choir was heard again on CBS radio on the Church of the Air program on June 1.

Some of the Summer Session programs read like a veritable "Who's Who" of active musicologists, pedagogues, and performers both in and out of liturgical music. The schedule of "Lectures—Concerts—Workshops," in addition to faculty recitals, listed within a mere six weeks the following programs:

Noah Greenberg,[30] Director of the New York Pro Musica early-music ensemble presented the medieval liturgical drama *The Play of Daniel*.

Paul Henry Lang, lectured on musical criticism.

Renowned New York University professor, author of textbooks, double bassist, conductor and music educator Martin Bernstein[31] gave a talk on "The Performance of the Concerted Music of J. S. Bach."

The Rev. Rembert Weakland,[32] musi-

[30]**Noah Greenberg** (1919–1966) was highly influential in effecting a new-found appreciation of early-music and its place in American concert life. His seminal performances inspired others to form similar ensembles. Michael Steinberg, "Greenberg, Noah," *Grove Music Online* <www.oxfordmusiconline.com>.

[31]**Martin Bernstein** (1904–1999) became a professor in the music department of NYU in 1947 and chairman in 1955. He "was the founder and conductor of the Washington Square Chorus and Orchestra, which introduced many lesser-known works of [Henry] Purcell, J.S. Bach and [George Frideric] Handel to New York audiences." Paula Morgan, "Bernstein, Martin," *Grove Music Online* <www.oxfordmusiconline.com>.

[32]**Rembert Weakland, O.S.B.** (b. 1927). At the Dominican Convent of Méry-sur-Oise in France in early July of 1968, Weakland "presented a Mass he had composed in a medium that was entirely new to most of those present—concrete music. *Materialiter loquendo*, it consisted of unidentified sounds from city life, recorded on tape, and arranged to a rhythmic pattern dictated by an analysis of the liturgical texts. *Avant-garde* music, we were told, avoided melodies, just as much of contemporary painting avoided recognizable forms. Furthermore, it had promoted the tape-recorder to the dignity of a musical instrument in its own right. This disconcerting concert made even the most eloquent of the participants curiously silent, and was the most 'futuristic' item on the program. In its own way, it too was a *mysterium–fascinans, et tremendum*." Damian Smyth, "The Office in Today's Communities; Liturgie et Monastères, 3rd Session, Méry-sur-Oise–July 1-4, 1968: Tape-Recorded 'Concrete Music' Introduced" *Liturgy Bulletin; Cistercians of the Strict Observance*, 3, no. 2 (December 1968), 26 <https://hymnsandchants.com/Texts/Liturgy/LiturgicalCommission/Volume03Number02.pdf>; "News," reprinted with some changes in *Sacred Music*, 95, no. 4 (Winter 1968), 32. In 2002, Archbishop Weakland resigned upon reaching the mandatory retirement age of seventy-five amid a sex-abuse scandal involving an alleged long-term relationship with a male lover and the payment of some $450,000 in hush money. Rod Dreher, "Weakland's Exit: A Liberal Bishop and

cian, liturgist, student of Gregorian chant, and, as it turned out, "futuristic" composer, discussed "The Art of Troping."

The Australian baritone John Brownlee[33] talked on "Opera Today." Brownlee had given 348 performances in 33 roles at the Metropolitan Opera from 1937 to 1958.

Metropolitan Opera singer Natalie Bodanya,[34] a protégé of the legendary Marcella Sembrich (1858–1935), gave a recital that summer as well.

On July 1, pianist Philippa Schuyler returned for a lecture-recital "Africa and African Music." The program for the event, which is quite traditional, contains notations after certain pieces labeling them favorite works of Emperor Haile Selassie.

The students' class and rehearsal schedules were intensive with morning, afternoon, and evening classes and orchestra and glee club rehearsals. In between these, students would schedule private lessons and practice sessions.

In September, the school would again be featured in four more Sunday programs on NBC for the National Council of Catholic Men. On October 9, Pope Pius XII died. The Archive contains two Pius X Choir programs (typed) which list slightly different musical selections, their titles, sources, timings, and publishers. These were intended as memorial broadcasts on stations WOR and WABC. The program for the Pius X Choir and Manhattanville Glee Club Christmas concert was similar to the preceding years. However, a new feature was the pre-concert broadcast on *Voice of America* on December 4, 1958 on NBC.

Figure 6. Pius X Choir recording for NBC, Christmas, 1958.

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his Downfall," *National Review Online*, May 24, 2002. Archabbot Weakland was part of the editorial of *Sacred Music* from 1965 to 1968 (first as editorial board chairman from 1965 to 1966, and then just a member from 1967 to 1968), he served as the first president of the Church Music Association of America from 1965 to 1966, and then continued as a member of the CMAA board of directors through 1968. His 2009 memoir is entitled *A Pilgrim in a Pilgrim Church*.

[33]**John Brownlee** (1901–1969) went on to become director of the Manhattan School of Music in 1956 and served as president from 1966 until his death. Desmond Shawe-Taylor, 'Brownlee, John,' *Grove Music Online* <www.oxfordmusiconline.com>. I met Brownlee while earning a master's degree there.

[34]**Natalie Bodanya** (1908–2007), a native New Yorker, was brought to the attention of Marcella Sembrich who taught her and helped her gain a scholarship to the Curtis Institute. Her Met career was cut short (1936–1941) when she took time off to raise a son, but she did resume her singing career with the New York City Opera in 1944. She was heard also on radio, in nightclubs and even recorded duets with the popular tenor Mario Lanza (1921–1959). An episode on stage that will forever be associated with Natalie Bodanya took place in the Met's first performance of Cimarosa's *Il Matrimonio Segreto*. It seems that during one of her arias an undergarment slipped to the floor which she deftly kicked aside and was rewarded with an ovation. Anne Midgette, "Natalie Bodanya, 98, Soprano at Metropolitan, Dies," *The New York Times*, Mar. 10, 2007.

Report for the National Association of Schools of Music

A report prepared for the National Association of Schools of Music in December 1958 contained information that is pertinent to this study. It stated that the school

> was founded in response to the plea of Pope Pius X for a reform of the church's music . . . offers a training program for organists, choirmasters and singers . . . [and] . . . provides opportunity for the study and performance of all types of liturgical music.

In response to a question concerning constituency served, the point is made that in addition to the usual undergraduates the music department

> serves a constituency of . . . mature students of the summer session, who are, for the most part, actively engaged in the teaching and/or the performance of music, secular as well as sacred.
>
> Through the wider constituency of the summer session, the school is aware of serious attempts currently being made in several places in the U.S.A. to improve the quality and performance of church music as well as to develop a more general interest in liturgical music. The incorporation of the principles, ideals and aims of the Pius X School in the syllabi of numerous diocesan school systems and in the curricula of several Catholic colleges attests to the success of its efforts in the work of reforming and improving church music.

Under the heading of "Distinctive educational procedures" we find

> It has been the purpose of the Pius X School to preserve and disseminate the rendition of the traditional Gregorian Chants of the church. To that end a pedagogical method that aims at simplifying and resolving the problems of pitch, rhythm and interpretation has been developed and used successfully.

Selecting the portion of the conclusion that deals with the Pius X School we find that

> The Director of the School cannot supply organ candidates for the posts of which she is notified. . . . Graduates in the curriculum of Bachelor of Sacred Music are teaching in Catholic seminaries and novitiates throughout the country. Many leaders in the Liturgical Movement and in the field of Catholic Church Music in the U.S.A. are alumni of Pius X School.[35]

During the period from 1955 to 1958, an album of three recordings entitled "Music in Catholic Worship" was issued, along with recordings of four concerts of Christmas carols. I have been able to locate only one of the four, however, other albums of Christmas music were issued after this date.

1959

The School will always be remembered for its role in providing inspiration for the opening scene and music of the Broadway musical The Sound Music.

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[35]Report prepared for the National Association of Schools of Music, December, 1958, Manhattanville Archive.

A highlight of the 1959 winter concerts was an appearance by the well-respected, nationally known duo-piano team of Vera Appleton and Michael Field, but the most theatrical event could hardly have been foreseen.

The Sound of Music

The opening three-and-a-half minutes of *The Sound of Music* with a musical score by Richard Rodgers owes its authenticity to the 1959 summer session of the Pius X School of Music. Mother Morgan told of receiving a telephone call one Tuesday afternoon inquiring if the school taught "Gregerian music." (She politely corrected him sometime later.) Mr. Richard Halliday went on to explain that his wife would be the lead in a play on Broadway in the fall based on the life of the Von Trapp family. He also said that Mr. Rodgers was concerned about the opening music and the costumes and did not wish to offend the Catholic Church. Mother Morgan invited them to a daily rehearsal and

Figure 7. Vincent J. Donehue and Richard Halliday, Pius X Summer School, 1959.

> so they came, Richard Rodgers, his wife, Dorothy, the cast, dressmakers, designers, directors—everybody, even a photographer from *Life* magazine. So we sang for them, starting with the oldest Mass in the book and going on from there. . . . many of them stayed at the college because it was during the summer and we had plenty of room. They wanted to observe us, how we walked, how we knelt, how we stood. At the end we wrote a piece of music for them that they used in the opening scene of the play.[36]

In the Spring 1960 *Alumnae Review*, Mother Morgan described Rodgers reaction to the singing at the rehearsal,

> I am too moved to speak. This is one of the happiest moments of my life and I cannot tell you what this means to me. God bless you all . . . Miss Trude Rittman, choral director of "The Sound of Music," has been our dear friend ever since. . . . Miss Rittman inquired if she could return to the campus to hear us sing, visit the classes, and observe the nuns walking about the grounds.
>
> For a week she attended Gregorian chant courses and met with our faculty and studied with Mr. [Theodore] Marier.

[36]V. V. Harrison, *Changing Habits: A Memoir of the Society of the Sacred Heart* (New York: Doubleday, 1988), p. 201.

> Then she asked Margaret Leddy, one of our Gregorian chant teachers, to help her write and arrange the music for the first three and a half minutes of "The Sound of Music," and assist at the rehearsals in the fall. Miss Leddy attended five or six rehearsals, teaching the "stage" nuns how to sing church music reverently and rhythmically, how to pronounce the Latin and articulate the text and rhythm. The concentration and care that went into just three and a half minutes of show time impressed her strongly. I myself was struck by these same qualities when I worked with Lucinda Ballard, the costume designer.

Mother Morgan wrote that while she had not met Mary Martin (Mrs. Richard Halliday), she had received "two letters that showed her appreciation of what the Church has to offer spiritually, musically, and artistically." She also had received a letter from a co-producer "who wrote of our life and work here at Manhattanville: 'You and your collaborators made us all understand and I hope, communicate, with our various skills, your joy, your humor and your devotion.'"[37]

Figure 8. Richard Halliday and Vincent J. Donehue, Pius X Summer School, 1959.

Although the summer listing of regular and visiting faculty and the course listings seemed to have been put together with the usual cast of characters, there was one unusual musical event that summer—a recital by Harpist Edward Vito.[38]

In September, the school would again be featured in four more Sunday programs on NBC for the National Council of Catholic Men in programs of works ranging from Gregorian chant to Flor Peeters (1903–1986).

A highlight of the Christmas concert must surely have been the first performance of a work composed especially for the Pius X Choir, "The Manhattanville Caroler"

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[37]The article is unsigned but it is written in the voice of Mother Morgan. *Manhattanville Alumnae Review*, Spring 1960, 9–10, Manhattanville Archive.

[38]**Edward Vito** (1901–1990). The press release states: "He has been the solo harpist for Arturo Toscanini and the NBC Symphony since its inception. . . . He is the 'most recorded' harpist on records, having made harp albums for Columbia, Decca, MGM, Period, Cook, Stradivarius, Thesaurus and others, including the radio network service libraries. The harp sounds on all the Toscanini NBC records are also exclusively his." It goes on to discuss his composing and arranging and introduction of new works to American audiences including the premiere of Frank Martin's *Symphony Concertante*, with Ernest Ansermet and the NBC Symphony. The *New York Times* reviewers were complimentary but not overly enthusiastic. Press release, July 10, 1959, Manhattanville Archive, N. S. "Edward Vito Gives Recital on the Harp," *New York Times*, Feb. 6, 1942, 22; N. S. "Ansermet Offers New Martin Work," Jan. 18, 1948, 62; C. H. "The Harp on Disks," *The New York Times,* Mar. 16, 1952, X10; Wenonah Milton Govea, *Nineteenth- and Twentieth-century Harpists: A Bio-critical Sourcebook* (Westport Conn.: Greenwood Publishing Group, 1995), pp. 285–90.

by Trude Rittman.[39] In Rittman's obituary, the British composer Havergal Brian is quoted as having called her in 1932 "Germany's most brilliant woman composer."

1960

Two of the most important names in the field of Gregorian chant from the Abbey at Solesmes appeared that summer, and the Crown Princess of Japan visited in the fall.

March 1, 1960 saw a recital by two remarkable artists, soprano Dorothy Manor[40] and pianist Arpád Sándor.[41] When conductor Serge Koussevitzky heard Maynor in the summer of 1939, he exclaimed "Her voice is a miracle, a musical revelation that the world must hear."

The coup for the 1960 summer session was the acquisition of the services of Dom

Figure 9. Visit of Crown Princess Michiko to Manhattanville, October 1, 1960. Mother Eleanor Mary O'Byrne, R.S.C.J. at right, Mrs. R. O'Brien, Mother Cora Brady, R.S.C.J. at rear.

[39]**Trude Rittman** (1908–2005) was a pianist and composer who worked with such legendary Broadway figures as George Balanchine, Agnes de Mille, Jerome Robbins, Richard Rodgers, and Oscar Hammerstein. Over a long career, Rittman provided dance and/or vocal arrangements for some fifty Broadway shows including *Carousel*, *Finian's Rainbow*, *Brigadoon* (musical assistant to Miss de Mille), *South Pacific* (musical assistant to Mr. Rodgers), *The King and I*, *My Fair Lady*, *Camelot*, and more. "In her years with the City Ballet, she adapted and shaped compositions by Aaron Copland, Elliott Carter, Virgil Thomson, Marc Blitzstein, and Leonard Bernstein." Before she came to New York in 1937, she had already established herself as an "avant-garde composer" and continued to write original music for dance and television while working in ballet and musical theater. Wolfgang Saxon, "Trude Rittman, an Arranger of Many Broadway Favorites, Dies at 96," *New York Times,* March 10, 2005. Mark N. Grant, *The Rise and Fall of the Broadway Musical* (Boston: Northeastern University Press, 2004). While the book is not about Rittmann, she is mentioned in a number of contexts and a sense of her importance and stature emerges.

[40]**Dorothy Maynor** (1910–1996). At her debut that November, critic Olin Downes of the *New York Times*, wrote:

> She proved that she had virtually everything needed by a great artist—the superb voice, one of the finest that the public can hear today; exceptional musicianship and accuracy of intonation; emotional intensity, communicative power. Her breath control is extraordinary, and it enables her to phrase with wonderful beauty and distinction of melodic line, and to maintain an exquisite pianissimo. . . . Arpád Sándor was her accomplished accompanist.

Aryeh Oren, "Maynor, Dorothy (Soprano)," *Baker's Biographical Dictionary of 20th Century Classical Musicians,* 9th ed. (New York: Schirmer Books, 1997); Olin Downes, "Dorothy Maynor in Debut Recital," *New York Times*, Nov. 20, 1939, 15.

[41]**Arpád Sándor** (1896–1972), who had studied with Zoltán Kodály and Béla Bartók at the Royal Academy of Music in Budapest, also toured with soprano Lily Pons (1898–1976) and violinist Jascha Heifetz (1901–1987) and recorded with violinist Fritz Kreisler (1875–1962). Philip Lieson Miller, "Sándor, Arpád," *New Grove Dictionary of American Music*, 4: 134.

Figure 10. Faculty of Pius X School with Dom Jean Prou, O.S.B. and Dom Joseph Gajard, O.S.B. Left to right: Margaret McShane, Josephine Shine, Mary Saunders, Mother Catherine Carroll, R.S.C.J., Agnes Benziger, Dom Joseph Gajard, O.S.B., Dom Jean Prou, O.S.B., Theodore Marier, Peggy Lyder, Fr. Richard B. Curtin, Sr. Cecelia, S.C., and Mother Josephine Morgan, R.S.C.J., ca. 1960.

Joseph Gajard, O.S.B.,[42] Choirmaster of the Abbey at Solesmes, France. Dom Gajard taught an advanced seminar in Gregorian chant and a course in liturgical singing.

Another coup that summer was the visit of Dom Jean Prou, O.S.B.,[43] Abbott of Solesmes. He offered the following words of praise and encouragement. "All who work for the diffusion of this music are truly apostles performing a great work of charity. To sing is to love. To give of your own charity in making others love God in this music is real apostolic work. I hope your work will continue in this great art of the Church."[44]

October 1, the Crown Princess of Japan, Michiko Shoda (later Empress consort of Japan), an Alumna of the Sacred Heart International University in Tokyo, visited.[45]

1961

The Golden Jubilee of the Pontifical Institute of Sacred Music was the occasion of a citation for the school from Pope John XXIII.

This year was particularly fortuitous for the school.

[42]**Dom Joseph Gajard, O.S.B.** (1885–1972), was the choirmaster at Solesmes until 1971, directed the research for the *Paléographie Musicale*, edited the *Études Grégoriennes* and the *Revue Grégorienne*, and was the featured conductor on the Solesmes choir recordings from 1930 until his death. His publications include: *Monastic Rite for the Dead; Les Melodies de la Semaine Sainte*, 1952, *La méthode de Solesmes,* 1960, and *Notions sur la rythmique grégorienne*, 1956. He was a *Chevalier de la Légion d'Honneur* and in addition to classes at the Pius X School, taught at Solesmes, in Belgium, Portugal, Spain, and Mexico. Catherine A. Carroll, R.S.C.J., *A History of the Pius X School of Liturgical Music: 1916–1969* (St. Louis: Society of the Sacred Heart, 1989), Chapter IV, note 5, 121–2. Gajard may also be heard directing the Monks Choir of Saint-Pierre de Solesmes Abbey in two albums of recordings entitled: *Gregorian Chants* (Solesmes Edition), RCA Manufacturing Co. Inc., Camden, N. J. (6 discs each).

[43]**Dom Jean Prou, O.S.B.** (1911–1999), was the Abbot of Solesmes from 1959 to 1992 and the Abbot Emeritus until his death. Besides his work with Gregorian chant, he is remembered for the book *Walled about God: the History and Spirituality of Enclosure for Cloistered Nuns* (French original 1996) which he co-authored with the Benedictine Nuns of the Solesmes Congregation. This book gives insight into the motivation, history and justification for the cloistered lifestyle in the nuns' own words. Tr. Br. David Hayes. O.S.B. (Leominster [England]: Gracewing, 2005).

[44]Clorinda Clarke, "Manhattanville's Music Making: The Pius X School," *Manhattanville Alumnae Review,* Fall 1960, 4–5, 16, Manhattanville Archive.

[45]*Manhattanville Alumnae Review,* Fall 1960, Manhattanville Archive.

Figure 11. Left to right: Msgr. Richard B. Curtin, Mother Josephine Morgan, R.S.C.J., Mother Eleanor Mary O'Byrne, R.S.C.J., Msgr. Higinio Anglès, August, 1961.

> In 1961 Pius School and its director, Mother Josephine Morgan, were accorded a rare honor. It was one of four schools of sacred music in the world that received a special citation from Pope John XXIII for the manner in which it had upheld the high standards in the study and performance of the music of the Church.[46]

A major spring event was the April 15th performance of the dramatic psalm *King David* by Arthur Honegger (1892–1955) by the combined glee clubs of Georgetown University and Manhattanville College.

Although Dom Gajard was unable to return, other educators were on hand: Schenkerian theorist Charles Burkhart, teacher and author of many articles on music theory, whose reputation rests on his well-known *Anthology for Music Analysis*; Mary H. Muldowney, from Potsdam Teachers College, whose name was also associated with New York University and subsequently a long-time faculty member and choral director at Indiana University of Pennsylvania presenting a "Colloquium in Music Education;" and Dr. Richard C. Pisano,[47] who instructed in "Choral Conducting for High School and College."[48]

The summer orchestra was under the direction of violinist Rachmael Weinstock, a member of the Manhattan School of Music Faculty who had played with the NBC Symphony under Toscanini and was part of the New York Trio.[49]

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[46]"Summer School of Sacred Music," *St. Jude, A Magazine of Men, Events and Ideas*, 29 (August 1963), 37.

[47]**Mary H. Muldowney** (1895–1969) was a faculty member at New York University, whose obituary in the *Music Educators Journal* describes her as a well-known "conductor of choral clinics, music festivals, and workshops for elementary and secondary schools." Earlier in her career she had occupied a position as choral conductor at Indiana State Teachers College in Indiana, Pennsylvania. *Music Educators Journal*, 55, no. 9 (May, 1969), 20 <http://www.jstor.org/stable/3392550>. Ralph Lewando, "Who's Who in Pittsburgh Music Circles [1941-1954]," Music Department, Carnegie Library, Pittsburgh. **Richard C. Pisano** (1928–2009) who was a jazz pianist taught in the Port Chester school system and became Director of Music and Art at Westchester County Public Schools. He joined the University of North Carolina Pembroke in 1967 and rose to the position of Vice Chancellor of Institutional Advancement. After retiring from administration (26 years), he taught in the music department. He also published some twenty choral arrangements of compositions by William Billings. "Dr. Richard Pisano passed away on October 16 [2009]," University Newswire at UNC Pembroke <https://web.archive.org/web/20130521042024/www.uncp.edu/news/2009/richard_pisano.htm>.

[48]"Summer session announcement," Manhattanville Archive.

[49]**Rachmael Weinstock** (1910–1996) was the first

An Alumni information page told of plans to help with the music of the 1961 Liturgical Conference in Oklahoma City, August 21–24. It was to be conducted by Theodore Marier. It also informed that Mother Carroll and Mother Morgan had visited Solesmes in 1960 and that Marier would do so in the spring (May 1962). There was an informative summary of alumni activities. "Statistics prove that outstanding work is being done by Pius X Alumni on the Liturgical Commissions; in organ and choir work; on school boards; in the classrooms; and above all, in seminaries and novitiates."[50]

Composer Trude Rittman's *A Canticle of Carols* made its way onto the sizeable Christmas Concert, as well as an arrangement of a Polish carol by Joyce Barthelson (1900–1986). Pianist, arranger Barthelson was the co-founder with Virginia Hoff (1900–1991) of the Hoff-Barthelson Music School in Scarsdale, New York, in 1944.

On the occasion of the Golden Jubilee of the Pontifical Institute of Sacred Music on December 7–8, 1961, Msgr. Richard B. Curtin, professor at St. Joseph's Seminary, Dunwoodie, professor at the Pius X School, and Director of the Commission on Church Music of the Archdiocese of New York, gave the address for the alumni. The convocation was also the occasion at which Giuseppe Cardinal Pizzardo presented a special citation to the Pius X School which was accepted by Mother Bulto, R.S.C.J.

Figure 12.Revenend Mother Bulto (?) receiving the award for Pius X from His Eminence, Giuseppe Cardinal Pizzardo, Msgr. Higinio Anglès assisting.

On Our beloved children the Directors, Professors and Alumni of the Pius X School in New York who with foresight and assiduity foster the advancement of Sacred Music according to the prescriptions and desires of the Roman Pontiff, We earnestly request an abundance of supernatural gifts, and with fatherly love impart to them the Apostolic Benediction.

violinist of the Manhattan String Quartet which was formed at the Manhattan School of Music with three other students in the late 1920s. After their debut at Town Hall in 1932, the quartet toured until 1937, performing their programs from memory. On one occasion, they performed with Bela Bartok at the piano. In addition to Manhattanville, he taught at the Manhattan School of Music, Brigham Young University, the University of Tel Aviv, and City College. "Rachmael Weinstock, 86, Violinist and Teacher," *New York Times*, July 27, 1996 <https://www.nytimes.com/1996/07/27/arts/rachmael-weinstock-86-violinist-and-teacher.html>; Albert Mell, "In Memorian: Rachmael Weinstock 1909–1996," *Journal of the Violin Society of America* 14, no. 3, 205–7 <openmusiclibrary.org/article/156636/>.

[50]"Notice to the Alumni concerning Alumni Day," dated February 10, 1961, Manhattanville Archive.

It is dated December 8, 1961, inscribed under a picture and signed Joannes XXIII.

J. Vincent Higginson, long-time editor of *The Catholic Choirmaster,* was named Knight Commander of the Order of St. Gregory the Great.[51]

1962

The winds of change began to gather and comments in Liturgy: Bulletin of the Liturgical Conference *hinted at liturgical reorganization to deal with the changes.*

On February 9, the Manhattanville College Pius X Choir joined Canticum Musicum for a concert in Carnegie Recital Hall that included the rarely heard *Messe de Nostre Dame* by Guillaume de Machaut. Thaddeus Cylkowski conducted.

Although the winds of the reforms of the Second Vatican Council were already beginning to stir (it convened for the first time in October), there were those who were still thinking in terms of the liturgical movement begun by Pope Pius X in 1903. An article in *St. Jude* in June featured Father Lawrence Heiman, C.PP.S., of St. Joseph's College in Rensselaer, Indiana. He and co-organizer Father Eugene Lindusky, O.S.C. (both trained at the Pontifical Institute of Sacred Music in Rome) put together a summer program in 1960 to train choir directors and those interested in liturgical music at St. Joseph's College. Noel Goemanne, organ teacher at the St. Joseph's Institute of Liturgical Music, per-

Figure 13. His Eminence, Francis Cardinal Spellman, presents the decree which grants to the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, Purchase, New York, affiliation with the Pontifical Institute of Sacred Music, Rome. Mother Josephine Morgan, R.S.C.J., Director of the Pius X School (center) with Mother Eleanor Mary O'Byrne, President of Manhattanville College (left), undated.

former, composer, and a former student of Flor Peeters, has offered three

> obstacles confronting the liturgical movement. . . . not all the pastors are behind it; there is apathy on the part of the faithful, who want to go on worshiping the way they always have—quietly; finally, there are not enough choir directors, and many existing ones know little and care less about the new liturgical movement.

Later in the article, Goemanne returned to the topic:

[51]"Msgr. Curtin Speaks for Pontifical Institute Alumni," "Letter of Pope John XIII to the Pontifical Institute of Sacred Music," and "Academic Convocation of the Pontifical Institute," *The Catholic Choirmaster,* 48, no. 1 (Spring, 1962), 9, 3, and 13, Manhattanville Archive.

> the faithful's lack of participation might be due to their musical tastes. "People don't appreciate great Church music," . . . "They have no esthetic background." Young people listen to popular music all the time and suddenly they're thrown once a week into great music at Sunday Mass—they can't take the change.[52]

Highlighting the summer session teaching was the return of Dom Gajard for chant classes and the Rev. Barnabas Ahern for lectures on scripture.

For the 1962 summer concert series early music specialist Noah Greenberg returned, as did violinist Rachmael Weinstock, accompanied by faculty pianist Leon Kushner, and pianist Arpád Sándor accompanying singer Marianne Waltman. Less familiar names on the overflowing concert schedule, were pianists Robert Preston[53], Sally MacArthur, Beth Flanagan Gillis, and faculty member Richard Caspar. New faces included singer and lutenist Suzanne Bloch,[54] pianists Clarence Adler[55] and Deanne Garcy,[56] and soprano Viola Jordanoff Bowman.[57]

However, it would seem that without practicing revisionist history, the slightest bit of distancing from the Church-Pius X School fusion may be inferred when we read in *Liturgy: Bulletin of the Liturgical Conference*:

> The School, as it has developed, has naturally become associated in many minds with sacred music exclusively, but this is

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[52]Norm Netko, "Rome in the USA," *St. Jude, A Magazine of Men, Events and Ideas*, 28 (June 1962), 33–34.

[53]Preston, a colleague at the University of Bridgeport in the mid-1970s, made the first stereo recordings of piano concertos by Anton Rubinstein and Dmitri Kabalevsky.

[54]**Suzanne Bloch** (1907–2002), daughter of composer Ernest Bloch (1880–1959), had studied in Paris with Nadia Boulanger and taught at Juilliard from 1942 to 1985. Her husband, Paul Smith, was a mathematician and she told of having played chamber music with scientists, one of whom was Albert Einstein. Apparently, his rhythm wasn't very good because she is purported to have once said: "He couldn't count." As an authority on her father's music and ardent promoter of it, she established the Ernest Bloch Society in 1967. I had the pleasure of meeting her when she attended a performance I gave of her father's *Concerto Grosso No. 2* in Manhattan in 1974. "Suzanne Bloch, 94, Musician Devoted to Early Instruments," *New York Times*, February 9, 2002.

[55]**Clarence Adler** (1886–1969), who had studied in Berlin with Leopold Godowsky (1905–1909) had also appeared as soloist with the New York Philharmonic Orchestra (Willem Mengelberg, conductor) and with the New York Symphony Orchestra (Walter Damrosch, conductor). In 1941, he broadcast twenty-eight of Mozart's piano concertos. He numbered among his pupils Aaron Copland, Richard Rodgers, and the conductor Walter Hendl. "Clarence & Richard Adler," *AMICA International, Automatic Musical Instrument Collectors' Association, Honor Roll* <www.amica.org/files/Clarence_and_Richard_Adler.pdf>; "Adler Clarence," *Baker's Biographical Dictionary*, 10.

[56]**Deanne Garcy's** claim to fame was that she was the one of the winners of the 1956 Concert Artists Guild competition.

[57]**Viola Jordanoff Bowman** went on to translate books on Paneurhythmy from the original Bulgarian. One of these was by **Peter Deunov** (the master Beinsa Douno) (1864–1944) who taught movement thought to be in tune with nature. Sometimes translated as "Cosmic Supreme Rhythm," it is not to be confused with the Eurythmy of Rudolf Steiner.

a misunderstanding. During the school year it is Manhattanville's music department, integrated into the College's life through the music "majors" among the students, the electives it offers all undergraduates in the history and appreciation of music, and the Pius X Choir, glee club, and orchestra—all student organizations. Specialization in church music is not required either in winter or summer.[58]

1963

In the spring, a special inaugural concert welcomed the public to the recently finished O'Byrne Chapel to see the Rambusch windows and hear the Möller organ. The school was featured in St. Jude Magazine.

On April 20, the Georgetown Glee Club joined with the Manhattanville Glee Club and Pius X Choir for a concert of sacred music in the newly completed O'Byrne Chapel with its striking Rambusch stained glass windows on the Manhattanville campus. Francis Cardinal Spellman presided. Ralph Hunter contributed an original composition (*Locus Iste*) for the occasion. Mother Catherine A. Carroll, R.S.C.J., was the accompanist, playing the recently installed Möller organ. Interestingly, the audience and choirs moved to the Benziger building for the secular selections, folk songs, and nursery rhymes (some of which were arranged by Hunter) and show tunes.[59]

Figure 14. A concert of the summer school chorale of the Pius X School. Ralph Hunter is conducting. This concert was given in 1963 or 1964, before the sanctuary was modified by the removal of the tabernacle to the side chapel, and the moving forward of the altar.

The 1963 lecture and concert schedule were very busy. Mother Kathryn Sullivan, R.S.C.J., Rev. Eugene H. Maly, S.S.D.,[60] Rev. Gerald S. Sloyan, Ph.D.,[61] Rev. David

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

[59]Program copy, Manhattanville Archive. The family firm of Rambusch which has been creating fine stained-glass windows since 1898 maintains an office in Manhattan. The M[athias] P[eter] Möller pipe organ company began in 1875 and for many years was located in Haggerstown, Pennsylvania. It ceased production in 1992.

[60]**Rev. Eugene H. Maly** (1920–1980), who had been elected president of the Catholic Biblical Association in 1962, was recognized internationally as a scripture scholar and a prolific author, "Catholic Bible Society Elects," *New York Times*, Aug. 31, 1962, 18. The library of the Athenaeum of Ohio-Mount St. Mary's Seminary of the West, where he had been a faculty member, was named in his honor, the Eugene H. Maly Memorial Library in 1980 <https://library.athenaeum.edu/home>.

[61]**Rev. Gerard Sloyan** (1919–2020) taught for seventeen years at Catholic University in Washington, D.C., and twenty-five years at Temple University in Philadelphia. After retirement he went back to teaching at Catholic University and in the Georgetown University Theology Department. There are some twenty-four entries in his name at amazon.com on scripture topics such as: the Bible, Jesus, the crucifixion, the Jews, the Trin-

J. Bowman, S. J.,[62] and Rev. Frederick R. McManus, J.C.D., all lectured on scripture in the liturgy. Margaret Hurley Marquis[63] gave a special workshop on the Orff method. Pianists Jane Blue Clark,[64] Richard Tetley-Kardos,[65] Herbert Stessin,[66] Jean Réti[67] and Leon Kushner were all heard in recital, as were lyric tenor Joseph Sopher[68]

ity, homilies, and Catholic education. A highly controversial figure, a 2001 *Catholic World News* article said, "Sloyan's contribution to *The Echo Within*, a 1997 collection of essays published to honor Berard Marthaler . . . is a fuming denunciation of orthodox Catholics, characterizing them as ignorant, rigid, repressed, ideologically infected, infantile, censorious, malicious, and uncharitable; he says he offers these diagnoses 'in the friendliest possible spirit.'" Donna Steichen, News Feature: "Can Reform Come?" *Catholic World News*, Dec. 27, 2001 <https://www.catholicculture.org/news/features/index.cfm?recnum=20884>.

[62]**Rev. David J. Bowman** (1919–1993) published *The Word Made Flesh* in 1963 as part of the Prentice-Hall Foundations of Catholic Theology Series. It was widely used as a textbook in colleges and adult education classes (reissued in paperback reprint in 2007). In 1966, Bowman was "chosen to become the first Roman Catholic clergyman to serve on the professional staff of the National Council of Churches, a federation of most of the major Protestant and Eastern Orthodox bodies in this country." His duties were to "include lecturing, writing, conducting study projects in the area of faith and order and counseling groups on ecumenical activity and dialogue." At the time he was a professor of theology at Loyola University. "National Council Appoints a Jesuit," *New York Times,* July 16, 1966, 11; Kenan Heise, "Rev. David Bowman, Ecumenical Leader," *Chicago Tribune,* September 22, 1993 <https://www.chicagotribune.com/news/ct-xpm-1993-09-22-9309220204-story.html>.

[63]**Margaret Hurley Marquis** earned an A. Mus. From McGill University of Music (1950); a M.Mus. (1954) and a M.M. (1956) from the New England Conservatory of Music. She and her husband Richard were colleagues of mine at Westchester Community College, 1965 Manhattanville *College Catalog*, Alumni Office Archive.

[64]**Jane Blue Clark** (1922–2007) was a gifted musician and published composer, studied at Juilliard in a master class given by Sascha Gorodnitzki and performed at a benefit program for TV Channel 13 at Caramoor Center for Music and the Arts in Katonah, New York. The author met her a few times and found her to be very humble about her accomplishments <https://www.legacy.com/obituaries/name/jane-clark-obituary?pid=86061367>.

[65]**Richard Tetley-Kardos** (1914–1999) toured extensively as a pianist and at one time taught at Ohio State University <https://www.bach-cantatas.com/Bio/Tetley-Kardos-Richard.htm>.

[66]**Herbert Stessin** (1922–2011), a student of Sascha Gorodnitzki, toured the United States and parts of Europe, became a faculty member of the Juilliard School Preparatory Division in 1959, taught in the College from 1980 to 2009, and served as Chairman of the Piano Department from 1991 to 1994. Orli Shaham, "Obituary: Herbert Stessin 1922–2011, Piano Faculty Member," *Juilliard Journal*, March 2011, <http://journal.juilliard.edu/journal/herbert-stessin-1922-2011>.

[67]**Jean Réti Forbes** (1911–1972), a pianist, married Viennese composer Rudolph Réti (1885–1957) in 1943. She successfully toured the U.S. after 1939 and Europe in the early 1960s and then took a teaching position at the University of Georgia. She also contributed to Rudolph Réti's well-known book, *Thematic Process in Music* (1951) and supervised and edited the publication of *Tonality, Atonality, Pantonality* (1958) and *Thematic Patterns in Sonatas of Beethoven* (1967) after his death. William L. Brandhagen, "Jean Réti Forbes," *The Canadian Encyclopedia* <https://www.thecanadianencyclopedia.ca/en/article/jean-reti-forbes-emc>.

[68]**Joseph Sopher** (1930–2015) carved out a career as tenor in a variety of lesser-known operas and is to be found on recordings with notables Beverly Sills, Eleanor Steber, and others <https://www.legacy.com/obituaries/name/joseph-sopher-obituary?pid=174925857>.

and lutenist Suzanne Bloch. Robert Pace[69] gave classes in piano methods and Marvin Kahn[70] a keyboard experiences workshop. Harold Aks[71] conducted the Interracial

Figure 15. Annual Concert. Pius X Summer School. Ralph Hunter conducting, August 2, 1964.

Chorale in concert, and Ralph Hunter conducted the summer school students in two concerts of sacred music. The final concert of the summer session was a program of sacred polyphony under the direction or Ralph Hunter with organist Bruce Prince-Joseph[72]

[69]**Robert Pace** (1924–2010) studied piano at Juilliard with Rosina Lhevinne and went on to receive master's and a doctorate from Columbia Teachers College in 1951. He became an Assistant Professor of Music Education at Juilliard, head of Piano Instruction at Columbia Teachers College in 1952 and chairman of the Music Department there in 1969. The promotional flyer for the summer piano workshop contains an unattributed quotation: "A young music professor named Robert Pace is spreading a new brand of piano gospel across the country," from material published originally in *Life Magazine*: "Radical New Way: Teaching by the Clump," *Life Magazine*, 52, no. 26 (June 29, 1962), 46–47. Pace developed a method of group piano instruction which valued and encouraged stimulus from other class members as well as the teacher. In addition to the basic pedagogical concepts of rhythm, melody, and technique, there was emphasis on creativity, analytical practice rather than rote repetition, and the incorporation of theory, ear training and improvisation. The Piano Education Page—Artist/Educator Archive Interview—Dr. Robert Pace <http://pianoeducation.org/pnopace.html>; Cynthia Pace *An Enduring Legacy,* Lee Roberts Music Publications Inc. <https://pacepiano-leerobertsmusic.com/pages/an-enduring-legacy>; "Robert L. Pace, 86, leader in music education, Obituary," *The Columbia Paper*, Sep. 10, 2010 <https://www.columbiapaper.com/2010/09/by-staff-176/>.

[70]**Marvin Kahn** (1915–1969) was educational director for the music instrument manufacturer M. Hohner, Inc. and co-author of the Westmoreland-Kahn Piano Course. He authored instructional texts on harmony and popular piano improvisation that have been widely distributed. Some of these books are still available. He also composed cabaret scores for shows at the Copacabana nightclub (1956–1960). "Marvin Kahn, 54, Piano Instructor," *New York Times*, April 4, 1969, 33.

[71]Conductor **Harold Aks** (1922–2000) taught at Sarah Lawrence College (1954–1992) and the Dalton School (1949–1997). He conducted the Interracial Fellowship Chorus from the late 1940s until the late 1960s and created the Dorian Chorale, which was made up of twenty-two professional singers who specialized in contemporary repertoire. "Harold Aks, 78, Who Led Choral Groups," *New York Times,* July 10, 2000, B7.

[72]**Bruce Prince-Joseph** (1925–2015) began teaching in 1953 and subsequently became head of the Department of Music at Hunter College. In 1955, he began a twenty-year stint as keyboardist for the New York Philharmonic. He has been heard on over one hundred recordings, appearing with many conductors, including Leonard Bernstein, Ernest Ansermet, Pierre Boulez, Aaron Copland, Samuel Barber, Paul Hindemith, Dimitri Mitropoulos, Leopold Stokowski, Igor Stravinsky, and George Szell. In the mid-1950s he served as chairman of the organ-harpsichord selection committee of the Fulbright Commission. "Dr. Bruce Prince-Joseph," *New Ear Kansas City Contemporary Chamber Ensemble* <https://web.archive.org/web/20070715130617/http://www.newear.org/

and a Renaissance brass ensemble.

The School was featured on the cover and in a five-page spread, loaded with pictures, in *St. Jude*, *A Magazine of Men, Events and Ideas*, in the August 1963 issue.

1964

Composers met to discuss changes in liturgical musicians' roles. The New York World's Fair began and the Christmas concert was given a rave review.

Looking back at the state of liturgical and other sacred music of the twentieth-century before Vatican II, Joseph Dyer wrote

> The musical language of the 20th century was changing so rapidly and embarking on so many separate paths that adaptation to the requirements of the Catholic liturgy proved difficult. Moreover, the musical techniques of many composers would have presented exceptional technical challenges that few choirs could have surmounted. All but an infinitely small number of congregations would have rebelled. . . .
>
> In the 1950s a number of Catholic composers who cultivated contemporary idioms rose to prominence in the USA, among them Alexander Peloquin, Sister Theophane Hytrek and Russell Woollen.

All three of the composers singled out had more than a passing acquaintance with the Pius X School, having appeared there in some capacity or other over the years. Woollen had even studied there.[73]

Figure 16. Picture of the sanctuary of the Manhattanville chapel during a Mass in which flags of nations were brought to the sanctuary by students of those nations. This shows the sanctuary after the tabernacle had been moved forward. Undated.

The 1964 Composers' Meeting

A meeting of composers was held on February 8, whose purpose, Mother Morgan said, was to speak about great hymns. She

> reminded the group that the Constitution on the Liturgy speaks of wanting music which the people can sing. [But] There is no reason why we have to be trite and have the music too easy and

BIOprincejoseph.html>.

[73]Joseph Dyer, "Roman Catholic church music, VII, 3: The 20th century: up to the Second Vatican Council," *Oxford Music Online* <www.oxfordmusiconline.com>.

un-inspirational.[74]

The Rev. C.J. McNaspy, S.J. set the tone with

> We do not need homogeneity. We need serious and independent reflection. This seems to be a great moment for church music. . . . we need quick action lest a vacuum be created.[75]

The participants then discussed the proposal made by the McLaughlin & Reilly publishing firm which had offered to publish an inexpensive, paperback collection of new hymns. Various participants offered thoughts on whether the text or music should come first. Paul Creston offered

> Leave the choice of text to the composer. Good prose has a metrical basis. These contemporary rhythms (complex) are not difficult for the lay people.[76]

Ralph Hunter weighed in with

> I am delighted we have agreed not to discard the past and also that we are not going to remain in the past. The problem of asking one to compose music and then place restrictions and limitations on the meter, etc. is a serious one. One must believe in the creative spirit. With approved texts, one should permit composers to go their way.[77]

Later on, Creston remarks "I tell my students that they must write with the meter of the prose. Ignore the 'bars'; they were put in arbitrarily."[78] Peter LaManna[79] offered "This is the first age when the Church has

[74]Typescript of the Composer's Meeting, February 8, 1964, Manhattanville Archive. The typescripts includes the list of participants: Monsignor Richard Curtin (Director of New York Commission on Church Music, Pius X Faculty), Father Armstrong (St. Michael's Choir School, Toronto, Canada), Father Stephen Somerville (St. Michael's Choir School, Toronto, Canada), Kalman Antos (Pius X Faculty), Irvin Brogan (McLaughlin & Reilly, Boston, MA), Frank Campbell Watson (Music Publishers Holding Corp.), Mother C. Carroll, R.S.C.J. (Pius X Faculty), Paul Creston (White Plains, New York), Sr. Dismas, M.M. (Maryknoll), Dennis Fitzpatrick (Chicago, Illinois), Helen Grady (Greenwich, Connecticut), Benjamin Grasso (Associated Music Publishers, New York), William Harms (Pius X Faculty), Ralph Hunter (Pius X Faculty), Robert Hupka (Recording Engineer, Pius X Faculty), Paul Henry Lang (Columbia University), Peter LaManna, and Guest (Philadelphia, Pennsylvania), Peguy Lyder (Pius X Faculty), Sr. Maurelia, O.S.F. (Alverno College, Milwaukee, Wisconsin), Margaret McShane (Pius X Faculty), Michael Miller (New York), Lois Ann Oakes (Pius X Faculty), Mother Eleanor M. O'Byrne (President, Manhattanville College), Alex Peloquin (Providence, Rhode Island), Mary Saunders (Pius X Faculty), Sister Sharon, M.M. (Maryknoll), Josephine Shine (Pius X Faculty), Robert Snow (Pittsburgh, Pennsylvania), Sr. Theophane [Hytrek], O.S.F. (Alverno College, Milwaukee, Wisconsin).

[75]Ibid.

[76]Ibid.

[77]Ibid.

[78]Ibid.

[79]**Peter LaManna** (1930–1990), who had been a student at Pius X School, went on to become the Director of Music and Director of the Choir at St. Charles Borromeo Seminary, Wynnewood, Pennsylvania in 1970. Peter LaManna, "On Promoting Gregorian Chant," *Sacred Music,* 127, no.1 (Spring 2000), 4–8; "Dr. Peter LaManna 1930–1990," biography on the Web page of Archdiocese of Philadelphia <http://www.odwphiladelphia.org/liturgical-music/history-of-the-liturgical-music-in-philadelphia/dr-peter-lamanna/>.

not completely accepted the composers who are composing for her." Mother Morgan responded: "One of the reasons for our meeting is to avoid waiting for any more regulations—we won't have any creation while waiting." She then summed up the discourse to that point.

> 1) We need a hymnal with old and new.
>
> 2) We will give opportunity to choirs and congregations with alternating singing, antiphonal singing. We must give the choirs a place in the Mass (by recognizing what the congregations can do and establishing what the choirs must do).[80]

Composer Michael Miller[81] said "It's not so much a matter of more money for organists and choir directors, but they need and want more respect." Sister Theophane,[82] a composer, replied "The pastors need musical education." Monsignor Curtin countered with "Let us create the desire on the part of the priests and on the part of the congregation to have good music."[83]

Figure 17. O'Byrne Chapel, undated.

In the afternoon session, Mother Morgan asked each of the participants to "sign up for what he would like to contribute to hymnody—look up old hymns and search for texts, or write a new hymn." She also read

[80]Typescript of the Composer's Meeting.

[81]**Michael R. Miller** (b.1932) taught at New York University 1961–1965, at Vassar 1965–1966, and in 1967 emigrated to Canada and taught piano, composition and theory at Mount Allison University in Sackville, New Brunswick until he retired in 1998. He received his Ph.D. in 1971 from the Eastman School of Music. His large catalogue of compositions includes a *Mass for Peace* (1962, Kalmus 1964). Michael R. Miller: Biography, Canadian Music Centre, <www.musiccentre.ca/node/37288/biography>; Nancy Vogan, "Michael Miller" in *The Canadian Encyclopedia.* <www.thecanadianencyclopedia.ca/en/article/michael-miller-emc>. On February 4, 2018, The St. Andrews Arts Council announced Miller as winner of its Atlantic Canada Composers Orchestral Competition. "Michael Miller wins Composer's Competition" <www.standrewsartscouncil.com/michael-miller-composers>.

[82]**Sister Theophane Hytrek, S.S.S.F.** (1915–1992) began teaching at Averno College in 1941, became chair of the music department in 1956, and was a full professor from 1968 to 1984. Under her leadership a course of study was developed during the 1960s that led to a Certificate in Church Music. She was active as a composer, organ recitalist, and in music organizations such as the National Catholic Music Educators Association (NCMEA), the Church Music Association of America, and the Composers Forum for Catholic Worship.

[83]Typescript of the Composer's Meeting.

a letter from Dr. Healey Willan expressing interest in the work of this group. Mother Morgan continued "Return the finished manuscripts to me. . . . A committee will pass on the hymns and they will be sent to McLaughlin & Reilly." An interesting aside was injected by Paul Henry Lang. "Lutheran music rests on Bach. Our Catholic tradition rests on the chansons. How to create a new Mass? The answer used to be—take an old chanson tune." Copies of a few of the hymns are in the Manhattanville Archive. There is an entrance hymn: "Celebrate Your Gift of Worship" by Joseph Willcox Jenkins,[84] who worked as organist and choirmaster and taught composition and history at Duquesne University in Pittsburgh. There are also offertories by Sister Theophane "O God Behold Thy Chosen Ones," and "Litany of the Trinity" by Irvin Brogan.[85]

Some of the participants who deserve another look are Father Stephen Somerville,[86] who was a member of the International Commission on English Liturgy, the editor Frank Campbell-Watson, author/composer Dennis Fitzpatrick,[87] professor/composer Sister Theophane Hytrek, and

[84]**Joseph Willcox Jenkins** (1928–2014) was a composer who, while in military service, was the chief arranger and assistant conductor of the U.S. Army Chorus. Later, he worked as music editor for the publishing house Schmitt, Hall and McCreary in Minneapolis. He became a member of the music faculty of Duquesne University in 1961 in Pittsburgh and composed over 200 works. For fifteen consecutive years, he was the recipient of the ASCAP Serious Music Awards. "Joseph Willcox Jenkins" Morning Star Music Publishers <https://web.archive.org/web/20080723234031/www.morningstarmusic.com/composers-jenkins-jw.htm>; "Joseph Willcox Jenkins," The American Bandmasters Association Sousa / Ostwald Award Winners: 1961, University of Maryland Libraries <https://www.lib.umd.edu/ostwald/winners/19561970/joseph-willcox-jenkins>.

[85]Typescript of the Composer's Meeting. In addition to the transcription of the proceedings, there are two two-page papers titled "Style and Taste" and "A Checklist of Objective Standards for Judging Contemporary Sacred Music." These contain detailed criteria for evaluation. However, on each of them the admonition "not to be published" is written above the initials J. M. (Josephine Morgan?)

[86]**Fr. Stephen Somerville** (1931–2015) was selected in 1964 to be a member of the Advisory Board of the newly formed International Commission on English Liturgy (I.C.E.L.), representing Canada. He worked on the official English translation of the post-Vatican II Latin liturgy. In 2002, he had a change of heart. He sent "An Open Letter to the Church Renouncing my Service on I.C.E.L." in which he said:

> I am a priest who for over ten years collaborated in a work that became a notable harm to the Catholic Faith. I wish now to apologize before God and the Church and to renounce decisively my personal sharing in that damaging project.

In July of 2004, Aloysius Cardinal Ambrozic suspended him from the priesthood. It is interesting to note that Fr. Somerville was the official chaplain for the cast and crew on the set of Mel Gibson's movie *The Passion of the Christ* (2004). Cf. "Stand by your Man Jesus Christ!" *Daily Catholic*, 15, no. 175 (October 3–9), 2004. <www.dailycatholic.org/issue/04Oct/oct3ttr.htm>. Alphonse de Valk, "Father Stephen Somerville suspended," *Catholic Insight*, October 2004 <https://www.thefreelibrary.com/Father+Stephen+Somerville+suspended.-a0122989858>.

[87]**Dennis Fitzpatrick** is a composer and the author of "From the Far Left" in *Crisis in Church Music? Proceedings of a meeting conducted by the Liturgical Conference, Inc., and the Church Music Association of America* (Washington, D.C: The Liturgical Conference, 1967), p. 88. Susan Benofy, "Buried Treasure: Can the Church recover her musical heritage?" *Adoremus Bulletin*, 7, no. 3 (May 2001), Part III, Online Edition <http://www.adoremus.org/0501buriedtreasure.html>.

Peter LaManna.

The organization and scheduling of the summer sessions had developed into a well-regulated system, perhaps even routine, and 1964 seems to have run rather smoothly.

New faces on the faculty included Huntington Byles, organist and choirmaster at Trinity Church in New Haven, Connecticut, conductor Harris Danziger,[88] who was knowledgeable in Orff-Schulwerk, and Virginia Kock who later contributed an article to the *New Grove Dictionary of Music and Musicians* on Domenico Ferrari.

The pedagogical ideas incorporated in the *Orff-Schulwerk* system were important teaching tools, and an understanding of them was necessary for anyone in the field of music education.

> In the years following World War II the teaching of music in many countries has been much influenced by two composer educators, [Karl] Orff in Germany and [Zoltán] Kodály in Hungary. The *Orff-Schulwerk* system brings together choral singing, aural training, movement, improvisation and activities that use specially designed pitched and non-pitched percussion instruments.[89]

Lectures on "The New Constitution of the Liturgy" were given by Rev. John Murphy.

The Christmas concert featured *Carmina Mariana* (1943) by composer Louise Talma.[90] She taught at Hunter College for fifty-one years, and in 1963 had been the first woman to be elected to the National Institute of Arts and Letters.

A Rave Review

This particular Christmas concert received a rave review in the local press which began with the following. "If yesterday afternoon's concert in the chapel at Manhattanville College of the Sacred Heart, were to set the standards for music in Westchester, it would soon become a mecca for music lovers." It goes on in the same vein

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[88]**Harris Danziger** served as Assistant Conductor for the original production of *My Fair Lady* on Broadway (1956–1962) Internet Broadway Database, <www.ibdb.com/broadway-cast-staff/harris-danziger-107716>. In a January 31, 1972 article in the *Free Lance-Star* of Fredericksburg, Virginia, by Vivian Brown entitled "Music school settlement wants students to be own best critics" (p. 13), Danziger is called the "director of the 77-year-old Third Street Music School Settlement in New York City." <https://news.google.com/newspapers?nid=9fRKRCJz75UC&dat=19720131&printsec=frontpage&hl=en>.

[89]Charles Plummeridge, "Schools, III, 4: From the 19th century: the growth of music in schools," *Oxford Music Online* <www.oxfordmusiconline.com>.

[90]**Louise Talma** (1906–1996) studied composition with Nadia Boulanger and piano with Isidore Philipp at the Fontainebleau School of Music in France and was the first American to become a faculty member there. She earned a B. Mus. (1931) from New York University and an M.A. (1933) from Columbia University. She taught at Hunter College for over fifty years (1928–1979) and among her many awards were two Guggenheim fellowships. Talma became a Fellow of the MacDowell Colony in 1943. In addition to her many compositions, she is the author of two harmony books. "Her strong religious faith is reflected in her many settings of Biblical texts." I met her at the MacDowell Colony and at Hunter College; she always seemed quite serious. Arthur Cohn, Dorothy Regina Holcomb, Sara Jobin, Virginia Davidson, Gregg Smith: "Talma, Louise," *Grove Music Online* <www.oxfordmusiconline.com>.

> the purity of sound, freedom from breathiness and legato phrasing of the singers was most remarkable. The range of dynamics from an exquisite pianissimo to powerful, stirring fortissimo never lost focus in the vastness of the chapel, even when all parts of the various ensembles performed in unison.

I was particularly taken with the beginning of the last paragraph in which the reviewer gives a sense of the reverence the space commanded.

> A capacity house found it hard not to burst into applause, as many could be heard to remark, when the concert had ended. Yet even with this enforced silence on the part of the audience . . . was more than made up for in the pleasure of hearing such music in the beautiful setting.[91]

The New York World's Fair

The 1964–1965 New York World's Fair opened on April 22, 1964 and extended over two six-month seasons until October 17, 1965. Michelangelo's *Piet*à was on display in the Vatican pavilion and proved to be an extremely popular exhibit. Altogether, some fifteen hours of recorded music had been assembled and programmed by engineer Robert Hupka. Within that material about thirty pieces had been taken from performances given by Manhattanville's Pius X Choir or Glee Club recorded between 1957 and 1964 and faculty member Edgar Hilliar was featured on a couple of organ solos. This event was truly a coup for the school when you consider that more than fifty million people attended the fair, and for many of them the *Pietà* was the main attraction.[92]

1965

The Orchestral Society of Westchester began summer concerts on the campus and an all-star lineup of music-educator-liturgists lectured.

Spring brought the Manhattanville Glee Club and Pius X Choir collaborations with the Columbia Glee Club at Manhattanville on March 12, and with the University Chorale of Boston College in Boston on April 10. On the March concert, the Manhattanville chorus performed Schubert's *Mass in G Major* with the Columbia chorus, and four weeks later they sang Giovanni Gabrieli's *In Excelsis* and Fauré's *Requiem* with the Boston College chorus.

The summer of 1965 was marked by the addition of three concerts during July on the campus grounds by the Orchestral Society of Westchester, under the direction of Stephen Simon.[93] Two new faculty members who went on to make a name for themselves in

[91]Jean Hall, *The Daily Item*, Port Chester, N. Y., Dec. 14, 1964.

[92]A replica of the *Pietà* made from the occasion is still prominently displayed in the front hallway of St. Joseph's Seminary (Dunwoodie) in Yonkers, New York.

[93]**Stephen Simon** (1937–2013) was a conductor who became known for performances and recordings of Handel operas (some premieres) and recordings of the complete Mozart piano concertos with pianist Lili Kraus. He was Director of the Summer Music on the Hudson Festival at Lyndhurst estate in Tarrytown, New York. Margalit Fox, "Stephen Simon, Conductor Who Led a Handel Revival, Dies at 75," *New York Times*, February 3, 2013, A 24. I performed Beethoven's Third Piano Concerto with the OSW under Mr. Simon's direction, at Manhattanville on August 15, 1970 as part of this ongoing series.

Figure 18. Music Workshop with Dr. Vincent Persichetti, July 14, 1965.

the Manhattanville community were Walter Ehret,[94] teaching vocal methods and choral conducting and Anthony LaMagra,[95] conducting a class in the Pace Method. Ehret went on to become District Coordinator of Music for the Scarsdale, N.Y. public schools.

LaMagra within a few years rose to become Chairman of the Manhattanville College Music Department in 1971 and Director and Chairman in 1975, positions which he held until his retirement in 2002. He saw the department through difficult times of transition and economic ups and downs and always upheld the highest artistic and educational standards.

Visiting lecturers in 1965, all renowned music-educator-liturgists included: the Rev. Aidan Kavanagh, O.S.B.,[96] Msgr. Cletus Madsen,[97] G. Wallace Woodworth,[98] and

[94]**Walter Ehret** (1918–2009) held degrees from Juilliard and Columbia University Teachers College. He was a founding member of the ACDA (American Choral Directors Association) and in demand as a clinician and conductor, and a prolific choral literature editor and arranger with over two thousand publications. "Walter Ehret's Obituary," *New York Times*, November 22, 2002.

[95]**Anthony LaMagra** holds B.M. and M.M. degrees from Yale University and an Ed.D. from Columbia University. He is the co-author with his wife Susan of *Creative Keyboard*, a series of piano instruction books. His principal piano teachers were Nadia Reisenberg, Sascha Gorodnitzki, and Arthur Balsam. Upon retirement, he was awarded an Honorary Doctor of Humane Letters from the College and professor emeritus status. He was chair of the department for my first twenty-eight years on the faculty.

[96]**Rev. Aidan Kavanagh, O.S.B.** (1929–2006) was a professor of liturgy at St. Meinrad School of Theology in Indiana during the 1960s. Subsequently, he was the director of the liturgical studies graduate program at Notre Dame and finished his career at Yale Divinity School as professor of liturgy (1974–1994). He was an important figure in the post-Vatican II liturgical movement in America and the author of *Elements of Rite: A Handbook of Liturgical Style* (1982). North American Academy of Liturgy: Memorials <https://web.archive.org/web/20070629220205/http://www.naal-liturgy.org/memorials/akavanagh.html>; Saint Meinrad: Alumni <https://alumni.saintmeinrad.edu/obituary/fr-aidan-kavanagh-osb/>.

[97]**Msgr. Cletus Madsen** (1905–2002) was the chairperson of both the music and fine arts departments of St. Ambrose University, Davenport, Iowa, from 1932 until 1965, after which he became a trustee and in 1976 a member of the board of directors. He also served as president of the National Catholic Music Educators Association. "Monsignor Cletus Madsen Passes Away," St. Ambrose University, Davenport, Iowa <https://web.archive.org/web/20050217221052/www.sau.edu/news/spring02/madsenpasses.htm>.

[98]**G. Wallace Woodworth** (1902–1969) had an illustrious fast-track career as choral conductor, organist and music educator in the United States where his influence has been called incalculable. In 1924, he joined the faculty of Harvard, his alma mater, and became the conductor of the Radcliffe Choral Society. In 1933, he became conductor of the Harvard Glee Club and subsequently occupied the James Edward Ditson Professor of Music chair from 1954 to 1959. Woodworth became the College Music Society's first president in 1958,

Msgr. Richard J. Schuler.[99]

A somewhat eclectic academic symposium, art exhibit and open house were held at the end of October 1965 to honor Mother O'Byrne on the occasion of her twentieth anniversary as president of the college.

The Music for Christmas Concert, which introduced Gerald Weale[100] as a guest conductor, was again a gala event with the usual participants.

In 1966, liturgist, musicologist and author C. J. McNaspy, S.J., (1915–1995) gave an appraisal of the School that still rang true in many respects to the end.

> Heroic groups, like Manhattanville's Pius X School of Music, did miracles in the performance of Gregorian chant and medieval and Renaissance polyphony—probably surpassing in perfection anything ever accomplished while these musical forms were actually being created.[101] ❖

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the same year he decided to devote himself exclusively to teaching. Later, as a Senior Fulbright Scholar, he conducted and lectured at the Royal Conservatory of Music (1966–1967). Rodney H. Mill, "Woodworth, G. Wallace," *Oxford Music Online* <www.oxfordmusiconline.com>.

[99]**Msgr. Richard J. Schuler** founded the Twin Cities Catholic Chorale in 1956 and was instrumental in the organization of the Holy See's first international Church music conference after Vatican II. He was president of the Church Music Association of America (1977–98) and editor of the journal *Sacred Music* (1975–98), where he authored an extensive seven-part series, "A Chronicle of the Reform" (Monsignor Richard J. Schuler, *Sacred Music*, 109, nos. 1, 2, 3, 4, 1982, and 110, nos. 1, 2, 3, 1983) which discussed the history of Catholic Church music from the motu proprio of Pope Pius X (1903) to the autumn of 1983. His closing words are worth noting. "The same malaise that afflicted this country when the reforms of Pope Pius X were promulgated still persists. It is still a question of education, an understanding of what the Church wants and a willingness and an expertise to carry it forward." Richard J. Schuler "A Chronicle of the Reform Part VII: Documents on the Liturgy," *Sacred Music*, 110, no. 3 (Fall 1983), 11. Richard H. Hogan, "Monsignor Richard J. Schuler (1920–2007): A Biographical Sketch" in *Cum Angelis Canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard. J. Schuler*, ed. Robert A. Skeris (St. Paul, Minn.: Catholic Church Music Associates, 1990), pp. 7–16 <https://musicasacra.com/history/schuler/>.

[100]**Dr. Gerald R. Weale** (1936–2018). His name appears for the first time at Manhattanville as a guest conductor on a 1965 recording of "Music for Christmas." The 1966 recording "A Concert of Sacred Music on the Fiftieth Anniversary of the Pius X School of Liturgical Music" lists him as assistant and on the "Music for Christmas 1966" recording he is listed as organist. He taught and conducted at Manhattanville into the 1970s and after leaving went on to become Chair of the Music Education Department and teach conducting and other subjects at Boston University. Having been named Professor Emeritus, he continued his career as Music Director of the Newburyport Choral Society and organist and choirmaster at St. Thomas Episcopal Church, Hanover, N. H. <https://www.newburyportchoralsociety.org/dr-gerald-weale-former-music-director-of-the-newburyport-choral-society-passes-away/>.

[101]C. J. McNaspy, *Our Changing Liturgy* (N.Y.: Hawthorn, 1966), p. 146.

Commentary

Watching Your Words: Kindness and Honesty

There's no need to be untruthful when looking for positive things to say.

by Mary Jane Ballou

In the world of choirs, directors think about singing, notes, expression, timing, coordinating music with liturgical actions or seasons, and the annual choir party. However, this essay is about speaking, about words, about what we say, how and when we say it, and when not to say anything at all.

Let us assume for the moment that you are the director of a typical church choir, all or mostly volunteers, and with an age span from high school to elderly. Some of them you know quite well; some are new or known to you mostly by their voice parts. Sometimes they sing beautifully; sometimes they sound awful. Compliments are easy but often neglected; correction is difficult and often dished out in a ladle of scorn. And that's where words come in.

By the time your choir gathers for rehearsal on a weekday evening, each singer has lived through a day that may have been great or may have been a disaster. We live in a world of layoffs, difficult teenagers, aging parents, physical and mental challenges, and marriages that are not doing so well. It is now a common saying, "Be kind, for everyone you meet is fighting a hard battle." (The Reverend John Watson's original statement in 1896 used the word "pitiful," which at that time meant compassionate or kind. Attributions to Plato or Philo of Alexandria are incorrect.) No matter who said it, it is still very true.

Scolding a Section

Even if the altos have entered in the wrong measure ten times, screeching at them will not solve the problem. No one likes to be scolded. Let me repeat that: no one likes to be scolded. It makes adults feel like children—and resentful children, to boot. It is the director's job to find another way to get them in at the right place. Bite your tongue. If no solution occurs to you at that point, move on to another part of the piece or another piece altogether. However, if the altos get it right on the eleventh attempt, congratulate them. Do not grunt, "well, finally."

Individual Correction Avoidance

While I just coined this term, it is a common practice with volunteer singers. Alto Wanda is repeatedly missing an interval leap. Wanda is also somewhat prickly and is easily hurt. Many directors will tip-toe around the problem—telling the entire section to watch that spot. Trust me: they know you're really

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talking about Wanda. The only person who doesn't know that is, of course, Wanda. An even more avoidant behavior is to say nothing and hope the problem fixes itself or that Wanda is sick the day of the fund-raising concert. Possible solutions? Reseat Wanda between two stronger singers or next to the section leader, if you have one. Test the section in small groups of two or three. The problem will either be repaired by the time it is Wanda's turn or you can easily correct that small group.

This is where honesty comes into play. If it is just not happening and Wanda does not seem to be fixing the problem by any of the foregoing means, you need to talk to her. Privately. Run her through the offending passage, first singing with her and then letting her do this alone.

No one in your choir is intentionally making mistakes. They all are probably trying to do their best and you should respect that. If a new piece will not be ready when you planned, you should have a back-up already thought out and reviewed

There is another side to honesty. Directors often fail to be honest with themselves about their ensembles' abilities. If your sopranos can't soar, recognize that and select repertoire accordingly. The same applies to low bass notes, alto parts that were originally for tenors, and tenor parts that bring out the worst in some male voices. The same honest assessment is needed for rhythm and flexibility. "Use the horses you have, not the horses you wish you had." This is also true with unison or octave singing of chant. A choir that is dragging itself through melismas is miserable. So is the congregation. Look at simplified chants. These are available in both English and Latin. The *Graduale Romanum* is not meant for everyone. Simple and beautiful beats complex and ragged hands down. There is a wealth of accessible and beautiful music in this world. Be kind to yourself and be kind to your choir.

Teasing

Tread trepidatiously when teasing. (Also, avoid alliteration.) Everyone knows the standard jokes about sleeping basses, diva tenors, altos who can only sing three notes, and sopranos who can't sing anything other than the melody line. There's a line between friendly joking and insulting stereotypes. Remember that a singer may have arrived with a thinner skin than usual at rehearsal. While they are probably not "snowflakes," as some are called these days, limit your cleverness. Make sure that no section (or individual) becomes the habitual butt of your humor.

Playing Favorites

Human nature is such that all of us like some people more than others. However, when there is always the same soprano on the solo or all the compliments flow in one direction, a director will be favoring some at the expense of others. If you have no other singers who are soloist-caliber, use two or three singing together for a solo line. If you must, just stay away from solos.

There are often people in your choir that you simply do not like. You know who they are. It is a terrible temptation to "blow them off" or let loose with some sarcasm when they have a question or offer a comment. Again, you know who they are. Ideally, no one else in the choir should be able to discern your feelings from your treatment of them. It's hard to be gracious but remember that there are probably some folks out there who don't like *you* very much and they conceal it.

When the director only chats with a

small coterie of friends during a break or a party, there will be singers who see themselves as second-class citizens. It is the duty of a director to be friendly with all the choir members. They need not become "friends," per se. It is a greeting, a compliment, an inquiry about something in the other individual's life. Your choir is your team and you need all of them, not just the ones you naturally like. So spread your attention around the group during your times together.

Backbiting

This is the real poison: talking negatively about a third person when he or she is not present. How easy it is to say something witty and unkind about a choir member to a friend or (worse) to another singer. What about the pastor? He's fair game with his homilies or poor chanting. Other directors? Other choirs? Your own choir when you've had a disappointing Sunday or a frustrating rehearsal? Who isn't entitled to vent?

All this unkindness does nothing for anyone. It poisons the air. Further, the person you're talking with wonders what you say about *them* when they're not in the room. Unless you are evaluating audition or competition results, just don't say it. If another wants to have a conversation like this, ask them to stop and consider whether what they are about to say about the absent party is true, good, and necessary. This is known popularly as "the triple filter test of Socrates." Obviously, you should apply the same standard to your own comments. The best policy is not to talk about people behind their backs. The moment it starts, just say, "I'd rather not have this conversation."

Never ever complain about one singer to another. I absolutely guarantee that it will get back around to the one you complained about and you have a mountain of trouble undoing the damage.

Social Media—A Word to the Unwary

While the world of Instagram, Twitter, Snap Chat, and Facebook are less known or used by many of us, everything written above applies even more strongly. Social media can spread gossip and unkindness, thoughtless remarks and misplaced humor widely and permanently—and with your own name featured prominently. Be very careful what you post. You may have singers who don't want to be pictured on social media. Ask about that before you start putting up pictures of your choir.

Exercise caution in comment boxes of blogs. Too many musicians have damaged their careers by trashing their pastors or diocesan officials in what they thought were "safe" places. Besides—what is the point of that anyway? If you can't stand your boss or your diocese, get another job or move. If neither of the foregoing is possible, just be quiet. Don't blow up your career by rants about bad music, mean pastors, crazy congregants, sad organs, or insufficient salary. Just let it go.

Conclusion

Does the director need to be a dullard? Of course not! He or she simply needs to think a little before speaking. There is nothing in this article that you haven't heard a thousand times. You can be cheerful, humorous, and kind. Don't gossip and don't put anything on the internet that you do not want everyone to read. Make your choir rehearsals something singers look forward to attending. You can build a great ensemble by combining your skills and a gracious manner. Go for it! ❖

Repertory

Weerbeke's *Anima Christi*

A popular devotional text receives a striking and eminently singable setting in the hands of Gaspar van Weerbeke.

by Aaron James

The prayer *Anima Christi* ("Soul of Christ, sanctify me") remains a widely known and much-loved devotional text, and it has been set to music in numerous contexts, ranging from simple syllabic chants to the familiar hymn paraphrase "Soul of my saviour."[1] Several well-known contemporary choral composers have written settings of the text, including Anthony Caesar, Rihards Dubra, Gerald Near, Kevin Allen, and Philip Stopford; the eclectic British composer Michael Finnissy has written a large-scale cantata titled *Anima Christi*, combining the words of the traditional prayer with excerpts from the second-century *Didache* and the poems of George Herbert. Before 1900, however, surprisingly few polyphonic settings of *Anima Christi* exist, and most of those that do exist are not readily accessible to typical modern choirs.[2] Gaspar van Weerbeke's version of *Anima Christi* is therefore a welcome addition to the repertoire: a short and attractive setting of a familiar text that is within the reach of parish choirs. The text set in the motet is as follows:

Anima Christi sanctifica me,	Soul of Christ, sanctify me,
corpus Christi, salva me,	body of Christ, save me,
sanguis Christi, inebria me,	blood of Christ, inebriate me,
aqua lateris Christi, lava me,	water from the side of Christ, wash me,
passio Christi, conforta me,	passion of Christ, comfort me,
O bone Jesu, exaudi me,	O good Jesus, hear me,
ne permittas me separari a te,	do not permit me to be separated from you,
ab hoste maligno defende me,	from the evil host defend me,
in hora mortis voca me,	at the hour of death call me,
et pone me iuxta te,	and place me next to you,
ut cum angelis tuis laudem te	that I may praise you with your angels
in sæcula sæculorum, Amen	through ages of ages, Amen.

[1]Two chant melodies for *Anima Christi* can be found in the *Parish Book of Chant*, 2nd ed. (Richmond, Va.: Church Music of America, 2007), pp. 176–8.

[2]A setting of *Anima Christi* by Franz Liszt, S. 46, is scored for TTBB choir and organ and is in the somewhat spare and enigmatic style characteristic

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Gaspar van Weerbeke (c. 1445–after 1516) is hardly a household name even among aficionados of Renaissance polyphony, but in his day he was a well-known figure, famous enough that he was generally referred to in manuscript and print sources simply as "Gaspar." His most famous contemporary was Josquin des Prez, and the two composers' works often appear in the same manuscripts and printed collections; both men spent time in the choir of the papal chapel in Rome as well as the chapel of the Sforza dukes in Milan, although they may or may not ever have worked in the same place at the same time. Current musicological scholarship has given increasing prominence to Weerbeke as a stylistic innovator in late-fifteenth-century music, helping to create a new, largely homophonic motet style that would be imitated by younger composers like Josquin. In recent years, the Gaspar van Weerbeke Project, based on the University of Salzburg, has raised awareness of this composer's music, and a collected edition of Weerbeke's complete works is now almost complete.[3]

Many of Weerbeke's works were published by the famous Venetian music printer Ottaviano Petrucci, who chose three Weerbeke works for inclusion in his *Odhecaton* (1501), the first book of polyphonic music ever to be printed. *Anima Christi* appears in Petrucci's 1503 collection *Motetti B*, a collection of motets whose full title runs *Motetti de passione, de cruce, de sacramento, de beata Virgine et huiusmodi*. This collection, then, was especially designed to respond to the main currents of popular devotion, including texts in honor of Christ's Passion, the Cross, the Eucharist, and the Virgin Mary.[4] Some of the pieces in *Motetti B* are widely available in modern editions and may already be familiar to many choir directors, including Josquin's *Tu solus qui facis mirabilia*, *Ave verum corpus*, and *Qui velatus facie fuisti*, as well as Obrecht's *Parce Domine*. Indeed, the short length and relatively low difficulty of most of the pieces in *Motetti B* make the collection a potential treasure trove for conductors looking for singable new repertoire; the excellent edition of the complete *Motetti B* by Warren Drake can be found in most academic music libraries.[5]

The pieces in *Motetti B* are set apart from other early sixteenth-century motets by their simplicity of style; many of the motets in the book are largely homophonic, with passages of text set in block chords with fermatas. Also unusual is the choice to set so many paraliturgical prayer texts to polyphonic music; most early modern churchgoers would have encountered texts like the *Anima Christi* not through musical

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of Liszt's late sacred music; there are also two solo motets from the seventeenth century on the *Anima Christi* text, one by Richard Dering (for soprano, bass, and continuo), and one by Jean-Baptiste Lully (for three sopranos and continuo).

[3]Gaspar van Weerbeke, *Collected Works*, ed. Gerhard Croll, Eric F. Fiedler, Andrea Lindmayr-Brandl, Agnese Pavanello, and Paul Kolb, Corpus minsurabilie musicæ, 106 (sine loco: American Institute of Musicology, 1998–). The website of the Gaspar van Weerbeke project can be viewed at <http://www.gaspar-van-weerbeke.sbg.ac.at/>.

[4]For more background to *Motetti B*, see the excellent introduction to Ottaviano Petrucci, *Motetti de passione, de cruce, de sacramento, de beata Virgine et huiusmodi B (Venice, 1503)*, Monuments of Renaissance Music, 11, ed. Warren Drake (Chicago: University of Chicago Press, 2002).

[5]Ibid.

setting but in the books of hours used by pious laypeople, which invited them to follow along with the ceremonies at Mass and to say specific prayers at crucial moments in the ceremonial. *Anima Christi* is included in numerous books of hours as a prayer to be said at the elevation of the Host.[6] The simple musical style of the *Motetti B* pieces, then, could be seen as an aid to devotion for the listeners as well as the singers themselves: the music is "solemn, reverent, unostentatious, and with the text clearly understandable . . . Therefore the same benefits will accrue to each singer singing the prayers as if he were saying them—and perhaps even more, if we believe with Tinctoris that 'music stirs the feelings to devotion.'"[7]

The classic example of this style of motet writing is Josquin's *Tu solus qui facis mirabilia*, which consists almost entirely of slowly-moving block-chord harmony, creating an effect that can be mesmerizing in an excellent performance.[8] Some writers have used the term "lauda style" to describe pieces of this kind, suggesting a connection between these prayer-motets and the contemporary genre of the Italian lauda—although the precise nature of this connection is controversial.[9] The lauda was a genre of popular sacred song associated with the meetings of lay confraternities; lyrics were usually in Italian, but sometimes also included passages of text in Latin, familiar to singers from the liturgy. The possibility of a connection with the lauda is especially intriguing in the case of *Anima Christi*, however, since no fewer than three anonymous settings of *Anima Christi* appeared in Petrucci's lauda collection *Laude libro secundo* (1508). The appearance of the same text in a motet collection and a lauda collection is typical of the wide appeal of this prayer, which was appropriate for the popular lay tradition of lauda singing as well as the more elevated tradition of the polyphonic motet.

The main difficulty for modern choirs in approaching the music of composers like Weerbeke is vocal range: the overall pitch tends to be uncomfortably low for all voices, and particularly so for the altos. In polyphonic works of this period the second-highest polyphonic voice is usually not an "alto" in the modern sense of a low female voice, but a "contratenor" moving in the same range as the tenor. In its original pitch and scoring, *Anima Christi* is most suitable for an all-male ensemble with a countertenor on the top voice, and such groups can perform from either of the scholarly editions of the motet that are now available.[10] Modern choirs with female

[6]Citations of manuscript books of hours are given in Drake, Introduction to *Motetti* B, 20.

[7]Bonnie J. Blackburn, "For Whom Do the Singers Sing?" *Early Music*, 25, no. 4 (November 1997), 603.

[8]See William Mahrt, "Josquin des Prez' Devotional Motet, *Tu solus qui facis mirabilia*," *Sacred Music.* 144, no. 2 (Summer 2017), 41–44.

[9]Jonathan Glixon argues that the Italian polyphonic lauda was influenced by the motet rather than the other way around in "The Polyphonic Laude of Innocentius Dammonis," *Journal of Musicology*, 8, no. 1 (Winter 1990), 19–53; the case for the influence of the lauda on the motet is argued in Jennifer Bloxam, "'La contenance italienne': The Motets of *Beata es Maria* by Compère, Obrecht, and Brumel," *Early Music History*, 11 (1992), 39–90.

[10]The two editions are Weerbeke, *Collected Works*, vol. 4, pp. 51–53, or *Motetti B*, ed. Drake, pp. 214–17. Drake's edition is based on *Motetti B* only; the *Collected Works* edition includes an alternate duple-meter version of the motet from a second

sopranos and altos, however, will need to make some adjustments to this motet to produce a singable version, and one possible solution is given in the edition here.[11] The alto and tenor parts have been switched in two places (mm. 21–25 and 45–49), bringing the altus line within the range of a typical alto section, and the entire piece has been transposed up a tone, which in my experience has resulted in a more comfortable pitch and better tuning throughout the ensemble.

Although *Anima Christi* is more homophonic than the typical motet around 1500, it is much more rhythmically active than Josquin's *Tu solus qui facis mirabilia*; the voices begin in simple homophony but the vocal lines begin to overlap as early as m. 9 with the text "sanguis Christi." A tempo of approximately MM=52 to the whole note seems to work best, allowing the music to move smoothly without the dotted half notes being too rushed; a slight *ritardando* before each of the fermatas is very effective. For most choirs the most difficult part of the piece will be the triple-meter section beginning at m. 33, particularly mastering the syncopated rhythms that begin in the tenor at m. 34. The section from mm. 45–52 requires careful rehearsal, as the alto and tenor lines are not intuitive for most singers. In particular, at m. 48 the alto line outlines a tritone from C sharp to G (B to F in the original pitch); this may be surprising to musicians trained in Palestrina-style counterpoint, but a freer treatment of dissonance is characteristic of the music of this earlier generation.[12]

Weerbeke's *Anima Christi* has languished in comparative obscurity in the years since its publication, a piece by a little-known composer that, as originally written, is difficult for modern choirs to sing. With some minor adjustments, however, a usable performing edition can be produced, allowing today's choirs, and the parishes that they serve, to enjoy an attractive setting of this beloved prayer.

source, the later sixteenth-century manuscript Cividale del Friuli, Museo Archeologico Nazionale, Cod. 59.

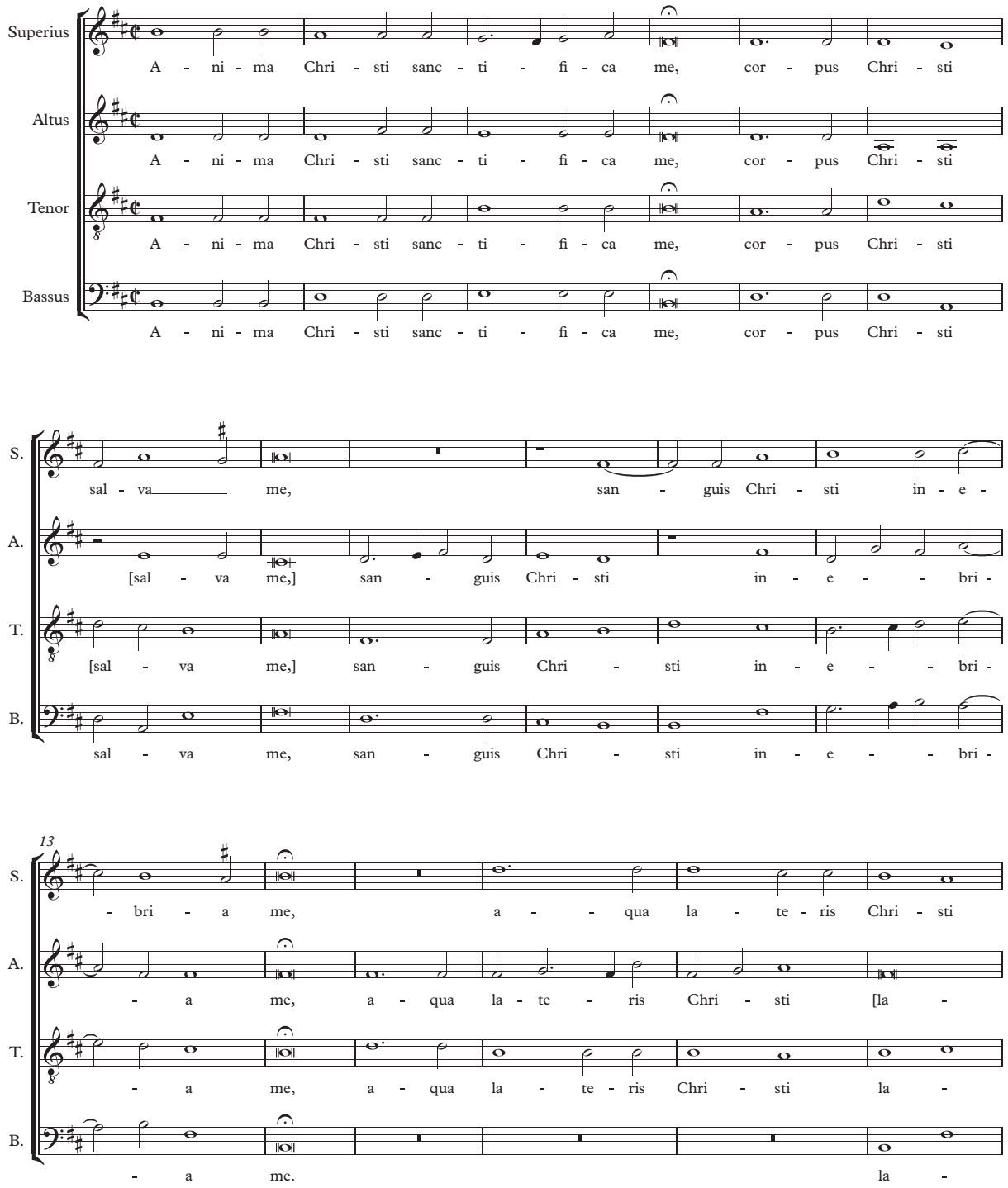
[11]This edition is a new transcription from a facsimile of *Motetti B*; it is not based on the edition by Drake or on the Weerbeke *Collected Works*, and it differs from them in minor points of text underlay. Brackets above the music indicate notes that are joined by a ligature in the original notation; square brackets in the text indicate missing or repeated text supplied by the editor. The author is happy to supply a clean pdf of this edition upon request.

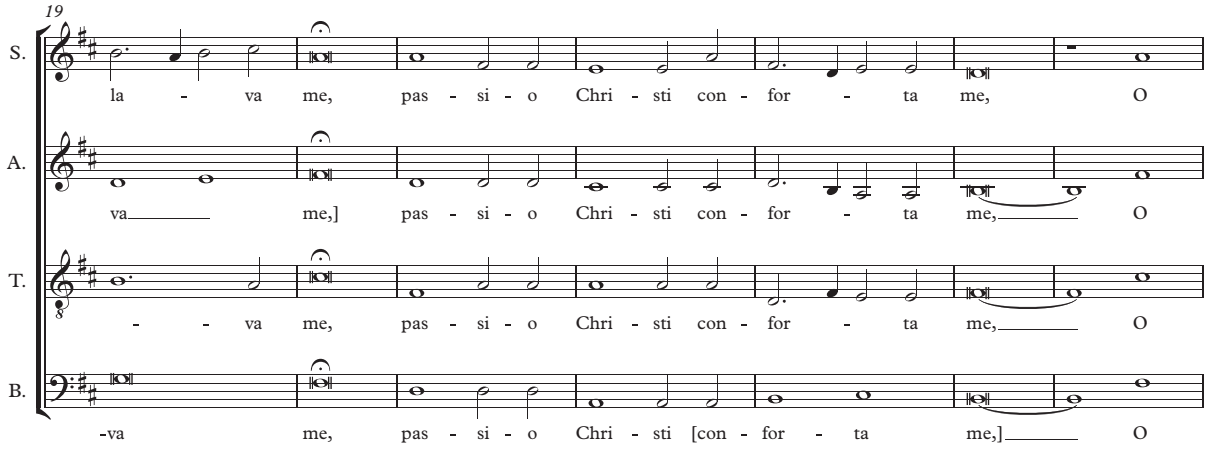
[12]There is no easy way of "correcting" this melodic tritone, since the C sharp in the alto line is the 5th of an F-sharp minor chord and the G is the root of a G major chord; if either pitch is raised or lowered the result is a diminished triad. Such an effect might be desirable as an expressive response to the phrase "in hora mortis," although the effect is quite harsh if the written C sharp is corrected to C natural.

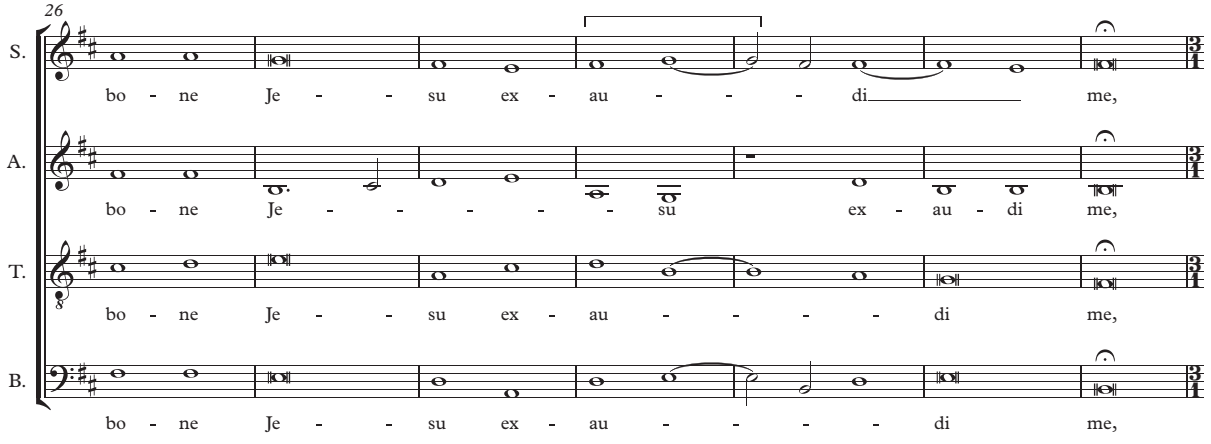
Anima Christi

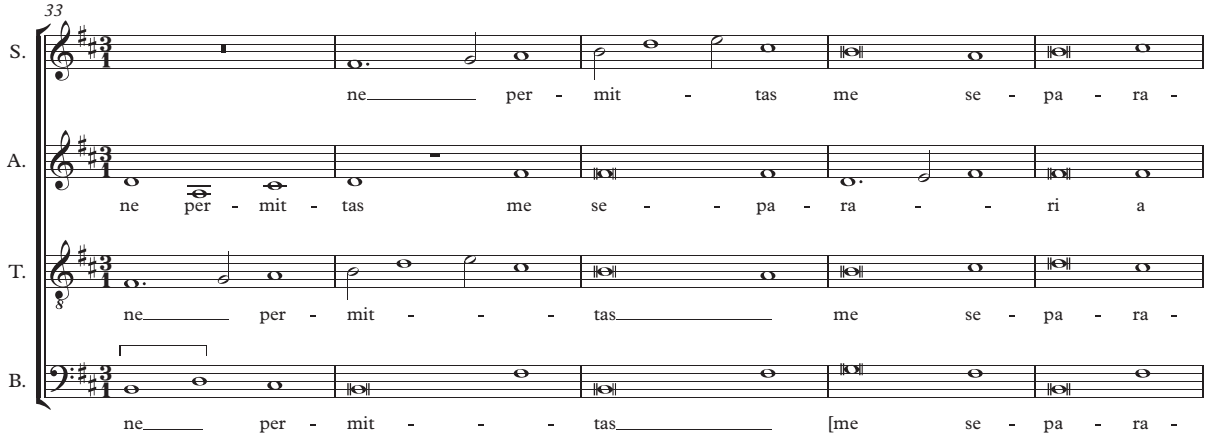
Petrucci, *Motetti B*
RISM 1503 (1), fols. 45v-46r

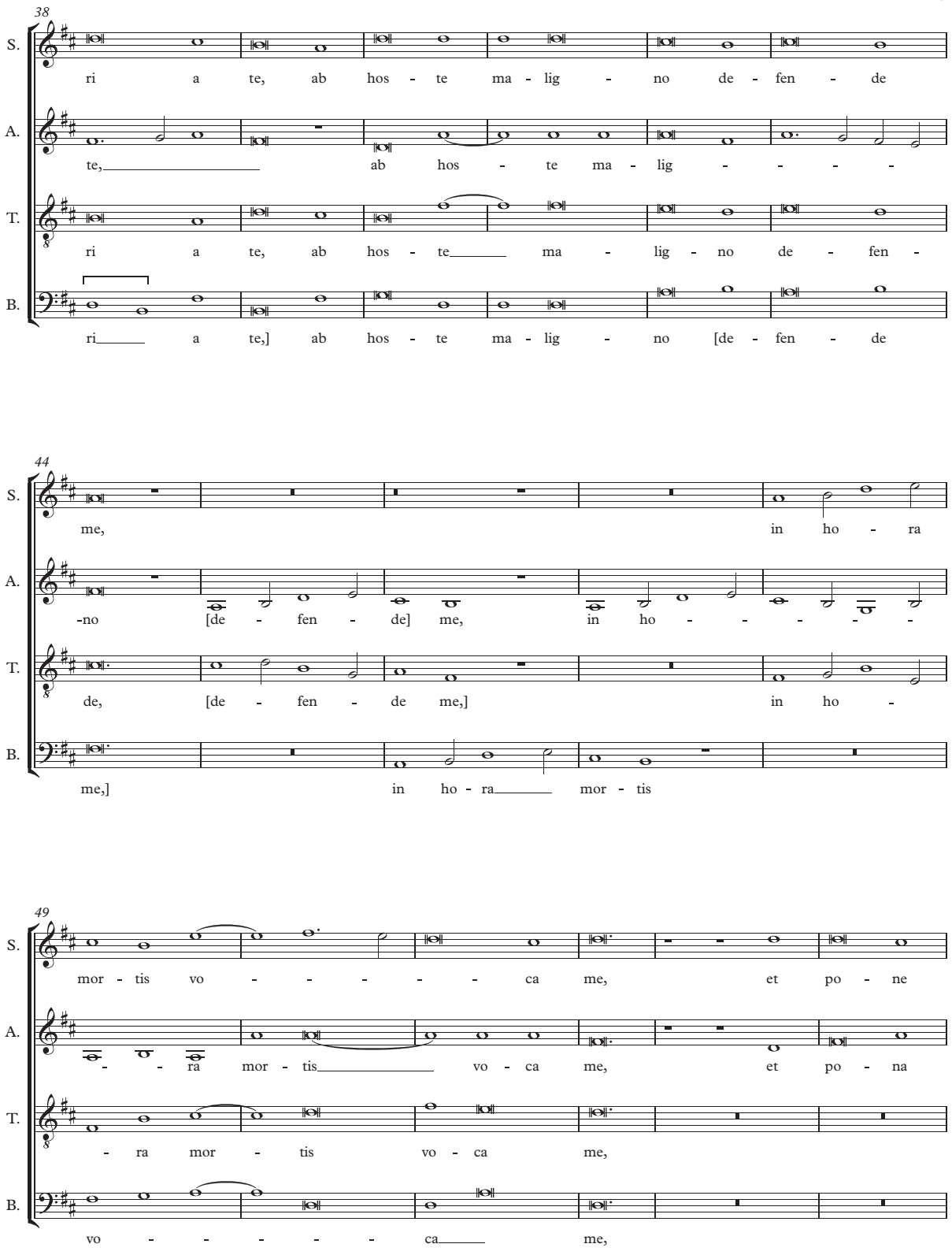
Gaspar van Weerbeke
ed. and arr. for SATB by Aaron James

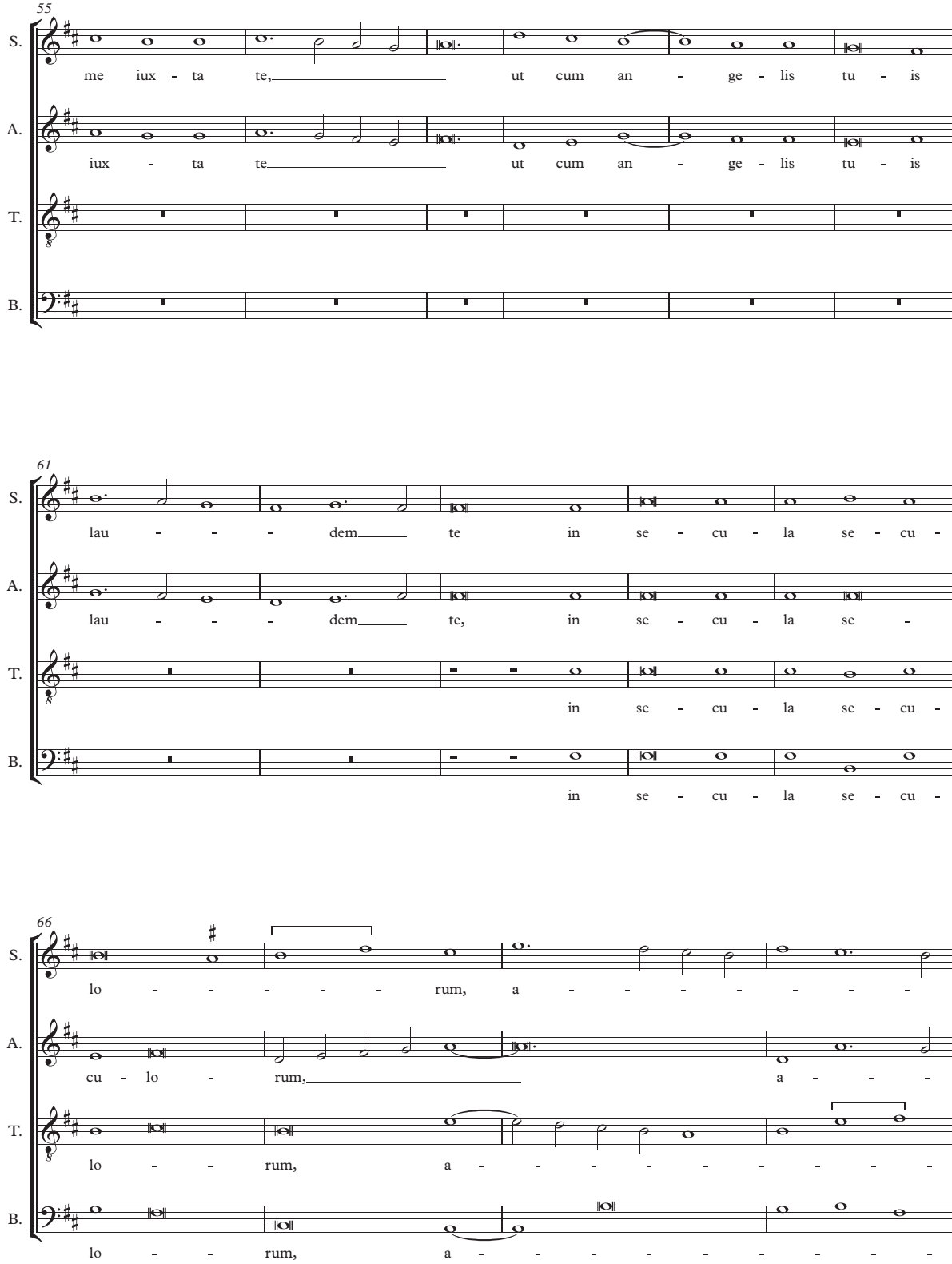


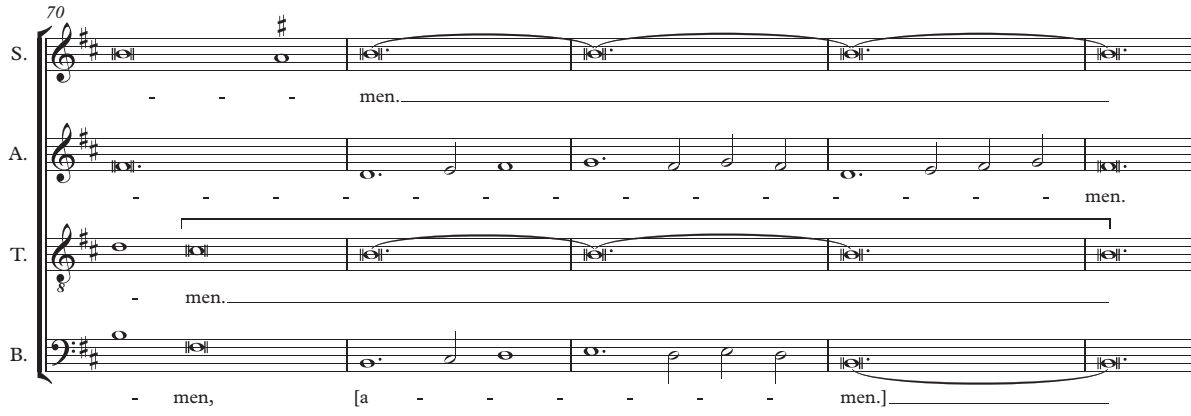

19
S.
la - va me, pas - si - o Chri - sti con - for - ta me, O
A.
va me,] pas - si - o Chri - sti con - for - ta me, O
T.
- - va me, pas - si - o Chri - sti con - for - ta me, O
B.
-va me, pas - si - o Chri - sti [con - for - ta me,] O


26
S.
bo - ne Je - - su ex - au - - - di me,
A.
bo - ne Je - - - - - su ex - au - di me,
T.
bo - ne Je - - su ex - au - - - - di me,
B.
bo - ne Je - - su ex - au - - - - di me,


33
S.
ne per - mit - tas me se - pa - ra -
A.
ne per - mit - tas me se - - pa - ra - - ri a
T.
ne per - mit - - - tas me se - pa - ra -
B.
ne per - mit - - - tas [me se - pa - ra -


38
S.
ri a te, ab hos - te ma - lig - no de - fen - de
A.
te, ab hos - te ma - lig - - - -
T.
ri a te, ab hos - te ma - lig - no de - fen -
B.
ri a te,] ab hos - te ma - lig - no [de - fen - de
44
S.
me, in ho - ra
A.
-no [de - fen - de] me, in ho - - - - -
T.
de, [de - fen - de me,] in ho -
B.
me,] in ho - ra mor - tis
49
S.
mor - tis vo - - - - - ca me, et po - ne
A.
- - ra mor - tis vo - ca me, et po - na
T.
- ra mor - tis vo - ca me,
B.
vo - - - - - ca me,


55
S.
me iux - ta te, ut cum an - ge - lis tu - is
A.
iux - ta te ut cum an - ge - lis tu - is
T.
B.
61
S.
lau - - - dem te in se - cu - la se - cu -
A.
lau - - - dem te, in se - cu - la se -
T.
in se - cu - la se - cu -
B.
in se - cu - la se - cu -
66
S.
lo - - - - - - rum, a - - - - - - - - -
A.
cu - lo - rum, a - - - -
T.
lo - - rum, a - - - - - - - - - -
B.
lo - - rum, a - - - - - - - - - -


70
S.
men.
A.
men.
T.
men.
B.
men, [a men.]

Last Word

The Debt of Worship

by Kurt Poterack

I would like to speak about something that has concerned me for a while. It is the connection many Catholics have to the sacred liturgy. Now I am not just speaking about bad or lapsed Catholics. I have found erroneous views on the liturgy even among what one might call "orthodox," regularly practicing Catholics—even among those who may prefer more traditional liturgies. I know many such young and middle-aged Catholics and they can be quite inspiring in their devotion to the faith. However, their conception of the liturgy can be a bit skewed. I cannot stress how depressing a revelation it was to me at one point when I heard some of these people speak frankly in my presence. There were complaints about how long the Mass could be and that it was "the music's fault." Or the fault of the priest. I remember one such complainant, who was quite cultured (he had several degrees in English Literature), who nevertheless said that, "there ought to be a big clock in the church so that the Mass would be kept within an hour!" He then raged, "that'll teach 'em!" I take it that the "them" included the priest, but the liturgical musicians as well. Now I know the church he was complaining about. The Sunday Mass there usually took an hour and ten, maybe fifteen, minutes and the music was quite reverent and beautiful. To me it was like being in heaven. And it is not that such people don't also compliment the music. I think they genuinely appreciate the music, if reverent and well-done, up to a point. They just want it to be shorter. But I find this bizarre. We are not talking about a three-hour long Pontifical High Mass. We are talking about shaving ten to fifteen minutes off of a Sunday Mass. And this is not a rare occurrence, I have encountered this

I have found erroneous views on the liturgy even among what one might call "orthodox," regularly practicing Catholics—even among those who may prefer more traditional liturgies.

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parsimonious attitude many times. What is it that they have to do on a Sunday that is so important that they can't give God another ten to fifteen minutes of worship—and on his very own day? And here we have put

What is it that they have to do on a Sunday that is so important that they can't give God another ten to fifteen minutes of worship

our finger on the problem. I remember asking several young, doctrinally orthodox, practicing Catholics the question, "what is the most important thing about the Mass?" and they all said, "receiving communion." I even showed them passages from Pope Pius XII's encyclical *Mediator Dei* in which he defended a Mass in which only the priest receives communion. He doesn't say that it is ideal, only that there is nothing defective about it. The reply of one of the young Catholics was, "then what is the point of going to Mass if you don't receive communion?" I was truly stunned because this was not a liberal or lapsed or dissenting Catholic. This was a fairly pious young woman. Well, the purpose of going to Mass is to give God due worship. We all owe God a "debt of worship" for what he has done for us. As Aquinas taught, religion is one of the moral virtues. It is part of the cardinal virtue of justice. How can we give God proper thanks for what he has done for us? We cannot, because we cannot possibly give God proper thanks in and of ourselves. Only God can do so! And that it is why, through the re-presentation of Christ's sacrifice on Calvary that the Mass is, we (the Mystical Body of Christ) can give back to God the very gift of God himself.

While receiving Holy Communion is a very good thing, some people cannot do so, being in a state of mortal sin. But they still owe God worship until they can align themselves better with God through repentance of their sins. Even the demons in hell, who have made their choice once and for all, owe God worship—but due to pride they won't give him worship. Now if you think of "the purpose" of Mass being the reception of communion, then it will seem more like a visit to the grocery store, a bank, or the Department of Motor Vehicles. You are there to receive something and then get out as quickly as possible. No one likes long lines! However, if you are there to give something, in fact to give the most precious thing to God, then a slower pace and more music, more beauty is not only necessary—but enjoyable! ❖

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