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

Sacred Music

Spring 2021 | Volume 148, Number 1

Formed as a continuation of *Cæcilia*, published by the Society of St. Cæcilia since 1874, and *The Catholic Choirmaster*, published by the Society of St. Gregory of America since 1915. Published quarterly by the Church Music Association of America since its inception in 1964. Office of Publication: 12421 New Point Drive, Richmond, VA 23233. Email: sacredmusic@musicasacra.com; Website: www. musicasacra.com

Editor	William Mahrt
Managing Editor	Jennifer Donelson-Nowicka
Editorial Assistant	Jacek Burdowicz-Nowicki
Editor at Large	Kurt Poterack
Typesetter	Judy Thommesen

Membership & Circulation: CMAA, 322 Roy Foster Road, McMinnville, TN 37110

Membership in the Church Music Association of America includes a subscription to the quarterly journal *Sacred Music*. Membership is $60.00 annually (U.S.), $60 (Canada), and $65 (other countries). Parish membership is $300 (U.S. and Canada), $325 (other) for six copies of each issue. Single copies are $15.00. Send requests and changes of address to *Sacred Music*, 322 Roy Foster Road, McMinnville, TN 37110. Make checks payable to the Church Music Association of America. Online membership: www.musicasacra.com. *Sacred Music* archives for the years 1974 to the present are available online at www.musicasacra.com/archives.

LC Control Number: sf 86092056
Sacred Music is indexed in the Catholic Periodical and Literature Index, Music Index, Music Article Guide, and Arts and Humanities Index.

ISSN: 0036-2255

Sacred Music is published quarterly for $60.00 per year by the Church Music Association of America.
322 Roy Foster Road
McMinnville, TN 37110.
Periodicals postage paid at Richmond, VA and at additional mailing officies. USPS number 474-960.
Postmaster: Send address changes to SACRED MUSIC, 322 Roy Foster Road
McMinnville, TN 37110.

Editoral

Hymns

Problematic texts are indeed problematic, but what of musical style and the musical structure of the Roman rite?

by William Mahrt

Last September, the Committee on Doctrine of the United States Conference of Catholic Bishops issued a document on the theological content of hymns, *Catholic Hymnody at the Service of the Church: An Aid for Evaluating Hymn Lyrics* (September 2020). This document severely criticizes many hymns and songs now commonly sung in Catholic parishes and suggests correctives, both in doctrine and in repertory. Such a statement is long overdue, since some of the pieces of music discussed date from as early as the sixties or seventies; it is very welcome. The texts of approximately one thousand hymns, mainly from 1980 to 2015, were scrutinized and evaluated, relating them to the criteria developed by Archbishop Daniel Buechlein and an Ad Hoc Committee to Oversee the Use of the Catechism in 1997.

Six criteria from Archbishop Buechlein's report are the foundation of the discussion of the theology of these hymns. The first and perhaps the most important is the presentation of Eucharistic doctrine. Hymns frequently speak of "bread and wine," avoiding the theology that the Eucharist is no longer bread and wine but the Body and Blood of Christ. It has been reported by a recent study of the Pew Foundation, that only about half of Catholics interviewed could identify the doctrine of transubstantiation—the bread and wine are actually changed into the Body and Blood of Christ—while most of the rest thought the sacrament was bread and wine which were symbols of the Body and Blood of Christ. (The Pew survey made its own doctrinal error, not acknowledged by the citation, that transubstantiation meant that "*during Communion*, the bread and wine actually become the body and blood of Christ"—my emphasis.) Most of the texts of the hymns convey no sense of the sacrifice of Christ or that the Eucharist is to be worshiped.

Other texts are criticized for a deficient expression of the Trinity, many of which avoid the name Father, even though they say Son and Holy Spirit, or they say God and then Son and Holy Spirit, a crypto-Arianism. Yet other criteria which are discussed thoroughly are the relation of God to humans, the church as a human creation, the role of the Jewish people in Christ's passion, and "Christian anthropology," the relation to Adam's fall and Christ's resurrection.

William Mahrt is the president of the CMAA and the editor of Sacred Music.

The theology of the hymn texts is addressed directly on the grounds that the principal purpose of music in the liturgy is catechetical, and theologically deficient texts undermine people's belief. But let us face it—our recent catechetical tradition has more significant influences. Since the council, preaching has often avoided doctrinal issues, drawing "feel-good" conclusions from the readings of the day. How long has it been since you heard a homily on any of the issues addressed concerning the hymns? I think back to my (distant) childhood, when I naively asked the priest how he chose the topics for his sermon (in those days it *was* a sermon); he responded that the bishop issued a curriculum of sermon topics for the Sundays of the year, which every parish priest was obliged to follow, and which amounted to a comprehensive coverage of Catholic beliefs. Likewise, the catechetical situation pertains particularly to the instruction of children, the point of Archbishop Buechlein's report. A friend of mine faithfully sent his two sons to parish catechism class in the eighties, but when he was shown the text, he responded that this was "pallid unitarianism."

I would also contend that while the music of the liturgy does have a catechetical purpose, this is not its principal purpose. Its principal purpose is to elevate the people's and clergy's participation to a transcendent level and to incorporate them into Christ's sacrifice to the Father. The proper music can be a strong element of this purpose, perhaps stronger than catechetics. Pope Pius XI saw Gregorian chant as cultivating "worshipers thoroughly imbued with the beauty of the liturgy."[1] This is why we should always sing at least the Sunday liturgy, even singing everything in it but the homily. After all, the principal catechetical aspect of the liturgy is the Liturgy of the Word, which is followed (and transcended, I would contend) by the Liturgy of the Eucharist.

We know why hymns are being addressed in this document—deficient hymns or "songs" have almost completely taken the place of the Propers of the Mass, giving the "four-hymn sandwich," entrance, offertory, communion, recessional. Yet the document makes no reference to this use of the hymns. Traditionally, the hymn has a significant place in the Divine Office: each office—Matins, Lauds, etc.—has a hymn, which pertains to the office or the day and which is always sung in its entirety. Other hymns have had a significant place in devotions, but after the council, the whole function of devotions was undermined and what was left of it was inserted into the Mass. It is not as if hymns at Mass was an innovation after the council; for example, in the small farming-town parish where I grew up in the forties and fifties, we had hymns of traditional Catholic devotions sung as a four-hymn sandwich during Mass, but sung by a choir.

The document cites criteria from the Second Vatican Council for music composed for the liturgy: "the texts intended to be sung must always be in conformity with Catholic doctrine. Indeed they should be drawn chiefly from the Sacred Scripture and from liturgical sources."[2] But how many of the texts under consideration are principally

[1]Pope Pius XI, Apostolic Constitution, *Divini Cultus Sanctitatem* (December 20, 1928), translated in Robert F. Hayburn, *Papal Legislation on Sacred Music, 95 A.D. to 1977 A.D.* (Collegeville, Minn.: The Liturgical Press, 1979), p. 331.

[2]Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum Concilium,* ¶121.

biblical texts? how many from exactly liturgical sources? There is a mismatch between these criteria and the subject at hand: "the sacred texts, and the liturgical sources which draw on the living Word, provide something of a 'norm' for expression when communicating the mystery of faith in liturgical poetics, or hymnody." Nowhere in the document is there a mention of the Psalms, the scripture's canonical book of liturgical song. Gregorian Propers of the Mass, however, are principally based upon the Psalms.

The document acknowledges the value of music, citing *Sacrosanctum Concilium*, "The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art,"[3] giving the reason that the beauty of this music consists in the union of music and words. But it does not mention another criterion for this beauty from the same paragraph of the conciliar document, "sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action." This connection with the liturgical action is a hallmark of the Gregorian propers, the style of introits, graduals, communions, etc., differing from each other according to their use in the liturgy.[4] But this basis for the choice of hymns is rarely proposed: the same hymn can be sung for an introit or an offertory, etc.

The document asserts that this beauty consists in communicating the "mystery of faith," and it gives a warning that "the truth of the faith need not be—and indeed must not be—compromised or subordinated to the canons of compositional style or the needs of musical or poetic form." The purpose of hymns is proposed as drawing out the beauty of the Christian mysteries themselves . . . created by scriptural texts and universal liturgical usage. But surely from the aspect of history, "universal usage" must give principal place to Gregorian chant. Frank Bracaleone, in the conclusion of his article in this issue, dismisses Gregorian chant as a relic of the past, but in a postscript, he has to reconsider that position. Readers of *Sacred Music* will be familiar with our continuing advocacy of Gregorian chant having "principal place in the liturgical services."[5]

Even though the document concerns hymns and it acknowledges the role of music, it understandably addresses serious doctrinal issues. So, no criteria are given for the judgment about the music of hymns; but a principal problem, closely associated with the doctrinal correctness of hymns is their musical style. No wonder this was not addressed, for it would be a matter of great controversy, since many "songs" have become favorites of singing congregations. One has on more than one occasion heard the question, "Why can't we have the good old Catholic music like *On Eagles' Wings*?" Kurt Poterack addresses such issues in his article in this issue suggesting criteria for choosing better hymns.

I would suggest a few simple principles. The principle of Pope St. Pius X that "the more closely a composition for church approaches in its movement, inspiration, and savor the Gregorian form, the more

[3]Ibid., ¶112.

[4]Cf. my "Gregorian Chant As a Paradigm of Sacred Music," *Sacred Music,* 132, no. 1 (2006), 5–14; reprinted in *The Musical Shape of the Liturgy* (Richmond, Va.: Church Music Association of America), pp. 113–127; and at <musicasacra.com>, search "Paradigm."

[5]*Sacrosanctum Concilium,* ¶116.

sacred and liturgical it becomes."[6] Many hymn texts are in common meter (iambic eight-syllable lines), with rhyming syllables at the end of each line. The rhythm of such texts draws forth a regular musical style that is most often strongly rhythmic. Such rhythmic style suggests an earthbound passage of time that contrasts with that of Gregorian chant, whose non-metrical rhythms suggest the transcendence of the temporal. Moreover, some hymns are in a distinctively sacred style and some less so. An inverse of St. Pius's criterion: the less a hymn resembles the style even of well-known good hymns the less appropriate it is for the liturgy. The problem is actually that so many pieces sung in the liturgy cannot even be designated as hymns, but must be called "songs," because they resemble well-known popular songs. (I remember hearing a communion "song" which resembled a Kingston Trio song so strongly that I came away from the Mass un-self-consciously singing "he may ride forever 'neath the streets of Boston.") There are excellent repertories of hymns that can serve as models: the Reformation hymns of the Lutheran repertory, e.g., "Praise to the Lord, the Almighty"; the psalms that derive from the Calvinist cultivation of the psalms, e.g., "Praise God, From Whom All Blessings Flow," the English repertory of the nineteenth century (many of which were included in the *Adoremus Hymnal),* e.g., "Holy, Holy, Holy," the continuing vitality of recent Anglican hymnody, e.g., the hymns of Ralph Vaughan Williams, such as "At the Name of Jesus."[7] But we might not be satisfied with improving the quality of just hymns.

We must constantly work for improvement: if sacro-pop songs prevail, begin to introduce better hymns; if the diet of hymns is constant, make sure that they are of excellent text and music; in a repertory of hymns only, begin to introduce some Gregorian chants. Communion time usually leaves enough time to sing a simple Gregorian communion and a hymn. Some churches sing a Gregorian introit before the introit procession and then a hymn for the procession, or vice versa—sing a hymn and then a Gregorian introit for the procession. Aim to cultivate the singing of the Ordinary of the Mass, whose texts intrinsically belong to the entire congregation. While there are many simple settings of the ordinary, some of the Gregorian versions are equally simple, and have held the test of time. When a congregation has become accustomed to singing the ordinary, it may be possible to replace some hymns with the proper Gregorian chants. I propose that one proper Gregorian chant sung beautifully by a choir can elevate the whole liturgy and can create a desire for more.

We are grateful for the theological critique of the bishops' committee of hymn texts; now it is time to move on to the musical improvement of the liturgy. ❖

---

[6]Pope St. Pius X, Motu Proprio, *Tra le sollecitudini* (November 22, 1903), ¶3.

[7]Though Vaughan Williams's musical style sometimes includes a walking bass that avoids the four-square rhythms of so much common-meter hymnody, it must be observed that "he was an atheist during his later years at Charterhouse and at Cambridge, though he later drifted into a cheerful agnosticism: he was never a professing Christian." Ursula Vaughan Williams, *R.V.W.*: *A Biography of Ralph Vaughan Williams* (New York: Oxford University Press, 1988), p. 29.

Articles

Overcoming Musical Iconoclasm

While foundational for the Western understanding of music, St. Augustine's thought introduces problematics which are ameliorated by Ratzinger's "incarnationalist" approach to music.

by Antonina Karpowicz-Zbińkowska

No thinker has exerted greater influence on the history of liturgical music in the Western Church than St. Augustine. At the same time, it must be stated that his impact on the comprehension of music and beauty in liturgy was both positive and negative. Let us therefore consider what the Doctor of Grace had to say on this subject, while also considering which of his thoughts on music have survived, and which have been completely forgotten.

The early writings of St. Augustine include *Philosophical Dialogues,* written after his conversion between 386 and 395. It was also at this time that he decided together with his disciples and friends to establish a religious community living at Casiciacum, dedicated to living in seclusion and discerning the truth.

In his work entitled *Retractationes* (*Retractions*),[1] which he wrote at the end of his life, St. Augustine mentions that in the initial period of his activity he intended to write a manual for all liberal arts. He intended to put together the ancient traditions of each of them, at the same time examining and reconsidering them in light of Christian teaching. He unfortunately failed to complete this ambitious plan. Only a small work—*On Music* (*De musica*)—has remained from that time, which is indeed an attempt to approach the issues of this discipline from the Christian viewpoint. Even this work is a fragment of his original intent, as he only completed the work on the phenomenon of musical rhythm. Nevertheless this foray into music has arguably placed his commentary alongside Boethius's *De institutione musica* as a treatise of fundamental import for the Middle Ages and later.

The key to understanding the dialogue *On music* is the notion of *numeri*, which is present in all St. Augustine's philosophical dialogues. In translations, this term is rendered as "rhythms" or "numerical values,"

[1]Augustine, *Retractationes*, 1.5.1, Patrologia Latina (hereafter PL) (PL 32:590) (Paris: J.-P. Migne, 1845).

Antonina Karpowicz-Zbińkowska, Th.D., is a musicologist and member of the editorial staff of Christianitas *quarterly. She is interested in the philosophical and theological principles of music, especially in the view of ancient and early Christian authors, and Joseph Ratzinger's theology of music. She lives in Warsaw, Poland.*

which is trying to guess at the intentions of the author of a dialogue which does not speak to the modern notion of music so much as of poetry. This follows, *inter alia*, from the very broad Greek understanding of music as any service to the muses. It should be also remembered that ancient poetry was recited, not only giving appropriate length to individual syllables, but also pitch to individual sounds. Therefore, it was a kind of rhythmical melorecitation. That is why some contemporary translators have tried to render the poetical quantitative sense of the term *numeri*. However, this treatment only obscured the actual sense of the dialogue. Only the translation of *numeri* as "number" reveals the real sense of the text to the reader. The dialogue *On Music* is in fact a Pythagorean treatise treating music exactly like numbers:

St. Augustine believed that everything exists by reason of its link with numbers.

proportions which are, according to the Pythagorean and neo-Pythagorean theory, reflections of eternal numbers existing in the realm of ideas.

Let us therefore have a closer look at the elements of the Pythagorean vision of the world and music present in the philosophical works of St. Augustine. First, he believed that everything exists by reason of its link with numbers.

> Look upon the heavens, the Earth, and the sea, and at everything in them, whether they shine down or creep below or fly or swim. They have forms because they have numbers. Take the latter away from them and they will be nothing. What is the source of their existence, then, if not the source of the existence of number? After all, they have being precisely to the extent that they are full of numbers.[2]

How, therefore, can a man—an artist—create his works according to St. Augustine? For St. Augustine, creation consists in looking into the depth of one's soul so as to discern there immortal patterns and proportions, which in turn reflect the patterns inscribed in the realm of eternal ideas. This is also what perceptible beauty consists in, beauty which "shines through" numbers. It is likewise with the perception of beauty by man: we can recognize and appreciate beauty exclusively through numbers. St. Augustine describes this when he says

> Craftsmen, who fashion all bodily forms, have numbers in their craft which they apply to their works. They use their hands and tools in designing, until what is formed externally achieves its consum-

[2]Augustine, *De libero arbitrio*, 2.16.42.164, Corpus Christianorum Series Latina (CCSL 29:265) (Turnholt: Brepols, 1970) in Peter King, trans., "On the Free Choice of the Will," in Augustine, *On the Free Choice of the Will, On Grace and Free Choice, and Other Writings,* Cambridge Texts in the History of Phlosophy (Cambridge: Cambridge University Press, 2010), pp. 3–126, here 62–63.

> mation when it conforms as much as possible to the inward light of numbers and, using sense as the go-between, it pleases the internal judge who looks upon the numbers above.[3]

In the dialogue *On Free Choice of the Will*, St. Augustine formulates a thesis concerning the beauty of objects created by God as well as the products of human art, which may in a certain sense aspire to compete with God's creations. In this fragment, we may discern some iconoclastic coloring in the thought of St. Augustine, although the very approach is utterly Catholic. The beauty of creations is actually meant first of all to turn the sight of the onlooker to God himself, since he is the source of all beauty. It must not keep our sight on itself. St. Augustine reprimands those who content themselves with admiring created beauty when he says

> Wisdom! The sweetest light of a mind made pure! Woe to those who abandon you as guide and wander aimlessly around your tracks, who love indications of you instead of you, who forget what you intimate. For you do not cease to intimate to us what and how great you are. All the loveliness of Creation is an indication of you. The craftsman somehow intimates to those who view his work that they not be wholly attached to its beauty. Instead, they should cast their eyes over the appearance of the material product in such a way that they turn back, with affection, to the one who produced it. Those who love what you do in place of you are like people who hear someone wise speaking eloquently and, while they listen too keenly to the sweetness of his voice and the arrangements of his well-placed syllables, they miss the most important thing, namely the *meanings* of which his words were the audible signs.[4]

St. Augustine defines music at the very beginning of the dialogue *On Music*. The definition reads that music is *scientia bene modulandi*.[5] Various explanations of this definition reach out to the analysis of the word *modus*, meaning a measure or mode. Following this trail, one may conclude that St. Augustine might have understood music as an art of proper measure or,

St. Augustine might have understood music as an art of proper measure, or "the science of modulating well."

as some explain, "the science of modulating well." Meanwhile, remembering that in this work, St. Augustine comprehends music as poetry—that is, melorecitation or rhythmicized speech—we may conclude that his definition simply means the art of modulating the voice well, according to a proper measure. Therefore, if somebody faultily renders the melody of poetry, the educated audience will immediately recognize it, detecting this wrong modulation of voice.

[3]Ibid., 2.16.42.165, 63.

[4]Ibid., 2.16.43.168–169, 63–64.

[5]Augustine, *De musica*, 1.2.2, (PL 32:1083).

This Augustinian definition of music, however, may be considered more broadly, namely, within the framework of the system described by Boethius as *musica mundana*, *musica humana*, and *musica instrumentalis* which emphasizes the unity and order of the entire created world: here music is understood as the retention of that mode and measure that each of us deciphered from the eternal numbers which are inscribed in the soul, and which in turn reflect the numbers and proportions that exist in the realm of ideas.

The main issue St. Augustine deals with in the dialogue *On Music* is how we gain knowledge of and perceive music. The description of the perception of music, like in the dialogue *On Free Choice of the Will*, is formulated so that it consists in comparing audible sounds which are, of course, heard numbers, with the numbers which exist within ourselves. As opposed to a brief description from the dialogue *On Free Choice of the Will*, which has been quoted above, here St. Augustine expands this description and creates an entire theory of the "technology" of our getting-to-know and appraising music.

The main issue St. Augustine deals with in the dialogue On Music *is how we gain knowledge of and perceive music.*

This theory may be called the "theory of the hierarchy of numbers," and it covers five categories of numbers: the sound itself, the sensory impression, the action of pronouncing, the quantitative values imbedded in memory, and the evaluating numbers—thanks to which we are able correctly to appraise the proportions, that is, the numerical relations between the length of syllables.[6] The first four categories define the numbers which are transient, imperfect, or—in other words—belong to the sublunar world, whereas the latter type—the evaluators—are indestructible since these are the numerical patterns inscribed forever in our nature. The audience's acts of getting to know and appraising music are done in such a way that if the audible and transient numbers are in agreement with the evaluating numbers (that is, they are in mutual harmony), then we deal with beauty in music and, in effect, man feels delighted.

At first glance, this theory seems to be unnecessarily complicated as it multiplies and arranges various numerical categories into a whole ladder of entities. However, if we look more broadly at this treatment of the subject by St. Augustine from the perspective of the later history of Western civilization, we notice here a similarity to the tendencies popular in the Middle Ages, when people loved multiplying categories and arranging them in hierarchies. With regard to this method, St. Augustine is ahead of his times, though his thinking remains rooted in Antiquity.[7]

[6]Augustine, *De musica*, 6.2.2, (PL 32:1163); *On Music*, tr. Robert Catesby Taliaferro, The Fathers of the Church, 4 (Washington, D.C.: Catholic University of America Press, 2002), pp. 329–30.

[7]In his book *The Discarded Image*, in which he analyzes the medieval image of the world, C. S.

Apart from this over-complication which is alien to contemporary thought, the theory of the hierarchy of numbers is the best theory I know of which attempts to describe the phenomenon that certain sounds are pleasant and delightful to us, whereas others induce almost physical suffering.

Contrary to the subjectivist theories claiming that beauty is in the eye of the beholder, this theory also indicates that beauty finds its source and standard in the eternal beauty, that is, ultimately in God. If given a more penetrating reflection, this proves to be pertinent regardless of the musical system that we use. It is as true with respect to the Gregorian repertoire, Arabic music, or Hindu traditions. It is equally true in the case of music played in an equal temperament, as well as the Pythagorean or natural tuning. It refers to the music of every place and time. However it is understandable only and exclusively when music is conceived of as an element of the harmony of various types of music within the Boethian metaphysics of music. St. Augustine's philosophical dialogues fit into the ancient Pythagorean tradition describing reality in musical categories, later codified by Boethius as a three-part system. All elements of the Boethian system can be found in the philosophical dialogues of St. Augustine.[8]

That system reigned supreme in musical treatises throughout the Middle Ages and dictated compositional techniques until at least the fifteenth century, consequently surviving in the consciousness and memory of scholars, in art, and in poetry until at least the eighteenth century. Regretfully, it was later entirely given up and forgotten, and ultimately replaced by the Romantic vision of music as a mirror of the soul. Together with the aforementioned ancient system, the Augustinian concept of music was forgotten as well. However, what has become permanently embedded in Western thought about music is the original Augus-

Contrary to the subjectivist theories claiming that beauty is in the eye of the beholder, this theory also indicates that beauty finds its source and standard in the eternal beauty, that is, ultimately in God.

Lewis makes a brilliant note that a modern invention that would be appreciated by medieval people would be a filing system. To the medieval mind, the highest achievement of human activity was putting reality in order. C. S. Lewis, *The Discarded Image: An Introduction to Medieval and Renaissance Literature* (Cambridge: Cambridge University Press, 1964), p. 10.

[8]I have described in detail the issue of the presence of the Boethian system in St. Augustine's philosophical dialogues in the book *Teologia muzyki w dialogach filozoficznych św. Augustyna* (Nomos: Kraków, 2013).

tinian concept of the Christian ethos of sacred music (which emulates the ancient musical ethos).

The ancient theory of ethos explained the commonly observed phenomenon of how music influenced human emotions. Those observations and their explanations

The ancient theory of ethos explained the commonly observed phenomenon of how music influenced human emotions.

were discussed, *inter alia*, by the Pythagoreans, and then also by Plato and Aristotle. It was even believed that music could heal the human soul.[9] The theory of ethos put those observations in order and explained them by positing that reality consists of three mutually resonating kinds of music: the music of the spheres, the music within man, and the music created by man. Therefore, the influence of music audible to human ears consisted in a mutual alignment of those different levels of reality. Hence even the word *ethos* has a dual significance as it combines two levels of reality: musical and ethical, all within the larger metaphysical reality. This emphasizes the overlapping and interpenetration of music and ethics. Ethos, that is *character*, means not only human temperament, disposition, or emotion, but also the type or character of a given musical *modus*. Ancient music was created in scales (*modi*). Each modus had its ethos, or character. The Dorian modus (Doric mode) had a valiant character so it was to serve the upbringing of youth, the Phrygian modus was wild and sensuous, while the Aeolian modus was tearful, etc. The use of a proper modus could, therefore, invoke a desired character of emotions in the human soul.

Thus, what does the Christian musical ethos consist in according to St. Augustine? Since the consequences of original sin consist in the turning away from God towards created things,[10] music should act as a medicine for the soul, helping it to turn away from created things and reorienting all human powers towards the Creator.

[9]Aristotle describes this issue as follows: "Some persons fall into a religious frenzy, and we see them restored as a result of the sacred melodies—when they have used the melodies that excite the soul to mystic frenzy—as though they had found healing and purgation. Those who are influenced by pity or fear, and every emotional nature, must have a like experience, and others in so far as each is susceptible to such emotions, and all are in a manner purged and their souls lightened and delighted." Aristotle, *Politics*, 1341b33–1342b18, ed. Jonathan Barnes, *The Complete Works of Aristotle: The Revised Oxford Translation*, vol. 2 (Princeton, N.J.: Princeton University Press, 1991), p. 174.

[10]In the dialogue *On Free Choice of the Will* he writes: "All sins are contained under this one heading, when someone turns aside from divine and genuinely abiding things and towards changeable and uncertain things. Although the latter are rightly located in their proper place and attain a certain beauty of their own, it is the mark of a twisted and disordered mind to be subject to pursuing those things he was set above, to be in charge of as he might so command, in accordance with divine order and right." Augustine, *De libero arbitrio*, 1.16.35.116 (PL 32:1240), *Free Choice of the Will*, 29.

This approach to the problem of church music determined the entire Western theology of music for centuries and has been present in our thinking until this very day.

St. Augustine also exerted a negative impact on later understanding of music, its role in liturgy, and worship. This has been due to the famous fragment from the *Confessions*, where he admits the misgivings he has in listening to music which is excessively beautiful. Those words are quoted even in the current time, especially within the framework of the iconoclastic mentality with its efforts to push the essence of the worship of God exclusively into the spiritual domain. Therefore, in the history and development of church music, St. Augustine has become on one hand its patron, and on the other its main "inhibitor," laying the foundations for all types of scruples with respect to "excessively beautiful" music.

> The pleasures of hearing had held me in tighter bonds and had imposed their yoke upon me, but Thou didst break it and deliver me. I admit that, at present, when Thy words are chanted with sweet and well-trained voice in tones to which those words give life, I do take some little pleasure, not so that I am attached to them, but so that I can rise above them when I wish. Yet, in order that they may be admitted, along with the thoughts by means of which they come into life, they seek in my heart a place of considerable dignity, and I can scarcely offer them a fitting one. Sometimes, indeed, I seem to grant them more respect than is fitting, when I perceive that our minds are moved more religiously and ardently toward the flame of piety by these holy words, when they are sung in this way, than if they are not so sung; and that all feelings of our spirit, in its various dispositions, have their own modes in voice and song, which are stirred up because of some hidden affinity with them. Yet, the bodily delight, which should not be allowed to enervate the mind, often deceives me, when sense does not keep company with reason so as to follow it passively; but, although it owes the fact of its admission to reason, it strives even to run ahead and lead it. So, in these matters I sin without noticing it, but afterwards I become aware of it.
>
> Sometimes, on the other hand, in giving too much attention to the avoidance of this deception, I err on the side of excessive severity. At times, in fact, I could eagerly desire that all the sweet melody of the chants whereby the Psalter of David is accompanied were banished from my ears and from the whole Church. And then it seems safer to me to follow what I remember was often told me about Bishop Athanasius of Alexandria. He had the reader of the psalms use such slight vocal modulation that it was closer to ordinary speaking than to singing.
>
> Yet, when I recall the tears which I shed over the hymns in Thy church at the early period of the recovery of my faith, and now today when I am affected not by the singing, but by the words which are sung, provided they are sung in a clear voice and with the most appropriate modulation, I again recognize the great usefulness of this practice.
>
> So, I waver between the danger of sensual enjoyment and the experience of

> healthful employment, and, though not, indeed, to offer an irrevocable decision, I am more inclined to approve the custom of singing in church, in order that the weaker mind may rise to a disposition of piety through these delights of hearing. Nevertheless, when it happens that I am more moved by the song than the thing which is sung, I confess that I sin in a manner deserving of punishment, and, then, I should rather not hear the singing.[11]

Faithful Catholics who love and practice the art of music would stand otherwise defenseless before the great authority of the Doctor of Grace if not for Cardinal Ratzinger's extremely valuable and insightful analysis of St. Augustine's thoughts on sacred music, including his scruples about beauty in music. He neutralizes the iconoclastic charge implanted both in the thought of the great Hipponian, as well as in the modern approach of the Western Church to music.

Ratzinger neutralizes the iconoclastic charge implanted both in the thought of the great Hipponian, as well as in the modern approach of the Western Church to music.

The first argument raised by Cardinal Ratzinger approaches the origin of St. Augustine's skepticism and mistrust of beauty in music, and consists in the juxtaposition of the Old and New Testament which is typical of the church fathers. The fathers are right in noting that, in accordance with the words of Christ himself, we are called to worship the Father in Spirit and in truth,[12] meaning that the Christian cult is to surpass the carnality of temple worship and be primarily spiritual. Therefore the role of music in this approach is to raise the human soul towards God. St. Augustine adopts this view, but immediately adds to it an approach to sacred music in pedagogical categories, which—in accordance with an ancient understanding of pedagogy—consists of "leading to one's real nature, a process of redemption and liberation."[13] There would not be anything wrong with this approach were it not applied in such a one-sided manner. Emphasizing exclusively the pedagogical aspect one forgets the bodily dimension of music, which is here underrated.

In the opinion of Cardinal Ratzinger, this underrating of the bodily dimension of music is a consequence of being imprisoned in the fetters of spiritualism accord-

[11] *Confessiones*, X, 33 (PL 32:799–800); *Confessions*, tr. V. J. Bourke, The Fathers of the Church, 5 (Washington, D.C.: Catholic University of America Press, 1953; reprint, 2008), pp. 306–8.

[12] John 4:23–24.

[13] Joseph Ratzinger, *Theology of the Liturgy*, ed. Michael J. Miller, tr. John Saward, Kenneth Baker, S.J., Henry Taylor, et al., Collected Works, XI (San Francisco: Ignatius Press, 2014), p. 436. All citations from Joseph Ratzinger's works will be taken from this edition.

ing to which any pleasure connected with our perception of music is suspicious as not sufficiently spiritual. Eventually such an approach can lead to the denial of salvation altogether, since in an overly spiritual approach human nature is associated chiefly with sensuality and carnality.

Owing *inter alia* to St. Augustine, spiritualism is a refined and important aspect of Western thought on music, going hand in hand with Christian rationalism. Rationalism, in turn, has its roots in the Aristotelian conception of God as the unchangeable unmoved mover. Rationalism, in turn, reduced all human activities to certain ascetic techniques. Such a technique can be not only prayer, but also art or music. In Cardinal Ratzinger's opinion, this is a great burden for all of Western thought to bear. The rationalist approach assumes that we are in no way able to influence the unchangeable God, so everything we do can influence only ourselves. Given such a viewpoint, music can only play the ascetic, pedagogical role.[14] This is seen in what St. Thomas Aquinas said, who agreed with St. Augustine on this issue.[15]

Owing inter alia
to St. Augustine, spiritualism is a refined and important aspect of Western thought on music, going hand in hand with Christian rationalism.

[14]Here is the classical approach of St. Thomas Aquinas, following the current of this Aristotelian position on the relationship between our activity and God, from the article entitled *Whether God Should Be Praised with the Lips?:* "On the other hand we employ words, in speaking to God, not indeed to make known our thoughts to Him Who is the searcher of hearts, but that we may bring ourselves and our hearers to reverence Him. Consequently we need to praise God with our lips, not indeed for His sake, but for our own sake; since by praising Him our devotion is aroused towards Him, according to Ps. 49:23: 'The sacrifice of praise shall glorify Me, and there is the way by which I will show him the salvation of God.' And forasmuch as man, by praising God, ascends in his affections to God, by so much is he withdrawn from things opposed to God, according to Isa. 48:9, 'For My praise I will bridle thee lest thou shouldst perish.' The praise of the lips is also profitable to others by inciting their affections towards God, wherefore it is written (Ps. 33:2): 'His praise shall always be in my mouth.' and farther on: 'Let the meek hear and rejoice. O magnify the Lord with me.'" St. Thomas Aquinas, *Summa Theologica* (hereafter *STh*) II-II, q. 91, a. 1.

[15]To the regret of Cardinal Ratzinger, also St. Thomas Aquinas fits into this current, whose response to the argument against the use of singing in liturgy because it makes the mind distracted from the contents, is as follows: "The soul is distracted from that which is sung by a chant that is employed for the purpose of giving pleasure. But if the singer chant for the sake of devotion, he pays more attention to what he says, both because he lingers more thereon, and because, as Augustine remarks (*Confess.* X, 33), 'each affection of our spirit, according to its variety, has its own appropriate measure in the voice, and singing, by some hidden correspondence wherewith it is stirred.' The same applies to the hearers, for even if some of them understand not what is sung, yet they understand why it is sung, namely, for God's glory: and this is enough to arouse their devotion." *STh,*

Another objection of Cardinal Ratzinger vis-à-vis the Augustinian approach (besides spiritualism and rationalism) is viewing the saint's writings through the lens of utilitarianism. It is in the trap of utilitarianism that one can perceive, particularly today, the origins of Western mistrust of beauty. Could we imagine a question posed on the grounds of Eastern theology: "What is beauty for?" And in Western theology—and the history of western sacred music—this question has been almost omnipresent. Beauty must constantly keep on proving its usefulness.

In his discourse, Cardinal Ratzinger allows himself to note that the absence of the development of the Aristotelian conception of music by St. Thomas Aquinas is an irreparable loss for Western theology. After all, Aristotle was adopted, "baptized" by the Angelic Doctor, though without those fragments of his writings which concern music. It must also be remembered that Aristotle devoted the entirety of book eight of his *Politics* to music. It was there that the Stagirite put the tell-tale sentence: "The lofty mind, the free man is not always asking what use a thing is."[16] It is worth remembering that this sentence refers to the sense and purpose of music. Music, and therefore also beauty, need not have any purpose apart from themselves. On top of that, beauty should be disinterested although, obviously, it at the same time points to God himself. How different the history of Western theology of music could have been should St. Thomas have elaborated the Christian concept of the theology of music and beauty based on this very book of the *Politics*.[17]

Cardinal Ratzinger points also to the traces of the iconoclastic mentality discernible in the thought of St. Augustine who, as Bishop of Hippo, prohibited worship of images in his church.[18] Iconoclasm, which affected rather the Eastern Church, has not been properly worked through in the theology in the West. That is why support to the contemporary theology of music should be offered by the thought of St. John of Damascus[19] and Pseudo-Dionysius the Areopagite, who taught that any visible beauty was a reflection of the Beauty of God himself and directly pointed to that very beauty.[20]

II-II, q. 91, a. 2.

[16]Aristotle, *Politics*, 1338b, 2ff. as translated in Ratzinger, *Theology of the Liturgy*, 431, n. 27.

[17]Ratzinger, *Theology of the Liturgy*, 431–2, n. 27.

[18]Ratzinger, *Theology of the Liturgy*, 487: "This is especially true of the father of Western theology, St. Augustine, who furthermore in his realm adhered to a prohibition of images as an expression of his theology of spiritualization, thus leaving his mark in a special way on the development of the church and of theology in the West."

[19]This church father, St. John of Damascus, who created the foundations for the study of the worship of images in the church, wrote among other things: "For since we are twofold, fashioned of soul and body, and our soul is not naked but, as it were, covered by a mantle, it is impossible for us to reach what is intelligible apart from what is bodily. Just as therefore through words perceived by the senses we hear with bodily ears and understand what is spiritual, so through bodily vision we come to spiritual contemplation." St. John of Damascus, *Three Treatises on the Divine Images*, tr. Andrew Louth (Crestwood, N.Y.: St Vladimir's Seminary Press, 2003), p. 93.

[20]It may be regretted that St. Thomas Aquinas did not develop the study of beauty in analogy to this fragment of his *Summa Theologica* about good: "To be good belongs pre-eminently to God. For a thing is good according to its desirableness. Now everything seeks after its own perfection; and the

Finally, Ratzinger calls a spade a spade when he speaks about the modern revival of iconoclasm, which re-emerges like a dangerous childhood disease not adequately treated in youth.

> The inner crisis of Christianity today consists in the fact that Christianity can no longer recognize "orthodoxy" as it was formulated at the Second Council of Nicaea and actually considers iconoclasm to be the original position. All that remains then is either the desperate schizophrenia of joy on account of the fortunate misunderstanding in history or a new revival of iconoclasm. Why is it that the experts today consider it a settled question that enmity toward art, Puritan functionalism, is the genuinely Christian attitude?[21]

It is indeed utilitarianism or—using cardinal Ratzinger's words—Puritan functionalism (i.e., the attitude that "only what is useful has a reason for existing") that is the main source of contemporary iconoclasm.

It seems that Cardinal Ratzinger plays the role of a new Boethius in the history of Western theology, and in particular the Western theology of music. Just like Boethius, who gathered and codified the entire ancient tradition of the theology and philosophy of music, Cardinal Ratzinger also collected and synthesized the theology of music, including the critical presentation of the place occupied by the thought of St. Augustine against the backdrop of the Western theology of music. Primarily, he noticed the need to develop a current in the theology of music which would constitute a counterweight for the spiritualist current of which St. Augustine is correctly considered to be the father.

It seems that Cardinal Ratzinger plays the role of a new Boethius in the history of Western theology, and in particular the Western theology of music.

Insofar as spiritualism emphasized the role of music as an aid in our spirituality, an opposing and at the same time complementary current in the understanding of sacred music would be the incarnationalist current which stresses the role of music as an extension of the Incarnation. In the sacred liturgy the church acts as the Body of Christ, while sacred music becomes, in a sense, clothing for the Body of Christ—audible celestial music, *musica coelestis*. Thus, Ratzinger may be seen as the father of the incarnationalist approach, through which Western thought on sacred music can regain equilibrium.

---

perfection and form of an effect consist in a certain likeness to the agent, since every agent makes its like; and hence the agent itself is desirable and has the nature of good. For the very thing which is desirable in it is the participation of its likeness. Therefore, since God is the first effective cause of all things, it is manifest that the aspect of good and of desirableness belong to Him." *STh,* I, q. 6, a. 1.

[21]Ratzinger, *Theology of the Liturgy*, 485–6.

Music, whose nature can be compared to human nature in its carnal and spiritual aspects, consists in its balance on the one hand in corporal realities and physical sounds, but on the other in reasonable principles and numbers rooted in the realm of ideas. Music therefore can be understood as the best way to *materialize* the liturgy of the church and is, in turn, a continuation of the Incarnation.

In theology, one of the principles of standing by truth is the principle of equilibrium, which means that any truth has to stay in suspension between two extremes. This principle is exquisitely formulated by the contemporary French philosopher Fabrice Hadjadj. Each dogma is apparently self-contradictory: Mary was redeemed by God and at the same time is Immaculate; the church is without sin and at the same time full of sinners; justice vs. mercy; faith vs. actions, etc. Both aspects are mutually complementary; rejecting one would be tantamount to losing the whole truth about a subject. The Greek word *hairesis*, from which our notion of heresy is derived, means making a choice, distinguishing one of the elements. Meanwhile, both elements make up a duo; they are mutually dependent and resemble two horses which must pull evenly in a chariot race.[22]

It is similar with the theology of music. Western theology has perceivably leaned towards the spiritualist current owing to St. Thomas Aquinas who, in his thinking about sacred music, followed St. Augustine. This subtle equilibrium between the two necessary aspects of the truth about sacred music has become unbalanced. Cardinal Ratzinger defines the situation of sacred music as follows:

> Hence church music must find its way again and again in a struggle not to stray on either side: as opposed to puritanical pride it must justify the necessary incarnation of the spirit in the musical event, and in contrast to the commonplace it must seek to direct the spirit and the cosmos toward the Divine.[23]

Hadjadj writes that Satan, as a pure spirit, hates the Incarnation and thus attacks also human corporeality. On one hand he aims at making the human body to be treated like an object, while on the other he tempts man with the promise of disembodiment, trying to convince us that carnality belongs to evil.[24] This undoubtedly gnostic approach is perhaps also another source of the contemporary crisis of sacred music, as well as of the crisis of thought emphasizing its corporeality.

(Translated by Elżbieta Puławska with translation editing by Dr. Mark Nowakowski.) ❖

[22]Fabrice Hadjadj, *La Foi Des Démons ou l'Athéisme Dépassé* (Paris: Albin Michel, 2011), pp. 161–81.

[23]Ratzinger, *Theology of the Liturgy*, 493.

[24]Hadjadj, *La Foi*, 243.

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 III of III: 1966–70)

An impressive and leading institution for the teaching of sacred music gives sudden way to instability and dissolution.

by Francis Brancaleone

Part I of this article (1946–1952) appears in the spring 2019 issue of Sacred Music, *pages 15–46 and Part II is in the spring 2020 issue (pp. 21–53).*

1966

The School received an evaluation, eight Rodgers organs were installed, the fiftieth anniversary was celebrated, Pius X Choirs returned to Town Hall in New York City, the Manhattanville Curriculum Workshop met for the first time, and Elizabeth McCormack, R.S.C.J. was inaugurated as President of the College.

The Manhattanville archive holds a copy of a report of a visitation by Robert A. Choate[1] to the school on December 30,

[1]**Robert A. Choate** (1910–1975) had worked his way up from public school music teacher and organist-choral director in Toledo, Iowa to become Dean of Boston University's College of Music (1952–1954) and then Dean of the School of Fine and Applied Arts of Boston University in 1954. He was President of Music Educators National Conference, more commonly known as MENC (1954–1956) and became a member of the editorial boards of the *Music Educators Journal* and the *Journal of Aesthetic Education*. He served on many other boards and was a prolific author, "Robert A. Choate President of MENC 1954–56," *Arizona*

Francis Brancaleone is Professor Emeritus of music at Manhattanville College in New York.

Composers forum for the new liturgy, speaker: Mr. Werner, right: Fr. Roff, ca. 1966.

1965. It does not indicate the genesis or purpose of the visitation. However, Choate was a respected educator and the report is serious in tone and organized along the lines of outside evaluations for various accreditation groups. In the section dealing with faculty Choate writes: "there is little question concerning the competence since the College enjoys an excellent reputation throughout the country. Mother Morgan has given superb leadership to the program and is admired and respected in the profession." Somewhat further along in the report he continues:

> Manhattanville has offered an excellent program in past years which has received an excellent response in terms of both degree and non-matriculated students.
>
> The administration and Mother Morgan with her staff evidently have sensed appropriate offerings with a high degree of success. Without question, such a program should continue with continued discernment in planning.[2]

Probably in an effort to broaden its appeal to music students not necessarily seeking to pursue a career in liturgical music, another change was instituted in 1966. The Pius X School now began to be called the Music Department of Manhattanville College.[3]

In March of 1966, the College Choirs of the Pius X School of Liturgical Music returned to Town Hall in New York City to celebrate the fiftieth anniversary of the school's founding. Ralph Hunter conducted and Gerald Weale was the assistant in a varied program, the cornerstone of which was the "Miserere in D Minor" by Johann Adolf Hasse (1699–1783). Eric Salzman in the *New York Herald Tribune* wrote:

> There has been a lot of understandable unhappiness recently with the state of Catholic Church music but there can be nothing but praise for the musical taste of Mr. Hunter and his group—it was an afternoon rewarding for the quality of the music and the conviction of its communication.[4]

State University <http://www.public.asu.edu/~aajth/presidents/choate.html>.

[2]A copy of the report is found in the Manhattanville College Archive.

[3]Card catalog, Manhattanville Archive.

[4]*New York Herald Tribune*, March after March 27, 1966, reprinted in the program for the March 10, 1967 concert.

On April 24, the Georgetown Glee Club joined with the Manhattanville Glee Club and Pius X Choir for a joint concert of sacred music that featured: three pieces by Healey Willan (1880–1968), Ralph Hunter's *Psalm 83*, the Kyrie from the *Messe des Pauvres* by Eric Satie (1866–1925), and *O Vos Omnes* by Pablo Casals (1876–1973).[5]

A sign of the prosperity and optimism of the time may be found in a promotional flier reproducing an advertisement/announcement in the June 1966 *Diapason* magazine. The copy, complete with a picture of the O'Byrne Chapel, tells of the installation of eight Rodgers organs at Manhattanville College for student use. A news release from Jean Fox (July 15, 1966) briefly outlined the history of the school but also yielded other interesting information. "In the past fifty years, more than 28,000 students have been trained at Pius X and gone on to careers as teachers of music, organists, and choir directors." These numbers and the influence these graduates must have carried into the world are astounding. There is a paragraph further on that is intriguing because of what it left unsaid. Could it have been a hint at the future and perhaps the thought that the school might have to reposition itself in light of the changes in Catholic liturgy brought on by the Second Vatican Council?

> The school as it has developed has naturally become associated in many minds with sacred music exclusively, but this is an inaccurate impression. Pius X School is the music department of Manhattanville College. The first Bachelor of Music degrees were conferred in 1937. During the school year, Pius X serves the educational needs of Manhattanville's 1,000-strong student body with a full range of courses.

Conspicuously absent, in this release is any mention of the affiliation with Pontifical Institute or the resulting ability to confer degrees in Sacred Music.[6]

The 50th Anniversary Was Celebrated

The official fiftieth anniversary celebration was a day-long affair on July 23 that included a morning Mass, afternoon panel discussions, and an evening choral concert of sacred music that featured J. S. Bach's cantata *Christ lag in Todesbanden*. The program also included works by Alexander Peloquin, Mary Saunders, Ralph Vaughan Williams, and Gregorian Chant in Latin and English arrangements by Péguy Lyder.

Harry Gunther and John Garvey were composers in residence for the golden jubilee. Gunther and his son Alphonse created *verna*

Concelebrated Mass, golden jubilee of Pius X School of Music, July 23, 1966.

[5]Program copy, Manhattanville Archive.

[6]Manhattanville Archive.

Right to left: Father Clement J. McNaspy, S.J., Mother Josephine Morgan, R.S.C.J., Msgr. Richard B. Curtin, and Dr. Paul Henry Lang, July 23, 1966.

canto, a "system of harmonizing the human voice with a rhythm and melody suitable for the celebration of the sacred liturgy in the vernacular, while preserving the spirit and flavor of the Gregorian Chant." Other than a mention in Sister Carroll's book, I can find no reference to this work. It would seem this claim has not been realized or at least the system has not caught on.

There was also a panel chaired by Monsignor Richard Curtin with Fathers Robert Hayburn, Benedict Ehman, Clement McNaspy, S.J., and Paul Henry Lang. The concert included the premier performance of a *Gloria* (1966) by Ronald Thomas.[7]

The Orchestral Society of Westchester expanded its series to five concerts in 1966 with headliners Metropolitan Opera

[7]**Harry Gunther** (1920–2006), composer, music director, author of "Two Dimensions of Reality." "Obituary," *Star-Ledger*, Aug. 8, 2006, <https://obits.nj.com/obituaries/starledger/obituary.aspx?n-harry-e-gunther&pid-18802674>. **John Joseph Garvey** (1927–2005), composer of classical, liturgical, and contemporary music, and teacher (Yo-Yo Ma, Michael Stern, and Mark Ettinger). Studied at Manhattan School of Music and Juilliard and taught at Trent and Fleming Schools. "Obituary," *The Washington Post*, Oct. 23, 2005 <https://www.legacy.com/obituaries/washingtonpost/obituary.aspx?n-john-joseph-garvey&pid=15450304&fhid-2262>. **Ronald B. Thomas** (1925–1999) was the recipient of funding from the United States Office of Education in the mid-1960s. He used these funds to develop what became known as the Manhattanville Music Curriculum Project since it was housed at the College. His prior experience was as an elementary music teacher in Rockland, N.Y. where some of his ideas were developed. Kyung-Suk Moon, s.v. "Thomas, Ronald B(ullough)," *Grove Music Online* <www.oxfordmusiconline.com>. He described the MMCP as bringing "musicians, learning specialists and music educators together to clarify the reasons, purposes and forms of music learning; to organize and refine subject matter; to develop pre-educational strategies that are relevant to today's students and teachers; to specify learning objectives that have meaning and value to the student; to develop means for assessing the nature and quality of learning and to create an environment where real involvement and learning are possible." "A curriculum has been formed . . . for students from the earliest learning stages to the college level." It would seem that this last part did not sit well with the faculty of Manhattanville which decided not to use his program, and he was asked to leave. The quotation is taken from Ronald Thomas, *A Report to the Music Faculty of Manhattanville College, May, 1970,* and found in 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), pp. 83–85, and Chapter IV, end note 9, p. 122.

Panel Discussion: Left to Right: Father Robert Hayburn, Dr. Paul Henry Lang, Msgr. Richard B. Curtin, Father Benedict Ehmann, Chairman, and Father Clement McNaspy, S.J. July 23, 1966.

soprano Licia Albanese[8] and pianist José Iturbi[9] as soloists.

The 1966 summer session was extended to eight weeks, June 27–August 19. Guido de Sutter was added to the faculty to teach orchestration and theory and Gerald Weale to teach organ and assist Ralph Hunter and Stephen Simon. Lectures on sacred scripture were delivered by Mother Kathryn Sullivan, R.S.C.J., liturgists and theologians Fr. David Stanley, S.J.,[10] Fr. Francis McCool, S.J.,[11] and Fr. Roderick MacKenzie, S.J.[12] These lecturers were all in the thick

[8]**Licia Albanese** (1909–2014) had a most illustrious career, appearing in seventeen roles at the Metropolitan Opera in New York and giving 427 performances in the twenty-six seasons between 1940 and 1966. She also sang twenty two roles in 120 performances at the San Francisco Opera and made many recordings. I had dinner with her once at a friend's house in Westchester, N.Y., and found her extremely outgoing, gregarious, and entertaining. "Licia Albanese," *Wikipedia*, last modified January 6, 2021 <https://en.wikipedia.org/wiki/Licia_Albanese>.

[9]**José Iturbi** (1895–1980) was born in Spain, trained as a pianist, first touring America in 1929 and subsequently settling here. He was conductor of the Rochester Philharmonic Orchestra from 1936 to 1944. He appeared in Hollywood films and became the most famous Spanish-American classical pianist of his time. Frank Dawes, "Iturbi, José," *Grove Music Online* <www.oxfordmusiconline.com>.

[10]**David Michael Stanley, S.J.** (1914–1996) was a professor for some forty years at Regis College in Toronto with a specialty in the New Testament, but his teaching and lecturing also took him to many other educational centers. His interests included learning the organ and conducting choirs as a student. He was a member of many learned societies including the Standing Committee for translation of the Revised Standard Version of the Bible and was president of the Canadian Society of Biblical Studies and the Catholic Biblical Association of America. Stanley was named to the Pontifical Biblical Commission in 1972 by Pope Paul VI and authored nine important books and numerous articles in scholarly journals. "He made the Word of God in the New Testament relevant to the needs of the time." "Stanley, David M.," *Dictionary of Jesuit Biography: Ministry to English Canada*, vol. II (Toronto: Canadian Institute of Jesuit Studies, 2007), pp. 309–314. Special Thanks to Theresa Rowat, Director, The Archive of the Jesuits in Canada.

[11]**Francis J. McCool, S.J.** was a professor at the Pontifical Biblical Institute of Rome and an expert in the field of sacred scripture. "Behind the Headlines—50 Years Ago," *The Catholic Review*, posted on October 22, 2012 <https://www.archbalt.org/behind-the-headlines-50-years-ago/>.

[12]**Roderick Andrew Francis MacKenzie, S.J.** (1911–1994), was a professor of Old Testament Studies at Regis College (1950–1963 & 1979–1985). He earned a doctorate from the Pontifical Biblical Institute in Rome (1961) and from 1963–69 served as rector. He was a consultant (peritus)

of the turmoil created by the pronouncements of Vatican II and its aftermath.

Other programs included a concert/lecture by Bert Konowitz[13] on "The Nature and Essence of Jazz," a demonstrated lecture on the "Music of the Synagogue," by Paul Kwartin,[14] an "Illustrated Lecture on Contemporary Music," by Lionel Nowak,[15] and a lecture entitled "Towards a New Liturgical Music" by Anthony Milner.[16]

Without doubt, Manhattanville's long association with music education played a role in its being on the cutting edge of music pedagogy. Having begun with Justine Ward and Mother Stevens and continuing under the direction of Mother Cohalan and Mother Morgan, the Pius X name had achieved a credible degree of stature in the field of music education.

The Manhattanville Music Curriculum Project

The College offered the Manhattanville Curriculum Workshop, the initial phase of what would become the Manhattanville

during Vatican II as well as a member of the council on the liturgy and the commission on a revised version of the Latin Bible. He was an author of books and many articles, president of the International Organization for Old Testament Studies and editor for scholarly publications. D. M. Stanley, S.J., s.v. "Roderick Andrew Francis MacKenzie," in *The Canadian Encyclopedia* <https://www.thecanadianencyclopedia.ca/en/article/roderick-andrew-francis-mackenzie>. "MacKenzie, Roderick," *Dictionary of Jesuit Biography*, vol. II, pp. 185–190. Special thanks to Teresa Helik, Archivist, Regis College, Toronto.

[13]**Bertram L. Konowitz, Ed.D.** went on to teach at Manhattanville in the early 1970s. In an article posted on Teachers College's web-page, he told of an appearance by John Cage at an improvisation festival at the College and Cage's response to his comment on sometimes feeling creatively blocked. "Think of two things that will never come together—say, a refrigerator and a vase of flowers—and think about how in some way you'll relate them to each other. . . . The energy you use will be the psychic, creative energy for a new direction." Konowitz maintained that Cage was right and that "It always works." He retired from Columbia Teachers College after fifty years as an adjunct professor in 2012. In 1998 he was awarded the TC Distinguished Alumni Award. Joe Levine, "Making It Up As He Goes Along, Jazzman Bert Konowitz," *Teachers College Columbia University*, posted on July 24, 2012 <https://www.tc.columbia.edu/articles/2012/july/making-it-up-as-he-goes-along/>.

[14]**Paul Kwartin** was the cantor at Union Temple in Brooklyn and provided narration for liturgical concerts on New York radio station WQXR during the 1970s on a program called *On Wings of Song*. "Union Temple, Brooklyn, N.Y.–History" <http://www.uniontemple.org/aboutus/history/> archived on <https://web.archive.org/web/20070430083559/http://www.uniontemple.org/aboutus/history/>.

[15]**Lionel Nowak** (1911–1995), a composer and pianist, taught at Bennington College. "He toured as a pianist and lecturer for the Association of American Colleges Arts Program (1945–63) and he helped plan the 1963 Yale Conference on Music Education; he was also chief consultant to the *Manhattanville College Music Curriculum Project* (1965–72)." Most sources indicate that the project was in existence 1965–1970. Barbara L. Tischler: "Nowak, Lionel," *Grove Music Online* <www.oxfordmusiconline.com>.

[16]**Anthony Milner** (1925–2002) began his teaching career at Morley College in 1947 and rose to the position of professor of composition at the Royal Conservatory of Music (1980–1989). He frequently toured the United States as lecturer and was appointed Composer-in-Residence at the Summer School of Liturgical Music at Loyola University in New Orleans, 1965 and 1966. A practicing Catholic, his work to further the cause of liturgical music resulted in Pope John II appointing him a Knight of St. Gregory in 1985. The setting of the text was of particular importance to him. Hugo Cole (Rev. Roderic Dunnett), s.v. "Milner, Anthony," *Grove Music Online* <www.oxfordmusiconline.com>.

Music Curriculum Project or MMCP, for the five weeks of July 18–August 19, 1966. "The Bureau of Teacher Education of the New York State Education Department supported the project in part by affording grants to thirteen teacher-participants from the State of New York."

The objectives of the workshop were:

a) to re-examine the syntax of the study of music and the role of the teacher;
b) to explore potentials for utilizing discovery approaches and the students' inductive and intuitive powers in music learning;
c) to explore the role of contemporary music as a catalyst for continued musical growth;
d) to stimulate interaction and articulation between teachers in the field and those responsible for the education of music teachers;
e) to develop a frame of reference for continued experimentation throughout a possible three-year period.[17]

There were seminars on Materials of Music and Curriculum and sessions that explored group organizational techniques.

The participants also enjoyed lectures on "How Primitive is Modern Art?" by Robert Goldwater[18] of the Museum of Primitive Art in Manhattan; "Music of the Renaissance" by Ralph Hunter; "Toward a New Liturgical Music" by Anthony Milner; and "A Stylistic Analysis of the Brahms Requiem" by Julius Herford[19] from the School of Music at Indiana University. There were also lecture-demonstrations by Lionel Nowak from Bennington College on "Techniques of Contemporary Music," "The Carl Orff Method" by Margaret Marquis of Manhattanville College, and "Electronic and Computer Music" by

[17]Robert A. Choate, "Final Report: Music Curriculum Workshop" at Manhattanville College of the Sacred Heart, Purchase, New York, July 18 to August 19, 1966, p. 2, Manhattanville Archive.

[18]**Robert Goldwater** (1907–1973) was an art historian whose Harvard doctoral dissertation formed the basis of his landmark book "Primitivism in Modern Painting." His work as a scholar in the field of African arts led to his appointment as the first director of the Museum of Primitive Art in New York in 1957. He was also a full professor of art history at New York University, editor of *The Magazine Art*, a co-curator of a show at the Museum of Modern Art, and served as Chairman of Student and Academic Affairs at the Institute of Fine Arts (NYU). His writing on the Symbolist movement was published posthumously as *Symbolism*. Lee Sorensen, "Goldwater, Robert [John],"*Dictionary of Art Historians* <https://arthistorians.info/goldwaterr>.

[19]**Julius Herford** (1901–1981) was born in Germany as Julius Goldstein and studied piano and composition at the Stern Conservatory in Berlin. In 1939 he moved to New York and joined the faculty of Teachers College of Columbia University. Teaching at a variety of schools including the Juilliard School of Music, the Manhattan School of Music, the Union Theological Seminary, and the Berkshire Music Center, he moved to Bloomington, Indiana, in 1964, was promoted to professor in 1965, and subsequently appointed director of Graduate Studies for the Choral Conducting Department. His legacy are his famous students Robert Shaw, Margaret Hillis, and Roger Wagner whose illustrious careers stamp him as perhaps the most important choral conductor pedagogue in mid-nineteenth century American choral teaching and performance. "Julius Herford: Biography," <http://honorsandawards.iu.edu/search-awards/honoree.shtml?honoreeID=3238> archived at <https://web.archive.org/web/20151019072522/http://honorsandawards.iu.edu/search-awards/honoree.shtml?honoreeID=3238>.

James Tenney[20] from the Brooklyn Polytechnic Institute.

The workshop staff included: Dr. Robert A. Choate, Chairman, Professor of Music, Boston University, Lionel Nowak, composer and Professor of Music, Bennington College, Henry Brant,[21] composer, conductor, orchestrator and Professor of Music, Bennington College, and Ronald B. Thomas, Director of the Music Education Research Project, Manhattanville College of the Sacred Heart.

Further on in his report, Choate said that Thomas "was present throughout the workshop and afforded informed leadership in seminars and music activities although not an official member of the workshop staff."

> The MMCP [which lasted for six years] centered upon a spiral curriculum based on parameters of pitch, duration, volume, timbre, and form—those inherent characteristics that by intention become music. . . . A founding tenet of the MMCP was that the purpose of the classroom is to ensure that the students become personally involved with and gain an understanding of music as an outcome of their active involvement.[22]

In addition to Thomas' initial study *A Study of New Concepts, Procedures, and Achievements in Music Learning as Developed in Selected Music Education Programs* (Manhattanville College of the Sacred Heart, 1966), the work of the Music Curriculum Project produced two other significant documents, *MMCP Synthesis* by Ronald Thomas (Bardonia, New York: Media Materials, 1971) and *MMCP Interaction* by Americole Biasini and Lenore Pogonowski (Bellingham, Wash.: Americole, Inc., 1979).[23]

---

[20]**James Tenney** (1934–2006) was an eclectic composer who had studied piano with Eduard Steuermann and composition with Chou Wen-chung, Lionel Nowak, Henry Brant, Carl Ruggles, John Cage, Harry Partch, and Edgard Varese. A large part of his early composition was computer music after which he turned to instrumental works, sometimes in odd combinations and even microtonal tunings. In addition to musical composition, he wrote extensively on musical acoustics, form, and perception. Major books were: *META/HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* (1961) and *META/Meta/Hodos* (1975: both were published together by Frog Peak Music, 1988) and *A History of "Consonance" and Dissonance* (Excelsior Music Publishing Company, 1988). "James Tenney," *The Living Composers Project* <www.composers21.com/compdocs/tenneyj.htm>; "Obituary: Composer James Tenney, 72," *New Music Box*, Aug. 28, 2006 <https://nmbx.newmusicusa.org/Obituary-Composer-James-Tenney-72/>.

[21]**Henry Brant** (1913–2008) was an experimental composer most associated with the use of spatial technique in his compositions. This technique involves writing for separated groups of instruments which allowed for different types of textures and an unusual approach to polyphonic intricacy. This gave the listener an easier perception of musical details while imbuing the space with a feeling of richer resonance. David Jaffe, "Henry Brant" <http://www.jaffe.com/BrantBio.html.> archived at <https://web.archive.org/web/20000928210506/http://www.jaffe.com:80/brant.html>.

[22]Robert A. Choate, "Final Report: Music Curriculum Workshop, Manhattanville College of the Sacred Heart, Purchase, New York, July 18 to August 19, 1966," pp. 5, 10, Manhattanville Archive.

[23]Lenore Pogonowski, "Special Focus: Composition and Improvisation," *Music Educators Journal*, 88, no. 1 (July 2001), 24–27, 52. Mention of the MMCP seems to turn up wherever music education is the subject of organizational study i.e., Charles L. Gary, the former Executive Director

> For those involved with MMCP, improvisation was a key process in music instruction. It was the dominant means for dealing with the concepts of the spiral curriculum, the MMCP sequence of instruction for acquiring an understanding of the basic principles that underlie the language of music. But improvisation was more than just a teaching-and-learning strategy. To improvise was to experience a most prevalent form of musicianship, a major factor in the creative process of the real world of music making, and that type of experience was considered vital in establishing a sense of authenticity and relevance in education.[24]

The MMCP achieved some measure of fame briefly. The *Oregon Journal* printed a solicitation for a summer session in 1969.

> Marylhurst College has announced an innovative approach to music education in the classroom to be presented during the summer session beginning June 16. The workshop, Manhattanville Music Curriculum Program, is an extensive and unified assault on the problems of music learning. Aligned psychologically and structurally with similar modern education projects in other fields of learning, the MMCP is concentrating on the development of a music study and educational procedure which, while valid in terms of the nature of the art, allows the student to become intrinsically involved and to discover concepts of music through his own creative exploration.[25]

In the early 1970s, Thomas proposed his program be adopted by the Manhattanville Music Department but the faculty rejected it. Therefore the president determined it would be "inappropriate for the project to remain on campus."[26] In 1969, Thomas had applied for renewed government funding of $597,517 for three years (some $200,000 a year) for the project. But the most he could secure was $137,000 from the National Endowment for the Humanities. In 1972, Thomas found a position at Virginia Commonwealth University in Richmond where "he incorporated an MMCP music laboratory into his freshman class curriculum."[27]

---

of Music Educators National Conference, calls it "a model for arts educators for the past 25 years." Charles L. Gary, *Transforming Ideas for Teaching and Learning the Arts*, ed. Rita Foy (Washington, D.C.: U.S. Government Printing Office, 1997), p. 8 <https://files.eric.ed.gov/fulltext/ED407354.pdf >. After thirty years at Teachers College, Professor Pogonowski retired in 2013.

[24]Ronald B. Thomas "MMCP and Today's Curriculum," *Music Educators Journal*, 78, no. 4 (December 1991), 26–27.

[25]*Oregon Journal*, Portland, Ore., June 21, 1969. Earlier we find the original project looked at 92 programs in 36 states. Thomas states: "the experimental work generally falls into . . . four categories . . . *content . . . strategies . . . media . . . and performance and literature*." Ronald B. Thomas, "Innovative Music Education Programs," *Music Educators Journal*, 53, no. 9 (May, 1967), 50.

[26]Carroll, *A History of the Pius X School*, 84–85.

[27]According to Christina Fisk, Thomas's daughter. See also Kyung-Suk Moon, Jere T. Humphreys "The Manhattanville Music Curriculum Program: 1966–1970," *Journal of Historical Research in Music Education*, 31, no. 2 (April 2010), 75–98. The original grant was for $221,000 for three years. While this article offers a compact view of the years covered, the reader is advised to explore the

A New President Was Installed at Manhattanville

On December 9, 1966 an event took place that was to shape the future of the Pius X School and of Manhattanville College, the inauguration as President of Mother Elizabeth McCormack, R.S.C.J. (1966–1974),[28] the sixth and last of the presidents drawn from the Society of the Sacred Heart, replacing Mother Eleanor O'Byrne, R.S.C.J.

Bernard Bailyn, the Winthrop Professor of History at Harvard, (Manhattanville College Trustee September 6, 1967 to April 30, 1977), delivered the convocation address. In describing Manhattanville's position as a church-related college he stated that:

> While its curriculum has broadened and deepened to meet the demands of the general improvement in the quality of education, it has kept intact its heritage, and faces now, as it must at every point of transition, the need to consider the meaning of this heritage in the changing context of the time.

A description of the event with some of Mother McCormack's response was summarized in a newsletter by Mary Beth Berry (1968). Berry's concluding remarks describe Mother McCormack.

> As a keen intellectual, she understands the power of the mind and the mission of

---

other articles mentioned in the present study to gain a more complete understanding of the role of Ronald B. Thomas and the reach and workings of the MMCP.

[28]**Elizabeth J. McCormack**, **R.S.C.J.** (1922–2020) held a Ph. D. from Fordham University where her dissertation was on the British philosopher F. H. Bradley (1846–1924). She became the sixth president of Manhattanville College in 1966 and served until her resignation in 1973. During that time, she oversaw its transformation from a Catholic college for women to a non-sectarian, co-educational (admitting male students in the 1971–1972 academic year) college with a new name. In 1968, she discovered "that from its founding . . . the college was an educational institution, pointedly not a religious one. It was never a church college. It was never under the bishop. And the charter allowed the college to function under the Regents of the State of New York with a mixed board. . . . Thus, she believed that the name of the college was misleading—that it should really be called simply Manhattanville College, not Manhattanville College of the Sacred Heart. She thought that the name of the college carried the clear implication that the Society of the Sacred Heart owned the college, which it did not. And she knew that renaming the college would help broaden its appeal as a general liberal arts institution." Charles Kenney, *No Ordinary Life: The Biography of Elizabeth J. McCormack* (New York: Public Affairs, 2012), p. 70. She informed the board of the college of her intention to resign as president in May of 1973 and left the Society of the Sacred Heart the following year. She has directed the Rockefeller office of Philanthropy and continued to advise members of the family. She has served on many boards including: the John D. and Catherine T. MacArthur Foundation, the Juilliard School of Music, the American Academy in Rome, Memorial Sloan-Kettering Cancer, General Foods, and others. "Ms. McCormack was a nun for 30 years, but as she came to question church teachings on a number of issues she obeyed her conscience and left her order, the Society of the Sacred Heart. At 54, she married a divorced Jewish father of five children." "Elizabeth J. McCormack, Innovative Educator, Dies at 98," *New York Times*, December 7, 2020 <https://www.nytimes.com/2020/12/07/nyregion/elizabeth-mccormack-dead.html>. I had interviewed her in person in her office at Rockefeller Center and spoken with her at social events over the years and always found her to be cordial, engaging, and interesting.

> the liberal arts college to stimulate inquiry. At the same time, she sees the college as a community responsible to provide its students with a profound experience of freedom and love, and to provoke the commitment of those students to the larger, total community of man.[29]

Perhaps even then, Mother McCormack's vision hinted at some of the long-range effects of the changes in the liturgy and the sixties American society, and their possible portent for the church and the college. The role and importance of the Pius X School was greatly diminished by the movement emanating from the Second Vatican Council to replace Latin with the vernacular. Looking ahead, the college, on the other hand, needed to become an independent Liberal Arts Institution no longer affiliated in its governance with the Society of the Sacred Heart (1971) and to become co-educational (1969) simply to survive by offering a more modern face in a rapidly changing world.

1967

The $20,000 Morgan Fund was announced. The choir appeared at Town Hall in New York City, and the Vatican pavilion recording received an excellent review.

The year began with the usual performance events. Manhattanville College Choir returned again to Town Hall on March 10, and gave a program that included Brahms' *Vier Gesänge*, Op. 17, and *La belle dame sans merci* by the American composer Wallingford Riegger (1885–1961).

The National Catholic Music Educators Association presented the Manhattanville College Choirs at the Statler Hilton Hotel in Manhattan on April 5 in a program interesting for its esoteric nature.

The Morgan Fund

However, a unique and important event for the spring of 1967 was the announcement of the receipt of grants totaling $20,000 to be used to promote "new music for the new liturgy" from Charles, Arthur, and John Morgan, Mother Morgan's brothers. Mother Morgan assembled a group of ten consultants to be known as the Church Music Symposium. The members included two new names: composers Norman Dello Joio[30] and John Lessard.[31]

For the first meeting in April, twenty other composers, liturgists, musicians, choirmasters, and publishers were asked to participate. The plans included the addi-

[29] *Manhattanville,* 11, no. 1, February, 1967.

[30] **Norman Dello Joio** (1913–2008) was born in New York. His godfather and teacher was the organist and composer Pietro Yon. After studies at Juilliard and Yale (with Paul Hindemith) he went on to teach at Sarah Lawrence College, Mannes College, and Boston University. He won the Pulitzer Prize for music in 1957 and was elected to the National Institute of Arts and Letters. Strong musical influences were jazz and Gregorian chant. Richard Jackson, s.v. "Dello Joio, Norman," *Grove Music Online* <www.oxfordmusiconline.com>.

[31] **John Lessard** (1920–2003) was a composer who, as a youngster, had lessons with Henry Cowell and went on to study with Nadia Boulanger and Alfred Cortot in Paris. He spent his entire teaching career at SUNY, Stony Brook (1962–1990). He was also a collaborator for one of Justine Ward's teaching collections. Justine Bayard Ward, John Lessard. *Voices that Vary: a Collection of Songs for Changing Voices* (Washington, DC.: The Catholic Education Press, 1959). 1956 *Manhattanville College Catalog*, Alumni Office Archive.

tion of composition courses to the summer curriculum and C. Alexander Peloquin as composer-in-residence. The aims of the project were summed up. "It is hoped that Manhattanville's new program will lead to a renewal in the composition of liturgical music."[32]

Composer's Forum

The Composer's Forum program is worth noting. There were sessions on the liturgy, textual considerations, musical standards, vernacular settings of Latin texts, congregations, organ performance, and the future. The distinction of the projected participants and their importance in the field demonstrates the seriousness of the issue. The final list registered thirty-six acceptances.[33]

The complete program for the April 21, 1967 Composer's Forum

9:30 a.m.
Opening of the Meeting
(Administration Building, West Room)
Presidental Greeting: Mother McCormick
Introduction: Mother Morgan

10:00 a.m.
Liturgical Orientation: Reverend Kevin Seasoltz
Textual Criticism: Angela Cave
Musical and Liturgical View: Theodore Marier
Musical Standards: Robert Hufstader
Discussion Leader: Paul Henry Lang

11:15 a.m.
Vulgarization of the Liturgy: Eric Werner
The Rhythmic Approach: Paul Creston
The Lyric Quality: John Lessard
Psalm Settings: Reverend William Penfield
English Settings to Latin Chants: Peguy Lyder
Discussion Leader: Monsignor R. Curtin

1:30 p.m.
Congregational Problem:
Reverend Clement J. McNaspy
Hymnody: Louise Talma
Levels of Performance: Joseph Wilcox Jenkins
Organ Performance:
Mother Catherine A. Carroll
Pastoral Approach: Reverend Joseph Roff
Discussion Leader: A Peloquin

2:30 p.m.: Plans: Present and Future

Recommendation by the Publishers
Omer Westendorf, World Library Sacred Music
Clifford Bennett, Organ Institute
Howard Cavalero, Catholic Book Company
Frank Campbell-Watson, Benziger Brothers
Arthur Reilly, McLaughlin & Reilly
Eugene Fischer, J. Fischer & Company
Helen Marie Grady, Associated Publishers

4:30 p.m. "The End is the Beginning"[34]

[32]Janet Beaven, *News from Manhattanville College*, Office of Public Relations, April 11, 1967, Manhattanville Archive.

[33]Following is a list of those who accepted an invitation: W.H. Auden, Clifford A. Bennett, Frank Campbell-Watson, Catherine A. Carroll, R.S.C.J., Howard Cavalero, Angela Cave, Paul Creston, Msgr. Richard B. Curtin, Norman Dello Joio, William Graves, Evelyn Hertzmann, Robert Hufstader, Ralph Hunter, Joseph Jenkins, Bert Konowitz, Paul Kwartin, Anthony LaMagra, Paul Henry Lang, John Lessard, Péguy S. Lyder, Theodore Marier, Margaret Marquis, Rev. Clement J. McNaspy, Alexander Peloquin, Rev. William Penfield, J. Gerald Philips, Mother Janet Reberdy, William Reid, Arthur Reilly, Trude Rittman, Margaret McShane Robinson, Rev. Joseph Roff, Mary B. Saunders, Josephine Shine, Louise Talma, Sister Theophane, Ronald Thomas, Eric Werner, Omer Westendorf. It is interesting to note the absence of any mention of John Garvey and Harry Gunther. Carroll, *A History of the Pius X School*, 85.

[34]Manhattanville Archive. Many of the names appearing at the form appear elsewhere in this chronicle, but there are a few found here for the first time which require a line or two. **Rev. Kevin**

The Glee Clubs of Holy Cross College (Worcester, Mass.), under the direction of Joseph Mulready[35] and Manhattanville under Ralph Hunter, gave a joint concert on April 22. The program included works by J. S. Bach, Nicola Porpora's *Magnificat*, and selections from the *Gloria* by Antonio Vivaldi and Handel's *Messiah*.

The summer of 1967 schedule of lectures was notable for the appearance of the influential French liturgical scholar and composer, Father Joseph Gelineau, S.J.

> At the time of the Second Vatican Council (1962–5) there existed within the Roman Catholic Church two musical camps, one concerned with the "pastoral" aspect of liturgical music and the participation of the people, the other focused on the "sacred" dimension of traditional chant and polyphony and the idea of "music-as-art." Gelineau's writings from this period influenced the pastoral group.
>
> In *Chant et musique dans le culte chrétien* (1962), he re-appropriated the idea of

Seasoltz, O.S.B., (1930–2013) earned a Doctorate in Canon Law from the Catholic University of America, was a tenured faculty faculty member at St. John's School of Theology, editor of *Worship* magazine, and author of "A Sense of the Sacred: Theological Foundations of Christian Architecture and Art." Abbot John Klassen, O.S.B. and the monks of Saint John's Abbey, "Father Kevin Robert Seasoltz, O.S.B." <https://saintjohnsabbey.org/father-kevin-robert-seasoltz-osb>. **Dr. Eric Werner** (1901–1988) was professor of Jewish Music at Hebrew Union College, chairman of the Department of Musicology at Tel Aviv University, and author of *The Sacred Bridge: Studies on the Liturgical and Musical Interdependence of Church and Synagogue During the First Millennium* (London: D. Dobson, 1959). "Thanks to the researches of Eric Werner, we can trace remarkable similarities between our Latin chant formulae and the ancient chants still used by remote Jewish communities in the Yemen and Turkistan." Percy Jones "Music in the Liturgy," *The Furrow*, 20, no. 2, Supplement: Music, no. 2 (Spring, 1969), p. 5 <https://www.jstor.org/stable/27659959>. **Rev. William Penfield** (1934–2011) was awarded an honorary Doctorate of Divinity from General Theological Seminary in 2002. "He formed the Episcopal Metropolitan Mission, a consortium of parishes to serve inner city programs in Hartford." Obituary, *Hartford Courant*, Nov. 3, 2011 <https://www.legacy.com/obituaries/hartfordcourant/obituary.aspx?n=william-penfield&pid=154447113>. **Omer Westendorf** (1916–1997) began publishing Catholic Liturgical music after WWII when he created the World Library of Sacred Music. Later, it became World Library Publications, Inc., and featured his own music often under pseudonym as well as contemporary hymns with English texts, notably by Lucien Deiss. One of Westendorf's most popular adaptations was "Sent Forth by God's Blessing" set to the traditional Welsh melody the "Ash Gove." See <https://hymnary.org/person/Westendorf_O>. **Clifford A. Bennett** (1904–1987) founded the Gregorian Institute of America in 1941, a publishing firm with an educational department offering courses during the summer. Catherine Dower, "Clifford A. Bennet: The Passing of an Era," *Sacred Music*, 114, no. 3 (Fall 1987), 11–13. **William Arthur Reilly** (1903–1969), "Arthur" to his friends, "held many public service positions in Boston." In 1960, he withdrew from public office to function as treasurer and general manager of his father's publishing firm McLaughlin & Reilly. "William Arthur Reilly Collection. Biographical/Historical" <https://archives.cityofboston.gov/repositories/2/resources/669>.

[35]**Joseph Mulready, Jr.** (1939–2019) taught musical theory and composition at the Hartt School of Music for ten years. He also was a Regent of the University of Hartford and served for many years as Chairman of the Board of the Hartt School. Obituary, *Hartford Courant*, Apr. 7, 2019 <https://www.legacy.com/obituaries/hartfordcourant/obituary.aspx?pid=192123774>.

liturgical "art" music for the purposes of the pastoral camp by speaking of "functional art," suggesting that the value of liturgical music be judged according to the capacity of such music to fulfill a ritual function.

Although the "pastoral" argument was not accepted *in toto* by the Second Vatican Council, its main principles were overwhelmingly adopted in practice.

As a composer, "he developed his own form of responsorial psalmody for the French language that recaptures the poetic structure and imagery of the original Hebrew." His compositions include a large number of psalms and hymns.[36]

Lucien Deiss C.S.Sp.,[37] was another important figure in the field, who, with Gelineau, "gave workshops on the campus to introduce the English-language versions of their musical settings of the psalms, canticles, and other scriptural texts."[38]

[36]Peter Wilton, s.v. "Gelineau, Joseph," *Grove Music Online* <www.oxfordmusiconline.com>. **Joseph Gelineau, S.J.** (1920–2008) was trained in music at the Ecole César Franck in Paris and subsequently became professor of liturgical music at the Institut Catholique in that city. He composed many liturgical pieces. "He wished . . . to reintroduce the people's response in the graduals of the Mass. [His] system, with its melodically simple tones . . . has come to be known as 'Gelineau psalmody'; widely adapted for use in other languages (in English as *The Psalms: a New Translation* [London: Collins, 1963]), it has also been much imitated." He was also a prolific author creating a number of important articles and books whose influence was felt both preceding and following Vatican II. Gelineau was a co-founder of Universa Laus, an international liturgical music organization.

[37]**Lucien Deiss, C.S.Sp**. (1921–2007), author, lecturer, scripture scholar, and composer was a special advisor to Vatican Council II and engaged in the reform of the lectionary. He was the Chair of Sacred Scripture and Dogmatic Theology at the Grand Scholasticat des Peres do Saint-Esprit in Paris and liturgical editor of the magazine *Assemblée Novelle*. He was the author of *Biblical Hymns and Psalms*, which was translated from the original French for World Library of Sacred Music, 1965. Carroll, *A History of the Pius X School*, 76, and Chapter IV, end note 11, 122. In the advertisement for "Liturgical Dance," a 1984 video, we read the following: "Lucien Deiss, famed liturgist/musician from Paris, and Gloria Weyman, internationally knwn [sic] choreographer, paint for us a compelling picture of 1) the Biblical tradition of a sacred dance, 2) the esthetic components of danced prayer and 3) the pastoral implications of liturgical movement. The benefits of having used dance as prayer at an average parish for many years are stated by Rev. Joseph Allison, pastor of St. Aloysius Gonzaga in Cincinnati, where this video was taped. Enjoy the beauty of over one hundred children and adults as they dance for the Lord in colorful and dignified costumes. Lucien Deiss and Gloria Weyman explain if, why, and how dancing for God should be approached. The inspiring possibilities of praying with our bodies is presented here for study, for re-creating of [sic] for spiritual refreshment. This sixty minute production shows many ways in which dance can enhance a celebration of any denomination and lead a congregation to better prayer." Gloria Gabriel Weyman, Lucien Deiss, *Liturgical Dance* (Phoenix, Arizona: North American Liturgy Resources, 1984) <www.catholicreno.org/Catechetics/Resource%20Center/Videos/Videoliturgy.htm> archived at <https://web.archive.org/web/20081209022408/www.catholicreno.org/Catechetics/Resource%20Center/Videos/Videoliturgy.htm>.

[38]The NPM Staff, "U.S. Music Education History: The Pius X School," *The Catholic Music Educator*, May 1997, 20. Sister Carroll writes: "Liturgical renewal continued to be the main topic for the 1967 summer session. Fathers J. Nolan and F. McManus guided the students in a study of

Another significant event on campus that summer was a Seminar in African Art and Music for Teachers of Art and Music conducted by ethnomusicologist Dr. Nicholas England[39] from Columbia University. The music classes carried the following titles. "Preliminary Considerations," "Transcription and African Music," an evening listening assignment "Music of the Dan," "Instruments," "Bushman Musical Practices," with all lectures given by Dr. England and "Protest and Freedom Songs in Southern Africa" given by William Rhodes, also from Columbia University.[40]

The Orchestral Society of Westchester's "A Summer of Music Programs" on campus included three pianists, Jose Iturbi, Leon Kushner and Joel Rosen, violinist Rachmael Weinstock, and soprano Irene Jordan.[41] Other concerts on campus included recitals by Anthony Newman,[42] Antoine Reboulot,[43]

changing liturgy and its best expression. Robert Hufstader, Anthony Milner, Alexander Peloquin taught composition." Carroll, *A History of the Pius X School*, 86.

[39]**Nicholas M. England** (1923–2003) was an internationally recognized authority on African music with a Ph.D. in ethnomusicology from Harvard. His composition teachers included Walter Piston, Paul Hindemith, and Randall Thompson. He was an author of books and articles for *Ethnomusicology*, Grove's *Dictionary of Music*, and the *American Anthropologist* and even worked on musical ethnology movies with filmmaker John Marshall. Dr. England was an associate professor at Columbia University before becoming dean of music at CalArts in 1970. He was the founding director of the California Institute of the Arts World Music Program, served as dean of Cal Arts School of Music 1972–1983, and as acting president 1987–1988. "Nicholas England, 79; Authority on Music of Africa Once Headed CalArts" *Los Angeles Times*, Sept. 27, 2003 <http://articles.latimes.com/2003/sep/27/local/me-england27>.

[40]"Ethnomusicologists with an interest in music education have pointed to the wide diversity of styles and genres that constitute the world of music and contributed to thinking about the content of school programmes; their views have been particularly welcomed in those countries where there is a variety of cultures and ethnic groupings and a strong commitment to the ideal of education in, and for, a pluralist society. Recognition of indigenous traditions and new ideas regarding what 'counts' as music have also highlighted the dominance of Western conceptions of music education and the realization that these do not necessarily have a universal applicability." Charles Plummeridge, s.v. "Schools, III, 4: From the 19th century: the growth of music in schools," *Oxford Music Online*. "Weekly demonstrations on the campus green to which everyone was invited literally brought the art into the open." Carroll, *A History of the Pius X School*, 87.

[41]**Irene Jordan** (1919–2016) was a soprano who performed at the Metropolitan Opera 1946–1948 and in 1957 and other opera houses, including Covent Garden in London, Chicago Lyric Theater, City Center in New York, and St. Louis Municipal Opera. In 1959, she was awarded a Ford Foundation Grant "which singled her out as one of the top ten U.S. performing artists." *Alabama Music Office* <https://www.alabamamusicoffice.com/artists-a-z/j/1122-jordan-irene.html>. **Joel Rosen** (1928–1998) was a concert pianist and well-respected local piano teacher. "Deaths, Rosen Joel," *New York Times*, Nov. 22, 1998 <https://www.nytimes.com/1998/11/22/classified/paid-notice-deaths-rosen-joel.html>.

[42]Organist, harpsichordist, pianist, conductor **Anthony Newman** (b. 1941) can be heard on more than 170 recordings. "He studied in Paris with organist Pierre Cochereau and in the U.S. with Edgar Hilliar, composition in Boston with Leon Kirchner and Luciano Berio." He has taught at the Juilliard School, Indiana University, SUNY, Purchase. Anthony Newman–Biography <http://anthonynewmanmusician.org/bio.html>.

[43]**Antoine Reboulot** (1914–2002) was an organist, pianist, and composer. He studied organ with Marcel Dupré and composition with Henri

and Dr. Craig Timberlake.[44]

The Vatican Pavilion Record Review

The August 1967 issue of the *American Record Guide: an Independent Journal of Opinion* contained a review of the *Music in the Vatican Pavilion* recording. It began:

> Millions already have heard this privately-made, limited-edition "collector's item!" As the title implies, its contents are drawn from the pre-recorded program featured daily at the Vatican Pavilion throughout the New York World's Fair of 1964–65. The selections range from Gregorian Chant to brand-new liturgical works, most of them taped in actual performance at the Chapel of Manhattanville College. . . . The material (some of it new to records) has been carefully chosen and expertly edited. . . . The performances are without exception excellent, and the mono-only sound is absolutely first-class.
>
> There is more than mere souvenir value here.[45]

Medieval Spectrum was a week (November 5–12, 1967) devoted to the culture of the Middle Ages that began with a Latin-Gregorian Mass. The lectures given each day were: "Oriental Influences on The Pearl Poet" by Margaret Williams, R.S.C.J.;[46] "Illumination and Revelation" by Jean Rosenwald; "Medieval Philosophies—Fathers of Christian Man" by Mary T. Clark, R.S.C.J.;[47] and

---

Busser at the Paris Conservatory. His concertizing as pianist and organist took him across Europe, the United States, and Canada, while his teaching career took him to the Conservatoire de Trois-Rivières in Quebec (1967–1970) and the University of Montreal (1972–1989). Isabelle Papineau-Couture, Gilles M. Leclerc, "Antoine Reboult," *The Canadian Encyclopedia* <https://thecanadianencyclopedia.ca/en/article/antoine-reboulot-emc>.

[44]**Craig Timberlake** (1920–2006) worked as a singer, professor and actor and still found time to be an author. In 1964, he toured as Professor Higgins in *My Fair Lady* and appeared on major radio and TV stations. He was responsible for preparing the chorus for the first oratorio composed for television, *Revelation*, by pianist Earl Wilde. Recognized as a vocal coach and teacher, he also served as chairman of the Department of Music and Music Education at Teachers College, Columbia University. "Deaths, Timberlake, Craig Allison," *New York Times*, Jan. 16, 2007, B.8 <https://archive.nytimes.com/query.nytimes.com/gst/fullpage-9E01E5DE1F3AF935A25752C0A9619C8B63.html>.

[45]J. L. *The American Record Guide*, August, 1967, 110.

[46]**Margaret Williams, R.S.C.J.** (1902–1996) was a distinguished scholar who taught at Manhattanville for thirty-four years and among her students was Mary T. Clark, R.S.C.J. who mentions Williams with gratitude in the forward to her *Augustine of Hippo: Selected Writings* (Mahwah, N.J.: Paulist Press, 1984). Williams contributed numerous articles to the *R.S.C.J. Newsletter*, the publication of the Society of the Sacred Heart U.S. Province. Her most important work was: *The Society of the Sacred Heart: History of a Spirit, 1800–1975* (London: Darton, Longman and Todd, 1978).

[47]**Mary T. Clark, R.S.C.J.** (1913–2014) was a remarkable scholar and person. She attended a lecture the author gave in the Manhattanville Library, asked for a transcript, and offered critical commentary for which I am very grateful. To have had a discussion about my work with such an impressive mind was most humbling. Dr. Clark was an Emeritus Professor of Philosophy at her alma mater Manhattanville College (1939) and has continued her association until her retirement in 2011. A Chair of Christian Philosophy has been established in her name. Among her service to various organizations I select only a few: she was on the Executive Committee of the Eastern Division of the American Philosophical Association and formerly served as President of

"How many miles to Camelot?" by Angela Cave. The week culminated with Noah Greenberg leading the New York Pro Musica in his production of the medieval mystery play: "The Play of Daniel" with verse-narration by W. H. Auden.[48]

Pianist Stanley Waldoff gave a recital at the College in November. He recorded for the American Heritage Society and was a valued faculty member at the University of Southern Mississippi (1971–2004).

The Christmas concert featured Nicola Porpora's *Lætatus Sum* (Psalm 121) and Claudio Monteverdi's Magnificat (from the 1610 *Vespers*).

1968

The Choir performed at Town Hall in New York City and Fairfield University. The summer offerings were expanded.

The archive contains an incomplete communication from the Public Relations Office (February 20, 1968) detailing the experience and work of Mother Morgan. It told that she served as an assistant to Mother Georgia Stevens, co-founder of the school for thirteen years before becoming director and conductor of "its internationally famous choir." In a promotional vein it offered the following information.

> The incorporation of the principles, aims and ideals of the Pius X School in the syllabi of numerous colleges attests to the success of its efforts in the work of reforming and improving Church music. 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 the Pius X School.[49]

For the third year in a row the College Choir performed at Town Hall in New York City. The March 27 performance featured the "Music of Venice."

The choir combined with the Fairfield University Glee Club for a performance of "Forty Days" and "The Sermon on the Mount" from the Oratorio *The Light in the Wilderness* (1967) by Dave Brubeck, who also served as pianist.

Again, 1968 proved to be a very busy summer session. The announcement carried a title: "Church and School Music Today." The name of Reverend Bernard Huijbers,

---

the American Catholic Philosophical Association. She received the American Catholic Philosophical Association's celebrated Aquinas Medal in 1988. Sister Clark's scholarly writing includes: *An Aquinas Reader* (Garden City, N.Y.: Image Books, 1972, which appeared in multiple editions). *The Problem of Freedom* (New York: Appleton–Century–Crofts, 1973). *Mary T. Clark, R.S.C.J., Society of the Sacred Heart* <https://rscj.org/about/memoriam/mary-clark-rscj>.

[48]Announcement, Manhattanville Archive. **W. H. Auden** (1907–1973), internationally known writer, poet, reviewer, and librettist was a member of the Anglican Church and as such would have been familiar with Gregorian chant and hymnology. Manhattanville College, *Composer's Forum*, *Program*, 1967, Manhattanville Archive. Upon T. S. Eliot's death (1965) he was considered by some "the foremost poet then writing in English." He was awarded the Bollingen Prize (1953), the National Book Award (1956), and appointed professor of poetry at Oxford (1956–61). Monroe K. Spears, s.v. "W. H. Auden, British Poet," *Encyclopedia Britannica* <https://www.britannica.com/biography/W-H-Auden>.

[49]Manhattanville Archive. Another release dated August 12, 1968 would seem to complete the last sentences of this one.

Chapel, 1968 summer school.

S.J., from the University of St. Ignatius, Amsterdam, Holland appears on the faculty list teaching a "Workshop in Church Music" and "Composition of Liturgical Music."[50]

The summer concerts began with a piano recital by Ursula Oppens.[51] Anthony Newman returned for a solo organ recital and as harpsichord accompanist for violinist Robert Zimansky.

The soloists for the Orchestral Society of Westchester's concerts included violinist Oscar Shumsky,[52] soprano Pauline Stark,

[50]**Bernard Huijbers** (1922–2003), musician, liturgist, and prolific composer "was among the participants who constituted the association Universa Laus, an international study group for liturgical singing and instrumental music, during its first formal meeting at Lugano, Switzerland, in 1966." He "believed that liturgical music must be simple, that the assembly must be viewed as a 'performing audience,' and that the music must bring life to what it celebrates." He was also the author of *The Performing Audience* (Phoenix: North America Liturgy Resources, 1974), a book that "examines the scope and direction of renewal in liturgical music." "Bernardus Maria Huijbers, 1922–2003," *Pastoral Music*, 27, no. 5 (June-July 2003), 14 available at <http://liturgicalleaders.blogspot.com/2008/11/bernardus-maria-huijbers.html>. He had lost faith in a personal God, left the Jesuit Order in 1978, and married. He later expressed his beliefs in terms of faith in "Being." This resulted in the collection of *Word and Music from the Silence*. "Huijbers, B. M." Katholiek Doc umentatie Centrum [in Dutch] <https://www.ru.nl/kdc/bladeren/archieven-thema/subpagina-archieven-thema/cultuur-vrije-tijd-ontspanning/archieven_van_0/personen/huijbers/>.

[51]**Ursula Oppens** (b. 1944) was the winner of the Busoni International Piano Competition (1969) and would go on to be awarded the Avery Fisher Prize in 1976. She was a founding member of the contemporary music ensemble *Speculum Musicæ*, which received the Naumburg Chamber Music Award in 1972. She has been a life-long advocate for the music of contemporary composers, many of whom have composed works for her. Oppens has toured extensively and been soloist with many of the major American orchestras. She was appointed John Evans Distinguished Professor of Music at Northwestern University in 1994 and subsequently assumed the position of Distinguished Professor of Music at the Conservatory of Music at Brooklyn College and the CUNY Graduate Center. "Ursula Oppens," *Wikipedia*, last modified March 5, 2021 <https://en.wikipedia.org/wiki/Ursula_Oppens>. See also "Ursula Oppens Dis tinguished Professor, Piano" <http://www.brooklyn.cuny.edu/web/academics/schools/mediaarts/departments/music/faculty/ursulaoppens.php>.

[52]**Oscar Shumsky** (1917–2000), a virtuoso violinist, had played in the NBC Symphony Orchestra under Toscanini and as soloist with many of the major orchestras in the United States. He was the first violinist of the Primrose String Quartet. In addition to his teaching at the Curtis Institute and at the Juilliard School of Music, beginning in 1953, he also enjoyed a career as a conductor. He resumed concertizing in 1982, giving "memorable performances in Britain and the USA." Boris Schwarz, Margaret Campbell, s.v. "Shumsky, Oscar," *Grove Music Online* <www.oxformusiconline.com>. **Robert Zimansky** (b. 1948) studied violin with Ivan Galamian and took a master class with Nathan Milstein. He moved to Europe in 1972 and became concertmaster of the Spoleto Festival Orchestra. Subsequently he was concertmaster of the Orchestre de la Suisse

and pianists Garrick Ohlsson[53] and Ludwig Olshansky.[54]

The summer session choir and chamber orchestra gave a program of sacred music on July 28, featuring a performance of "The Hymn of Jesus," Op. 37, by Gustave Holst (1874–1934). On July 30, the Berkshire Boy Choir gave a concert under the direction of Brian Runnett,[55] accompanied by Lowell Lacey.

The 1968 summer offerings of the college expanded considerably, this year advertising, in addition to the Pius X music courses, undergraduate and graduate courses in all departments for men and women.

1969

Mother Josephine Morgan, R.S.C.J., retired. Summer courses were again expanded with offerings in all departments.

A seemingly simple, straightforward letter dated March 17, 1969 carried news of great import for the future of the Pius X School of Music.

> This is an early invitation to Alumni Day for graduates and friends of Pius X School. I want you to circle . . . July 26 . . . so that you will surely be with us. . . .
>
> Last summer Mother Morgan told me of her decision to retire at the end of the summer term, 1969. She has served the College for many years as a faculty member and, during the last seventeen years, as Director of the Music School. You know, as I do, all that she has done and that no one can ever replace her. It was therefore with reluctance that her

Romande for twenty-four years, all while pursuing a solo career. He is an instructor at the Haute École de Musique in Geneva and at the Zürcher Hochschule der Künste <http://www.robertzimansky.ch/biografie/en glish.cfm>.

[53]**Garrick Ohlsson** (1948) has had and continues to have a major performing career. Having won competitions in Bolzano, Italy (1966) and Montreal, Canada (1968), his career really took off when he won the Warsaw International Chopin Competition (1970) in Poland. He has a formidable technique and has toured extensively both in recital and as soloist with major orchestras. He has many recordings to his credit including the complete piano music of Brahms. Michael Steinberg, s.v. "Ohlsson, Garrick," *Grove Music Online* <www.oxformusiconline.com>.

[54]**Ludwig Olshansky** burst on the scene in the early 1960s receiving rave reviews but does not seem to have been able to capitalize on them. Arthur Bloomfield called him: "The most interesting new performer to come along since Richter." The critic's comparison would have been with the great Russian virtuoso, Sviatoslav Richter (1915–1997). Arthur Bloomfield, *San Francisco Call-Bulletin*, November 15, 1963.

[55]**Henry Brian Runnett** (1935–1970) studied organ at the Liverpool Matthay School of Music. He received his B.Mus. from Durham University in 1958 and in 1963 was appointed Lecturer in Music and University Organist at Manchester University. Subsequently, he moved to Norwich Cathedral as Organist and Master of the Choristers. A Brian Runnett Memorial organ competition has been established at St. John's College, Cambridge. *Brian Runnet Prize* <https://www.joh.cam.ac.uk/brian-runnett-prize>. **Lowell Lacey** (1944–1994), was an early member of the Greenwich Symphony (Connecticut) Chamber Players, with his first concert on November 4, 1971. For many years, Lacey had an active career as accompanist and organist in the area. Robert Sherman, "Music Trios, Quartets and a Quintet Are Offering Spring Serenades," *New York Times*, April 3, 1994 <https://www.nytimes.com/1994/04/03/nyregion/music-trios-quartets-and-a-quintet-are-offering-spring-serenades.html>.

resignation was accepted. . . .

Cordially,
Elizabeth McCormack, R.S.C.J.
President[56]

The end of an era had arrived. The campus was host to the 1969 Spring Music Festival and Competition sponsored by the New York State School Music Association. Mother Morgan was the chairman and more than two thousand students from fifty-eight Westchester public schools participated. "Bands, orchestras, choirs, instrumental and vocal ensembles and more than five hundred soloists will be judged by a team of fourteen music educators."[57]

The 1969 summer offerings of the college were about the same as the previous year but with expanded undergraduate and

Ralph Hunter, Mother Morgan, 1969.

graduate courses in addition to the Pius X music courses. However, the administration did address the Vatican II reforms in classes and workshops given by the Dutch liturgist-musician Bernard Huijbers, S.J., the organist Huntington Byles, and composer-conductors Ralph Hunter, Alexander C. Peloquin, and J. Gerard Philips. However, the course offerings from the outside seem rather standard, they were: Sacred Music, Composing for the New Liturgy, Analysis and Performance, Organ Skills and Repertoire, and Conducting Skills.

The summer choral concert on July 27, featured Haydn's "Mass in Time of War," plus other pieces by J.S. Bach, Marc-Antoine Charpentier and Gustave Holst.[58]

"Sister Morgan in New Post" was the title of an article in the *Catholic News*, July 31, 1969.

> The annual reunion of alumni of the Pius X School of Music . . . had a special meaning this year for the many hundreds of the school's graduates in this country, Canada and overseas, since it was held in honor of its retiring director, Sister Josephine Morgan, R.S.C.J.
>
> Sister Morgan will leave Manhattanville soon after the close of the annual summer music session on Aug. 1, to take up residence at the Convent of the Sacred Heart [NYC] . . . where she will begin a new career in teaching music to elementary school children and where she will work actively with international alumnae of the schools conducted by the Society of the Sacred Heart.
>
> . . . A leading figure in the work of strengthening church music and in encouraging new music for the liturgy, she has traveled around the world in quest of these goals. Leading figures in contemporary church music have come from Holland, from France, and other countries to

[56]Manhattanville Archive.

[57]*The Daily Item*, Port Chester, N.Y., May 2, 1969.

[58]Carroll, *A History of the Pius X School*, 88.

be guest lecturers and musicians at the annual summer sessions of the Pius X School.[59]

It seems to me that this was the first public indication that things were not quite what they seemed to be on the surface. While I have no first-hand, hard information as to the reasons for Mother Morgan's departure, it does seem odd that a person of her stature would be content to leave a position which entailed interaction with renowned figures on the world stage of Catholic music and liturgy to teach elementary music. However, public comments aside, I also understand that vows of obedience take precedence over personal wishes, and for some the religious commitment is total and to be admired.[60]

The Academic Dean sent a notice to the students (August 25, 1969) in which he told of the news of the music department. There are a few curriculum items and new faculty members identified. Martin Canin,[61] who was assistant to Rosina Lhévinne at the Juilliard School, would be teaching piano, and composer and music critic Carman Moore,[62] would teach courses in the History of Afro-American and European Popular Music and Black Music Studies. At the end of the letter, almost as an afterthought, there was the statement: "I know that your instructors look forward to welcoming you back to the College and to sharing with you a rewarding year under the Chairmanship of Mrs. [Peguy] Lyder. Sincerely, H. C. Cannon."[63]

On October 30, faculty member Rachmael Weinstock, a fine violinist, and pianist David Garvey[64] gave a preview of their

[59] *The Catholic News*, July 31, 1969.

[60] I was not yet teaching at Manhattanville College but had met Mother Morgan and found her to be an extremely intelligent person and an astute musician with a very direct manner.

[61] **Martin Canin** (1930–2019) was a student of Rosina Lhévinne at the Juilliard School of Music and performed as soloist and chamber musician. He went on to conduct many master classes and lectures and to adjudicate many competitions. He was a contributing editor of *The Piano Quarterly* and has been on the faculty of the Juilliard School of Music until 2016 (as Lhévinne's assistant 1959-1976). L. Michael Griffel, "Martin Canin 1930–2019, In Memoriam," *Juilliard Journal*, Sep. 3, 2019 <https://www.juilliard.edu/news/141016/martin-canin-1930-2019-memoriam>. "Martin Canin," *Wikipedia* Last edited on November 14, 2020, <https://en.wikipedia.org/wiki/Martin_Canin>. When he left Manhattanville in 1974, it provided the faculty vacancy which allowed me to be hired.

[62] **Carman Moore** (b. 1936) after receiving a Bachelor of Music Degree from Ohio State University moved to Manhattan and studied composition with Luciano Berio and Vincent Persichetti while earning a masters degree at the Juilliard School. He is a prolific composer, conductor, and author with many commissions and awards to his credit. He has served on boards and worked as an arranger and music critic. His teaching assignments included Yale University, Queens College, and Carnegie-Mellon University. He returned to Manhattanville College for performances of his musical theater piece *Club Paradise* in 2007. "About Carman Moore" <https://www.carmanmoore.com/about>; Nicolas Slonimsky, Laura Kuhn, Dennis McIntire, s.v. "Moore Carman (Leroy)," *Encyclopedia.com* <https://www.encyclopedia.com/arts/dictionaries-thesauruses-pictures-and-press-releases/moore-carman-leroy#:~:text=Moore%2C%20Carman%20(Le roy)%2C,8%2C%201936>.

[63] Manhattanville Archive. Lyder, who served two years, was succeeded by Anthony LaMagra, who became chairman in 1971 and permanent director and chairman in 1976. He retired in 2002.

[64] **David Garvey** (1923–1995) was born in Reading, Pennsylvania and graduated from the Juilliard

November 8, Town Hall Recital in Pius X Hall. Garvey, a much sought-after accompanist, had accompanied the likes of Jennie Tourel, Itzhak Perlman, and Leontyne Price.

An important lecture took place on November 12, 1969, given by electronic music composer Vladimir Ussachevsky[65], and Cuban-born pianist Santos Ojeda[66] gave a recital in Pius X Hall on December 16.

The Christmas concert conducted by Ralph Hunter with organist Albinas Prizgintas[67] and a chamber orchestra, featured a performance of *Litanies à la vierge Noire* (Notre-Dame de Rocamadour) by Francis Poulenc (1899–1963).

The chronicle is interrupted briefly here to glimpse at the impact of Mother Morgan's tenure. It would seem that with the assumption of the directorship by Mother

Mother Morgan, ca. 1969.

Morgan (1951–1969), the machinery of the school and its pivotal role in American Catholic liturgy and music went into high gear. Vibrant, dynamic, energetic, electric—these are the words used to describe the school during its best years. Looking back on Mother Morgan's tenure, the October 1962 *Bulletin of the Liturgical Conference* commented that:

School of Music in 1948, where his principal piano teacher was Beveridge Webster. He accompanied Leontyne Price on tour and in performance at the White House. His teaching career at the University of Texas at Austin began in 1976. James R. Oestreich, "David Garvey, 72, Accompanist Who Was Almost a Partner, Dies," *New York Times*, February 18, 1995 <http://www.nytimes.com/1995/02/18/obituaries/david-garvey-72-accompanist-who-was-almost-a-partner-dies.html>.

[65]**Vladimir Ussachevsky** (1911–1990) was one of the founders (with Otto Leuning, Milton Babbitt, and Roger Sessions) of the Columbia-Princeton Electronic Music Center (New York). Ussachevsky was really one of the pioneers in electronic music composition. He taught at Columbia University (1947–1980) and retired as professor emeritus. In addition to concert compositions (electronic and choral), he composed music for films and TV, lectured, and wrote on electronic music. He also served as president of the American Composers Alliance. Charles Wuorinen, Carl Rahkonen, s.v. "Ussachevsky, Vladimir," *Grove Music Online* <www.oxfordmusiconline.com>.

[66]**Santos Ojeda** (1917–2004) became a professor of piano at the College Conservatory of Music, University of Cincinnati in 1967 after teaching at Columbia University and in the Preparatory Division of the Juilliard School of Music. He retired in 1987. Ojeda, who had given the first Cuban performance of Rachmaninoff's Second Piano Concerto, maintained an active international concert career. Nicole Hamilton, "Santos Ojeda, "*Cincinnati Enquirer*, June 4, 2004; *Wikipedia*, last edited October 30, 2020 <https://en.wikipedia.org/wiki/Santos_Ojeda>.

[67]**Albinas Prizgintas** (b. 1947) retired recently as director of Musical Ministries for Trinity Episcopal Church in New Orleans. He received the Lifetime Achievement award at the 2013 Big Easy Classical Arts Awards the same year he celebrated his twenty-fifth anniversary at Trinity. Prizgintas has been a force in the community producing and performing over two thousand events since 1988. "Albinas as Organist, Musician and Artist" <https://www.albinas.org/Albinas.html>.

> Since 1951 the School has been directed by Mother Josephine Morgan, R.S.C.J., who had worked with Mother Stevens for many years. Mother Morgan designed the building on the new campus in Purchase which houses the School; she has supervised the growth of the extensive music library; and her pleasant but forceful personality has brought the School its present merited reputation.[68]

A brief overview of the school under Mother Morgan showed that:

> In the decade before the Second Vatican Council, spurred by the growing liturgical movement in the United States and by the liturgical reforms of Pope Pius XII (1951 and 1955), the Pius X School became a center for liturgical studies, especially for the study of musical worship.[69]

A variety of important guest lecturers from America and abroad, noted authorities in liturgical music, the liturgy, and scripture spoke there, and there were courses in practical music, music theory, and pedagogy, as well. The latter were conducted by a strong core faculty and supplemented with noted guests. In addition, there were numerous concerts by local and internationally recognized musical artists on campus. Mother Catherine A. Carroll looked back nostalgically, "During the six-week summer session, faculty and students formed a unique community that worshipped, studied, sang and recreated together. The campus resounded with music, day and night."[70]

"Word about the work of the School spread through its publications and by word of mouth, and also through its music."[71]

Moving to the next decade, "In the early 1960s, it seemed, the Pius X School was at the forefront of music education and liturgical renewal." An important event was the re-contact with Solesmes which resulted in the appearance of the recognized authority on Gregorian chant, Dom Joseph Gajard, O.S.B.

> The Second Vatican Council convened in October 1962 and, at the 1963 summer session, the guest lecturers at the Pius X School included people who had participated in the Council or its preparation. The Council's *Constitution on the Sacred Liturgy* (December 4, 1963) was seen as an encouragement to music education as it had been practiced at the School.[72]

In speaking to a group of musicians in St. Louis, Mother Morgan provided a template for the training and character necessary to carry out the mission and fulfill the role of music in the church of the future.

> Musicians concerned with the liturgy require something in addition to their musical background and the scientific knowledge of church legislation, rubrics and ceremonial. Above all, they must have the true spirit of the liturgy,

[68]N.C.C.B., *Liturgy: Bulletin of the Liturgical Conference*, vol. 7, no. 4, October, 1962.

[69]N.P.M. Staff, "U.S. Music Education History: The Pius X School," *The Catholic Music Educator*, May 1997, 19.

[70]Carroll, *A History of the Pius X School*, 74.

[71]N.P.M. Staff. "U.S. Music Education History: The Pius X School" *The Catholic Music Educator*, May 1997, 19.

[72]Ibid.

> enthusiasm for the true understanding of the liturgy. They must have some insight into the truths of theology and be possessed with the deep spirituality underlying the liturgical services because organist and choir director take such a prominent part in them.[73]

Yet in spite of the high standards required of them, in most of the author's experience he has found that Catholic Church musicians were generally recompensed at the lower end of the scale and viewed as part-time help who should pursue other, full-time employment for their financial base.

> As it had been committed to the vision of liturgical renewal presented by Popes Pius X, Pius XI, and Pius XII, the school committed itself to the renewal proclaimed at the Second Vatican Council. Continuing its leadership in the U.S. liturgical movement, the Pius X School sought to find ways of developing an appropriate repertoire for what was clearly becoming a reformed liturgy celebrated in the vernacular, though it meant dismantling a long-established curriculum designed for the Latin liturgy.[74]

The following is also taken from "U.S. Education History: The Pius X School."

> In addition to revising its own curriculum, the Pius X School sought other ways to promote appropriate music for the liturgy as it was being revised." In 1964, a workshop was convened "for liturgists, musicians, musicologists, poets, and publishers, who were all invited to develop an appropriate set of texts in English with good hymn tunes . . . In early 1967, with a $20,000 grant from the Morgan family, the school established a Composers Forum. This group convened . . . to commission new texts and tunes intended for a paperback hymnal.
>
> To some extent, however, despite its best efforts, in the fields of the school's past success had been planted the seeds of its decline. The established reputation of Pius X School as a center for the study of Gregorian chant and polyphony militated against its acceptance as the champion of contemporary, vernacular liturgy . . . People began to look elsewhere . . . The dwindling number of priests and religious, and the decline in the number of music educators in Catholic schools in the 1960s and '70s led to a declining attendance at the summer sessions.
>
> Mother Morgan retired as director of the Pius X School in 1969, at the end of its last summer session . . . the position of director of the school remained unfilled, until the president of the college announced that the school's faculty and programs would be merged into those of the college's music department, and the Pius X School would cease to exist.[75]

[73]"Address to musicians at the time of Vatican II, in St. Louis," Quoted in Kathleen Hughes, R.S.C.J., ed., *How Firm a Foundation: Voices of the Early Liturgical Movement* (Chicago, Il: Liturgy Training Publications, 1990), p. 191.

[74]N.P.M. Staff. "U.S. Music Education History: The Pius X School" *The Catholic Music Educator*, May 1997, 19.

[75]Ibid., 20–21. "The reformed liturgy meant the dismantlement of a curriculum designed for the Latin liturgy . . . To a certain extent, the long-established reputation of the School as a center for

In a 1972 interview in [*Catholic*] *Twin Circle*, Mother Morgan talks of her new career.

> When I was sixty-five, I asked if I could retire. The president agreed, and so I am here and loving it . . . Well it became clear to me several years ago that we could no longer teach church music as we had known it.[76]

Her *New York Times* obituary states that her

> work as director . . . helped raise the standards of sacred music . . . from 1952 to 1969, she helped renew an interest in Gregorian chants and other forms of music used in the Roman Catholic liturgy. In 1961, Pope John XXIII cited the school for its role in improving the quality of liturgical music.[77]

It is chilling to note that the Pope's praise portended the death knell of the school sounded by the Vatican Council II which he convened the next year.

Part VI: The Suspension of the Bachelor of Sacred Music Degree Signaled the End of the Pius X School of Liturgical Music, 1970–1971

Fallout from the Second Vatican Council and the decision to become a coeducational institution signaled changes in the Music Department.

1970

The Courses for the Bachelor of Sacred Music Degree Were Suspended

A simple two-sentence memo (dated 9/4/70) to Sister J. Hunter from Sister E. McCormack spells out with finality the fate of the Pius X School of Liturgical Music.

> You will notice in the catalogue that the Bachelor of Sacred Music has been omitted. I have spoken with Peguy Lyder and we believe that no new students should be enrolled in this program at present because their numbers are so few that we cannot justify the offering of courses which are sure to be under-enrolled.[78]

Commenting in 1995, when it was easy enough to look back and rationalize the path history would take, Frances Krumpelman wrote: "With the liturgical changes initiated by Vatican II, especially with the introduction of the vernacular, Gregorian chant quickly fell into disuse in this country."[79]

However, the change was not so swift nor so pervasive as Krumpelman's pronouncement may imply. Msgr. Sylvester J. Holbel,

---

Gregorian Chant and early polyphony militated against its acceptance as champion of a contemporary, vernacular liturgy for the 'people of God.'" Carroll, *A History of Pius X School*, 87–88.

[76]*[Catholic] Twin Circle*, January 23, 1972, Manhattanville Archive. It is unclear why she did not express this thought at the time "it became clear" to her.

[77]"Sister Josephine Morgan, Ex-Music School Director, 83," *New York Times*, Monday July 6, 1992 <https://www.nytimes.com/1992/07/06/obituaries/sister-josephine-morgan-ex-music-school-director-83.html>.

[78]Manhattanville Archive.

[79]Frances Krumpelman, "Justine Ward" *The Catholic Music Educator*, 4, no. 1 (May 1995), 18.

president of the National Catholic Music Educators Association, wrote as the Second Vatican Council convened, "music in American Catholic education is in a much better condition than it was twenty years ago . . . But so much remains to be done."[80]

In the same place we find:

> As the results of the Second Vatican Council began to affect church life in the United States, Catholic music educators found themselves beset by several problems, not least of which was the association's fidelity to papal goals for liturgical music. Almost from its beginning, NCMEA's program was built on the principles for liturgical music enunciated in *Tra le sollecitudini* and other Roman documents.
>
> In a 1962 article, Sister Cecilia Ward, S.C., *Musart*'s editor, observed that "to understand the objectives of the National Catholic Music Educators Association it is necessary to understand the place and function of music in Christian worship and Christian education." She then described music as the "handmaid of the liturgy," and named as the "primary purpose" of music education in Catholic schools the need to "bring to each new generation of Catholics adequate knowledge of this tremendous heritage of sacred music."[81]

Still further in this same article there are other alarming pronouncements concerning the erosion of Catholic liturgical music as it had been. "A 1965 meeting on liturgical music in Kansas City ("Crisis in Church Music") had a divisive effect on music educators." Later in the same piece we find

> Reporting on the 1966 International Congress on Sacred Music which was held in Chicago and Milwaukee, Father Robert F. Hayburn noted the "many bitter disputes" that erupted between those who "sought a retention of the *status quo* practiced before Vatican Council II" and those who "sought a living, pastoral music, abreast with the practice and liturgy of the present day."[82]

[80]Sylvester J. Holbel, "Vatican II—NCMEA XX," found in an article by the NCMEA Staff with Sr. Jane Marie Perrot, D.C., "NCMEA, 1942–1976," *The Catholic Music Educator*, 3, no. 5 (March 1995), 18.

[81]Sister Cecilia [Ward], "NCMEA . . . What It Means to Catholic Schools," 6. Quoted in Ibid., 18.

[82]Robert F. Hayburn, "International Congress on Sacred Music," *Musart*, 19, no. 3 (January 1967), 9, quoted in Ibid., 19. **Rev. Robert Francis Hayburn, Mus. D.** (1917–1991), was an eminent authority and prolific author of numerous articles and books on Catholic Liturgical music including *Digest of Regulations and Rubrics of Catholic Church Music* (Boston: McLaughlin and Reilly Co., 1960). He was a member of the American Guild of Organists, the only priest ever to receive that group's coveted Choirmasters Degree. "Monsignor Robert Hayburn is dead at 73," *San Francisco Examiner*, May 20, 1991, A-7 <https://www.findagrave.com/memorial/107438176/robert-francis-hayburn>. Hayburn offers the clearest explication of the Church's stance on the role of music in worship in his *Papal Legislation on Sacred Music: 95 A.D. to 1977 A.D.* (Collegeville, Minn.: Liturgical Press, 1979). In Conclusions, section A: "Gregorian chant" (p. 390), Hayburn writes "The ancient unison chant has been part of the liturgy from the earliest days of the Church. It sprang from the texts of the Mass and the Divine Office. Its melodies had their source in the song of the Jewish temple and synagogue. The liturgy and the chant were webbed to each other in an inseparable union." Having defined the derivative role of Gregorian chant (from Jewish sources) he

The staff writers of the NCMEA picked up the thread with the following.

> The great wave of post conciliar liturgical reform seemed to sweep away all the principles behind this century's papal "exhortations," and many music educators found themselves involved in a rear-guard action; they were trying to preserve what they had worked so hard to teach. Others in the association felt the need to move forward, to accept the challenge posed by conciliar reform.[83]

This division was part of the challenge that faced the Pius X School in the 1960s. The administration looked into the future and made a rapid decision. And certainly the uncertainty of church opinion on music was not the only factor in their decision—probably, finances, enrollment, etc., weighed in as well.

1971

A report is submitted for the National Association of Schools of Music and undergraduate men were admitted to the College.

Andrew Marvel's Report of Examination, October 11–12, 1971 for the National Association of Schools of Music to Manhattanville College, Department of Music, neatly sums up the tumultuous events of 1970–1971.

> In September of 1970, the Manhattanville Board of Trustees voted to make the College fully coeducational. Resident men undergraduates were admitted for the first time in the spring semester of 1971.
>
> The Music Department has undergone considerable change in a short amount of time. With the recent phasing out of the Pius X School of Liturgical Music, the Department has lost a distinguished program and some of its special character. Your examiner visited the campus

goes on to discuss the Church's historical view of music. In Conclusions, section C: "Modern Music" (pp. 395–397), Hayburn summarizes the directives of the popes concerning music composed by their contemporaries. Reluctance to change was already entrenched when in 1697, Pope Alexander VII in his *Piæ sollicitudinis*, declared "New compositions must exclude anything indecorous or unworthy of the ecclesiastical ritual. He mentioned particularly the need to exclude anything which imitated dance or a profane style." This same attitude, pretty much held until: "The legislation of Vatican Council II opened the door for radical changes. . . . Emphasis on congregational participation and the introduction of vernacular languages . . . introduced a host of new problems. The result was an abundance of 'instant' music characterized by secular style and artistic shallowness. Often amateurs rather than trained musicians conducted the music and the result has been questionable." It has been the author's experience that while deferring to the musician's expertise in spirit the local Church has not been willing to offer either proper monetary recompense for professionals nor acquiesce to their judgment regarding artistic merit/relevance of liturgical music. In a sense, the Church wants music that rivals the greatest art works that man's mind gripped by the divine spirit can conceive but wants these works to conform to whatever its mid-level bureaucrats deem appropriate.

[83]NCMEA Staff, "NCMEA, 1942–1976," 19. In 1976, the NCMEA became the National Association of Pastoral Musicians, NPM. In 1990, a Music Educators Standing Committee was created to "address the special concerns of NPM members who are music educators. A leadership board of directors for a new division of the association was named in the summer of 1992, and NPM-ME was born." Ibid., 20–21.

in October of 1970 as a consultant. At that time, the recency of the Pius X decision, and the rapid changes which were occurring in the College as a whole had presented the Music Department with something of an identity crisis. It was gratifying to note that this feeling had largely disappeared by the time the re-accreditation examination took place in October of 1971.[84]

In a quickly dashed off e-mail (Aug. 18, 2005), Professor Raymond Langley (1935-2017) remembered the end of Pius X School this way.

> Mother Morgan, whom I dearly loved, ran the music school and summer school. In point of fact, we had educated every priest and nun in the country and the summer enrollment dropped dramatically. I was doing a study of the feasibility of a regular summer school and noticed a financial deficit in the Pius X summer school. Mother Morgan told me not to worry since her family made a financial contribution every year. Eventually I asked the treasurer how much and the annual $1000 was no-where near the deficit. The program was phased out over a two-year period. Same story with the M.A. in Humanities which was designed for nuns by Sister Cora Brady and staffed by left-wing Catholics from Europe and America. Pope John XXIII finished it off with his reforms and all the nuns in the M.A. program were so modernized that they returned and left their religious orders. In its heyday the Pius X summer school had four to five hundred students and every room was filled with rented pianos (zithers were also popular). As music and M.A. enrollments diminished the summer school flourished (it was the first in the area) and at one time we had eighteen hundred students on campus which was twice the size of our undergraduate population.[85]

Part VII: Thoughts on the Pius X School in the Context of the Second Vatican Council and Its Aftermath

Those who rail against the sentimentality and inferior musical quality of late nineteenth-century hymns or the sweeping liturgical/musical changes brought on by Vatican II would seem to have lost sight of the defined position of music in the liturgy of the Catholic Church.

> Catholic Church music is circumscribed by its place in the divine service; the limits of its expression and its forms are clearly set by the shape of the liturgy. By this extramusical limitation it is distinguished, as practical art, from sacred music that is solely a free expression of religious feeling.[86]

As long as the church dictates what is the proper type of music for the religious service the quality will suffer. In the *Instruction on Music in the Liturgy* (*Musicam Sacram*), we find article 57. "New melodies to be used by

[84]Report of Examination, Anthony LaMagra, Chairman, Robert Marvel, Examiner, pp. 1–2, Manhattanville Archive.

[85]As is obvious from the casual tone, this was personal correspondence in response to my question.

[86]Karl Gustav Fellerer, *The History of Catholic Church Music*, tr. Francis A. Brunner, C.Ss.R. (Baltimore: Helicon Press, 1961), p. 1.

the priests and ministers must be approved by the competent territorial authority." Article 59 contains the following:

> Let them [musicians] examine the works of the past, their types and characteristics, but let them also pay careful attention to the new laws and requirements of the liturgy, so that "new forms may in some way grow organically from forms that already exist," and the new work will form a new part in the musical heritage of the Church, not unworthy of its past.[87]

These doctrinaire remarks would seem to contrast somewhat with the honest soul searching and the attempts to reconcile art and liturgy that went on in the 1967 Composer's Forum at the Pius X School. And then who can explain the descent into the pseudo-pop pap of the last fifty or so years with its tear and knee-jerk, feel-good lyrics that wallow in pure sentiment satisfying neither the aesthetic nor liturgical demands of a half-way conscious church goer.

C. J. McNaspy, S.J. in a commentary attached to his 1950 new translation of the *motu proprio* wrote:

> In the Divini Cultus (an Apostolic Constitution on Divine Worship, December 1928) Pius XI refers to the arts as "most noble handmaidens" ("ancillæ nobilissimæ") of the divine liturgy, directing therefore they be "controlled" ("contineri") by Church precept. . . . Clearly, there can be no question of anything like "art for art's sake." (p. 16).
>
> If the music is truly artistic and adapted to its sacred purpose, it will be sufficiently cosmopolitan in its appeal at least not to dis-edify or offend anyone. Here an obvious advantage falls to older music, particularly chant and classical polyphony, which come from a united European culture in pre-nationalistic days, and which are thus something of a common denominator of modern musical traditions. It is fitting that the music of our Roman rite be as universal as the rite itself.[88]

This material sounds dangerously similar to the restrictions promulgated by the Communist culture police on the question of whether musical nationalism is audible.

On the other hand we have the flippant, supercilious condescension exemplified in the writing of James Hitchcock.

> Many Catholics of the post-conciliar era were like concert-goers who had struggled for years, dutifully and piously, to penetrate the inner mysteries of Beethoven and Stravinsky, only to be told, finally, that their music was outdated and that Henry Mancini was indeed the truest representative of artistic profundity. . . .
>
> Relatively few Catholics ever had the theological sophistication to appreciate deeply the central mysteries of their faith. But in its liturgy, its catechisms, its popular devotions, the Church conveyed to people a strong sense of a transcendent and absolute God, and awareness of mystery, a realization that they were

[87] *Musicam Sacram*, March 5, 1967, ¶59.

[88] *The Motu Proprio of Church Music of Pope Pius X, A New Translation and Commentary*, ed. C. J. McNaspy, S.J. (Toledo, Oh.: Gregorian Institute of America, 1950), pp. 16, 18.

> a part of a great cosmic process which shaped and gave meaning to their lives at every point. Much of that awareness was lost after the Council. . . .
>
> The danger now is that having settled for a comfortably this-worldly religion, the religiously tone-deaf, as it were, will come to dominate the life of the Church. By a religious Gresham's Law it has proved easier to "sell" ersatz liturgies, theologies, and spiritualities with strong contemporary flavor than to initiate people into the profoundest mysteries of their faith.[89]

Artists can and have accepted certain directives and limitations on creativity, i.e., prescribed text, vocal type and vocal range, instrumentation, etc., but the "suggestions" of articles 57 and 59 of the Consilium in *Musicam Sacram*, created to carry out the Constitution of the Liturgy of the Second Vatican Council, and commentaries by McNaspy and Hitchcock above would seem to strike at the very heart of artistic creation. The very basis of the concept of commission, which has long provided economic sustenance for art, carries with it the suggestion, if not the outright demand of some sort of restriction. However, the artist needs trust and freedom. The church wanted it both ways—music the average person could understand and perform that would be restricted by and carry the message of the liturgy, yet excellent music that reflected the best contemporary composers could offer. The reason that the Gregorian chant revival worked for so long was the same reason that the Latin language worked. It was frozen in time and, therefore its validity could not be challenged. It was not of its time and distanced far enough from its own so it carried no secular associations nor could any be developed around it. It was absolutely pure in its artistic sterility. It was beautiful but rigid, unapproachable, pristine, perhaps, even otherworldly but in fact bloodless—not the actual body and blood but a representation frozen in another time (cryonically preserved). And in some sense that was part of the attraction for those of us reared in that tradition and trained in that music and liturgy. It instilled in us a sense of awe and mystery, as we shared in an ancient rite with its heaven-ward ascending incense, flickering candlelight, richly robed celebrant, soaring, sinuous, ethereal, disembodied (that is, non-metrical or pulsating music), presented in a language both foreign, yet familiar and mystical, witnessing an immemorial sacrificial ritual. The language was associated with revered antiquity, fixed beyond time, and so too was the message and the theological truth, or so we believed with our whole heart. It was a transcendent experience, but ultimately it could not be sustained. The tectonic plates of society world-wide were shifting, and the church had to shift to maintain its balance.

The twentieth-century writer Marshall McLuhan, a convert to Catholicism, in discussing Catholic reform says:

> Latin which was not spoken by most people, clergy and laity alike, nevertheless played a very important role. It followed a long history of complex relations between speech and writing, between

[89]James Hitchcock, *Catholicism and Modernity: Confrontation or Capitulation?* (New York: Seabury Press, 1979), pp. 8–9.

> high culture and popular forms. . . . The interaction between the Latin Mass and the congregation wasn't just added on. Latin wasn't grafted on to the experience, even for an English congregation. There is, in fact, a lot of Latin in the English language. Also, the interaction between the two languages . . . created a powerful and dramatic tension . . . that dominated both languages from way back.
>
> Yeats, the Irish poet, calls this "the emotion of multitude," an emotion rooted in the "auditory imagination" that T. S. Eliot was so fond of. To understand Latin's impact on liturgy, we should replay Eliot's definition:
>
> "What I call the 'auditory imagination' is the feeling for syllable and rhythm, penetrating far below the conscious levels of thought and feeling, invigorating every word: sinking to the most primitive and forgotten, returning to the origin and bringing something back, seeking the beginning and the end. It works through meanings, certainly, or not without meanings in the ordinary sense, and fuses the old and obliterated, and the trite, the current, and the new and the surprising, the most ancient and the most civilized mentality."[90]

Gregorian chant was a great, grand experiment. I am glad to have been a part of it but think that unfortunately it may never regain its former stature and while an important part of the history and liturgy of the church will probably always remain on the fringe of the average Catholic's religious experience. It has run its course and will most likely enter history as a subsection of an historical period, such as, Baroque, Classical, Romantic, etc.

Perhaps, there is a basic antagonism between art music and the church's admonitions regarding music for worship. This may stem from a misunderstanding or fear of what music is and how it affects human emotion. The church commands control—let the spirit soar but suppress the body. The musical art demands freedom to connect and move both body and spirit to a higher plane.

The time of the Second Vatican Council was a time of great social change, some would say upheaval. Electronics and the emergence of various types of rock music altered the face of popular music and culture. In America the sixties were the time of Vietnam protests, proliferation of hallucinogens, Woodstock (Max Yasgur's farm), dropping out, the Kennedy and King assassinations, the beginning of the gay rights struggle, feminism, and civil rights marches. It would seem that Pope John XXIII was not breaking with the past but with his prescient ideas was leap-frogging his contemporary world and catapulting the church forward into the distant future. Because of his untimely death, carrying out the necessary work would be up to others, many of whom, lacking his vision, were not convinced of the validity of his actions. Pope John XXIII threw open the window and insisted on embracing the new and adapting to change. But some clergy and some of the congregants were not ready, which opened up a deep chasm. What emerged

[90]Marshall McLuhan, *The Medium and the Light: Reflections on Religion* (Toronto, Canada: Stoddart 1999), pp. 142–143; T. S. Eliot, *The Use of Poetry and the Use of Criticism* (London: Faber and Faber, 1933), p. 118.

was an attempt to find middle ground that produced very weak results. Virtue may lie in the mean but decisive action often begins at the edges. Because the ideas were such a radical departure from tradition many of them still have not taken hold, as evidenced by the recent retrogressive proclamations allowing and perhaps even encouraging a return to the Latin Mass by Pope Benedict XVI. It would seem that rigid, extreme positions will not prevail at the moment and that some sort of compromise or amalgamation is the only way out of the post-Pius X School musical/artistic impasse.

The history of the Pius X School of Liturgical Music is the story of the golden era of Gregorian chant as an integral part of the Catholic Liturgy in the United States. The school came into being thirteen years after Pope Pius X's landmark Motu Proprio *Tra le Sollecitudini* defined the role of music, and in particular Gregorian chant, in the church, and continued until a few years after Vatican II redefined music's role in the liturgy. It weathered the following chronology of *The Liturgical Movement* by Karl Gustav Fellerer.

> The *Motu proprio* of St. Pius X (1903), the apostolic constitution of Pius XI (1928), and the encyclical, *Mediator Dei*, of Pius XII (1947) emphasized the significance of church music and its place in the liturgy. The need for a full understanding of the interaction between music and liturgy was underlined by the encyclical, *Musicæ sacræ disciplina*, of Pius XII, issued at Christmas, 1955.[91]

Fellerer's lucid account of the topic also contains a list of influential contemporary composers of church music in the United States, quite a few of whom had contact with the Pius X School in some capacity or other. I have selected these names from his list. Under "traditional idiom" we find: J. V. Higginson (Cyr de Brant). Among the "less conservative but still traditional" are Theodore Marier, Achile Bragers, Frank Campbell-Watson, and Sister Theophane. Within the "influenced by the more revolutionary techniques of Europe . . . are listed C. Alexander Peloquin and Russell Woollen. Woollen perhaps has developed the most highly individual style in this starkly dissonant idiom." He also singles out "the Canadian Healy Willan, who, although not a Catholic, has written some of the most profoundly beautiful organ and choral music of our day, much of it usable in the Catholic liturgy. Joseph Roff,[92] also from Canada . . . must also be mentioned."[93]

But the broad, sweeping pronouncements of Vatican II proved to ask too much of the clergy, faculty, and faithful, many of whom were not convinced of the efficacy of the break with established tradition.

The sixties were the halcyon days at the

[91]Fellerer, *The History of Catholic Church Music*, 199.

[92]**Rev. Joseph Roff** (1911–1993), who had studied with Healy Willan, was a very prolific composer. By the time of Vatican II, he had already racked up over 1,000 compositions and he continued to compose anthems, hymns, and psalm settings. One of his major works was a "four-volume collection of harmonized settings of the propers for Sundays and feast days, a welcome relief to the tedium of psalm tone propers that were so prevalent in choir lofts at the time." "Joseph Roff," <www.giamusic.com/bios/roff_joseph.cfm>. Manhattanville College, *Composer's Forum*, *Program,* 1967, Manhattanville Archive.

[93]Fellerer, *The History of Catholic Church Music*, 210–211.

Pius X School. The problem was that the end came so quickly. It should have been expected, but they (clergy, students, and many of the staff) were in deep denial and thus surprised and hurt. There was also the move toward government sponsored coeducational education based on secular humanist philosophy which created philosophical and, more practically, financial difficulties for religiously-affiliated institutions. These had relied on a quasi-volunteer staff of religious who were often able to call on family and friends for donations in the name of their particular order. A serious competitive factor also may have been the establishment of the International Center of the Ward Method at The Catholic University of America. Although Justine Ward, for whom the center was named, had been one of the original founders of the Pius X School, she harbored deep seated resentment from the time of her split with it in 1931.[94]

While it is not possible to predict the direction of history, in retrospect it seems rational to say, albeit reluctantly, that the administration made the right choice in 1969. Those who were displaced and embittered (spiritually and artistically) probably have more argument with the church than with the administration of Manhattanville College.[95]

Afterthought. It did not seem possible to conclude this article without at least some acknowledgment of developments since the end of the Pius X School. While strong proponents of revival and educational programs exist (Church Music Association of America and The Center for Ward Method Studies at the Catholic University of America) there does not seem to be any strong push from the highest levels of the church for a return to the Tridentine Mass. I will quote from just two widely spaced articles.

In an article appearing in the *The Journal News* (July 8, 2007, 7B), it was revealed that on July 7, 2007, Pope Benedict XVI in his Motu Proprio *Summorum Pontificum* addressed the matter of the so-called Tridentine or Latin Mass, identifying it as a variety of the Roman Rite. Obviously, a return to the Latin Mass would have great import for Catholic liturgical music in general and Gregorian chant in particular. As was expected, his decision to relax the former restrictions on clergy wishing to perform the Mass in Latin was received with mixed emotion. Traditional older Catholics rejoiced while most of those born after the Second Vatican Council had little or no reaction.[96]

[94]See my article "Justine Ward and the Fostering of an American Solesmes Chant Tradition," *Sacred Music*, 136, no. 3 (Fall 2009), 6–26, and the corresponding study of the cofounder: "Georgia Stevens, R.S.C.J., and the Institutionalization of Gregorian Chant at the Pius X School of Liturgical Music," *Sacred Music*, 139, no. 2 (Summer 2012), 7–28.

[95]Frances Krumpelman, "Justine Ward," 17–18.

[96]Benedict XVI, a musician himself, laid out his thoughts on sacred music in an October 13, 2007 speech celebrating the extensive renovations at the Pontifical Institute for Sacred Music in Rome, which had been founded by Pius X as the Scuola Superiore di Musica Sacra in 1911. Incidentally, the organ which Justine Ward donated to Pius XI in 1932 was restored as part of the renovation. During the speech, he recalled what the Second Vatican Council had said regarding sacred music: "[It] is a treasure of inestimable value, greater even than that of any other art. The main reason for this preeminence is that, as a combination of sacred music and words, it forms a necessary or integral part of the solemn liturgy." He went on to quote an observation of John Paul II "that today as always, three traits distinguish sacred music:

In this discussion, sometimes argument continues to the present day. Writing on the fiftieth anniversary of *Musicam Sacram* in 2017, Ted Krasnicki addresses the "perceived tension between the use of Latin and the *participation actuosa* as the Consilium understood it. "Latin and Gregorian chant are to be used in the settings where it was mainly understood, such as at religious houses and monasteries; at the local parish, where it was generally not understood, the liturgy was to be in the vernacular." The discussion even turned on the point of whether "attentive listening was also active participation." The liturgists coming down on the side that *participatio actuosa* meant actual singing while musicians defended good, involved listeners. St. Thomas Aquinas, St. Agustine, and Pope Paul VI were brought into the fray as well as lesser lights Annibale Bugnini and Joseph Gelineau.[97] I do not claim to be well-versed in liturgy but I have studied and have had considerable experience in church music. As long as the official position of the church is that music is somehow in competition for attention with the priest, the ritual or the sermon, and therefore must be officially held in check, music will suffer and will never be of the highest level. New music will not be the best man can create. As far as we know, the composers of Gregorian chant were anonymous. They wrote for the greater glory of God. Better to let the artist be free to worship through his/her art and he/she will labor tirelessly to make great art—*Ad majorem Dei gloriam*.

It would seem there are rocks and hard places on both sides. The leader or institution of scope and renown, able to harness an international wave of enthusiasm for Gregorian chant, comparable to the Pius X School of Liturgical Music in its prime, has yet to emerge.

Postscript. It has been some time since I signed off on this article. And while nothing has changed, a lot has changed. An informal inquiry shows that courses in Gregorian Chant and the Ward Method given under the masterful direction of Dr. Jennifer Donelson-Nowicka continue to be well-populated with increased demand both here and abroad. The Church Music Association of America sponsors annual colloquia, chant courses and periodic conferences, while the Rome School of Music at Catholic University of America offers a range of courses in

'holiness', 'true art' and 'universality' or the possibility that it can be proposed to any people or type of assembly . . . The ecclesiastical Authority must work to guide wisely the development of such a demanding type of music, not 'freezing' its treasure but seeking to integrate the valid innovations of the present into the heritage of the past in order to achieve a synthesis worthy of the lofty mission reserved to it in divine service. I am certain that the Pontifical Institute for Sacred Music . . . will not fail to make its contribution to 'updating' for our times the precious traditions that abound in sacred music." Benedict XVI, Speeches, 2007, October, Visit to the Pontifical Institute for Sacred Music (October 13, 2007) <http://www.vatican.va/content/benedict-xvi/en/speeches/2007/october/documents/hf_ben-xvi_spe_20071013_musica-sacra.html>. It would seem that with a return to traditional language we can also expect a return to conservative artistic restrictions. In other words, music must function as the servant of the language and the language as the servant of the church. As stated succinctly in the Gospel of St John: "In the beginning was the Word, and the Word was with God, and the Word was God."

[97]Ted Krasnicki, "The Primacy of Gregorian Chant: Reflections on the Fiftieth Anniversary of *Musicam Sacram*," *Sacred Music*, 144, no. 4 (Winter 2017), 29–31.

the Ward Method. I am even encouraged by an email concerning my old alma mater, sent by Mr. Joseph Balistreri in which he states: "The Archbishop of Detroit recently assembled an Academy of Sacred Music to improve the quality of sacred music across the Archdiocese. As a means to this end, this group of sacred musicians is working to revive the Palestrina Institute in the next two years."[98]

As recently as May 10, 2020, Tara Isabella Burton wrote in the *New York Times* of dialing into a service at the Episcopal Church of St. Ignatius of Antioch in New York City, where the priest suggested the parishioners follow the Gregorian chant sung by the organist in the "Liber Usualis." She goes on to say "while American Catholics are in slow decline, attendance at parishes that celebrate the Latin Mass is on the rise. Some have doubled weekly membership in the past few years." Near the end of her piece she writes:

> In the age of lockdown, when so much of life exists in a nebulous digital space, a return to the Christianity of the Middle Ages—albeit one mediated through our screens—feels welcome. When my husband and I lit a candle just after midnight on Easter morning to sing . . . the Exsultet . . . as ambulance sirens droned outside our Upper Manhattan window, the words were all the more potent because of their history."[99]

Then again, consider the herculean task being undertaken by the Neumz project. It is

> the largest recording project ever undertaken: the complete Gregorian Chant, in a long-term collaboration with the community of Benedictine nuns of the Abbey of Notre-Dame de Fidélité of Jouques, in Provence, France. The complete project covers three years of recordings. It presents the entire Gregorian repertoire, including thousands of pieces (the equivalent of more than 7000 CDs). Each chant is synchronized with its Franconian square-note score, the Latin text, and its translation into the user's language.[100]

The project is to be completed in 2022.

For the most up-to-date material on Gregorian Chant, check out The Sacred Music podcast called "Square Notes" at www.sacredmusicpodcast.com. It's informative and inspiring.

So, what are we to conclude? Well, take heart. If the current momentum continues to build, it looks like Gregorian chant is alive and well and may be coming to a church near you, soon.

Christus vincit! Christus regnat! Christus imperat! Exaudi, Christe. Ecclesiæ Sanctæ Dei salus perpetua. ❖

---

[98]Email exchange with Joseph Balistreri, Director of Music, Cathedral of the Most Blessed Sacrament and Coordinator of Music Ministries, Archdiocese of Detroit, August 27, 2020.

[99]Tara Isabella Burton, "Christianity Gets Weird," *New York Times,* May 8, 2020, <https://www.nytimes.com/2020/05/08/opinion/sunday/weird-christians.html?action-click&module-Well&pgtype-Homepage&section-Contributors>

[100]"Complete Gregorian Chant—In the Palm of your Hand—Pentecost Launch!" *Neumz News*, June 1, 2020 <https://neumz.com/complete-gregorian-chant-in-the-palm-of-your-hand-pentecost-launch/>.

Joseph Ratzinger's Theology of Sacred Music, the Dangers of Systemization, and Some Thoughts on Culture: A Reply to Justin Pizzo

Can a cultural and prudential critique better respond to the phenomenon of Christan rock?

by Kurt Poterack

It is not often that one encounters in the venerable journal *Sacred Music* an essay devoted to Christian rock. Therefore, Justin Pizzo's "Integrativity and Disintegrativity as Musical Qualities in Ratzinger's Thought," published in the Winter 2019 issue of the journal, caught my attention. The author attempts something that is both extremely ambitious and quite daring. Using norms which he has taken from Joseph Ratzinger's theology,[1] he attempts to construct, "a systematic paradigm to assess all music"[2]—not just liturgical music; he attempts to refine what he calls the "somewhat rough" quality of the thought of a world class theologian (Joseph Ratzinger); and he intends to do this without any musical training.[3]

To be fair, Justin Pizzo generally comes across as quite humble, tentative, and even self-effacing in many places in his essay. He seems to be sincere in his admiration for Joseph Ratzinger and his thought, giving due deference to Ratzinger by assuming his point that "certain types of music (including, arguably, at least certain types of rock music) are, in fact, disintegrative."[4]

[1]All citations from Joseph Ratzinger's works will be taken from Joseph Ratzinger, *Theology of the Liturgy*, ed. Michael J. Miller, tr. John Saward, Kenneth Baker, S.J., Henry Taylor et al., Collected Works, vol. XI (San Francisco: Ignatius Press, 2014).

[2]Justin Pizzo, "Integrativity and Disintegrativity as Music Qualities in Ratzinger's Thought," *Sacred Music*, 146, no. 4 (Winter 2019), 22, 24.

[3]"While the critique regarding the rhythm and instruments hints at the direction in which Ratzinger is going, we will for the rest of the article put aside the question of exactly which musical characteristics foster disintegrativity and thus the question of what categories of music may thus be so described. The author, due to his lack of musical training, leaves that task to others more suited for it." Ibid., 21.

[4]Ibid.

Kurt Poterack is choirmaster at Christendom College and editor-at-large of Sacred Music.

However, it is precisely in his inability to engage the music itself that the whole enterprise becomes problematic, ending in a meagre conclusion that is nothing more than a prudential assessment. There was no need to attempt a grand, unified theory—a theory which, in Pizzo's formulation, has its own problems. Nonetheless, since Pizzo obviously spent a lot of time working out his ideas, he deserves a response. Therefore, I will summarize his argument as well as I can, critique it and speak a little about music and culture.

Pizzo begins by saying that though he "accepts Ratzinger's premises and conclusions," he finds his critique of rock music to be "somewhat rough, true enough in its bones, but not fleshed out enough to answer convincingly those who might be inclined to question it."[5] Who questions it? One Mariusz Biliniewicz who writes that there are "numerous examples of people being positively inspired by 'Christian rock' or 'Christian pop' and it would be a regrettable loss to sweep it all away as harmful and foreign to Christianity."[6] In a nutshell, Pizzo thinks that he has found a problem. Ratzinger's theology of liturgical music, as profound as it is, would seem to exclude Christian rock. However, Christian rock has "positively inspired" many people. Therefore, Ratzinger's theology must be nuanced in some way to take this reality into account. I will have much more to say about this "problem" later on but will let it stand for now in order to pursue Pizzo's line of argumentation.[7]

Pizzo contends that Christian rock has "positively inspired" many people. Therefore, Ratzinger's theology must be nuanced in some way to take this reality into account.

Next, the author goes on to give a good summary of a few basic ideas in Ratzinger's theology of liturgical music. One is the downwards movement of God's incarnational response to man which Ratzinger calls *Fleischwerdung des Wortes* (the "enfleshment" of the Word); then what follows is the upward movement of man's response to God which Ratzinger calls the *Wortwerdung des Fleisches* (the "verbalization" or "logic-ization" of the Flesh). The integration of this two-way movement fosters a healthy body-soul unity, particularly in the music of worship. A fine example of this is Ratzinger's application to music of the idea of the "sober inebriation," an idea found

[5]Ibid., 19.

[6]Mariusz Biliniewicz, *The Liturgical Vision of Pope Benedict XVI: A Theological Inquiry* (Bern: Peter Lang, 2013), p. 257.

[7]I should stress that Biliniewicz and Pizzo both admit that "it could be argued that, although some types of music are certainly not suitable for liturgy," they may be acceptable outside the liturgy. Biliniewicz, 257; Pizzo, 21-22, 25. So, while they are not necessarily arguing in favor of rock music at Mass, my counterarguments will apply to either the liturgical or the non-liturgical use of such music.

among the early church fathers.[8] As Pizzo rightly notes, for Ratzinger, "if music . . . is in general 'inebriating' (pleasurable), then the question must turn to whether that inebriation is also sober (and thus integrative) or not (and thus disintegrative). Ratzinger's argument against rock music is largely an argument that it is disintegrative."[9]

So, according to Ratzinger's view, music in general can tend strongly in the direction of the corporeal, the sensual—even the Dionysian at times. The answer is not to go to the opposite extreme, a kind of spiritual and rationalistic asceticism, because God himself has intervened by becoming man. Therefore, good music (at least good liturgical music) will mimic the Incarnation's integration of Creator and creation, the spiritual and the sensual—but a "sensible" use of the senses.

Having thus set forward Ratzinger's principles, Pizzo admits his lack of musical training and thus prescinds from making any musical arguments. At the same time, however, Pizzo also asserts that Ratzinger's critique should apply to *all* music. This is a problematic move for a number of reasons, one of which is that it involves overlooking an important nuance in Ratzinger's view of the relationship between music and text. Pizzo then gives a brief history of both rock music and Christian rock, concluding his summary with the admission that "the question arises as to whether Christian rock music so defined is materially different from secular rock music. Considering that the Ratzingerian critique against rock music is in many ways a critique against certain musical elements, it would seem that there is no essential difference."[10]

Pizzo gets around this difficulty by arguing that for secular rock music the music comes first, the lyrics are secondary; whereas for Christian rock music it is the other way around. This is at the very least a debatable point, but I will concede it for the sake of the argument.[11] From here he sees a

Good music (at least good liturgical music) will mimic the Incarnation's integration of Creator and creation, the spiritual and the sensual—but a "sensible" use of the senses.

[8]A good explication of this can be found in Fr. Raniero Cantalemessa, "Sermon on the third Sunday of Advent" <https://www.ewtn.com/catholicism/library/3rd-advent-sermon-2016-3227>.

[9]Pizzo, "Integrativity and Disintegrativity," 20.

[10]Ibid., 23.

[11]There is something to this argument. One need only think of the comedian Steve Allen's mock-serious readings of rock lyrics (e.g., "Oh baby, yeah, yeah, baby. I love you baby. Oh yeah, Oh yeah."). However, this is certainly not the whole story. The lyrics of a Bob Dylan or a Lennon and McCartney were hardly secondary to the music. On the other hand, a critic of contemporary Christian music, T. David Gordon, argues that the lyrics of most Christian pop songs are so inconsequential that they would not "provoke any emotional response *if they were not set to music*." T. David Gordon, *Why Johnny Can't Sing Hymns: How Pop Culture Rewrote*

connection with the first of three characteristics that Joseph Ratzinger discerns in good liturgical music. To quote Pizzo, according to Ratzinger, music can be assessed "in terms of [1] its relation to the words, [2] in terms of its relation to *the* Word, and [3] in terms of its harmony with creation."[12] He

In my opinion, it would have been possible to come to this same basic conclusion by another route that does not involve constructing a unified theory.

then proposes a "scale of integrativity" that he admits is his idea, not Ratzinger's, which is based on these three characteristics. On the lowest level is music that does not have any of these characteristics. Next is music that has the first characteristic, then music with the first and second characteristics. Finally, the highest type of music has all three characteristics.

After seven pages of argumentation, Pizzo moves from his concern that Ratzinger's theories totally exclude Christian rock to arguing that, in his opinion, when properly read, Ratzinger's theories only hold that Christian rock is *less* bad ("disintegrative") than secular rock. In my opinion, it would have been possible to come to this same basic conclusion by another route that does not involve constructing a unified theory—a daunting and risky project for even a seasoned scholar of music. I realize that the author genuinely believes that, regardless of the result, he has in some small way helped to refine a theological position, but I respectfully disagree. In my opinion, he has taken an element of Joseph Ratzinger's theology of sacred music out of context and, systematizing it, ends up distorting that theology to yield what is nothing more than a prudential judgement and mere common sense.

Let me start with the original problem that Pizzo gets from Biliniewicz's book that Christian rock and pop are "positively inspiring." Pizzo calls it a "critique." It is, however, a critique only in that it seems to contradict Ratzinger's position, but in itself it is nothing more than an assertion. Nowhere do Biliniewicz or Pizzo argue the case for Christian pop or rock; they each merely assert that it is "inspiring" or "beneficial." Now, I am honestly not sure exactly what the two men mean by these terms. Do these terms (inspiring, beneficial) mean that people have reported *good effects* as a result of Christian rock?[13] Or, are

the Hymnal (Phillipsburg, N.J.: R & R Publishing, 2010), p. 135.

[12]Pizzo, "Integrativity and Disintegrativity," 24. Numbers were added to the quotation.

[13]In the same way that a "young man without religious background [reportedly] . . . spent the rest of his life performing acts of Christian charity" as a result of hearing Christian lyrics set to the tune *Rule Britannia* in nineteenth century England? This quotation is from Edward W. Broome, *The Rev. Rowland Hill, Preacher and Wit* (London: Cassell, Petter, Galpin & Co., 1881), p. 93. As for Christian rock, John Blanshard claims to have evidence that it inspires few good effects in *Pop Goes the Gospel: Rock in the Church* (Darlington,

Pizzo and Biliniewicz simply claiming that Christian rock and pop are *popular*? Or is their claim some sort of amalgamation of the two things? In other words, something like "the music makes people feel good and thus strengthens their faith."

At any rate, I do not dispute that many people *like* Christian rock and Christian pop and would claim in some vague way that it *benefits* them. However, rather than see this reality as a challenge or a tool with which to refine Ratzinger's theology, it may be more appropriate to call it an example of the "popularity fallacy" (*argumentum ad populum*). This is the fallacy according to which something is to be considered good to the extent to which it is popular. Of course, good things can *also* be popular, but popularity is not what makes them good. Alice von Hildebrand points out in an essay on beauty how many pious people will sometimes claim to be moved by religious art that is "horribly unartistic, sentimental, maudlin."[14] I am sure that these people would claim that they are "positively inspired" by such art, just as the devotees of Christian rock would claim. But perhaps one should be more critical of such assertions. What is really going on in these situations? At any rate, unless he has pursued this elsewhere,[15] Pizzo seems to take such claims at face value.

Let us move on to Pizzo's application of Ratzinger's three characteristics to Christian rock. He begins with the first characteristic which he identifies as "a healthy relationship to the words." He says that, unlike secular rock and "some types of jazz [where] the voice is used like an instrument,"[16] this healthy relationship is to be found in the "better forms" of Christian rock. Setting aside the fact that he gives no concrete examples, and that the question of just what is a "healthy relationship" is not clearly answered,[17] one has to ask the question, "What if there are no words?" In other words, what about instrumental music? Since this approach is supposed to apply to all music, should a nursery rhyme be considered better than a Beethoven string quartet — at least in regard to this first characteristic? A "systematic paradigm" of all music that does not take into account instrumental music is ill-conceived. Therefore, I do not think that Joseph Ratzinger intended his ideas to be applied across the board to all music.

Furthermore, even in regard to liturgical music itself, Ratzinger has a more nuanced position. For him "[l]iturgical music must in its inner character meet the requirements of the great liturgical texts—the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Agnus Dei*. . . . [however] this does not mean that it can only be text music, but it (the music) does find a guide *for its own message* in the inner orientation

England: Evangelical Press, 1983), pp. 109–113.

[14]Alice von Hildebrand, "Wrong Approaches to Art," *St. Austin Review*, 6, no. 5 (Sept./Oct. 2006), 8.

[15]In the first footnote of Justin Pizzo's essay in *Sacred Music* he states that it is based on his master's thesis, which I have not had an opportunity to read.

[16]Pizzo, "Integrativity and Disintegrativity," 25.

[17]Would Pizzo have a problem, for example, with the arias in some of Bach's cantatas where the melodic formulation is more instrumental, and the text is more shaped to the music rather than vice-versa? Does he think that Ratzinger would also see this as "disintegrative"? There are differences of opinion among music critics, but most would see this as more than balanced out by other musical factors in judging the work of such a great composer.

of these texts."[18] Here we find a true consonance between traditional Catholic liturgical praxis and Joseph Ratzinger's thought. In the Catholic liturgical tradition there are even a number of examples of "wordless praise" among which are: the *jubilus*, which is the melismatic setting of the last syllable of the Alleluia; the practice of *alternatim*, wherein the organ actually replaced the text in a back and forth with the choir; and simply the tradition of using the organ played as a solo instrument because it is "the cosmic instrument and as such the voice of the world's ruler, the *imperator*"[19]—Christ the Pantocrator.

Thus, there is a subtlety to Ratzinger's thought on this first characteristic which is not adequately presented by Pizzo, aside from talking about a "healthy relationship" between words and music in one place, which he does not really clarify. In other places Pizzo identifies the first characteristic as "verbality of music as linked in the first place to Holy Scripture,"[20] and as "lack of profanity, accordance with sound theology, rootedness in scripture,"[21] and finally as a "recognition of the verbal content of music, lack of profanity, consonance with Scripture."[22] Unfortunately, these very phrases make the extremely cultured German Catholic theologian sound not only like a textualist, but also like Billy Sunday!

Now as to the second characteristic identifying good liturgical music, there is an interesting drift in Pizzo's formulation of it. At first, he identifies it fairly accurately when he writes, "church music as a form of prayer is linked to the Holy Spirit's teaching us how to pray and leading us to Christ the Logos. Ratzinger writes, 'Does [the music] integrate man by drawing him to what is above, or does it cause disintegration into a formless intoxication or merely sensuality? That is the criterion for a music in harmony with logos, a form of the *logikē latreia* (reasonable worship).'"[23] But then one paragraph later Pizzo restates it as "music which interacts with the soul leading it to its maker."[24] Finally, one last iteration on the next page has the second characteristic as "Christian rock is related to the working of the Holy Spirit in leading souls to Christ . . ."[25]

This evolution is very revealing, even if unintentional. I believe it indicates a serious misunderstanding of Ratzinger's thought. The whole notion of *logikē latria*, or reasonable worship, gets dropped by the end of the process and the second characteristic gets reduced to simply "the working of the Holy Spirit . . . leading souls to Christ." Here is where I fear that Pizzo is unwittingly backing into the very "utilitarianism" and "proselytization" that he

[18]Ratzinger, "The Image of the World and of Man in the Liturgy," *Theology of the Liturgy,* 458, emphasis added.

[19]Ratzinger, "The Artistic Transposition of the Faith: Theological Problems of Church Music," *Theology of the Liturgy,* 490.

[20]Pizzo, "Integrativity and Disintegrativity," 24.

[21]Ibid.

[22]Ibid., 25. *Editor's note: The complete quote from Pizzo does not form this as an assertion but as a point for evaluation. "If we move up to consider the way that Christian rock is related to the working of the Holy Spirit in leading souls to Christ and participation in cosmic liturgy the situation becomes more difficult."*

[23]Ibid., 24.

[24]Ibid.

[25]Ibid., 25.

elsewhere decries.[26] If Ratzinger's first and second characteristics of good liturgical music are interpreted as simply "[words that employ] sound theology, rootedness in scripture" with which "the Holy Spirit [leads] souls to Christ," this is no longer Ratzinger's argument. It is definitely not a musical argument. It sounds suspiciously like it is moving in the direction of a classic low-church Protestant approach to evangelization, wherein the music really does not matter.[27]

So finally, when we get to the third characteristic of good liturgical music, which Pizzo accurately states as "[being] in harmony with creation in its goodness, truth, and beauty,"[28] and "participation in [the] cosmic liturgy,"[29] it comes off as sounding elevated but quite foreign to modern ears. To what then is Ratzinger referring? If you know anything about music history, it is fairly clear. He is talking about the old Pythagorean/Boethian conception of the "music of the spheres" in which it was taught that music had orderly numerical ratios, harmonies that were related to those of the planets. This was taught in the Medieval universities. It is still taught in music theory classes even today, but with reference to the overtone series found in nature rather than to planets. As Ratzinger states, "The courses of the revolving planets are like melodies, the numerical order is the rhythm, and the concurrence of the individual courses is the harmony. The music made by man must, according to this view, be taken from the inner music and order of the universe."[30]

This, however, is not limited to the Middle Ages and the polyphony of the Renaissance. In Ratzinger's view, "[w]hether it is Bach or Mozart that we hear in church, we have a sense in either case of what *gloria Dei*, the glory of God, means." He goes on to warn that there was trouble to come. "Subjective experience and passion are still held in check by the order of the musical universe, reflecting as it does the order of the divine creation itself. But there is already the threat of invasion . . . During the nineteenth century, the century of self-emancipating subjectivity, this led in many places to the obscuring of the sacred by the operatic."[31]

It was partly the Romanticism of that same nineteenth century that led to rock music. Despite the fact that hippie-rockers of old used to utter phrases such as, "Like cosmic, man!" they were not Boethians,

[26]Ibid., 23–24.

[27]Professor William Romanowski of Calvin College (Grand Rapids, Mich.) states in an interview that: "For evangelicals the lyrics are really important. The music doesn't matter at all. Contemporary Christian music employs a myriad of musical styles: country, rap, rock, whatever, as long as the lyrics are specifically about Jesus, about faith in God. So in many ways they use popular music styles as just a vehicle of evangelism. And evangelism is really key to understanding evangelical popular culture. A product has to be about the business of bringing people into the faith. That gives us a lot of insights, I think, into the dynamics and tensions that exist in evangelical popular culture." "William Romanowski Extended Interview," *Religion & Ethics Newsweekly* blog (accessed April 28, 2020) <https://www.pbs.org/wnet/religionandethics/2004/04/30/april-30-2004-william-romanowski-extended-interview/11381/>.

[28]Pizzo, "Integrativity and Disintegrativity," 24.

[29]Ibid., 25.

[30]Ratzinger, "The Spirit of the Liturgy," *Theology of the Liturgy,* 95.

[31]Ibid., 91.

they had no interest in an ordered cosmos; they were romantics. At least that is what some plausibly argue.[32] At any rate, music which inspires such ejaculations as "Rock on!," "Freak out!," Pump up the volume!," is not likely to be perceived by many people as being about the true, the good, and the beautiful. Rock music is not the music of order; it is the music of passion, excitement, and unbridled ecstasy. So, I do not think that one can seriously find a place for even Christian rock in Ratzinger's theology

Rock music is not the music of order; it is the music of passion, excitement, and unbridled ecstasy.

of music. What one can do, however, is try to understand the appeal of such music and then make a prudential assessment.

I had invoked the "popularity fallacy" earlier as a caution against assuming that Christian rock and pop are unalloyed goods. I would now like to delve into explaining why such music may be enjoyed by many people. I think that, at root, we are dealing with a phenomenon that could be dubbed "pairing." Pairing involves something (not necessarily music) that already has positive associations for many people. Then that thing with its positive associations gets paired to words, ideas or an object. It works like this; item A is associated with positive experiences, so if you pair it with item B, B will be liked as well. It usually happens unconsciously in the mind of the person so affected.[33]

This is done in advertising all the time and is a technique called "transference." Sometimes there is a slim connection between the two items: the television star doing an ad for a brand of aspirin will say, "I may not be a doctor, but I play one on television." Sometimes the two things have absolutely no connection at all: the pretty young model who drapes herself across the hood of the new car in the magazine advertisement. What is going on in both examples is that the love for the first thing is transferred to the second thing. Now the success of this pairing need not have anything to do with the appropriateness of uniting these two things. However, it is a psychological trick that works and seems to have been employed, hundreds of thousands of times, in our modern, mass-media saturated culture.

Let me give a concrete (and thinly disguised) analogy which I will apply to Christian rock and pop. Let us say that, in trying to popularize the Book of Job, someone comes up with the idea of having it read during a sumptuous seven-course gourmet

[32]Robert Pattison, *The Triumph of Vulgarity: Rock Music in the Mirror of Romanticism* (New York: Oxford University Press, 1987); E. Michael Jones, *Dionysus Rising: The Birth of Cultural Revolution Out of the Spirit of Music* (San Francisco: Ignatius Press, 1994); Allen Bloom, "Music" in *The Closing of the American Mind* (New York: Simon and Schuster, 1987), 68–81.

[33]I should admit that I got this idea for "pairing" from a phenomenon that Alice von Hildebrand describes as "association," on pp. 6–7 of her above cited essay.

meal open free to the public every day. I think this would start out as a very popular event. Let us say that some people complain about the appropriateness of this, but they are told, "Well, it's better to read from the Book of Job than a book of dirty limericks!" This would be indisputable because it is common sense. However the more basic question is, "Is there a meta-message being sent out that affects the way the Book of Job is understood?"[34] Or still worse, is the medium so much the message[35] that people not only lose sight of the original message, but the message itself starts to adapt to the medium?

In my opinion, the cognitive dissonance between such a sumptuous meal and the Book of Job would, on some level, become apparent. The organizers would then, at least subconsciously, edit the Book of Job or even read from other, more "positive" parts of the Bible. Just in case my analogy was not clear, the gourmet meal represents rock music (the thing already liked); the Book of Job, Christian lyrics; and the book of dirty limericks, secular rock lyrics. My concern about the editing of the Christian message is illustrated by an astute Protestant observer. He pointed out that, while just about half of the Psalms (the *Church's* Song Book) are laments, the contemporary Christian praise-chorus book used at the Evangelical college at which he teaches does not have a single lament in it.[36] It's all "Happy Jesus" music.

Now a much more familiar example of this phenomenon to Catholics would be the Michael Joncas song "On Eagle's Wings." It uses words from Psalm 90, but rather selectively. The psalm is meant to reassure the believer that God will protect him through difficult times, which are stated: "the arrow that flies by day," "the pestilence that walks in darkness," "a thousand shall fall at your side," etc. St. Augustine says in his commentary on this psalm that it is meant to reassure us to remain steadfast in our resistance to temptation because, if we do so, no real harm will befall us in the end. However, Joncas' selective relegating of the "scary" parts to the verses (to the extent they are mentioned at all) and the constant repetition of the refrain, "And He will raise you up on eagle's wings, Bear you on the breath of dawn, Make you to shine like the sun, And hold you in the palm of His hand," tell a different story. There is no sense at all of the believer struggling with temptation. But the music, which is the sonic equivalent of those toilet paper commercials with cute winged babies floating around on clouds, takes the cake. It turns the message of the psalm into: "You are just terrific, and God will protect you from anyone who makes you feel bad about yourself. Now carry on, Narcissus!"

So, here is another problem that I have with taking an aspect of Ratzinger's theology (integration vs. disintegration) and trying to apply it across the board. To be honest, there is nothing that is "disintegrative" about "On

[34]Gerard I. Nierenberg and Henry Calero, *Meta-Talk: How to Uncover the Hidden Meanings in What People Say* (New York: Barnes and Noble, 1996). This book explores the ways that people can alter their verbal message by tone of voice, body posture or other behavior that either contradicts or modifies the literal meaning of the words.

[35]Marshall McLuhan, *Understanding Media: The Extensions of Man* (New York: McGraw Hill Book Company, 1964). McLuhan popularized the phrase "the medium is the message."

[36]T. David Gordon, *Why Johnny Can't Sing Hymns*, 135–136.

Eagle's Wings"—or "Shine, Jesus, Shine," or "El Shaddai," or most Praise and Worship music. To describe such music as disintegrative, disordered, bacchanalian or Dionysian would be ridiculous. Such music appropriates without alteration the lighter, more anodyne, ballad-style of secular pop music. Ratzinger does make a distinction between this and "rock," calling such music variously "pop," "sacro-pop," and "light music."[37] He argues against this lighter, sacro-pop music on grounds other than its being disintegrative, and I would agree with him. Frankly, some of it is the most atrocious kitsch set to a soft-rock beat. However, I would concede that while this Christian pop is less bad than Christian rock, it can be equally problematic in that the music has very strong secular associations. The point is that, this judgment has nothing to do with a "scale of integrativity," but with the secular, non-sacral symbolic function of the music itself within our culture.

I will also concede that history is messy, people can have a poor cultural formation, or even mixed motives, yet God will respond to whatever sincerity is in them in their search for him. That does not mean that a particular art form will automatically assist us in the search for God, keep our hearts pure and undivided, or prevent us from being confused in the very good that we seek in him. Some music, in fact, may seem to do the opposite. It does not necessarily matter how much people like a style of music. Also, music is not simply neutral, nor is culture. As Joseph Ratzinger himself wrote, "Faith itself creates culture and does not just carry it along like a piece of clothing added from the outside. . . ."[38] So, Christianity cannot simply shrug off the "old music" coat and put on the "contemporary pop music" coat without there being repercussions.

Christianity cannot simply shrug off the "old music" coat and put on the "contemporary pop music" coat without there being repercussions.

There have been many thinkers, Christian and non-Christian, who have written about the modern, media-driven commercial culture of the past one hundred years or so. It is noticeably different from previous cultures and has embedded within it certain values and principles that cannot just be ignored.[39] It should also be noted that

[37]Ratzinger, "The Image of the World and of Man in the Liturgy and Its Expression in Church Music," *Theology of the Liturgy,* 456, footnote 23; "The Spirit of the Liturgy," ibid., 92; and "Sing Artistically for God," ibid., 507–511.

[38]Joseph Ratzinger, "Sing Artistically for God," ibid., 501.

[39]Some examples are: Theodore Adorno in Chapter 2, "Popular Music," *Introduction to the Sociology of Music* (New York: Continuum, 1988), pp. 21–38; Vance Packard, *The Hidden Persuaders* (Brooklyn: IG Publishing, 2007); Roger Scruton, *Modern Culture* (London: Bloomsbury, 1998);

Christians have had their own popular music for centuries, what we Roman Catholics call *cantus popularis religiosus* (religious song of the people).[40] This is nothing other than traditional vernacular hymnody—hymns such as "Holy, Holy, Holy," "Praise to the Lord," "Come Holy Ghost," etc. These hymns were meant to be sung not only in church, but at retreats, on processions, and *especially at home*. They are a part of a true popular culture of the Christian folk that existed long before commercial "pop" music came into existence in the late nineteenth and early twentieth centuries.

Pizzo starts with Christian rock and pop as a test case, something that is a challenge to Ratzinger's theology. In his view Ratzinger's thought, which Pizzo seems to honestly admire, must be nuanced in response. I completely disagree. I think that he is wrong to see Christian rock and pop as a serious challenge. I think that its appeal to some can be explained as a "paired," competing good. Let us go back to my analogies. What we are really attracted to in the aspirin commercial is the familiarity of the actor and the trust that we, perhaps, place in the doctor character whom he plays. This is the good to which we respond, but in reality it tells us nothing about the quality of the aspirin. The model may have very pretty eyes, but they are not related to the car's blue book value. The gourmet dinner may be absolutely delicious, but it is a competing, even a contradictory, good that distracts us from the actual good of the Book of Job. Finally, the familiarity, the excitement, and the rhythmic drive of the rock music is that to which people probably respond when they like Christian rock, but does this "good" with its musical properties and vast array of secular cultural associations perhaps confuse us as to the true good of the Gospel?

To explore this relationship between the sacred and the secular in culture a little further, it might be worthwhile to take another look at the primary musical expression of traditional Christian "popular" culture, the hymn. Sometimes a phenomenon known as "contrafactum," will be cited by devotees of contemporary Christian music in their favor. What is a contrafactum? This is a tune to which is set the text from another hymn or song. The most familiar example of this would be "What Child Is This?" which shares a melody with a much older song, "Greensleeves." Not known to most people is the fact that the well-known Christmas carol, "Hark the Herald Angels Sing" is now sung to a melody adapted from a secular cantata written by Felix Mendelssohn in 1840, commemorating the four hundredth anniversary of the invention of the printing press.

Pointing to this traditional practice, some argue that if there was such an interchange between the secular and the sacred

---

Ken Myers, *All God's Children and Blue Suede Shoes: Christians and Popular Culture* (Wheaton, Ill.: Crossway, 1989). From a Roman Catholic standpoint and written in a popular vein are two works by Professor Thomas Day: *Why Catholics Can't Sing: The Culture of Catholicism and the Triumph of Bad Taste* (New York: Crossroad, 1990) and *Where Have You Gone, Michelangelo: The Loss of Soul in Catholic Culture* (New York: Crossroad, 1993).

[40] *Cantus popularis religiosus* is the phrase used to describe vernacular hymnody (generally speaking) in church documents. The Latin cognate, *hymnus*, is used to refer to non-psalmodic liturgical chants (*Gloria*, *Te Deum*) and Latin hymns that are an actual part of the Divine Office (e.g., *Veni Creator Spiritus*).

in music then, why not now? My response is that 1) such hymn tunes that were originally secular melodies are in the minority, 2) in these cases we are talking about borrowing *melodies*, not *styles*, 3) with only a few exceptions (e.g., Greensleeves/What Child Is This?) the original source is unknown to most people, and 4) these were different cultural situations in which religion was much more dominant in the culture and melodic material could be more neutral in its associations. As the late priest-musicologist, Msgr. Richard Schuler wrote, "when Faith and religion are stronger, the danger of the secular engulfing the sacred is much less."[41]

Still, some will gleefully point out that the melody for the Lenten hymn "O Sacred Head Surrounded" was borrowed from the seventeenth century secular love song, "*Mein G'müth ist mir verwirret*" ["My Mind's Confused Within Me" (over a young maiden)]. This, too, needs to be put into proper context. The melodic material for this song is taken from the Phrygian mode which was rather old-fashioned even in its day. The Phrygian mode is one of the modes of Gregorian chant. As a secular song "*Mein G'müth*" may have been sung in more elite, literate circles. Thus, it is very possible that most ordinary folk would never have heard it. Finally, the text bears some examination. The first letter at the beginning of each verse forms the acrostic M-A-R-I-A. There is a reference to the woman in question being "adorned with beautiful virtue," and the song ends with a prayer to God. Now, there are other parts of the text which make it clear that the woman is not the Blessed Virgin Mary, yet Mary is arguably an unspoken reference point for the protagonist of the song, a prism through which he views the woman with whom he is infatuated. Thus, the sacred was still very much impetrating the secular in seventeenth-century European culture.

So, I admit that there *can* be a fruitful interchange between the secular and the sacred in that sphere of popular piety which is hymnody. It has happened before in history. However, I would argue that this is dependent upon an already strong Christian culture or at least the relative neutrality of the musical material. Otherwise, any sort of borrowing will fail miserably. By the nineteenth century some dreadful Catholic (and Protestant) hymns began to emerge that were inspired by the sentimental parlor balladry popular at the time. Today, most would admit that the hymn "To Jesus Christ Our Sov'reign King" is superior to the hymn "To Jesus' Heart, All Burning," yet the latter was quite popular with many Catholics well into the twentieth century.[42] Such music brought into the church the sentimentality of the popular culture of the day, but when the culture changed, the music became irrelevant, and even embarrassing to many. "To Jesus Christ Our Sov'reign King," on the other hand, has stood the test of time.

In regard to Christian rock it is interesting to note that, according to one source, "if there was a 'conversion' [of the founding father of Christian rock] it was not *from*

[41]Richard J. Schuler, "The Sacred and the Secular in Music," in *Cum Angelis Canare: 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), p. 307.

[42]There were contemporary critics of such hymns. See Paul Hume, *Catholic Church Music* (New York: Dodd, Mead & Company, 1956).

hippie culture to the church, but the other way around."[43] Larry Norman was born and raised in a conservative evangelical church, but thought that he could commandeer aspects of the 1960's counter-culture and its music for Christianity, while rejecting other aspects. One can thus credit him with being both realistic, in that he knew that rock music carried with it a certain cultural baggage, yet also quite naïve, in that he thought he could control which "bags" he would take on.[44] Music, which can function as a potent symbol system, cannot willy-nilly be detached from a culture with which it has a living, thriving relationship and then turned against that very culture.

The phenomenon of Christian rock is worthy of exploration and explanation.

To sum up, I do think that Justin Pizzo was right to investigate the relationship between rock music and Christianity. The phenomenon of Christian rock is worthy of exploration and explanation. I also understand his desire to see if Ratzinger's theology could in some way accommodate or, at least, respond to the favorable reactions that many have to Christian rock. It is not out of the question that a great thinker may not fully understand the implications or applications of his own thought. So, the idea to "test the limits of [Ratzinger's] position" and to better "understand the implications of Ratzinger's thoughts more systematically" is praiseworthy.[45]

However, I have strong objections to singling out one aspect of Ratzinger's theology (integrativity) and trying to create a unified theory of all music based on it. I also think that the seeming contradiction between people claiming to "benefit" from Christian rock and Ratzinger's position against such music can be better explained outside of his actual theology. Interestingly, Pizzo did briefly raise the issue of "inculturation," but then prescinded from following that line of inquiry.[46] This, I think, was a missed opportunity, a route which I briefly followed in my musings on culture. Such an approach might have been better for a non-musician to take. At any rate, I want to say in conclusion that I understand that it is not an enjoyable experience to have one's ideas critiqued, yet I hope that the author will take my critique in the helpful spirit with which it is offered. Actually, I want to thank him for the opportunity he provided for me to delve more deeply into the musical theology of Joseph Ratzinger, to appreciate it more, and to organize my thoughts on the issue of religion and popular culture. ❖

[43] *Encyclopedia of Contemporary Christian Music*, ed. Mark Allen Powell (Peabody, Mass.: Hendrickson Publishers, 2002), s. v. "Larry Norman."

[44] If you want to learn something about the tragic story of Larry Norman, watch the film *Fallen Angel: The Outlaw Larry Norman*.

[45] Pizzo, "Integrativity and Disintegrativity," 19.

[46] Ibid., 22.

Review

***Tallis* by Kerry McCarthy. New York: Oxford University Press, 2020. 280 pp. ISBN 9780190635213. $39.95.**

McCarthy's skillful assembly of a portrait of Tallis's life is well-painted and to be appreciated by scholar and amateur alike.

by Roseanne T. Sullivan

Tallis is Kerry McCarthy's biography of composer Thomas Tallis, whom she describes as a "powerful musical personality" and the "beloved elder statesman of English music." This biography is McCarthy's second contribution to Oxford University Press's Master Musician Series. The first was her highly-regarded biography of William Byrd.

I was introduced to and learned to love Byrd and Tallis while singing for a few years in a sacred music choir in Palo Alto in which McCarthy also sings when she is in the San Francisco Bay Area. I was in my sixties at the time I joined, and I naively thought I knew everything there was to know about traditional sacred music because I'd been taught to sing *Missa de Angelis* in the fourth grade at parochial school in the mid-1950s! A whole world of glorious chant and polyphony opened to me in that choir. Under the direction of Church Music Association of America President William Mahrt, I learned the Byrd Masses and motets the St. Ann Choir regularly sang, and, one evening soon after I joined, I tagged along, totally ignorant about the significance of what I was about to witness, on a choir excursion to hear Tallis's forty-part *Spem in Alium*, his masterpiece for eight choirs of five voices each, in a rare performance in Berkeley.

When I recently received my review copy of *Tallis*, I was eager to read it, because I had previously read and written about McCarthy's Byrd biography[1] too when it first came out and enjoyed it immensely. In *Byrd*, I had found a vivid revelation of the composer's personality, while at the same time I benefitted from McCarthy's expertise about his music and its significance. McCarthy is never heavy-handed or pedantic. There is a deft lightness in how she speaks and writes about complex topics relating to early music and early musicians, a feat that cannot be accomplished until the speaker or writer owns the material in a profound way. And

[1]Roseanne T. Sullivan, "Christmas Music of William Byrd," *New Liturgical Movement* <http://www.newliturgicalmovement.org/2020/01/christmas-music-of-william-byrd-guest.html#>.

Roseanne T. Sullivan is a writer from the Boston area who currently lives in San José, California. She writes about sacred music—along with whatever else catches her Catholic imagination..

there is an admirably determined cleverness in how she ferrets out and then presents her discoveries in her extraordinarily readable scholarly writings and incidental talks. I'll write more about one of her latest discoveries, a major contribution to Tallis scholarship, towards the end of this review.

My main interest at first in reading *Byrd* was to seek out any and all clues to the mystery of how Byrd, an at-times blatantly Catholic musician, could have survived in a favored position in the musical establishment of the royal court at a time when the liturgy and music of the Catholic Church were discarded and replaced by new Protestant forms—when Catholics were being persecuted after the Church of England broke away from Rome. And then because Tallis is almost always said to be Catholic too, I likewise hoped to solve the same mystery about him.

As it turns out, *Tallis* is the record of a very different life and a very different type of man from Byrd, and Tallis's Catholicism was not at all blatant. Because of the comparative lack of explicit evidence in the Tallis biography, I was actually left wondering what lies behind why Tallis is almost universally called a Catholic.[2] In a recent email from McCarthy regarding my question, she wrote, "After working through all the documents, such as they are, I have no strong views about Tallis's own religious convictions. If I had to guess, I'd guess reluctantly conforming Anglican, but who knows. . . ."

In any case, Tallis's Catholicism, of course, is not the point of this book.

Ultimately, the real mystery with Tallis's life is not so much how he survived as a Catholic (during what my parochial school teaching sisters called the Protestant revolt), but who he was as a person. Unless new materials surface, we may not be ever able to know him that way. McCarthy is not only an impressive scholar but an extraordinarily engaging story teller, but there is simply much less material on Tallis available for her to work into one of the narratives she is so good at constructing, and Tallis was much less of a "character" than Byrd was.

During the talk "In the footsteps of Thomas Tallis,"[3] which McCarthy gave in 2017 when she was on a fellowship at Newcastle University, she made some interesting remarks about the limitations she faced. Tallis, she said, had lived through most of the sixteenth century when there were great and interesting changes in all aspects of life, but she was initially daunted because "this composer didn't leave much of a trail at all. Mostly a very light scattering of crumbs. No letters, journals, trivia, or gossip." His life, she said, is a puzzle in which "most of the pieces have been lost."

[2]The author of "Thomas Tallis (c.1505–1585)—a short biography" on the website of the Medieval Music & Arts Foundation <http://www.medieval.org/emfaq/composers/tallis.html> expressed similar thoughts to my own: that it is hard to know what kind of a Catholic Tallis actually was, "whether Tallis was a subversive Catholic, following one faith professionally but the other one in private, or merely demonstrating a love of the old liturgy he knew as a child, one may never know for certain, but it is clear that Thomas Tallis's music stands up not just for its creative merit, but as a reflection of one man's response to the tumultuous—and often treacherous—politics of Tudor England." These doubts bring to mind the old question I'm asking about Tallis, "If you were on trial for being a Catholic, would there be enough evidence to convict you?"

[3]"In the footsteps of Thomas Tallis" by Kerry McCarthy. Given at Newcastle University, December 7, 2017 <https://tinyurl.com/TallisFootstepsMcCarthy>.

Her approach would be to provide clues from the context of his life and the musical world he inhabited. A danger, as she expressed it, was "to create a wonderful tapestry of context and have this composer-shaped hole in the middle."

In the end, I fear that danger was not completely avoided, through no fault of McCarthy's. But, although it would be fascinating if enough evidence was available for her to have completely filled in that composer-shaped hole, McCarthy has succeeded quite well in painting a vivid picture of Tallis' musical personality, and his contribution to the development of music, which is what really matters.

We have an answer to the question she posed early on in 2017 in her talk in Newcastle about "Where to start?" Here is what she wrote in her preface: "after some reflection and a few false starts, I decided to build this book around what we still have, rather than lamenting or trying to extrapolate what we no longer have."

The chapters are divided into two main categories, "Documents of Tallis's Life" and "Documents of Tallis's Music." Some of the most useful appendices are listed here:

- Chronology—Pairs each biographical document with an entry showing selected historical and cultural events in England at the time when the document was produced.

- List of Works—Gives information to help the reader locate editions of Tallis's music for singing, playing, listening, and study.

- Personalia—Presents short biographies of people who were significant to his career.

Another extremely useful feature is that the book has a companion website (www.oup.com/us/tallis) which will be permanently maintained by Oxford University Press. It has sixty audio clips that illustrate the musical discussions in Chapters seven through sixteen. I've never seen this kind of thing done before, but it makes good sense. Writing about music without providing a chance for readers to hear it performed is almost as unhelpful as writing about art without showing the art object being discussed, or writing about literature without quoting the words.

In another unique tour de force that McCarthy also pulled off in her book on *Byrd*, she begins *Tallis* with writing about a massive Holbein painting and analyzes it to set the scene. In Byrd, the painting was of Henry VIII. In *Tallis*, she uses *The Ambassadors*. The preface, with its description of how she has organized the materials in her book and with her analysis of Holbein's *The Ambassadors* is available in an excerpt from *Tallis* at Google Books, at https://tinyurl.com/ByrdPrefaceMcCarthy.

I encourage you to look at the preface and see for yourself what she cleverly did there to tie the elements of the painting in with Tallis's world and the people he might have met in his earliest known position as organist at Dover Priory.

The "Remembrances" chapter describes the wills of Tallis and his wife Joan, a memorial by Byrd, and two versions of Tallis's epitaph. One of McCarthy's significant discoveries (which she does not attribute to herself in the book but mentioned in one of her incidental talks) is of a previously unknown epitaph that corrects a flawed version that was the only one known to scholars for many years.

> The epitaph on the composer's gravestone in the church of St. Alfege was lost when the building collapsed in 1710 and was rebuilt from the ground up, but the text of the epitaph has become well-known through a transcription by John Strype, published in 1720 . . . Strype's text tells us, among other things, that the composer "lived in love full three and thirty years with loyal spouse, whose name yclept [called] was Joan."[4]

McCarthy remarks that statement cannot be true, "since it would mean that Joan married Thomas Tallis in 1552, while Thomas Bury [her first husband] was still very much alive . . . a feat beyond the reach even of Henry VIII." Fortunately, McCarthy unearthed a more accurate epitaph during her research.

> A manuscript now in the Cambridge University Library contains a different version of the epitaph, dated December 1585, the month after Tallis's death. It also includes a final stanza not published by Strype. The scribe (and almost certainly the author as well) is Henry Stanford, a minor Elizabethan literary figure who was employed at the time as household tutor to the Paget family.[5]

Stanford's much older version of the epitaph

> makes much better sense of Thomas and Joan's marriage: it lasted thirty years, and it began in 1555, the year after Joan was first widowed. (This happened at the height of the brief English Catholic revival that took place during the mid-1550s, definitively excluding any possibility that Thomas had been a member of the clergy who chose to marry—as so many did during the Reformation . . .)[6]

Another fascinating detail emerges near the end. Strype's slightly garbled version of the epitaph, which has been repeated in musical literature since the nineteenth century, describes Tallis as a "mild and quiet sort."

McCarthy bristles at the adjective "mild."

> Rather few prominent composers in any era could be described as "mild," and in some ways it is a surprising, even discouraging, word to see in this context. . . . It certainly does not fit with the tenacity and fierceness of much of Tallis's surviving music: was a piece such as *Gaude gloriosa* the product of a mild character? Henry Stanford's original text does not call Tallis mild at all. It calls him patient. That word is in much closer harmony with what we know of his long, intrepid, luminous career as a composer.[7]

Patient is one word McCarthy wants to leave us with when we think of Tallis's musical personality, along with some others: tenacious, fierce, intrepid, resourceful, and resilient.

In her preface, McCarthy wrote, "There are many books to be written about Tallis. This is only one of them." In a similar

[4]McCarthy, *Tallis*, 202–3.

[5]Ibid., 203.

[6]Ibid., 204.

[7]Ibid., 204–5.

vein, but for other reasons, I have to add: there are many reviews to be written about *Tallis*. This is only one of them. This review is written from the point of view of a passionate amateur—a member of the general reading public, just one of the types of readers this book is meant to reach. Professional musicians and scholars are bound to see it from other angles. Sacred music composer, Frank LaRocca, wrote this to me when I sent him a link to the *Tallis* excerpt on Google books, "This looks fabulous!" Others who know far more about the technicalities than I do are bound to add their own equally enthusiastic—and much longer—reviews. For now, a unanimous verdict "fabulous" from one amateur and one expert will have to do.

Although this is a review of a biography of Tallis, it may be helpful to know some biographical facts about the scholar who wrote it.

In 1994, McCarthy joined the Cantores in Ecclesia liturgical choir in Portland, whose mission is the restoration of Gregorian chant and sacred polyphony to the church's liturgy. After completing her B.A. in music from Reed (1997), she went to Stanford University to work on a doctorate in early music under Professor William Mahrt, president of the Church Music Association of America and publisher of this journal.

McCarthy also joined Mahrt's St. Ann Choir,[8] which sings regularly at Masses and Vespers on Sundays and at major feasts. The choir offered then and still offers now a unique opportunity for early-music doctoral candidates and others who are interested to sing Gregorian chant and polyphony in the setting where and when it belongs, in church as part of the liturgy throughout the liturgical year. Reflecting on her time there, McCarthy noted, "One of the best decisions I've made in my life was to come to Stanford and work with Bill . . . The things I learned from him here I could not have learned anywhere else. Not just in the classroom, but in performance. Especially in performance."[9]

William Mahrt, in the same article, was quoted as saying that Stanford's doctoral students of musicology have found the choir to be a "wonderful laboratory for the study of the music of history."[10]

During her graduate studies, McCarthy directed an ensemble, one-to-a-part, in singing all the 109 pieces of music for the major feasts of the liturgical year from Byrd's *Gradualia*, and she wrote her doctoral dissertation entitled, "Byrd as Exegete: His *Gradualia* in Context." McCarthy received her Ph.D. from Stanford in 2003. She then taught music history as an assistant professor at Duke University in Durham, North Carolina, for eleven years, and while she was there, she hosted the first-ever scholarly conference exclusively devoted to Byrd in the United States.

McCarthy left a tenured position and now resides in Portland, which is her base for her continued work as an independent scholar and singer.

---

[8]Roseanne Sullivan, "Miracle in Palo Alto: How the St. Ann Choir Kept Chant and Polyphony Alive for 50 Years," *Regina Magazine* <https://reginamag.com/miracle-palo-alto/>.

[9]Cynthia Haven, "Champion of Chant: Musicologist Makes an Ancient Tradition a Local Institution," *Stanford Report*, Oct. 10, 2007 <https://news.stanford.edu/news/2007/october10/mahrtsr-101007.html>.

[10]Ibid.

Comparing Tallis in 1540 with the Plight of Church Musicians in this Time of Pandemic

On YouTube, you can see and hear a performance of *O Nata Lux*, a beautiful short piece by Tallis sung by McCarthy along with four others from Cantores in Ecclesia, which is followed by a timely talk by McCarthy.[11] McCarthy also has been a participant and presenter at the Portland Byrd Festival held in August ever since it began in 1998, and she continues to participate every year. This talk is posted on the Byrd Festival website, in connection with the announced postponement of their planned 2020 festival on the topic of "Byrd's teacher Tallis," until next year because of COVID-19 restrictions.

McCarthy compares how church musicians are feeling during this time of performance shutdowns with how Tallis must have felt when he was let go in 1540 from his organist position at the dissolution of Waltham Abbey. The first known record of the life of Tallis was when he was about twenty-five, when started his career at the Dover Priory in 1530, which became the first monastery dissolved by Henry VIII. He was about thirty-five when Waltham Abbey became the last monastery to be wiped out. Tallis took with him a book of music theory from the abbey library, which was probably going to be sold for scrap, and what might have been a little bit of larceny on his part meant that the book providentially has survived as a valuable resource for scholars today.

She muses that Tallis must have been wondering "What next?"—the same thing many musicians are wondering in our day when church music has been banned and most of them are out of work. Like our contemporaries, whose livings as church musicians have been taken away with no end in sight to their losses of income and security, Tallis's life as a church musician also had been radically disrupted, and as far as he knew, perhaps changed for the worse forever. We now know what he didn't: that within a short time he would find employment at the protestantized former shrine of St. Thomas à Becket at Canterbury Cathedral, and then he would join the Chapel Royal in 1543 in a secure position in which he thrived and was paid to create and perform extraordinary music for forty-two years.

> A lot of you watching this right now are musicians. Your lives—our lives—revolve around music in various ways. Some of us don't quite know what's going to happen to us now. I know that some of you had everything disrupted. Maybe you were like Tallis and you got out with a random item from the library just before it all stopped. One thing you can see from Tallis's story is that we're not the first musicians to live through something like this. Another thing you can see from Tallis's story is that musicians can be incredibly resilient and creative, even in terrible circumstances. The Byrd festival is really nothing without you, and we can't wait to see you again and make music together very soon.[12] ❖

[11]"Tallis 'O Nata Lux' and 2021 Byrd Festival Preview," *Cantores in Ecclesia* YouTube channel <https://www.youtube.com/watch?v=v6FEXwMwyus>.

[12]Ibid.

Commentary

Remember Me?

How do we reconnect with singers as we emerge from social distancing?

by Mary Jane Ballou

Written on January 16, 2021.

As we continue to wander through the wilderness of COVID-19, take a moment to remember those people you may not have seen since mid-March 2020. Your singers, your choir members, your back-up cantors, the instrumentalists who are normally hired for Christmas and Easter, your substitute organists and/or pianists. Remember them?

These were and are your people, your partners in bringing to liturgies the music requested by the General Instruction of the Roman Missal, the music that increases reverence, exalts, and perhaps awakens hearts from the mundane. Maybe you have been able to use some vocalists—a cantor or two, a quartet, maybe more. It is the other musicians I am thinking of now: the choir members who never could sing a solo but love being part of a group, the holiday instrument players (brass quartet, strings, etc.) who have already seen their incomes devastated, and the wedding musicians and organizers who saw an endless stream of cancellations.

Did you try some "Zooming" with your choir in the beginning of the shutdowns and learn quickly how latency makes group online rehearsals unfeasible? Another organization with which I sing has developed some workarounds. So here are some suggestions you might want to consider.

Zoom

If you have recordings of your group singing, you can use them with Zoom and choir members can sing along while they are all muted. Obviously, they will need copies of the pieces unless they are already memorized. Scan and send by email and set up a time for a Zoom meeting. Remember that not everyone is comfortable with technology and make sure that you also include resources teaching about Zoom.

Some searching on YouTube will yield recordings of rounds being taught by ear and then sung with multiple entrances. If you have sung some rounds (I hope) with your group, this can be an entertaining part of a Zoom meeting. Since everyone again is muted, no one needs to worry about getting

Mary Jane Ballou is a musician in Jacksonville, Florida. She has served as a music director in large and small churches, as well as small women's ensembles. Dr. Ballou has been active in the Church Music Association of America and is a regular contributor to the CMAA's Sacred Music *journal.*

lost or being scolded for jumping from one part to another.

What about a "listening party"? Find a YouTube or Vimeo of a fine piece of sacred music. Make sure that it is not too long and have your "Zoomers" all listen together and then discuss the piece. You could provide background on the composer or genre and let your group take the discussion from there.

Zoom is never a substitute for face-to-face contact. However, if thought of as a temporary stopgap, Zoom has its place. While singing is great, Zoom can also enable casual get-togethers. You can combine some musical warm-ups (again, YouTube to the rescue) with a trivia game or let people update each other on what has been happening in their lives. In short, you are replacing the chatter that goes on in the choir before and after rehearsal. You can have an online choir party with everyone supplying his or her own beverages. The point is simply to maintain contact and show that you do think of each other until the day you can gather in-person.

Be creative. You know your singers and what will best fit their temperaments.

Non-Zoom

Yes, you can simply send out an email regularly that bcc's all your members. That is the most basic. However, nothing can replace the human voice. (Something we have certainly learned in the last several months.) What about a quick phone call, just a "thinking of you and hoping you're hanging in there"? Be prepared to listen and respond to what you hear. If an individual is having difficulties, is there something you or the parish could do to help? Should you ask permission to pass this information up the line to the pastor? Catholic music directors and staff often complain that parishioners lack loyalty to their parish. It is easy to talk about being a "parish family;" it is hard work to make that "family" a reality.

Many of us are introverts and would equate this with "cold calling" in sales. No, it is not because you have already a point of prior connection with your singers and other musicians. Besides, you are not selling anything. Set a manageable number of calls per day and you can just work your way down the list. If your choir is so large that you have section leaders, you might want to share this "contact project" with them. However, it is really your job, isn't it?

What about sending a card or note? Perhaps the parish could cover the postage and the box of cards. Again, if your choir is large, this could be onerous and expensive, but most choirs are not that big and perhaps you could recruit assistance from one of your stalwart members.

Again, be creative. Everything mentioned above are merely suggestions to prompt your own planning and possible activities right now. There is no guarantee that individuals will flood back into the churches and choirs when restrictions are lifted and/or danger passes. Some may never come back because of fear of infection. We do not know how any of this will play out in the long run.

What we do know is that many people are lonely and miss their accustomed connections to other people. Let us keep our friendships fresh or reestablish them. And of course, pray for each other and for our reunion, remembering that "more things are wrought by prayer than this world dreams of." ❖

Repertory

Renaissance Performance Practice for Parish Choirs: A Case Study

Handl's Ego flos campi *is a delightful and practical piece for amateur singers, especially when the original pitch and rhythmic issues of the piece are properly understood.*

by Charles Weaver

St. Pius X characterized the classic polyphony of the sixteenth century as especially suitable for liturgical use.[1] Polyphony works beautifully alongside plainsong in the reverent celebration of the Mass, and the music is also a good option for parish choirs. But there are several issues of performance practice that often inhibit performances of this music in parishes—questions of pitch, performing forces, rhythm, tempo, and dynamics. Each of these complex questions deserves a column or even a book of its own; in this article, I would like to address each of them more briefly in the context of a case study—the motet *Ego flos campi* by Jacobus Handl, also known by his Latinate name Jacobus Gallus. Handl is a wonderful and inventive composer and deserves to be more widely known among church musicians. This short motet, with a text from the Song of Songs, captures the elegance of Handl's style and is an excellent choice for choral weddings.

Jacobus Handl 1550–1591

The first question is the performing pitch, which often presents an insurmountable barrier to parish performance: how

[1]Pope St. Pius X, Motu Proprio, *Tra le sollecitudine*, (November 22, 1903), ¶4.

Charles Weaver is on the faculty of the Juilliard School, and serves as organist and director of music at St. Mary's Church in Norwalk, Connecticut.

does the pitch notation of a modern edition reflect the original writing, and should a choir or an editor transpose the music? There are actually two overlapping issues here, which every choir director ought to know about. The first involves the types of voices in use in the sixteenth century. Despite sharing names with modern voice types, the sixteenth-century voices called soprano, alto, tenor, and bass (and labeled as such in a score) are not exactly the same as their modern counterparts. A sixteenth-century alto is a male voice equivalent to a modern high tenor (often moving in a compass from G3 to G4), while a sixteenth-century tenor is more like a modern baritone (often moving in a compass from D3 to D4). Soprano parts were often sung by male falsettists as well and seldom venture above D5 or E5. As a result, most modern choirs, with a balance of male and female voices, find Renaissance music to be too low to perform at the written pitch.

A sixteenth-century alto is a male voice equivalent to a modern high tenor, while a sixteenth-century tenor is more like a modern baritone.

In an ideal world, a choir could distribute itself so that all the women sing soprano, with the tenors dividing up the alto and tenor parts. In my experience with parish choirs, this solution is often unworkable. As a result, the usual solution is to transpose the music upwards to make the alto part singable by women. This upward transposition is reflected in many modern performance editions, although scholarly editions tend not to use this practice. Upward transposition, while often necessary because of the makeup of modern choirs, results in uncomfortably high parts for the men and a soprano part that moves constantly in the upper register, often reaching up to G5 or A5. It is much more difficult to sing in a choral style with good diction above the staff.

The second pitch issue is widespread confusion, even among scholars, about the relationship between clefs and performing pitch in the sixteenth century. As I suggested above, the range of Renaissance choral music, which is called the *gamut*, runs from G2 to E5, a span of 20 notes. These are normally split between the four voice types described above. Sixteenth century scribes tended to notate these parts on staves with soprano, alto, tenor, and bass clefs, and when the singers stay in their comfortable ranges then ledger lines are almost never needed.

But a large percentage of Renaissance polyphony is actually notated with a different set of clefs, nowadays called the "high clefs" or *chiavette*, in which the four voice parts use treble, mezzo-soprano, alto, and baritone clefs. The range of these pieces often runs from C3 to A5, also 20 notes. Crucially, this does not mean that this music was sung by choirs of entirely different voice types; rather the choice of clefs has to do with mode and scale, and these high clefs would always involve a transposition into the normal ranges. This is still standard practice when singing plainchant. As all chant con-

ductors know, we typically sing the chant at a comfortable pitch regardless of where the notes are written. In practice, this often involves making the reciting tone of the psalm tone or the tenor of the mode A or B♭. Imagine a mode seven chant, like the *Alleluia Pascha nostrum* of Easter Sunday. If sung "at the written pitch," this chant will be much too high for most scholas, instead, we naturally transpose the music down, so that the final is on C or D. Likewise, a piece of sixteenth-century polyphony in the seventh mode also needs transposition downward by a fourth or a fifth.[2] All of the available evidence suggests that such transpositions were a common occurrence in the sixteenth and seventeenth centuries.

Ego flos campi is written in the high clefs, as you can see from the reproduction of the clefs shown at the beginning of the score. A scholarly edition would tend to reproduce the written pitch of the music, which is likely much higher than the pitch at which a sixteenth-century choir would have sung it. A good practical edition for the proper performing forces would notate the music a fourth or a fifth lower in accordance with this convention; it is common to find such transposed editions on online databases of choral music like the Choral Public Domain Library (CPDL). In this edition, I have opted for a smaller transposition of a whole step in order to accommodate the typical disposition of a parish choir, but this is certainly not as good of a solution.

The next issue is that of meter and tempo. Many modern choirs approach polyphony by singing it too slowly, feeling the quarter note as the unit of pulse. In most sixteenth-century music, it is much more helpful to feel either the whole note or the half note as the unit, with the choice between the two governed by context (such as dissonance treatment and text underlay). Many older editions attempt to replicate this feel by reducing the note values so that the pulse is on the quarter note, in accordance with modern practice, but this tends to only muddy the issue further. The note values shown in my edition are the original ones, and I suggest feeling a pulse on the half note. This motet works much better "in two" than "in four."

It is often helpful for everyone in the choir to have some responsibility for maintaining the pulse or the tactus.

It is often helpful for everyone in the choir to have some responsibility for maintaining the pulse or the *tactus*. If you have a chance, try this exercise with your group: as the choir sings or even speaks the rhythm, everyone should make a simple motion of the arm on each half note pulse, spending half the time going down and half the time going up. This practice will be familiar to anyone who has seen or participated in shape-note singing. Of all the practices of historical performance, this one is the

[2]Notice that a mode seven tenor, like *Alleluia Pascha nostrum*, fits comfortably on an alto-clef staff, while if it is transposed down a fourth it fits comfortably on a tenor-clef staff. Other examples of modal suitability of the clef systems, while beyond my scope here, are innumerable.

most fundamental and the most helpful in getting a choir to feel comfortable with the style. The music flows wonderfully around this unchanging and steady unit of measure, which the whole choir can feel together.

Lastly, my edition, as with many other editions of renaissance polyphony, lacks dynamic indications. Does this mean that the choir should sing without dynamics? Certainly not. But the dynamics and other expressive devices are flexible and based on the text, which always conveys a suitable affect. Handl masterfully paints the meaning of the text, and the choir's interpretation should respond to these rhetorical cues of text and music. It is for this reason that sixteenth-century composers seldom felt it was necessary to indicate dynamics on the score. A good singer will be responsible at all times for conveying the meaning of the text.

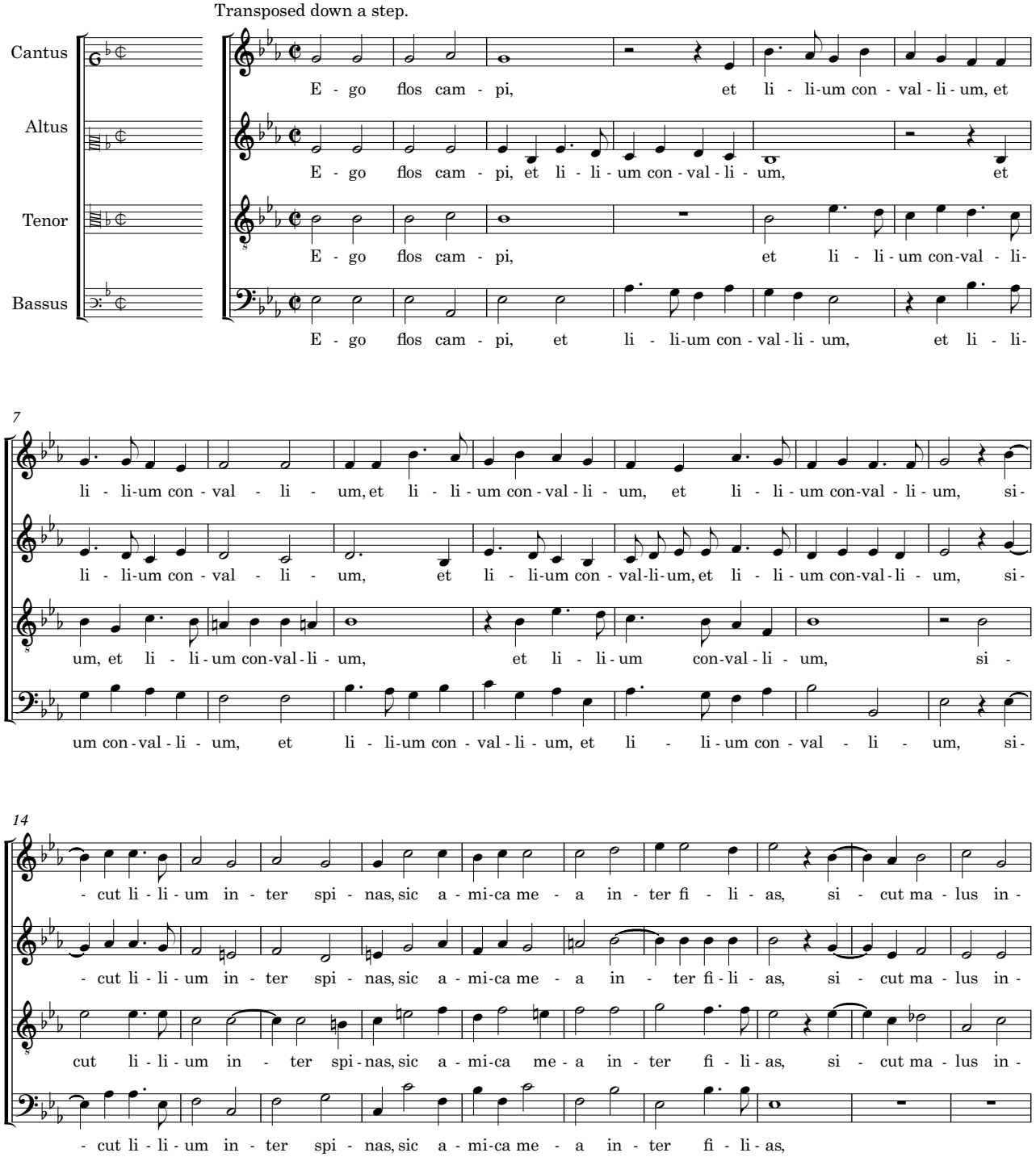
Handl masterfully paints the meaning of the text, and the choir's interpretation should respond to these rhetorical cues of text and music.

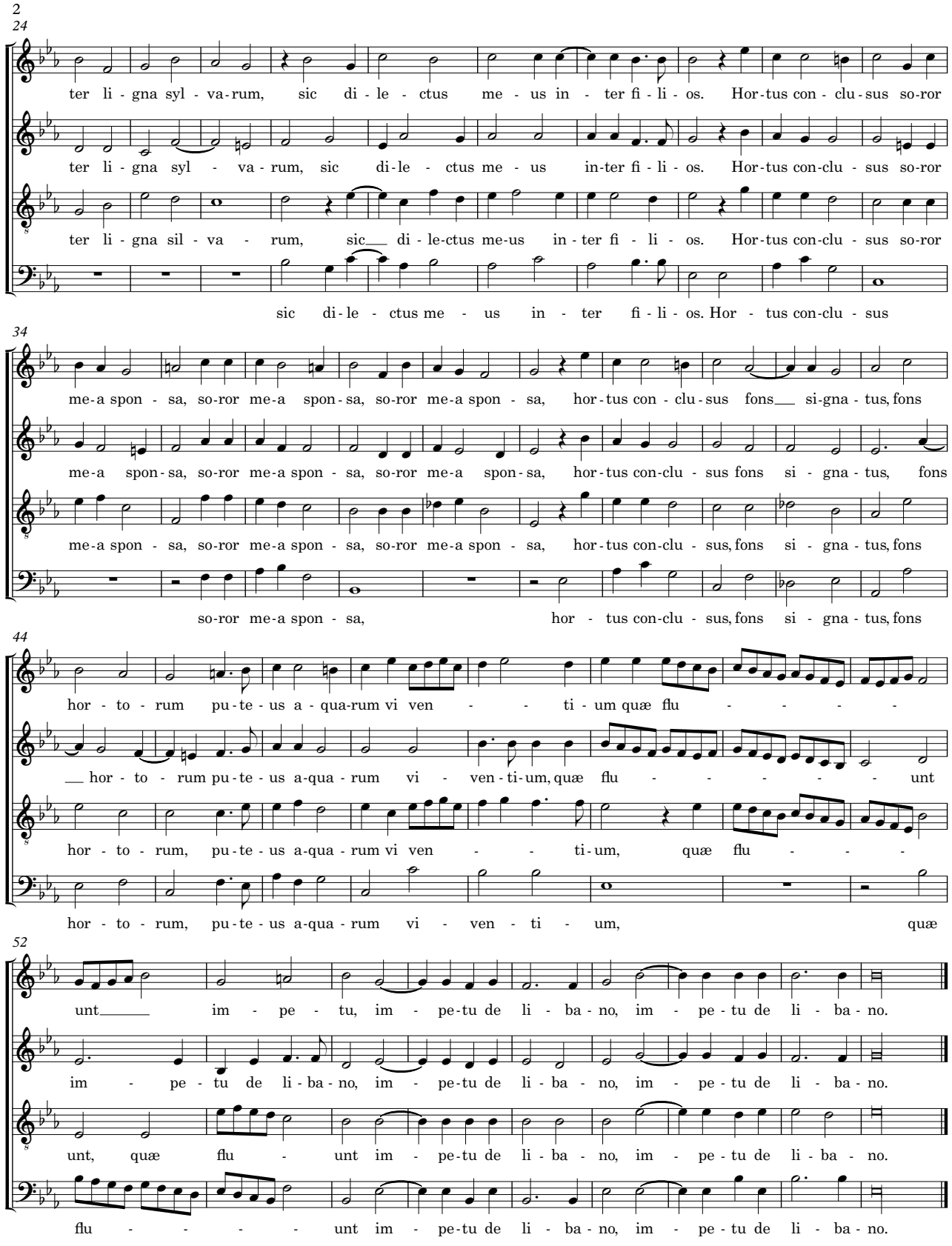
For instance, the two flowers mentioned in the first system, *flos campi*, "flower of the field," and *lilium convallium,* "lily of the valley," feature contrasting textures. The choir, attuned to this difference, should treat these melodic figures slightly differently, even in the absence of dynamic markings. In general, the melodic shape of the line as it rises and falls is a good place to start in terms of dynamic shape, accompanying rising lines with a crescendo and falling lines with a diminuendo. The characteristic dotted note on *lilium* can get a certain sprightly and almost dance-like treatment. The move toward natural (sharp-side) accidentals in mm. 15–17 is a clear reference to the thorns, since sharpened notes had that connotation.[3] The eighth notes on *viventium*, "living," can get a surge of energy to match the word, and the eighth notes on *fluunt,* "flow," the most difficult point in the motet, can be gentle and flowing. Moments of homophony should be brought out as rhetorically important, as occur both at the beginning and the end. If the director pays careful attention all of these things in preparing the motet and diligently communicates them to the choir, there will be no need for further dynamic and rhythmic schemes or markings. This flexibility brings a lot of enjoyment to singing sixteenth-century music, but it is impossible to stress too much the important of the words for interpretation of the music. ❖

[3]The names of the accidentals, although we never think about them, still communicate their old affective connotations. The thorns are simultaneously sharp in both the physical and the musical senses.

Ego Flos Campi

JACOBUS HANDL (1550–1591)
Quartus Tomus Musici Operis, Prague, 1590
Ed. Charles Weaver




2
24
ter li - gna syl - va-rum, sic di - le - ctus me - us in - ter fi - li - os. Hor-tus con - clu - sus so-ror
ter li - gna syl - va - rum, sic di-le - ctus me - us in-ter fi - li - os. Hor-tus con-clu - sus so-ror
ter li - gna sil - va - rum, sic di - le-ctus me-us in - ter fi - li - os. Hor-tus con-clu - sus so-ror
sic di - le - ctus me - us in - ter fi - li - os. Hor - tus con-clu - sus
34
me-a spon - sa, so-ror me-a spon-sa, so-ror me-a spon - sa, hor-tus con - clu-sus fons si-gna - tus, fons
me-a spon-sa, so-ror me-a spon - sa, so-ror me-a spon-sa, hor-tus con-clu - sus fons si - gna - tus, fons
me-a spon - sa, so-ror me-a spon - sa, so-ror me-a spon - sa, hor-tus con-clu - sus, fons si - gna - tus, fons
so-ror me-a spon - sa, hor - tus con-clu - sus, fons si - gna - tus, fons
44
hor - to - rum pu-te - us a - qua-rum vi ven - - ti - um quæ flu - - - - -
hor - to - rum pu-te - us a-qua - rum vi - ven-ti-um, quæ flu - - - - - unt
hor - to - rum, pu-te - us a-qua - rum vi ven - - ti-um, quæ flu - - -
hor - to - rum, pu-te - us a-qua - rum vi - ven - ti - um, quæ
52
unt im - pe - tu, im - pe-tu de li - ba - no, im - pe - tu de li - ba - no.
im - pe - tu de li - ba - no, im - pe-tu de li - ba - no, im - pe - tu de li - ba - no.
unt, quæ flu - unt im - pe-tu de li - ba - no, im - pe - tu de li - ba - no.
flu - - - - - unt im - pe-tu de li - ba - no, im - pe - tu de li - ba - no.

Support the CMAA Annual Fund

In 2014, the CMAA board of directors established the CMAA Annual Fund – a campaign to generate contributions beyond dues from members and others. Monies raised through the annual fund are used to support the organization's general operating expenses as well as specific programs.

The annual fund allows the CMAA to meet the organization's day-to-day challenges and strengthens its financial foundation. Gifts to the fund are used to support:

Annual Fund Projects and Programs

- ☐ **Online publication of a comprehensive free library** of educational materials for choir directors and others including numerous books on chant as well as the many CMAA publications.

  We have recently received a large donation of old Caecilia and Catholic Choirmaster issues ready for scanning and upload. Please consider donating to support this effort.

- ☐ **Publication, distribution, and sponsorship of a wide array of books** useful in promoting sacred music. The CMAA is also active in sponsoring new publications such as the *Parish Book of Chant,* the *Simple English Propers,* and our latest new publication: *Now I Walk In Beauty – 100 Songs and Melodies for School and Choir.*
- ☐ **Continuing-education programs,** including Chant Intensive workshops and the annual Colloquium. The CMAA also supports regional workshops sponsored by local groups through advertising and materials.
- ☐ **Vitual Programs** offered at nominal cost to allow people from all over the US and around the world to expand their knowledge of Sacred Music.
- ☐ **Commissions of new music.** Although promoting the use of the vast repertory of existing music in the public domain is a key part of our annual programs, it is also crucial to encourage the composition of new music. When new engravings are needed for our programs, they are made public at our website.
- ☐ **Scholarships for students and seminarians** to attend our programs. Every year we receive many requests for funding; providing scholarships and lower student/seminarian rates to support these requests is crucial for the future of the Church in promoting sacred music to seminarians and students.
- ☐ **Colloquia** on the national level for all members, including special events and recitals. The liturgies and recitals are open to the public. Your gift can help underwrite the cost of our 2021 Virtual Programs.

Please send your tax-deductible gift to the CMAA Annual fund today.*
For information about making a gift of securities, please visit our website.

With your help, we will be able to strengthen our services and enhance our support of the profession in the new millennium.

CMAA ♦ 322 Roy Foster Rd. ♦ McMinnville, TN 37110 ♦ musicasacra.com

* The Church Music Association of America is a 501(c)(3) organization. Donations are deductible to the extent of the law.

Musica Sacra

CHURCH MUSIC ASSOCIATION OF AMERICA

□ Please accept my gift to the CMAA Annual Fund.

I am donating because (please check all that apply):

____ I am grateful for all that the CMAA has done for me, including free online resources
____ I want to support the work and programs of the CMAA, including scholarships
____ I believe in the value of Sacred Music in the liturgy and would like to support new music composition commissions and/or book publications
____ I want to make a donation in honor of _____
____ I want to make a donation in memory of _____
____ I would like to help underwrite a CMAA Training program
____ I would like to underwrite a Special Event, such as a Virtual program.
____ Other: _____

___ $50 ___ $100 ___$150 ___ $300 ___ $500 ___ $1,000 ___ Other: _____

Your gift of $20 pays for the Colloquium Music book for a seminarian.
Your gift of $30 pays for a Virtual program tuition for a student, seminarian, or other worthy applicant.
Your gift of $50 allows us to scan and upload an out-of-print issue of Sacred Music, Caecilia, or Catholic Choirmaster to our archive.
Your gift of $100 allows us to scan and upload an out-of-print book to our resources page.
Your gift of $150 allows us to offer a student/seminarian rate tuition to one worthy applicant in 2021.
Your gift of $300 allows us to offer two student/seminarian rate tuitions to two worthy applicants in 2021.
Your gift of $500 allows us to offer one full-tuition scholarship to the 2021 Colloquium.
Your gift of $1000 allows us to offer two full-tuition scholarships to the 2021 Colloquium.

Name _____
□ *I prefer to remain anonymous for purposes of recognition in Sacred Music.*

Address _____

_____

City _____ State _____ Zip +4 _____

Email _____ Phone _____

____ I have enclosed a check.

____ Please charge my ____ Visa ____ MasterCard ____ Discover ____ Amex

Credit card number: _____

Expiration _____ Validation Code (3 or 4 digit Code on back of card) _____

Signature _____

Name of Cardholder (PLEASE PRINT) _____

Please mail your donation to: *Church Music Association of America*
322 Roy Foster Road, McMinnville, TN 37110
You may also make an online contribution or stock donation at our website at http://musicasacra.com/giving/annual-fund/

New Membership or Renewal Form

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

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

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

Who should join? Active musicians, certainly, but also anyone who favors sacred music as part of a genuine liturgical renewal in the Catholic Church.

Shipping Address:

First Name _____ Last Name _____

Email _____Telephone _____ Country _____

Address _____ City _____State/Prov ____ Zip _____

Payment:

☐ Check # _____ Enclosed

☐ I authorize CMAA to charge my: ☐ MasterCard ☐ VISA ☐ AMEX ☐ Discover

_____

Credit Card Number Expiration Date Security Code (*3 digits located on back or 4 digits on front for AMEX*)

_____

Cardholder Signature Date of Signature

_____

Name on Card (Please print) Billing Address (if different than shipping address)

___ I've enclosed my check or credit card authorization for US$60 for an annual membership that includes an annual subscription to *Sacred Music* (US$60 for Canada, US$65 for all other non-U.S. members)

___ I've enclosed my check or credit card authorization for US$300 for a full parish annual membership that comes with six copies of each issue of *Sacred Music* (US$300 for Canada, US$325 for all other non-U.S. members)

___ I've enclosed or authorize a credit card charge for an additional donation of US$_____

Church Music Association of America
322 Roy Foster Road | McMinnville | TN 37110 | gm@musicasacra.com | 505-263-6298

Register Now!
2021 Virtual Sacred Music Colloquium

June 21-25, 2021

Join the CMAA as it offers a Virtual Sacred Music Colloquium for 2021!
Virtual Colloquium Highlights

- **Requiem Mass** for Deceased Members of the CMAA
- **Plenary talks** on Monday, Tuesday, and Thursday.
  Speakers: Dr. William P. Mahrt, Archbishop J. Salvatore Cordileone, Rev. Joseph Koterski, S.J.
- **Breakout sessions** during the week on a variety of topics, from directing, chant modes, organ repertory and improvisation, semiology, chorister programs, vocal pedagogy and hymnody, among others.
- **Daily Spiritual Reflections** provided by our chaplain, Rev. Robert Pasley.
- **Night Prayer** – Roman Rite, Extraordinary or Ordinary Form with various choirs singing during the week, including:
  Seminarians from Our Lady of Guadalupe Seminary, Lincoln, NE
  London Oratory Schola, London, UK
  Benedictines of Mary, Queen of Apostles, Gower, MO
  Monks of Our Lady of Clear Creek Abbey, Hulbert, OK

Full registration rate $80; $30/single day.
Member Meeting, Monday, June 21st, 8:45 pm (EDT)
Register to attend online (members only, free admission).

Register now at https://shop.musicasacra.com