



'Remembering Heinrich Bewerunge (1862-1923): Perspectives on 150 Years of Church Music'

6-7 DECEMBER 2012



INTERNATIONAL CONFERENCE JOINTLY HOSTED BY
ST PATRICK'S COLLEGE MAYNOOTH & NUI MAYNOOTH MUSIC DEPARTMENT



NUI MAYNOOTH
Classical and Modern Music

Remembering Heinrich Beyerunge (1862-1923): Perspectives on 150 Years of Church Music

6-7 December 2012

INTERNATIONAL CONFERENCE commemorating the 150th anniversary of the birth of Heinrich Beyerunge, first Professor of Church Chant & Organ at St Patrick's College Maynooth

Jointly hosted by
ST PATRICK'S COLLEGE MAYNOOTH
and
NUI MAYNOOTH MUSIC DEPARTMENT

In association with
CONFERENCE & WORKSHOP FUND 2012, NUI MAYNOOTH
SOCIETY FOR MUSICOLOGY IN IRELAND
AN FORAS FEASA
NATIONAL CENTRE FOR LITURGY



NATIONAL CENTRE FOR LITURGY

WELCOME

Heinrich Beyerung came to Maynooth from his native Germany in 1888 as the College's first professor of music. Aged twenty-six, he set to work with an energy and zeal that was to impact not only on the musical training of generations of seminarians lucky enough to have been admitted to study in the national seminary (then full to capacity), but he was to have an impact that became increasingly national and international in scope and influence over the course of the next thirty-five years. A many-faceted practical musician (composer, conductor, choir trainer, arranger, organist), he was even more importantly a pioneer in promoting liturgical study as an academic discipline, and he was to the forefront in critiquing the new palaeographical discoveries of the medieval chant scholars from Solesmes in France. He can thus be justly hailed as the 'father of musicology in Ireland'.

It is, therefore, entirely fitting that in this 150th anniversary year of his birth, an academic conference devoted to assessing his legacy should be hosted here in Maynooth by both elements of the present-day bifurcated institution (NUIM and SPCM) where, in its original unitary state, Beyerung toiled so fruitfully for thirty-five years. As his fifth successor and as the last occupant of the chair of music to have been appointed with the dual mandate of responsibility for music in both institutions, I feel greatly honoured to have been invited by my former colleagues to chair the small organising committee who have, of course, done all the preparatory work, the benefits of which we will all enjoy over the two days of the conference. On their behalf I welcome all who participate, particularly our two distinguished keynote speakers, and the international community of music scholars and performers, young and mature, who collectively will add substantially to our store of knowledge and breadth of experience over the coming days. It will surely be the sort of gathering Beyerung would have enjoyed – and in which he would have shone!

Tá súil agam go mbainfaimid uile eolas is suaimhneas as na laethanta atá romhainn.

Gerard Gillen

Emeritus Professor of Music

CONFERENCE COMMITTEE

- Conference Chair: Gerard Gillen, Emeritus Professor of Music, NUI Maynooth
- Honorary Secretaries: Rev. Prof. Liam Tracey, St Patrick's College Maynooth
Dr Lorraine Byrne Bodley, NUI Maynooth
- Conference Convenors: Dr John O'Keeffe, NUI Maynooth & St Patrick's College Maynooth
Darina McCarthy, John Hume Scholar, NUI Maynooth

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CONFERENCE PROGRAMME

THURSDAY 6 DECEMBER

Registration Desk open from 13:00

WELCOME

14:00–14:30 (Renehan Hall)

Monsignor Hugh Connolly (President, St Patrick's College Maynooth)

Alison Hood (Acting Head, Music Department, NUI Maynooth)

KEYNOTE I

14:30–15:20 (Renehan Hall)

Chair: Gerard Gillen

Harry White, University College Dublin

- 'The Enchantment of Authority: Heinrich Beyerunge and the Cultural Discourse of Music in Ireland'

Tea / Coffee

SESSION I.i — REMEMBERING BEYERUNGE

15:35–16:45 (Renehan Hall)

Chair: Liam Tracey

Frank Lawrence, University College Dublin

- 'Beyerunge and the Irish Catholic Experience of Music in Liturgy – from Intimacy to Solemnity: the Nineteenth Century Revisited'

Paul McKeever, University of Limerick

- 'Beyerunge, White and Irish Organ-Building'

Five minute break

SESSION I.ii — REMEMBERING BEYERUNGE

16:50–18:20 (Renehan Hall)

Chair: Lorraine Byrne Bodley

Tomás Kenny, St Patrick's College Maynooth

- 'Church Music Reform in the Diocese of Killaloe, 1933–1963'

Tim Moriarty, Independent Scholar

- 'Gregorian Chant: A Lifelong Hobby'

Darina McCarthy, NUI Maynooth

- 'I have been in the Cellar for an hour, distributing Whiskey. So I am rather Stupid now!'

Remembering Heinrich Beyerunge (1862–1923): Perspectives on 150 Years of Church Music

EVENING CONCERT

20:00 (College Chapel)

A concert of chant, organ and polyphony, featuring the College Chapel Choir, College Organist, Schola Gregoriana Maynooth, and NUI Maynooth Chamber Choir.

— *For full concert listing see page 21 of this booklet* —

POST-CONCERT WINE RECEPTION

21:15 (Pugin Hall)

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FRIDAY 7 DECEMBER

Registration Desk open from 08:30

SESSION II — CHURCH MUSIC REFORM

09:00–10:30 (Renehan Hall)

Chair: John O’Keefe

Raymond O’Donnell, Director of Music, Galway Cathedral

— ‘Stone and Song: an Overview of Music and Liturgy in Galway Cathedral’

Paul Inwood, Portsmouth Diocese

— ‘Giving the People Back Their Voice: the Revolution in Congregational Singing Post Vatican II’

Kerry Houston, Dublin Institute of Technology Conservatory of Music and Drama

— ‘Music in the Chapel of Trinity College Dublin’

SESSION III — CHURCH MUSIC REFORM IN CONTINENTAL EUROPE

09:00–10:30 (Seomra na Cuallachta)

Chair: Antonio Cascelli

David Connolly, Dublin Institute of Technology Conservatory of Music and Drama

— ‘Church Music Education in France 1800–1900: a Parallel Continental Experience’

Daniela Galesi, University of Bologna, Italy

— ‘The Italian Case of Sacred Musical Reform in the 19th and 20th Centuries’

Jūlija Jonāne, Latvian Academy of Music, Riga, Latvia

— ‘Latvian Contemporary Choral Music in Catholic Liturgy: Functional Suitability, Composers, Analysis’

Remembering Heinrich Beyerunge (1862–1923): Perspectives on 150 Years of Church Music

ARCHIVE AUDIO PRESENTATION

10:35–11:05 (Renehan Hall)

Commentator: John O’Keeffe

A sample of musical excerpts broadcast from Maynooth by Radio Telefís Éireann during the 1960s.

Tea / Coffee

SESSION IV — COMPOSITION, THEOLOGY & EDUCATION POST VATICAN II

11:15–12:45 (Renehan Hall)

Chair: Gerard Gillen

Kevin O’Brien, The Catholic University of America, Washington D.C., USA

— ‘Composers in Liturgical Vacuums: the Case of Vatican II’

Fr D. Vincent Twomey, St Patrick’s College Maynooth

— ‘Joseph Ratzinger / Pope Benedict XVI on Sacred Music’

Andrew Shenton, Boston University, USA

— ‘Future Studies: Sacred Music Education in the American Academy’

SESSION V — EXPLORATIONS IN CHANT: PERFORMANCE & COMPOSITION

11:15–12:45 (Seomra na Cuallachta)

Chair: Adrian Scahill

Wolodymyr Smishkewych, University of Limerick

— ‘Voice Pedagogy, Vocal Style, and the Quandary of ‘Authenticity’: Purpose and Aesthetics in Teaching Plainchant and Medieval Sacred Song’

Vincent Rone, University of California, Santa Barbara, USA

— ‘A Voice Cries Out in the Wilderness: the French Organists’ Response to Vatican II’

John O’Keeffe, NUI Maynooth & St Patrick’s College Maynooth

— ‘Motivic Elements in Peadar Ó Riada’s *Aifreann Eoin na Croise*’

Lunch (Pugin Hall)

Russell Library exhibition available during lunch (see next page)

CHANT SEMINAR

13:30–14:30 (Renehan Hall)

Frank Lawrence, University College Dublin

— ‘Christmas Day Through the Centuries: Continuity and Change in the Chant Propers’

Remembering Heinrich Beyer (1862–1923): Perspectives on 150 Years of Church Music

EXHIBITION

14:30–15:00 (Russell Library)

A display of music, books and letters centred around Beyer.

— *Separate catalogue available* —

KEYNOTE II

15:00–16:00 (Renehan Hall)

Chair: Alison Hood

Bennett Zon, Durham University, UK

— ‘Science, Theology and the Simplicity of Chant: Victorian Musicology at War’

Tea / Coffee

SESSION VI — CHURCH MUSIC INTO THE FUTURE: BUILDING ON A RICH HERITAGE

16:15–17:30 (Renehan Hall)

Chair: Gerard Gillen

Panel Members:

— Kerry Houston, Dublin Institute of Technology Conservatory of Music and Drama

— Paul Inwood, Portsmouth Diocese

— Frank Lawrence, University College Dublin

— Darina McCarthy, NUI Maynooth

— Liam Tracey, St Patrick’s College Maynooth

CLOSING REMARKS

17:30–18:00 (Renehan Hall)

Liam Tracey

CONFERENCE DINNER

19:00 (Pugin Hall)

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ABSTRACTS

HARRY WHITE

‘The Enchantment of Authority: Heinrich Bewerunge and the Cultural Discourse of Music in Ireland’

Although it is a truism to acknowledge the axiomatic importance of Roman Catholicism in the formation of the nation-state in Ireland, cultural historians have been slow to concede the extent to which the inherent modernism of the Literary Revival (for all its lustre and prestige) eclipsed a much more pervasive (if less ebulliently expressed) accord between Gaelic and Catholic readings of Irish history. This accord, which motivated personalities as otherwise diverse as Edward Martyn, D.P. Moran, W.H. Grattan Flood and Heinrich Bewerunge, sought unity in the notion of Ireland as a nation state defined by its fundamental allegiances to European Catholicism and to its Gaelic inheritance, almost in equal measure. In this avowal, the authority of religious belief and cultural distinctiveness not only clashed with the avant-garde of literary modernism: it also proposed a continuity of purpose, as between Gaelic Ireland and European culture, which entailed significant consequences for the reception and transmission of music as a code of authority in the nascent state. Bewerunge’s own authority, as a chant scholar of international repute and as a Maynooth professor at the turn of the century, can be profitably assessed in light of the national agenda in which he involved himself, almost as a matter of course.

FRANK LAWRENCE

‘Bewerunge and the Irish Catholic Experience of Music in Liturgy – from Intimacy to Solemnity: the Nineteenth Century Revisited’

This paper will examine four moments from the long Irish nineteenth century which provide important insights into the Catholic experience of music in liturgy. A re-reading of texts (musical and non-musical) associated with these moments will lead, hopefully, to a more accurate and nuanced understanding of the development of liturgical music in post-Reformation Ireland. The four moments to be examined are the death of Tadhg Gaelach Ó Súilleabháin in the ‘Big Chapel’, Waterford in 1795, the Synod of Thurles, 1850, the Christian Brothers at Mount Sion, Waterford, 1862 and the dedication of the College Chapel at Maynooth, 1891. These four moments illustrate the dichotomy between a high liturgical theology and devotional intimacy as the Irish Church forged new institutional structures and grew in confidence through the nineteenth century.

The historiography of Catholic church music in nineteenth-century Ireland has been unduly influenced by the work of Emmet Larkin with an over-emphasis on the role of Paul Cardinal Cullen and the so-called ‘devotional revolution’. An alternative reading demonstrates that various currents can be detected in approaches to music in liturgy in nineteenth-century Ireland, these currents being inseparable from the great social and cultural upheaval of the period: a process of inculturation involving the Irish language predates both the Famine and Catholic Emancipation; the post-Famine period is characterised by high and low currents which are not mutually exclusive, one striving for beauty, majesty and decorum while the other strove for intimacy in a largely urban

environment through a process of enculturation. The paper will contrast and compare attempts to provide a corpus of hymnody for devotional, paraliturgical and low mass use focusing on the publications emanating from the diocese of Waterford and Lismore.

The success of Thurles, Cecilianism and Beverunge in creating a collegiate and cathedral tradition needs to be noted, while examining its musical and aesthetic limitations. The static nature of the collegiate tradition in Maynooth in the decades after the death of Beverunge, the influence of the Liturgical Movement and the sudden destruction of this tradition after Vatican II all require some comment and analysis. Using the 1891 Maynooth dedication liturgy this paper will seek to elucidate further Heinrich Beverunge's vision of the liturgy and the place of music within it, while also examining the apparent contradictions in some of his commentary on contemporary Catholic church music and the limitations of his high theology of the liturgy in an Irish context.

The paper will conclude that a nuanced examination of these four moments in the long nineteenth century may help in re-orienting current debates on music and liturgy in an Irish context, as the 50th anniversary of *Sacrosanctum Concilium* approaches.

PAUL MCKEEVER

'Beverunge, White and Irish organ-building'

This paper overviews Irish organ-building up to the time Beverunge took the chair of Church Chant and Organ at Maynooth. It notes Beverunge's influence in Ireland from his invitation to Stahlhuth to build an organ at Maynooth. It then compares some of the differences between the German organ-builder's work and that of the Irish builders. It references aspects of organ technology which Beverunge made comments upon and specifically addresses some of the written exchanges between Beverunge and John White regarding pneumatic action. The paper concludes with a reference to the emerging style of the twentieth-century organ in Ireland.

TOMÁS KENNY

'Church Music Reform in the Diocese of Killaloe, 1933–1963'

"The theme of active participation, sounded by Pope Pius X in the *moto proprio Tra le sollecitudini* of 1903, increasingly became emphasised in the course of the twentieth century by the *magisterium* as well as by figures in the Liturgical Movement. The industrious effort to involve congregations in Latin Chant was inspired by the papal ideal of active participation."¹ Relating to liturgical musical reform, the above statement illustrates a concise and accurate summary of the ideals and aspirations of the Modern Liturgical Movement. This paper will present a synopsis of the activities and important figures involved with the Irish plainchant revival with particular focus on the diocese of Killaloe.

The first section will introduce the Irish branch of the Society of St Gregory. This society was based at Ennis, Co. Clare, and received the approval and earnest blessing of His Lordship the Bishop of Killaloe, Most Reverend Michael Fogarty, on 4 January 1933. The aim of the Irish association was to promote the glory of God by striving to put into practice the teachings of the Holy Father, Pope Pius X, and his successors concerning the liturgy and music of the Church. The association worked towards the cultivation of an

appreciation of plainchant and other church music and the restoration of congregational singing. The bulletin of the society, *Molua*, will also be introduced as a valuable source outlining the aspirations and activities of the society.

The paper will continue by introducing some of the important figures of the plainchant movement at Ennis, namely Bishop Michael Fogarty, bishop of Killaloe from 1904 to 1955, Ernest de Regge, and Rev. Patrick Cahill. De Regge was one of the well-known Belgian organists who travelled to Ireland in 1923 and worked at Ennis as choir director and teacher until his untimely death in 1958. Patrick Cahill was described as a “far-seeing and progressive man who was involved in many pioneering ventures during his ministry.”² It was noted that the association very much owed its inception to Cahill. Canon Jerome Holohan remarked on Rev. Cahill’s musical talent: “He had a beautiful voice and of course took the lead in Gregorian singing in the Killaloe diocese and organised many Liturgical Chant Festivals. In Borrisokane he pioneered the Missae Cantata.”³

The third part of this paper will analyse the actual festivals that took place at Ennis with particular focus on how the activities were structured and organised, the repertoire sung at the various masses and liturgical services, and the efforts made to encourage congregational singing. The competitive element of the event will also be explored.

1. Anthony Ruff, *Sacred Music and Liturgical Reform: Treasures and Transformations*, (Chicago: Hillenbrand Books, 2007), 265.
2. ‘Rev. Patrick Cahill’, *Clare Champion*, 26 April 1947.
3. Notes by Canon Jerome Holohan, Killaloe. Diocesan Archives, Bishop’s House, Ennis, Co. Clare.

TIM MORIARTY

‘Gregorian Chant – A Lifelong Hobby’

This illustrated presentation looks at aspects of the history, restoration and practice of Gregorian Chant as evidenced by a private collection of recordings, choirbooks and commentaries collected over many years. References to Heinrich Beyerunge, Maynooth and Ireland found in the collection will be particularly highlighted.

Beyerunge came to Maynooth when the Ratisbon books were in vogue and already approved by the synods of Thurles and Maynooth. Before his time and the diffusion of those books there appears to have been little uniformity. When Dr Renehan bemoaned the absence of chant books he reflected in Ireland what was happening with Dom Gueranger at Solesmes where the penury of suitable books was also felt. Both favoured Nivers’ recension of Feillé’s books. Dr Hackett followed and seemed to favour the Rheims and Cambrai books, to judge by his footnotes. Dr Donnelly (who was instrumental in bringing Beyerunge to Maynooth) helped to promote the Ratisbon books by his famous translation of Haberl’s *Magister Choralis*.

Despite his upbringing with the Ratisbon books and despite his severe criticism of the Vatican *Kyriale* of 1905 and similar criticism of the *Sanctoral* of the *Gradual* and of Dom Pothier himself, Beyerunge commented favourably on the Solesmes books in the interval between the cessation of the Ratisbon privilege and the Vatican *Gradual* (1908). He particularly praised the rhythmic signs edition of Desclée. Both he and Dom Mocquereau of Solesmes collaborated with the Benedictines of Stanbrook in producing the *Grammar of Plainsong* in 1905.

Ireland came late in her need of choirbooks. Any books printed in or for Ireland were merely extracts from the official ones, national or local supplements. In France (as Renehan had pointed out) there was no shortage of choirbooks, with many dioceses producing their own. In Rennes the printer Vatar was commissioned to print Solesmes' first chant book in 1867. This paper will also contain other interesting examples of a variety of choirbooks.

DARINA MCCARTHY

"I have been in the Cellar for an hour, distributing Whiskey. So I am rather stupid now!"

The prevailing image of Heinrich Beyerunge is that of a rather dour man who engaged in fierce public debate on topics close to his heart: liturgical music, music education, and chant restoration. One of the few photographs of him in his mature years does nothing to dispel this image – he is indeed a severe-looking man. However, the photograph of him used in promotional material for this conference shows a very different-looking Beyerunge: a young priest-musician, excited at leaving his homeland for the great challenge ahead of him in Ireland.

This paper aims to give a more rounded view of Beyerunge, focusing on the man rather than the musician or scholar. It looks at his family background; it considers some of the events which shaped his professional and personal outlook, and some of the personalities who influenced him. It discusses his frail health and the effect this had on his work rate, and it reveals Beyerunge's extraordinary hobby. Finally, it provides biographical detail for his six years of exile during and after World War I. The source material for this paper comes from Beyerunge himself, in the context of a fascinating twenty-one year epistolary exchange between himself and Dame Laurentia MacLachlan, Benedictine nun at the Abbey of Stanbrook in Worcester, England.

RAYMOND O'DONNELL

'Stone and Song: an Overview of Music and Liturgy in Galway Cathedral'

The Cathedral of Our Lady Assumed into Heaven and St Nicholas, in Galway city, is among the youngest of Europe's cathedrals, and is built on a grand scale, in a traditional cruciform style with traditional materials – limestone and bronze. It plays several roles: it is the liturgical focal point of the diocese, for visitors it is a very visible icon of the city, and for the immediate community it is their parish church.

Those who organise and celebrate liturgy within the Cathedral are faced with a variety of challenges. Many of these challenges arise from the sheer size of the building, as well as the manner in which ministers and congregation are necessarily distributed – for example, the organist is 164 feet from the altar and 262 feet from the most distant member of the congregation. Other challenges arise from attitudes and preconceptions of those who attend and take part in the liturgy; still others arise from the civic and cultural context in which the Cathedral operates. Added to this is the fact that the Cathedral was conceived prior to Vatican II, and its construction was guided by approaches to liturgy which are different to those which apply today.

This paper looks at how these challenges are addressed, with a particular emphasis

on music in the liturgy. It also looks at the role which music plays in the sacred liturgy as celebrated in Galway Cathedral. Finally, it discusses how the Cathedral staff and community work towards fulfilling the diverse roles which the Cathedral is called upon to play.

PAUL INWOOD

‘Giving the People Back Their Voice: the Revolution in Congregational Singing Post Vatican II’

Documentary background: selected extracts from *Sacrosanctum Concilium* (1963), *Musica Sacram* (1967), *Institutio Generalis Missalis Romani* (1969 and subsequent revisions), *Liturgicae Instaurationes* (1970), plus documents from local episcopal conferences and other relevant sources, with commentary.

This section demonstrates how singing by the assembly is an integral part of postconciliar liturgical reform, and points to European antecedents that paved the way for this return to a praxis of the earlier Church. Mostly the documents are very explicit, but on occasion it is necessary to look behind the text to uncover its implications.

- A. Singing by the assembly – practical considerations; some foundational issues: people and resources.
- B. Compositional techniques that aid successful singing by the assembly: analysis of what works, what doesn’t work; things to look out for; subliminal learning; some basic anthropological principles. Successes and pitfalls; more advanced techniques for enabling the song of the assembly.
- C. Into the future. What have we achieved, and failed to achieve? What remains to be done? Does nationality make a difference? What other factors contribute? Several major issues for the future:
 - (a) Intercultural liturgy: some basic issues and considerations.
 - (b) Diminishing numbers of clergy: effect on assemblies, and some strategies for advancement.
 - (c) Finding a sense of direction: is it too soon? Possible pathways for future development.

KERRY HOUSTON

‘Music in the Chapel of Trinity College Dublin’

2012 marks the 150th anniversary of the birth of Heinrich Beyerunge and the 250th anniversary of the establishment of the first chapel choir at Trinity College Dublin. There were several plans to establish a university in Dublin during the sixteenth century, but it was not until 1592 that these plans came to fruition. A royal charter dated 3 March 1591, old style, provided for the ‘College of the most Holy and Undivided Trinity of the foundation of Queen Elizabeth, near Dublin’.

The early history of the Chapel and its music remains obscure but by the middle of the seventeenth century there are records of the appointment of an organist to the college. The first regular choir in the College Chapel was established by Provost Francis Andrews in 1762. The present Chapel building (the third Chapel at Trinity) was consecrated in

1798. Choral music in the College Chapel remained largely dependent on singers from St Patrick's and Christ Church Cathedral until the late 1960s, when it was decided that there should be an independent choral foundation. This paper outlines the history of music in the College Chapel.

DAVID CONNOLLY

'Church Music Education in France 1800–1900: A Parallel Continental Experience'

The 1789 revolution and period which followed caused an almost total destruction of church music education in France. The system of *maitrises* or choir schools which had served the churches was almost wiped out and lack of church or state support led to a dark period in church music. While the 1801 concordat between Napoleon and Pope Pius VII allowed for greater religious freedom, reports persisted of people avoiding church services due to the quality of the music. Social taste and a desire for entertainment meant that organists and church musicians (often substandard and with backgrounds in opera and other secular forms) were forced to engage in musical vulgarity to achieve success. As late as 1906, Maurice Emmanuel was removed from the post of choir master at Sainte-Clotilde for promoting chant and polyphony.

This paper will detail the efforts made during the nineteenth century to improve this situation through education from the attempts to re-establish the *maitrises* to the setting up of the Schola Cantorum in 1894/6. The relative success of the various attempts will be assessed and questions asked as to what lessons can be learned from the French experience.

DANIELA GALESÌ

'The Italian Case of Sacred Musical Reform in the 19th and 20th Centuries'

Compared to the contemporary Franco-German areas, the Italian Cecilian movement established itself with a certain delay, and extended over the chronological order of a century (from the last quarter of the nineteenth century until after Vatican II).

As evidenced by the numerous chronicles of the time, in 19th- and 20th- century Italy the addiction to the taste of opera and band music was an obstacle to the reform of liturgical music. Such dependence could be overcome only through a meticulous renovation of repertoire and music schools. This mainly concerned the reform of the Gregorian chant, where with great difficulty the palaeographic method of Solesmes was able to overtake the Gregorian version of Regensburg's Pustet editions, heir of the *Editio Medicea* (1614) and supported by the Holy See.

The Italian *Associazione Generale di S. Cecilia* was founded, within this context, in Milan in 1880 by Don Guerrino Amelli (Milan 1848 – Monte Cassino 1933), to whom this paper is largely devoted. Recent studies use two distinct images to describe this tireless promoter of a sacred musical reform with an European outlook:

- pioneer and promoter of the first Italian Cecilian Association (1880–1885), where he pointed out his opening to the Solesmes' Gregorian reform at the European Congress of liturgical chant of Arezzo in 1882;
- icon and standard of Cecilianism in the period 1905 to 1909, as president of the

reborn Cecilian Association, where Amelli fought, with rigour and moderation, for a Cecilianism territorially modulated and managed through pastoral criteria. It was a great intuition that anticipated, in many ways, the contents of the liturgical reform of the Second Vatican Council.

This paper aims to explore the new historiographical and musicological perspectives on Italian Cecilianism, which have been investigated by Mauro Casadei Turrone Monti (2011).

JŪLIJA JONĀNE

‘Latvian Contemporary Choral Music in Catholic Liturgy – Functional Suitability, Composers, Analysis’

The Roman Catholic Church in Latvia is active since the 12th century, however liturgical professional choir compositions are comparatively new, but interesting and trendy. The first Latvian professional music examples apply only since the 1980s. Since the end of the 19th century Latvian choir music is one of the most developed divisions of music culture. Such a late development of professional Latvian Catholic choir music can be explained by several factors:

- (i) Roman Catholic Church denomination historically is more prevalent in Latgale (the south-eastern district of Latvia). Therefore, active local church life, book publishing, organ-playing courses and even choral festival organising are characteristic to this region.
- (ii) The first professional Latvian musicians were from the Evangelical Lutheran Church. At the end of the 19th century the Evangelical Lutheran Church supported the education of young teachers and conductors and even promoted National Song festival organisation in Latvia and its capital, Riga, excepting Latgale.

The first Catholic choir music examples in Latvian were written for liturgical purposes primarily – they are concise, simplified and easy to teach to the church mixed choir. All of the first Catholic music composers were related to the church activities in Latgale – primarily as organists. The repertoire of the first church music books is made of: 80% Polish song melodies with text translations, 19% translated Catholic church songs from other nations (Lithuanian, French, German) and 1% Latvian or Latgalian melodies. The other Latvian sung ceremonies and songs (rosary, so-called May service, Exequiums and others) were transmitted mainly orally.

Significantly, the first liturgical repertoire in Latvian in many churches is still played and sung nowadays too. The first major composer is Mamerts Celminskis (1912–1993; St Albert Roman Catholic Church organist in Riga for many years). He created liturgical repertoire for the complete church year – congregational singing and mixed choir performance. The next important Catholic church liturgical music composer is Romualds Jermaks. The expression of his music is particularly folksy, based on Latvian (especially Latgalian) folk music as well as Gregorian intonations.

At present Rihards Dubra is the most prominent Catholic church music composer. His involvement in Riga’s St Mary Magdalena Church parish life provides compositional inspiration. Rihards Dubra’s religious creativity can be divided into two parts. The first is magnificent and touching liturgical choir music – simple songs for mixed choir, psalms

settings and five *Missa Simplex* opuses. The second part of his music is large-scale, award-winning compositions for concert halls (oratorios, *Missa Solemnis*, *Te Deum*).

Therefore, the Roman Catholic liturgical choir music in a relatively short time became independent of the influence of other cultures. Nowadays this music is sung not only in churches but also in concert halls too.

KEVIN M. O'BRIEN

'Composers in Liturgical Vacuums: The Case of Vatican II'

While liturgy tends to grow organically and its music follows suit, there are noted instances in history where liturgical reform begets a musical vacuum: music formerly employed cannot be used and there is immediate need for new musical repertory. The phenomenology of liturgical change vis-à-vis music has not been studied in much depth with a few notable exceptions. Recent scholarship into the music written in the wake of Luther's *Deutsche Messe* of 1526 demonstrates centuries of strife before finding a comfortable praxis. The strength of Lutheran congregational singing existing comfortably alongside choral singing is the result of centuries of effort, failed attempts, contention, and strife.¹

The case of the Catholic Church and Vatican II provides one of the greatest instances of such a vacuum in the entire history of liturgy. *Sacrosanctum Concilium* requested of composers that the tradition of sacred art music continue alongside the emergence of new music for congregations.² At the time surrounding Vatican II there was a small but substantial contingent of composers who embraced this agenda with all their compositional skill. But their music was not well received, and instead the agenda fell to composers of lesser skill, and to the questionable intents of the constitution.

In presenting some examples of fine composers taking up the task of composition for the revised rites in the time around Vatican II, I will examine (i) the musical intentions of the reform, (ii) the Church's relationship with composers and vice versa, and (iii) the resulting effects on the Church when the ecclesial mandate of composition is not entrusted to composers *per se*. Finally, I will position this vacuum against some other significant liturgical reformations throughout history to sketch the beginnings of a phenomenology.

1. Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (New York: Oxford, 2004).

2. *Sacrosanctum Concilium* #114, 121.

FR D. VINCENT TWOMEY

'Joseph Ratzinger / Pope Benedict XVI on Sacred Music'

The paper will discuss Pope Benedict's theology (and spirituality) of sacred music. A musician himself, the theologian Ratzinger wrote extensively on the nature of Church music precisely as sacred music (as distinct from all other forms of music). His essays on sacred music were, in part, occasioned by the renewal of the Church's divine liturgy initiated by the Second Vatican Council. The interpretation given by such prominent theologians as Karl Rahner to the Council's instructions on music to be used in the liturgy were, Ratzinger claims, based on an inadequate understanding of the specific nature of

sacred music in the Christian tradition. This misinterpretation of the Council's teaching resulted, among other things, in the downgrading of Gregorian Chant. Ratzinger is of the opinion that it was the precise nature of Christian worship (its inner discipline and vision) that led to the development not only of Gregorian Chant but also to the specific form of Western music which we now call classical music. His theology could be a stimulus for composers in the creation of contemporary sacred music in the spirit of the specific theological (and thus pastoral) requirements of divine worship.

ANDREW SHENTON

'Future Studies: Sacred Music Education in the American Academy'

Contrary to the popular belief that sacred music education in the US is in decline, a survey (using statistics and data from the American Guild of Organists, the National Association of Schools of Music and the American Theological Association) suggests that the field is currently in a period of expansion. This paper discusses the data and highlights some of the innovative programs that seek to train musicians and theologians for music ministry.

Advances in technology both require and allow for the development of new pedagogical methods. In particular, distance education (taught entirely online) and blended education (taught both online and on campus) are providing cost effective solutions to matching students with the educational experiences they need.

Using my own work as Director of the Sacred Music Program at Boston University, and with special reference to Boston University's online music programs, I demonstrate that blended education has a strong role to play in both the foundational and the continuing education of those who work in sacred music. With specific examples using the platform Blackboard Learn, I show how BU is currently articulating a vision for identifying resources and making them available to the people who need them, as well as providing methods and materials to enhance the learning process. I explain the pedagogy behind the distance education experience now being widely used in the US by groups such as EdX and Coursera.

There are still problems facing those entering leadership roles in sacred music, including poor pay and conditions, depleted resources (personnel and financial), and unrealistic demands of expertise in many fields (musical and administrative). Technology points to a future where, by addressing education in non-traditional arenas, the academy may be able to make a positive impact on the entire profession in ways that were unimaginable just five years ago.

WOLODYMYR SMISHKEWYCH

'Voice Pedagogy, Vocal Style, and the Quandary of 'Authenticity': Purpose and Aesthetics in Teaching Plainchant and Medieval Sacred Song'

With a number of programmes worldwide engaging in the teaching of plainchant, medieval song, and early sacred music, come a number of questions and issues pertaining to purpose and the aesthetic basis of performing these repertoires. When this teaching takes place in a university, conservatory, or other secular institution – where the main aims appear to be pedagogical regarding style, vocal skill, and the

historical context of the music – what is the role (if any) of the ritual and sacred aspect of this repertoire? Conversely, should a monastery, church or other sacred institution – for whom this repertoire represents a living tradition and an act of worship – be held to, or hold itself to, parameters which are not assumed to be part of its remit?

When students of these kinds of programmes engage in performance for the use of worship, or participants in worship communities engage in these programmes of study, the intersection of intent, purpose, and ideas about aesthetics come to the fore. This paper will explore how the purposes and aesthetics underlying the performance of, and worship using, plainchant and medieval sacred song as a primary vehicle, undergo intriguing transformations and generate new questions and opportunities for their practitioners, who quite often have a foot in each door. It will also examine how the aesthetics surrounding singing and the learning of vocal technique are flexible parameters in practice, and depend upon use, purpose, community, and specific repertoire.

VINCENT RONE

‘A Voice Cries Out in the Wilderness’: The French Organists’ Response to the Second Vatican Council of the Catholic Church’

In August of 1966, several French church organist-composers signed a public declaration that assessed and combated the state of liturgical music after the Second Vatican Council of the Catholic Church. Their issue? They maintained that, after the Church’s effort to renew liturgical practices, numerous clergy unorthodoxly interpreted the reforms, favoring completely modernized and popular musical styles. The result was the wholesale rejection of traditional liturgical music – Gregorian chant, Latin, and, often, the organ. Within this small, but centralized network of French church musicians, two figures stood out through their subsequent writings and compositions.

This paper argues that analysis of select pieces by Maurice Duruflé and Jean Langlais directly reflects their written critiques of post-conciliar reforms. The musical content of Duruflé’s ‘Sanctus’ from his *Messe cum Jubilo* (1966), and Jean Langlais’s *Imploration pour la Croissance* for organ (1970), transmits a determination to change, and a painful resignation towards the state of post-conciliar liturgical music, respectively. The composers do so through use of *fin de siècle*, “otherworldly” harmonic practices suggestive of mysticism and transcendence – in their cases, orthodox liturgical theology. These practices include: musical symmetry, specifically whole-tone and octatonic scales and sonorities; mode-mixtures; and superimpositions of triads with different tonal centers, so-called “bi-tonality.” All markers of high art, they quickly became casualties of post-conciliar worship aesthetics. The composers’ literary and musical responses to such rapidly transforming contexts constitute a battle for an orthodox, balanced implementation of Vatican II’s liturgical theology, an issue that continuously surfaces in Catholic and church-music discussions today.

JOHN O’KEEFFE

‘Motivic Elements in Peadar Ó Riada’s *Aifreann Eoin na Croise*’

Peadar Ó Riada’s *Aifreann Eoin na Croise* was commissioned in 1990 by the Carmelite Community of St Teresa’s, Clarendon St., for a special mass to mark the 400th anniversary

of the death of St John of the Cross. It marks the third in a series of Irish language mass settings associated with the Gaeltacht parish of Cúil Aodha, which began in 1971 with his father Seán Ó Riada's *Ceol an Aifrinn*. Originally composed and transmitted within an oral context, *Aifreann Eoin na Croise*, which sets to music some eighty lines of prose, was only later committed to writing. The scale of the textual canvas, combined with the unmetred and largely asymmetrical nature of the textual composition, marks the setting out as a significant essay in the area of vernacular liturgical chant.

Analysis of the transcribed score reveals a highly unified and cohesive work, sustained and characterised by the flexible use and re-use of a limited fund of melodic motives. These motives may be seen to divide into groupings which operate at varying levels of engagement with text, melodic development and with the composition as a whole.

This paper will present some aspects of the analysis carried out, and relate the findings to recent scholarship on orality, plainchant and the generative processes of traditional Irish music.

BENNETT ZON

'Science, Theology and the Simplicity of Chant: Victorian Musicology at War'

According to the Rev. John Harrington Edwards, 'The history of religion and the history of music are inseparable.' (*God and Music*, 1903: 257) Indeed, for Edwards and many like-minded Victorians all music is sacred, embodying the very essence of the divine. For others, music is neither sacred nor secular; it simply 'is'. Herbert Spencer epitomises this materialist view when he suggests that the function of music lies entirely within the human mind, to help develop its 'language of the emotions.' ('Origin and Function of Music', 1857: 71)

To all intents and purposes Edwards and Spencer's disagreement represents the classically antithetical viewpoints of Victorian religion and science enshrined in books like Andrew Dickson White's *A History of the Warfare of Science with Theology in Christendom* (1896). While theology and science battled it out, music often got caught in the ideological crossfire, especially music pre-loaded with ancient theological values, like chant. Chant got stuck in the middle because it represented one thing to theologians and an entirely opposite thing to scientists. For Victorian scientists chant was undeveloped, primitive and religious; for theologians it was highly developed, liminal and unified. What neither scientists nor theologians seemed to realize, however, was that they argued their positions using identical language – the language of 'simplicity'.

This paper explores and explains the double meaning of simplicity through differing attitudes towards chant. It traces theories of simplicity in key nineteenth-century evolutionary and theological texts (Spencer, Darwin and Paley), and using chant as a case study locates them within two increasingly divergent musicological traditions – secular *Musikwissenschaft* and sacred *Kunstreligion*.

* * *

BIOGRAPHIES

HARRY WHITE

Harry White has occupied the Chair of Music at University College Dublin (first held by Heinrich Beyer in 1914) since 1993. From 2003 to 2006 he was inaugural President of the Society for Musicology in Ireland. Professor White has been a central figure in the development of musicology as a discipline in Irish intellectual life. In 1990 he became general editor (with Gerard Gillen) of *Irish Musical Studies*, of which ten volumes have been published to date, and he is general editor (with Barra Boydell) of the forthcoming *Encyclopædia of Music in Ireland*, which will be published by UCD Press in July 2013.

He is perhaps best known as a cultural historian of music in Ireland, and his monographs on this subject include *The Keeper's Recital, Music and Cultural History in Ireland, 1770–1970* (1998), *The Progress of Music in Ireland* (2005) and *Music and the Irish Literary Imagination* (2008). He is the editor or co-editor of some ten other volumes. He has published over ninety scholarly papers and book chapters in the course of his career thus far, and is currently writing a monograph on music in Vienna and Leipzig in the period 1700 to 1750.

Harry White's honours include Fellowship of the Royal Irish Academy of Music (Dublin), honorary Fellowship of the Society of St Cecilia (London), honorary Membership of the Croatian Musicological Society (Zagreb) and the Michael J. Durkan Prize of the American Conference for Irish Studies. He has delivered plenary addresses at conferences in Canada, Croatia, Germany, Ireland, Italy, the Netherlands, Slovenia, the United Kingdom and the United States. His recent appearances as guest speaker include visits to Canterbury, Durham, Leeds, Olbia, Montreal, Munich, Regensburg, Rome, Trieste and Zagreb.

In 2006, Professor White was elected to the Royal Irish Academy in recognition of his services to musicology.

BENNETT ZON

Bennett Zon is Professor of Music at Durham University and Co-Director of the International Network for Music Theology. Zon researches in areas of nineteenth- and twentieth-century musical culture, with particular interest in British science, theology and intellectual history. He has published articles, dictionary and encyclopaedia entries, reviews and edited volumes, as well as monographs including *The English Plainchant Revival* (Oxford University Press, 1999), *Music and Metaphor in Nineteenth-Century British Musicology* (Ashgate, 2000) and *Representing Non-Western Music in Nineteenth-Century Britain* (University of Rochester Press, 2007). He is currently preparing a monograph entitled *Evolution and Victorian Musical Culture* (forthcoming, Cambridge University Press). Zon is General Editor of *Nineteenth-Century Music Review* (Cambridge University Press) and the book series *Music in Nineteenth-Century Britain* (Ashgate), and co-owner and founder of the nineteenth-century music JISCmail weblist. Bennett Zon is an active composer, with performances in America, England, and Europe.

FRANK LAWRENCE

Frank Lawrence is lecturer in Early Music History in the School of Music, University College Dublin. He was educated at Maynooth, Rome, Limerick and Dublin (UCD). He holds degrees in Music and Modern Irish, Theology, Chant Performance and Medieval Musicology. He wrote his doctoral dissertation at UCD under the joint supervision of Prof. Dr David Hiley (Regensburg) and Prof. Harry White. The dissertation is a study of the oldest extant notated musical source from Ireland – a mid-twelfth-century chant manuscript. He is also an organist and held the position of College Organist during his time at Maynooth.

His principal research is on Western medieval liturgical chant with particular emphasis on palaeographical, repertorial and codicological studies of manuscript sources from the British Isles and northern Europe. His research also encompasses medieval notation in periods of transition, liturgical history in the medieval West, musical culture in Early Modern Italy and performance practice (medieval chant and polyphony). Secondary areas of research include Catholic church music and devotional music of the 19th and 20th centuries, relationships between theology and music / liturgy and music (including the development of a liturgical musicology) and conceptualisations of the sacred in music.

He is a contributor and advisory editor to the *Encyclopaedia of Music in Ireland* (EMIR), and sits on the advisory board of *Cantus Planus* and the council of the Henry Bradshaw Society.

* * *

Remembering Heinrich Werke (1862–1923): Perspectives on 150 Years of Church Music

8:00pm THURSDAY 6 DECEMBER
— COLLEGE CHAPEL CONCERT PROGRAMME —

Introduced by Rev. Ronan Drury

COLLEGE CHAPEL CHOIR

Jerusalem, Jerusalem — anon.

Magnificat 'Spiritus Sanctus' — arr. H. Werke (1862–1923)

SCHOLA GREGORIANA MAYNOOTH — chants for St Henry, Werke's name-day

In virtute tua, Domine

Beatus servus

Veritas mea

NIALL CARROLL, COLLEGE ORGANIST

Nun komm', der Heiden Heiland — J.S. Bach (1675–1750), BWV659

NUI MAYNOOTH CHAMBER CHOIR

O doctor optime — G.P. da Palestrina (1525–1594)

Tu es Petrus — R. L. Pearsall (1795–1856)

NIALL CARROLL, COLLEGE ORGANIST

Praeludium in G Minor — D. Buxtehude (1637–1707), BuxWV149

SCHOLA GREGORIANA MAYNOOTH — chants for Advent and Christmastide

Ad te levavi

Populus Sion

Laetabundus

COLLEGE CHAPEL CHOIR

Benedictus 'Ego sum' — arr. H. Werke

COMBINED CHOIRS

A Bicentenary '*Te Deum*' — choral verses, J. O'Keeffe

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NOTES



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Acting Head of Department: Dr Alison Hood

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BA (music combined with another arts subject)	Performance & Musicology
BA Music Technology	Composition
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For more information on the Department see our website:

<http://music.nuim.ie>

Music Department
NUI Maynooth

Tel. +353 1 7083733 Fax +353 1 6289432

Email *music.department@nuim.ie*

CONTACT INFORMATION

Darina McCarthy
Postgraduate John Hume Scholar
Music Department
NUI Maynooth
darina.mccarthy@nuim.ie



‘Remembering Heinrich Werkung (1862-1923): Perspectives on 150 Years of Church Music’



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