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Origins of Music Programs in Liberal Arts Institutions:
The Story of Three Florida Catholic Universities

by

Cynthia S. Selph

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
Department of Music Education
College of Fine Arts
University of South Florida

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DEDICATION

I dedicate this dissertation to my husband Steve who has supported me in every way through two graduate degrees. I could not have done it without him. Many thanks, and I promise that this is my final academic degree!

I also dedicate this dissertation to the administrators at Saint Leo University who hired me as a full-time music faculty member and set me on the road to fulfilling my dream of earning a PhD degree. Their inspired policy of funding the tuition for full-time faculty members who are pursuing terminal degrees made this process possible for me.

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ABSTRACT

This study examines the music programs in liberal arts colleges through the historical lens of three Catholic Universities in the state of Florida. Although there are numerous historical dissertations and theses written about individual music schools and departments, and a few that compare music programs in similar types of institutions, none have compared music programs in Catholic universities within the same state. After teaching at Saint Leo University and experiencing the process of rebuilding a music program after it was almost completely lost in the mid-1990s, I wanted to study the histories of Saint Leo and other Florida Catholic institutions that have struggled through similar circumstances, but with very different outcomes.

I examined each music program through interviews with past and current faculty, administrators, and students; archival documents; published histories; school newspapers and yearbooks; and local newspapers and magazines. I visited each campus, photographed the physical facilities, and observed faculty and students. Gradually the stories of three music programs emerged. By comparing the data from each institution I was able to address the following research questions:

1. When and how did each music program begin?
2. How did each one develop (i.e., organization, curriculum, faculty, facilities, performing groups)?
3. What are the relationships between the Catholic affiliation of each of these institutions and the development of their respective music programs/departments?

4. What are the similarities and the differences between the music programs of these schools (i.e., structure, faculty, facilities, curriculum and degrees offered, performance groups, and students)?
5. What role does music play in the overall vision of the universities and their development?
6. What are the implications of this study for music education in these and other liberal arts colleges?

CHAPTER 1

PROLOGUE

Introduction

Education in music is most sovereign, because more than anything else rhythm and harmony find their way to the innermost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary.

–Plato, *Republic III*, from *Collected Dialogues of Plato*

Plato and Aristotle believed that practical music, *musica practica*, should be taught to children and older youth. They meant by that the actual performance of music. Theoretical music, *musica speculativa*, was believed to be part of mathematics, and as such it formed an important part of a liberal arts education. Music was thought to be part of the harmony of the universe, and consequently its study would lead a student to the world of ideas and the recognition of eternal truths.¹

According to Plato:

There are two arts which I would say some god gave to mankind, music and gymnastics for the service of the high-spirited principle and the love of knowledge in them—not for the soul and the body except incidentally, but for the harmonious adjustment of these two principles by the proper degree of tension and relaxation of each...²

At that time music was understood as a combination of melody, literature, and dance; music permeated upper class life in ancient Greek society. Plato believed that music was governed by

¹ Nan Cooke Carpenter, *Music in the Medieval and Renaissance Universities* (Norman, OK: University of Oklahoma Press, 1958), 8-9.

² Plato, *Republic III*, from *The Collected Dialogues of Plato*, Bollingen Series 71, ed. Edith Hamilton and Huntington Cairns (Princeton, NJ: Princeton University Press, 1984), 654.

poetry, since he considered reason to be the highest human faculty. Music was believed to represent human dispositions, including the rise and fall of psychic tension.³

Plato's views on the place of music in education were not followed in his time, but they became highly influential in the development of monastery and cathedral schools during the early Middle Ages. He believed that practical aspects of music should be taught in elementary education. In secondary education, which existed solely for the ruling class, music was considered a "molder of character."⁴ In the highest education for philosophers music theory and philosophy of music were to be studied continuously as a part of ongoing education through mentoring from a master teacher. For Plato, music was not merely an aesthetic value; it also had moral, political, and religious qualities that shaped the character. His writings became the "font from which those who controlled Christian music drank enthusiastically until Aristotle replaced Plato in Christian thought beginning in the thirteenth century."⁵

Aristotle softened the moralistic attributes of Plato's musical philosophy and treated music and poetry as separate studies. He also believed that even the lower classes should be able to enjoy musical activities (though not education), believing that they would benefit from a "lower sort of music."⁶ He recommended that students in the ruling classes learn to perform music only until they were able to "feel delight in noble melodies and rhythms."⁷ Aristotle, like

³ Harry S. Broudy, "The Role of Music in General Education," *Bulletin of the Council for Research in Music Education* no. 105 (Summer 1990): 28.

⁴ Maurice Ervin Faulkner, "The Roots of Music Education in American Colleges and Universities" (PhD diss., Stanford University, 1955), 25.

⁵ Ibid.

⁶ Aristotle, quoted in *ibid.*, 31.

⁷ Aristotle, quoted in *ibid.*, 33.

Plato, believed that education in music shaped the character, as long as appropriate music was chosen and certain instruments, such as the flute, were avoided.⁸

Music was an integral part of Catholic education from near the beginning of Catholicism. As early as 398 A.D. St. Augustine of Hippo proclaimed a central role for music in Christian worship:

Thus I fluctuate between the peril of indulgence and the profit I have found: and on the whole I am inclined...to approve the custom of singing in church, that by the pleasure of the ear the weaker minds may be roused to a feeling of devotion.⁹

Thanks to St. Augustine Catholic worship was filled with music, priests and monks were trained to sing the chants, and music occupied a secure place in Medieval and Renaissance schools of higher learning. *Scholae cantorum*, or singing schools, were established as early as the fourth century to train singers and composers for the church.¹⁰ Many monasteries in Western Europe emphasized *musica practica*, the study of liturgical chant.

In the latter half of the sixth century Pope Gregory the Great championed the ascetic model of monastery schools, and he founded the *schola cantorum* at Rome for the study of the chant. Singers who were trained at the *schola cantorum* in Rome carried the Roman liturgy to all of Europe. By 747 the Council of Cloveshoe decided that liturgical chant should be sung from the songbook that originated in Rome, and soon the Catholic Church throughout Europe used Gregorian chant exclusively in its liturgy.¹¹

⁸ Ibid.

⁹ St. Augustine, *The Confessions of St. Augustine*, trans. F. J. Sheed (New York: Sheed & Ward, 1943), 244.

¹⁰ Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (New York: Rowman & Littlefield Education, 2007), 22.

¹¹ Carpenter, *Music in Medieval and Renaissance Universities*, 16.

Monastic schools became more numerous and important as centers of learning during the first half of the Middle Ages. Also, cathedral schools became important centers for the study of the liberal arts as well as for cultivation of the chant. Charlemagne, who ruled from 768 to 814, was a supporter of education, and a revival of some of the educational methods of the ancient Greeks occurred during Charlemagne's Carolingian Empire.¹²

Universities evolved from certain Catholic cathedral schools starting soon after the beginning of the second half of the Middle Ages. A significant amount of ceremonial and sacred music performed was at these institutions for opening mass celebrations, graduation ceremonies, and other occasions. Many students owed their place at the university to their singing ability. The Notre Dame choir school served as a preparatory school for the Sorbonne (University of Paris), and regularly sent students to the university for higher learning, many on scholarship. There is ample evidence that many colleges of the Sorbonne required the study of *musica practica* as entry-level preparation.¹³

By the year 1400 Europe had twenty-nine functioning universities, and from 1400-1625 forty-six new universities appeared, most of them in central Europe.¹⁴ Universities played an important role in the proliferation of new knowledge that occurred during the Renaissance and Reformation. The philosophy of humanism enabled universities to train students in scholarly analysis, which included the ability to think carefully and apply analytical

¹² Mark and Gary, *A History of American Music Education*, 22-23.

¹³ Carpenter, *Music in Medieval and Renaissance Universities*, 76.

¹⁴ Paul F. Grendler, "The Universities of the Renaissance and Reformation," *Renaissance Quarterly* 57, no.1 (Spring 2004): 2.

reason to a problem. Northern universities emphasized theology and the humanities, whereas Italian universities excelled in law and medicine.¹⁵

Music was still taught as one of the seven liberal arts, and it was often combined with mathematics in early Renaissance universities. In some sixteenth-century Italian universities more emphasis was placed on music performance, which was taught privately by distinguished musicians under university auspices. Yet another trend that was particular to the Renaissance was the linking of musical studies with the humanistic subjects of classical Latin and Greek literature.¹⁶ After the Reformation, music as a mathematical discipline was dropped from many German universities, but it was often included with the teaching of classical literature. Music as a practical art received more emphasis as well through the private teaching of musicians and composers within the universities.

Although Martin Luther was a strong proponent of music and advocated teaching singing and instrumental music in all three divisions of schools that comprised the German education system, the English Puritans who settled the New England colonies of the United States were more influenced by John Calvin, and carried his teachings on music and education to the New World.¹⁷ No professional musicians or musical instruments were allowed in the Puritans' churches, and music was confined to the singing of Psalms, which were printed in the *Book of Psalms* by the Reverend Henry Ainsworth and published in Leiden in 1612—a revised and translated version of the original French psalter commissioned by Calvin in 1562—and brought by the first settlers at Plymouth, Massachusetts in 1620. The first book published in the English

¹⁵ Ibid., 7.

¹⁶ Carpenter, *Music in Medieval and Renaissance Universities*, 314.

¹⁷ Mark and Gary, *A History of American Music Education*, 32-33.

colonies was *The Whole Booke of Psalmes Faithfully Translated into English Metre*, popularly called *The Bay Psalm Book* (1640), a revision of the English Psalter by Sternhold and Hopkins, which had been brought to the colonies by the settlers at Boston. The English Psalter was also based on Calvin's French Psalter, but was less complicated metrically. Music education in New England consisted mainly of self-instruction through books like *An Introduction to the Skill of Music*, published in 1654, for the purpose of learning to sing the Psalm-tunes accurately.¹⁸ Public schools were begun early, in Boston in 1635, but they did not include instruction in music so far as we know.

In the southern colonies music performances were normally community activities and a secular concert life began to develop. Education in the South was based more on the European model of private education for the wealthy. European musicians and dancing masters were employed to teach the children of wealthy plantation owners. These musicians became itinerant performers, teachers, and church organists. Parents sometimes banded together to build schoolhouses in their communities and hire schoolmasters. Daughters of wealthy families were often sent to boarding schools where music and dancing were generally taught.¹⁹

Music in Higher Education in the United States

Colonial Colleges

Higher education in the British colonies of North America began very soon after the Puritans first arrived at Massachusetts Bay (Boston) in 1630. These colonial colleges included the following institutions: Harvard (1636), William and Mary (1693), College of Philadelphia,

¹⁸ Ibid., 58-60.

¹⁹ Ibid., 60-61.

later known as the University of Pennsylvania (1740), College of New Jersey, later known as Princeton (1746), College of Rhode Island, later known as Brown University (1764), Queen's College, known as Rutgers University (1766), and Dartmouth College (1769).²⁰ Harvard College was patterned after the University of Cambridge, but being a Calvinist institution its curriculum consisted of the six liberal arts—minus music, which was considered sinful for a school founded to train Calvinist clergy.

All of the colonial colleges followed the intellectual tradition handed down from European universities of the *trivium* and *quadrivium*:

It was felt that there was a fixed and known body of knowledge, the “liberal arts” as they came down from antiquity through the Middle Ages, the Renaissance, and Reformation. This constituted absolute and immutable truth, and it was important that it be absorbed—not criticized or questioned—by every student.²¹

Although music ensembles were popular extracurricular groups, no credit was given for music classes at these institutions. Music was considered to be a genteel pastime at Harvard, the earliest of the colonial colleges, and it was afforded an extracurricular position in its course of study. John Knowles Paine was hired as Harvard's first professor of music in 1875, well over two hundred years after the school's founding.²² Charles Eliot, the president of Harvard at that time, believed that music belonged among the humanities. He and Paine created a permanent place for

²⁰ John Richard Mangan, “Divided Choirs: Musicologists, Performers, and the Course of Music Study in American Higher Education” (PhD diss., Columbia University, 2005), 39.

²¹ John Seiler Brubacher and Willis Rudy, *Higher Education in Transition: A History of American Colleges and Universities, 1636-1976* (New York: Harper & Row, 1976): 13.

²² Mangan, “Divided Choirs: Musicologists, Music Performers,” 74.

music in Harvard's curriculum as an academic pursuit in which students could "devote themselves to musical criticism and literature and the cultivation of musical taste."²³

Antebellum Colleges

The second chapter of higher education in the United States has been described as revolving around antebellum colleges of the early to mid-nineteenth century.²⁴ Prior to the Revolutionary War there were only nine colleges in the thirteen colonies, but by the beginning of the Civil War there were 250 colleges, not including the hundreds more that had opened but failed. The philosophy of these colleges differed from the liberal arts model of the colonial colleges. Inspired by the Second Great Awakening, a powerful revival movement that occurred in the nineteenth century, denominational colleges sprang up to preserve sectarian faith as the country moved westward.²⁵

Music was an important component in the Second Great Awakening. Revivalist camp meetings used music to inspire the faithful. It makes sense that the colleges founded as a result of this religious fervor also offered instruction in sacred music. Charles Grandison Finney was a leading revivalist and the second president of Oberlin College. In 1835 he established the first professorship of sacred music in American higher education, which led to the establishment of Oberlin Conservatory a generation later. Oberlin College was founded by Congregationalists (Calvinists) in 1833, and although it was ahead of its time in the early admittance of women and African-American students, in many ways it was typical of the antebellum colleges of the

²³ Elliot Forbes, *A History of Music at Harvard to 1972* (Cambridge, MA: Department of Music, Harvard University, 1988), 22.

²⁴ Mangan, "Divided Choirs: Musicologists, Music Performers," 44.

²⁵ *Ibid.*, 46-47.

nineteenth century.²⁶ In general, these religiously affiliated colleges provided a more hospitable home for music than did the newly forming state-supported universities.

Normal Schools

A completely different track of music in American higher education began with the normal schools of the early nineteenth century. The term “normal” in this context traced back to the earliest teacher-training institutions, in Prussia, where “normal” methods of pedagogy were taught. The roots of the normal school philosophy in the United States can be traced to academies established in the middle and late eighteenth century that replaced the older Latin grammar schools. The Philadelphia Academy and Charitable School of the Province of Pennsylvania, one of the earliest examples, was chartered in 1753 in part to train teachers for rural Pennsylvania schools. It was followed by the Zion Parnassus Academy in Salisbury, North Carolina, founded by Samuel McCorkle in 1785; and then the Columbian School in Concord, Vermont (which later became the Concord Academy) founded by Samuel Read Hall in 1823. Although there is no direct evidence that music was taught in these institutions, such instruction cannot be ruled out. Benjamin Franklin wrote the proposal for funding for the Pennsylvania school, and he had a well-documented interest in music.²⁷

William Channing Woodbridge and Lowell Mason were two of the most influential promoters of music education in public schools in the early nineteenth century. Woodbridge was a keen advocate of the Pestalozzian approach as applied to music instruction. The Pestalozzian method emphasized experiential learning through making musical sounds before learning

²⁶ Richard Dean Skyrn, “Oberlin Conservatory: A Century of Musical Growth and Influence” (DMA diss. University of Southern California, 1962), 19.

²⁷ George N. Heller and Jere T. Humphreys, “Music Teacher Education in America (1753-1840): A Look at One of Its Three Sources,” *College Music Symposium* 31 (1991): 50-51.

musical notation, and using the same notation for both vocal and instrumental music (unlike the singing schools, which promoted the use of shape notes to teach vocal sight-reading).²⁸

Woodbridge and Mason were two of the founders of the Boston Academy of Music, which was incorporated in 1833 and became a demonstration school for the teaching of music. In 1834 Mason published his *Manual of Instruction of the Boston Academy of Music for Instruction in the Elements of Vocal Music on the System of Pestalozzi*, which became the “handbook of singing school teachers throughout the country.”²⁹ Under Mason’s leadership the Boston Academy of Music became the center of the new singing school convention movement, which was begun by Henry Moore in Concord, New Hampshire in 1829. By 1840 the movement was organized under the name “The National Music Convention,” and became the first national school of music pedagogy with conventions being held as far west as Cleveland, Ohio.³⁰ The popularity of these conventions did much to inspire the inclusion of vocal music as a subject in the common school curriculum.

The first state-supported normal school opened in Massachusetts in 1839. It included vocal music as part of the curriculum for general teachers preparing to teach in grades 1-8.³¹ By the 1850s other states had opened normal schools for the training of teachers in their common schools as well. The Illinois State Normal University described its progressive musical instruction for teachers in its 1860 academic catalog as follows:

²⁸ Mark and Gary, *A History of American Music Education*, 127.

²⁹ Robert W. John, “Origins of the First Music Educators’ Convention,” *Journal of Research in Music Education* 13, no. 4 (Winter 1965): 207-219.

³⁰ *Ibid.*

³¹ Heller and Humphreys, “Music Teacher Education in America,” 52-53.

Vocal music - two lessons a week. These progressive courses are to be taken each term for nine consecutive terms. Here they are in order: 1 - Diatonic scale, 2 Dynamic Expression, 3 - Study of plain metrical tunes, easy glees, rounds, and catches, 4 - Choir and congregational tunes, 5 - chromatic scale, anthems, glee, chorus, 6 - the higher forms of glee, chorus, and quartette singing, solo singing solfeggio, 7 - oratorio and opera choruses, quartette and solo singing the art of teaching the element of music, 8 -9 the art of teaching the elements of music, harmony and musical composition.³²

By 1870 music in normal schools was so widespread that George B. Loomis (1833-1887) gave an address to the American Normal School Association on the topic of teaching music. He recommended that music education "should [be to] secure to the teacher - 1. A competent knowledge of the art of music. 2. A knowledge of the relation of this subject in its general educational bearing as a force in physical, intellectual, and moral development. 3. The ability to apply the general principles of education in teaching music."³³

Many state universities began as normal schools for teacher training, including Michigan State Normal School (now Eastern Michigan University), Illinois State Normal University (now Illinois State University), West Florida Seminary (renamed Florida State College for Women in 1907, now Florida State University), Tempe Normal School (now Arizona State University), Texas Normal College and Teachers Training Institute (now the University of North Texas), and others. "The training of music teachers began as an adjunct to the regular teacher preparatory programs. The normal schools were already teaching music not only because it was a required skill, but also because of the almost universal popularity of the instruction."³⁴

³² Michael James Fansler, "The History of the Western Illinois University Band from 1904-42, and its Evolution from Within the Illinois Normal School Movement" (EdD diss., University of Illinois at Urbana-Champaign, 2009), 21.

³³ George B. Loomis, "Music in Normal Schools," in *Proceedings of the National Educational Association* (1870), 65-71; quoted in Heller and Humphreys, "Music Teacher Education in America," 58.

³⁴ James A. Keene, *A History of Music Education in the United States*, 2d ed. (Centennial, CO: Glenbridge Publishing, 2009), 221.

Some normal schools developed separate departments for students who wished to specialize in music. Pennsylvania State Normal School at Mansfield was one of the first schools to organize a separate music department. In the 1871-1872 academic year music courses were offered in four departments: Vocal Department, Theoretical Department, Aesthetical Department, and Instrumental Department. A student could take the full program, or choose the courses that were of interest to him/her.³⁵ Michigan State Normal School at Ypsilanti also developed a separate program for music specialists or supervisors in 1881. A four-year curriculum was developed for students who wanted to specialize in music, with more music specific courses offered for the last three years of academic study: harmony, voice culture, instrumental music, musical composition and literature of music, and solo singing.³⁶

The Crane Normal Institute of Music in Potsdam, New York grew into existence under the leadership of Julia Crane, “not because she had deliberately set out to found a school for training music supervisors or specialists, but because in working out the problems of music teachers in the Normal School, and considering the needs of the public schools and supplying those needs, such a school came into being.”³⁷ Crane was one of the first graduates of the Potsdam State Normal and Training School—in 1874. She was hired to teach vocal training at her alma mater and by 1884 developed the first normal training course for public school music teachers. The Crane Normal Institute of Music was founded in 1886, the first institution for this purpose. It was located across the street from the normal school, and students took classes at both

³⁵ Nathan Rinnert, “A History of the Bands at the Teachers’ School in Mansfield, Pennsylvania: 1871-1971” (PhD diss., University of Miami, 2006), 42-43.

³⁶ James A. Keene, *A History of Music Education in the United States*, 221-23.

³⁷ William Dolan Claudson, “The History of the Crane Department of Music, the State University of New York, College at Potsdam, 1884-1964” (PhD diss., Northwestern University, 1965), 65.

institutions.³⁸ The Crane Institute is now the Crane School of Music within the State University of New York at Potsdam—possibly the largest undergraduate music education program in the United States today.

Conservatories

In the 1860s conservatories became the vocational schools for musicians in the United States. Conservatories had long been part of European educational systems, but they did not appear in the United States until Oberlin opened the first conservatory in North America in 1865, followed quickly by the New England Conservatory in Boston, the Cincinnati Conservatory, and the Chicago Academy of Music, all of which began in 1867. The Peabody Conservatory opened in Baltimore in 1868, though the state had chartered it in 1857.³⁹ The conservatories treated the study of instrumental music equally with vocal music, and sacred music no longer dominated the curriculum. As a result, music study became more secular and academic. They emancipated the study of music from its sacred roots and launched the discipline of serious secular music study into the American consciousness. The goal of the conservatories differed from that of the normal schools and institutes in that conservatories focused on training performing musicians instead of music teachers. Conservatories moved music education a step forward in that they taught secular instrumental and vocal music as a discipline that would stand alongside other professional academic pursuits.⁴⁰

³⁸ Ibid., viii.

³⁹ Heller and Humphreys, “Music Teacher Education in America,” 50.

⁴⁰ Mangan, “Divided Choirs: Musicologists, Music Performers,” 76-77. See also John Edward Fitzpatrick, Jr., “The Music Conservatory in America” (PhD diss., Boston University, 1964).

College and University Departments and Schools of Music

The integration of the practical study of music performance, the academic study of music theory, composition, and history, and pedagogical study for music teachers came together in the uniquely American institution of departments and schools of music that became a part of already established universities. Because the university system allowed for the creation of specific professional schools within larger institutions, departments and schools of music evolved as professional units alongside departments and schools of divinity, medicine, law, and even education. “Between 1880 and 1900 Florida State, Michigan, Northwestern, Yale, Illinois, and University of South Carolina among many others would add schools of music to their campuses.”⁴¹ Two other administrative organizations were added to manage the growing interest in music education in American colleges and universities. Departments or divisions of music, each headed by a faculty member, were established at Harvard (1862), Wellesley (1886), and Columbia (1896). In other institutions music was combined with other artistic disciplines in a “School of Fine Arts.” Syracuse (1873), Nebraska (1898), and Ohio University (1892) followed this administrative structure.⁴²

The inclusion of music in higher education has been a long and often arduous process in American institutions of higher education. The study of music has vacillated between practical study as a performance art, theoretical study as a scholarly pursuit, and the study of music pedagogy. American liberal arts colleges and universities finally returned music, starting with music theory and composition and eventually adding music history, to the place in humanistic

⁴¹ Mangan, “Divided Choirs: Musicologists, Music Performers,” 70.

⁴² *Ibid.*, 79.

studies that it had occupied in antiquity, after more than two centuries of treating it as an extracurricular activity. Normal schools and the universities from this tradition developed a high level of music pedagogy, and adhered to the belief that music is for all, not just for those deemed “musically talented.” American conservatories and professional music schools provided specialized career training for the professional musician that was once available only to those who could study in European conservatories. A uniquely American innovation, the integrated music unit, combined all of these tracks under one roof in many American universities.

Music was an active and important component in the Catholic religious and educational experience, dating as far back as the time of St. Augustine and extending to the present. According to the United States Conference of Catholic Bishops, as of 2015 there are 250 Catholic colleges and universities in the United States.⁴³ Currently, there are four Catholic universities in the state of Florida. Saint Leo University was founded as Saint Leo College in 1889 by Benedictine monks near the Catholic community of San Antonio, Florida in a satellite community known as Saint Leo. Saint Leo College became Saint Leo University in 1999. Fifty-one years after the founding of Saint Leo College, Barry College was founded by Dominican sisters as a women’s institution in Miami Shores in 1940, and became Barry University in 1981. The third Catholic college to open its doors in Florida was Biscayne College in Miami in 1961, founded by American Augustinians who had started the college in Cuba in 1946 but were expelled by Fidel Castro. In 1981 Biscayne College changed its name to St. Thomas University. The fourth and final Catholic University to open in Florida was Ave Maria University, which was founded in Ann Arbor, Michigan in 1997 and moved to its current location east of Naples in

⁴³ “United Conference of Catholic Bishops,” accessed January 2, 2015, <http://www.usccb.org/beliefs-and-teachings/how-we-teach/catholic-education/higher-education/catholic-colleges-and-universities-in-the-united-states.cfm>.

2007. Three of these institutions—Saint Leo University, Barry University, and Ave Maria University—offer various types of music degrees. This dissertation is an historical study of the music programs in these three Catholic universities.

Purpose of the Study

Liberal arts colleges often struggle to support fine arts programs and departments. Since many of these colleges and universities are affiliated with religious institutions, their fine arts studies are often rooted in the religious traditions that founded them. Music is a special type of religious expression. Many liberal arts institutions developed music programs and degrees as a way of perpetuating a rich heritage of music in the church with the aim of training church music directors and music teachers who would teach new generations of church goers to participate musically in worship. The purpose of this study was to examine the role of music in liberal arts colleges and universities through the historical lens of three Catholic universities in Florida: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples). The author hypothesized that their Catholic identity may have had some relationship with the development of the music programs in each school.

Significance of the Study

Historical research in music education is important because studying the past enables current music educators to develop needed insights about past and current practices, and to make more informed decisions about the present and future. According to Heller and Wilson, the results of historical research are: (1) a better understanding of the present, (2) a richer basis of

information, (3) a more complete record, (4) a more accurate accounting of what has taken place, and (5) a clearer explanation of complex ideas.⁴⁴

Many historical studies of individual schools of music or music departments within universities have been completed, all of which serve to inform other researchers about the development of music in higher education in the United States. They also are valuable resources for the current administration and faculty of the schools of music and music departments in charting a course for future development.

Other researchers have compared music schools to discover, among other things, factors that may have contributed to their longevity or survival. However, to date there have been no comparative studies of music programs or departments in schools with Catholic affiliations, as in this study. This study provides important documentation of music in higher education within a specific type of institution—that of the Catholic university. Although the results cannot be generalized to all Catholic institutions of higher learning, they provide information and insights into the study of music in the Catholic-affiliated universities in Florida.

This historical study of the music programs in the three Catholic universities in Florida that offer music degrees evolved as the result of my own experience of teaching at Saint Leo University and trying to rebuild a music program that had all but disappeared in the late 1990s. There are many historical studies of highly successful and prominent music programs in colleges and universities throughout the United States. There are also a few studies that compare music programs in similar institutions. This study fills a gap in the literature in that it examines three music programs that were not consistently successful throughout their histories, and are therefore

⁴⁴ George N. Heller and Bruce D. Wilson, “Historical Research in Music Education: A Prolegomenon,” *Bulletin of the Council for Research in Music Education*, no. 69 (Winter 1982): 3.

similar to music programs in many other institutions of higher learning that have mixed records of both success and failure. The purpose of this study was not to document any one of the included music programs as an example for other schools to emulate, but rather to learn from both the mistakes and the triumphs of faculty members, administrators, and students who played a role in the history of each institution's music program.

Through historical research I sought to obtain a better understanding of the current circumstances at the institution at which I am currently teaching. I hoped to discover a richer basis of information about Catholic institutions, and how their Catholic affiliation relates to the fine arts in general and to their music programs in particular. I endeavored to provide an accurate, useful accounting of the history and development of the music programs at these three universities. In addition, I hoped to arrive at a clearer explanation of a complex web of ideas that includes many of the factors that have contributed to the rise, and in some cases the fall, of music programs in universities.

Research Questions

The following research questions were addressed during the course of this study:

1. When and how did each music program begin?
2. How did each one develop (i.e., organization, curriculum, faculty, facilities, performing groups)?
3. What are the relationships between the Catholic affiliation of each of these institutions and the development of their respective music programs/departments?
4. What are the similarities and the differences between the music programs of these schools (i.e., structure, faculty, facilities, curriculum and degrees offered, performance groups, and students)?

5. What role does music play in the overall vision of the universities and their development?
6. What are the implications of this study for music education in these and other liberal arts colleges?

Delimitations

This study was limited to the time period in which Bachelor of Arts with a specialization in music or Bachelor of Music degrees were awarded by the targeted universities. At Saint Leo University that period was from 1965-96. After 1996 Saint Leo offered a Minor in Music, but not a bachelor's degree or a concentration in music. Barry University offered bachelor's degrees in music from 1940-90 and from 1998-present. Bachelor's degrees in music have been offered at Ave Maria University since 2003, when the institution was moved to South Florida. Although St. Thomas University is also a Catholic University in Florida, it was not included in this study because it never offered degrees in music.

Literature Review

The literature reviewed for this dissertation includes several strands of research. I have grouped the research into four broad categories: historical research in music education, the development of music in higher education in the United States, music in higher education in the State of Florida, and music education in Catholic-affiliated colleges and universities. There are numerous historical dissertations on individual music schools and departments in the United States. Many of these proved to be valuable resources for help with research methodology and organization of the material. Since this dissertation explores Catholic affiliation and its relationship to the music departments in three Florida institutions, I examined texts on the development of Catholic schools in the United States, and music within Catholic higher

education. I included several books and articles that dealt with the influence of Vatican II (1962-65) on Catholic philosophy of education to lay the groundwork for determining any possible relationships between Vatican II and the targeted music departments.

Historical Research in Music Education

According to Allen Britton, historical research is valuable to the field for three reasons. First, historical research enables leaders in music education to develop an understanding of “our place in mission in society and art.” Second, becoming historians rather than social scientists unites the field of music education with its siblings in music, musicology and theory, and brings us closer to performers and composers. Third, the study of history develops the graduate student into a literary scholar instead of a social scientist.⁴⁵

George Heller and Bruce Wilson addressed the use of rhetoric in historical research, and defined historical research in music education in the following way: “Historical research in music education, then, is the careful and systematic investigation of the past people, practices, institutions, and materials of teaching and learning sound (and silence) moving in perceptible form expressive within a context.”⁴⁶

In his contribution to *MENC’s Handbook of Research Methodologies*, Gordon Cox challenged music education historians to move beyond merely telling the story of music education within a narrowly defined cultural bias, to exploring areas like musical colonialism and nationalism.⁴⁷ He outlined five possibilities or strands of research for describing what he

⁴⁵ Allen P. Britton, “The Place of Historical Research in Graduate Programs in Music Education,” *Bulletin of Historical Research in Music Education* 5, no. 2 (July 1984): 56.

⁴⁶ Heller and Wilson, “Historical Research in Music Education,” 3.

⁴⁷ Gordon Cox, “Transforming Research in Music Education History,” in *MENC’s Handbook of Research Methodologies*, ed. Richard Colwell (New York: Oxford University Press, 2006), 78-79.

called a “usable past”: (1) historical studies that confront policy making decisions; (2) the study of curriculum history that “disentangles the complexities, constraints, and disappointments of curriculum reform;” (3) the study of music teachers’ work, which according to Cox has been almost nonexistent; (4) engaging music teachers with ideas of the past in order to construct a more meaningful philosophical basis for classroom practice; and (5) historically grounded comparative work between international cultures.⁴⁸

Edgar Turrentine described historical research that has informed the direction of music education in the present. He listed a series of examples of historical research that had a direct impact on present theory and practice. One example is Allen Britton’s article, “Music in Early American Public Education: A Historical Critique,” which launched an entire series of doctoral dissertations. The histories of philosophical-pedagogical procedures have informed and shaped modern pedagogical theory. Histories of institutions have helped to forge future courses of action within schools and departments of music. Histories of publications and professional organizations have shown scholars the ideas that shaped the music teaching profession of the past.⁴⁹

Preston and Humphreys compiled a list of all historical dissertations published in the United States between 1990 and 1999, and categorized them according to the following descriptions: biography, K-12 music education, college/university (including teacher education), community/church music, professional organizations, other, or not applicable. They also examined demographic information such as gender of authors, universities granting terminal

⁴⁸ Ibid., 87-88.

⁴⁹ Edgar M. Turrentine, “Historical Research in Music Education,” *Bulletin of the Council for Research in Music Education*, no. 33 (Summer 1973): 1-7.

degrees in music education, and the percentage of degree types (e.g., PhD and DMA) in each decade. This study extended an earlier similar study on dissertations from the 1920s-80s. Over the decades, one interesting trend was the decline in numbers of dissertations on individual colleges and universities, possibly due to changes in privacy rights and other human-subject research regulations in the second half of the twentieth century.⁵⁰

History of Music in Higher Education

The history of music in higher education is a very broad topic, but understanding the history of three college music departments cannot be done without understanding the larger context of music education in Western civilization and in the United States. Maurice Evan Faulkner studied the history of music education in higher education from its roots in the Hellenistic period, continuing through the late Ancient period, the Middle Ages, early British and German universities, and finally early American colonial colleges in his 1956 doctoral dissertation entitled “The Roots of Music Education in American Colleges and Universities.” He gave a detailed overview of the development of music education in Greek society beginning with Pythagoras and continuing through Plato, Aristotle, and Aristoxenus, showing how the early Greek ideas about music and music education became highly influential in the cathedral schools and universities of the Middle Ages.⁵¹

Nan Cooke Carpenter wrote a comprehensive history of early European music education in her book entitled *Music in the Medieval and Renaissance Universities*. She began with a

⁵⁰ Keith Y. Preston and Jere T. Humphreys, “Historical Research on Music Education and Music Therapy: Doctoral Dissertations of the Twentieth Century,” *Journal of Historical Research in Music Education* 29, no. 1 (October 2007): 70. The earlier study was Jere T. Humphreys, David M. Bess, and Martin J. Bergee, “Doctoral Dissertations on the History of Music Education and Music Therapy,” *Quarterly Journal of Music Teaching and Learning* 7, nos. 2-4 (1996/97): 112-24.

⁵¹ Faulkner, “The Roots of Music Education in American Colleges and Universities.”

description of the study of music before universities evolved, including musical studies in the Greek and Roman rhetorical schools, musical studies in Christian schools during the early Middle Ages, and musical studies in the Medieval monastic and cathedral schools. She went on to describe the study of music in Medieval universities before 1450, followed by the study of music in the Renaissance universities from 1450-1600. The book concludes with a description of the influence that these schools had on the cultivation and evolution of music in France, England, Italy, and Germany. It would be difficult to overestimate the influence of these early institutions on the course of Western European music history since many historical musical milestones evolved within university settings, such as the development of polyphony, *ars nova*, the evolution of written notation and rhythm, and the earliest interest in chromaticism.⁵²

I reviewed three survey books on the history of music education in the United States. Edward Bailey Birge's *History of Public School Music in the United States* is the earliest book, originally published in 1928.⁵³ Birge gives a descriptive account of colonial singing schools and the development of early normal schools. James A. Keene's book, *A History of Music Education in the United States*, first published in 1982, outlines the development of music education from the colonial period through the 1970s.⁵⁴ *A History of American Music Education* by Michael L. Mark and Charles L. Gary, first published in 1992, begins with an account of the ancient Jewish tradition from the Old Testament, and carries the historical account through the end of the

⁵² Carpenter, *Music in the Medieval and Renaissance Universities*, 368, *passim*.

⁵³ Edward Bailey Birge, *History of Public School Music in the United States*, 1st ed. (Roxbury, MA: Oliver Ditson Co., 1928 & 1929); New and Augmented ed. (1937; reprint, Reston, VA: Music Educators National Conference, 1966).

⁵⁴ Keene, *A History of Music Education in the United States*, 1st ed. (Centennial, CO: Glenbridge Publishing Ltd., 1982) 2nd ed. (Centennial: Glenbridge Publishing Ltd., 2009).

twentieth century.⁵⁵ I found Mark and Gary's book to be the clearest description of music education in antiquity apart from Faulkner's dissertation.

John Richard Mangan studied the development of music in higher education in the United States as a performance art and as a scholarly pursuit. He provided a rich history of the development of the three strands of music in higher education that persist today: performance, pedagogy, and musicology. Mangan's chapter on music in higher education in the United States is a chronological history of the evolution of college-level music programs and departments in the United States beginning with colonial colleges and ending with twentieth-century models of music programs in universities.⁵⁶

History of Music in Higher Education in Florida

There are only a few historical studies on the evolution of music in Florida colleges and universities. Marilyn Swingle's 1973 dissertation focused on Florida State University, described the humble beginnings of this highly regarded music school. She also provided a complete time line of events in an appendix, beginning with the appointment of the first teacher of vocal and instrumental music in 1900 and ending with the first dance workshop in the summer of 1971.⁵⁷ This dissertation provides valuable information about this one institution, but it does not shed light on the development of music education in the rest of Florida.

William L. Richardson's 1998 dissertation, "A History of the Florida Association of Band Directors in Negro Schools: 1941-1966," chronicles the birth of and important events

⁵⁵ Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (New York: Rowman & Littlefield Education, in partnership with MENC: The National Association of Music Education, 2007).

⁵⁶ Mangan, "Divided Choirs: Musicologists, Music Performers," 37-91.

⁵⁷ Marilyn Ruth Swingle, "A History of the Florida State University School of Music" (PhD diss., Florida State University, 1973), 140-48.

related to that organization.⁵⁸ It also tells the story of early collaborations between African-American and European-American music educators during the period when racial segregation was legal and politically accepted in Florida. His dissertation is informative for public school instrumental music educators, but gives little information concerning music in Florida colleges and universities.

The Biggest Boom in Dixie: The Story of the University of Florida Band by Harold B. Bachman gives some early background on music programs in state-supported colleges in Florida, focusing primarily on early music instruction in the four institutions that combined to become the University of Florida: the East Florida Seminary and Military Institute, originally located in Ocala; Florida Agricultural College, in Lake City; South Florida Military and Educational College, in Bartow, and St. Petersburg Normal and Industrial School, in St. Petersburg.⁵⁹ Bachman mentions two pioneering Florida music teachers of the nineteenth century. Miss B. L. Rogers taught music in 1853 at the East Florida Seminary with “signal ability and success.”⁶⁰ Herman Bechter, an Ocala singing school teacher, was engaged to teach music at the seminary in 1858 at a salary of \$600 per year. Instrumental music was taught at the seminary for an extra fee of fifteen dollars per term, and instruction in vocal music was provided to the entire school free of charge. The first public school orchestra in the state of Florida was organized at the St. Petersburg Normal and Industrial School in 1895 by the school’s principal, Joseph E. Guisinger.

⁵⁸ William L. Richardson, “A History of the Florida Association of Band Directors in Negro Schools: 1941-1966” (PhD diss., University of Kansas, 1998), iii-iv.

⁵⁹ Harold B. Bachman, *The Biggest Boom in Dixie: The Story of the University of Florida Band* (Jacksonville, FL: Paramount Press, 1968).

⁶⁰ Samuel Proctor, “The University of Florida, Its Early Years” (PhD diss., University of Florida, 1958), 52.

A local philanthropist was so impressed by a benefit concert given by the orchestra that he volunteered to furnish all the necessary funds to purchase instruments and music.⁶¹

In 1905, the Florida legislature passed the Buckman Act, which provided for the consolidation of all state-supported institutions of higher learning. The four schools at Gainesville, Lake City, St. Petersburg, and Bartow were merged to form “The University of the State of Florida for Boys,” which officially became “The University of Florida” in 1909. The same act provided for the creation of “The Florida Female College”—which was changed to “Florida State College for Women” and is now Florida State University; and the “Florida Agricultural and Mechanical College for Negroes,” now Florida Agricultural & Mechanical University, both in Tallahassee.⁶² These universities became the cornerstones of higher public education in the state of Florida.

The evolution of the Florida Music Educators Association was documented in Thomas L. Whiteside’s dissertation, “A History of the Florida Music Educators Association and Its Component Organizations.” He included historical accounts of music education and music associations in Florida from the mid-1850s to the early 1970s, including the evolution of the Florida Music Educators’ Association as a distinct organization from the Florida Education Association in 1907. “It was through the efforts of individuals with foresight to see that music teaching would not be accepted as a profession without a strong organization to establish needed standards.”⁶³

⁶¹ Bachman, *The Biggest Boom in Dixie*, 6.

⁶² Ibid.

⁶³ Thomas L. Whiteside, “A History of the Florida Music Educators Association and Its Component Organizations” (PhD diss., Florida State University, 1970), 30. In accordance with national practice, the apostrophe in the organization’s name was eliminated at a later date.

Although all of the studies mentioned above shed some light on the development of music in higher education in the state of Florida, none of them examined the development of music programs within private liberal arts colleges, and none of them compared the music programs of three institutions that share a common religious identity. This study will add to the literature a portrait of institutions that struggled to maintain their music programs, and sometimes failed at that endeavor. It will also compare the outcomes for music study in three institutions with similar backgrounds that handled the challenges of maintaining a thriving music program in different ways.

History of Music in Catholic Affiliated Schools

James Keane examined the difficulty a Catholic university experienced in implementing the rubrics of *Ex Corde Ecclesiae* within a campus culture that did not embrace the same values. His doctoral dissertation, entitled “The Perceived Effects the Decline of Catholic Students has on the Governance and Organization of an American Catholic University,” followed a design in which the data were grouped into categories including curriculum and program documents, University bulletins, University Charters, employee handbook and human resource documents, and additional archived university material.⁶⁴ Keane also gave extensive information on his methodology in obtaining construct validity, internal and external validity, and reliability. His design and rigorous attention to validity issues were very helpful in the design of this study.

Colleen McDannell’s *The Spirit of Vatican II: A History of Catholic Reform in America* is a highly readable account of how Vatican II changed Catholics’ experience of their faith and their churches. Her account is informative through its descriptions of the attitudes and opinions

⁶⁴ James M. Keane, “The Perceived Effects the Decline of Catholic Students has on Governance and Organization at an American Catholic University” (EdD diss., Seton Hall University, 2007), 80.

of typical Catholics during the 1960s, 70s, and 80s, when they were sending their children to Catholic universities such as Saint Leo and Barry University.⁶⁵

Anne Hendershott's *Status Envy: The Politics of Catholic Higher Education* documents the secularization that occurred in Catholic higher education during the past fifty years. Her book describes what she calls the "culture wars" on Catholic campuses between "those that believe the Church is a site of oppression for women, gay men and lesbians, and those who are faithful to the Church's teachings."⁶⁶ Her book was very informative in comparing Ave Maria University, one of the newest (founded in 1997 and established in Florida in 2003) and most conservative Catholic institutions in the nation, to its older sister schools Saint Leo University and Barry University, both of which experienced the culture wars of the implementation of Vatican II and *Ex Corde Ecclesiae* during the 1960s, 70s, 80s, and 90s.

Melanie Morey and John J. Piderit's book, *Catholic Higher Education: A Culture in Crisis*, was written as the culmination of a study the authors conducted through interviews with the presidents of thirty-three Catholic universities in the United States. The topics in the book include: (1) the ways in which faculty and students engage in Catholic intellectual training, (2) the Catholic tradition of higher education, (3) student culture, (4) religious activities on campus, and (5) the culture of the institution.⁶⁷ Chapter 5, "The Catholic Tradition: Intellectual, Moral, and Social," gives the four components of Catholic intellectual traditions: theology, philosophy,

⁶⁵ Colleen McDannell, *The Spirit of Vatican II: A History of Catholic Reform in America* (Philadelphia: Basic Books, 2011).

⁶⁶ Anne Hendershott, *Status Envy: The Politics of Catholic Higher Education* (New Brunswick, NJ: Transaction Publishers, 2009), xx.

⁶⁷ Melanie M. Morey and John J. Piderit, SJ, *Catholic Higher Education: A Culture in Crises* (New York: Oxford University Press, 2006), xiii.

liberal arts, and professional studies.⁶⁸ According to Morey and Piderit, music fits into the tradition of the liberal arts: English literature, mathematics, history, music, and astronomy.⁶⁹

Several studies relate specifically to Catholic affiliation with music programs. Sharon Gray's dissertation, "A History of the National Catholic Music Educators' Association, 1942-1976" and subsequent article, "An Overview of the Historical Development of Catholic Music Education"⁷⁰ gave historical accounts of music education in Catholic primary and secondary schools. Although the author did not focus on music in Catholic colleges and universities, her research gave insights into the Catholic perspective on music education in general and illustrated the rich and varied tradition of music education within Catholic-affiliated elementary and secondary education.

Caron Collins' "Study of Instrumental Music Programs in Secondary Catholic Schools" described how Vatican II opened the door for instrumental music in Catholic schools. Collins surveyed 117 secondary Catholic schools to obtain demographic and other information about their instrumental music programs. She found that 89.7 percent of the participating schools had instrumental programs. Her recommendations for Catholic instrumental music programs could be equally applicable to any secondary instrumental program: "the development of stronger feeder school programs, designing better school schedules, promoting supportive parent booster

⁶⁸ Ibid., 129-32.

⁶⁹ Ibid., 130.

⁷⁰ Sharon Lee Gray, "A History of the National Catholic Music Educators' Association, 1942-1976" (DME diss., University of Cincinnati, 1988); and her "An Overview of the Historical Development of Catholic Music Education in the United States," *Bulletin of Historical Research in Music Education* 12, no. 1 (January 1991): 27-49.

groups, and increasing administrative support through providing proper rehearsal facilities and necessary equipment.”⁷¹

Phyllis Nutting conducted a content analysis of three Catholic publications that relate to music education: *Musart*, *Caecilia*, and *The Catholic School Journal*. Through her analysis she investigated the general state, trends, and changes in Catholic music education from 1954 to 1975, a period that encompassed the implementation of Vatican II reforms. She described how music education adapted and changed as a result of the far-reaching implications of Vatican II. She examined how well Catholic music education taught liturgical music of the Catholic tradition, and how instrumental programs gradually developed in Catholic schools during that period. She also studied how changes and trends in music education in general were expressed in Catholic schools, if at all.⁷²

“A History of the Benjamin T. Rome School of Music of Catholic University of America 1952-2002” by Paul Scimonelli is an historical study of one of the most successful and prestigious Catholic schools of music within the highly prestigious Catholic University of America. This school serves as a benchmark for a successful school of music within Catholic universities, and an example of how a music school can thrive and succeed within the Catholic identity. Scimonelli outlined the many decisions and resources that contributed to the success of the Rome School of Music. He also gave an account of the work of Justine Ward, an influential teacher at Sister’s College, a companion institution of the Rome School of Music. She developed

⁷¹Caron L. Collins, “A Study of the Instrumental Music Programs in the Secondary Catholic Schools of the United States” (PhD diss., Ohio State University, 2007), ii.

⁷² Phyllis Elva Nutting, “Music Education in the Catholic Schools: A Content Analysis of *Musart*, *Caecilia* (*Sacred Music*), and *The Catholic School Journal* (*Momentum*) 1954-1975” (PhD diss., Florida State University, 1978).

the “Ward Method” of teaching children singing through the use of Gregorian chant, and was also highly instrumental in the formation of the School of Music at Catholic University that later became the Benjamin T. Rome School of Music.⁷³

In addition to documenting the music programs in three Catholic institutions of higher learning the present study will also examine the relationship between three different founding traditions—the Benedictine foundation of Saint Leo, the Dominican foundation of Barry, and the modern conservative foundation of Ave Maria. None of the previous studies described above examined these relationships or compared three music programs in institutions that share a Catholic identity.

Histories of Selected Other Music Schools and Departments

There are many historical dissertations on individual music departments, music schools, and conservatories. Swingle’s study of Florida State University and Scimonelli’s study of the Benjamin T. Rome School of Music at Catholic University were mentioned earlier. Other studies consulted for this review include histories of conservatories, music departments or schools of music at the University of Arkansas at Pine Bluff, the University of Montevallo, Mississippi University for Women, Michigan State University, Kansas State University, Hampton Institute University, Oberlin Conservatory, and Swinney Conservatory of Music at Central Methodist University.⁷⁴

⁷³ Paul K. Scimonelli, “A History of the Benjamin T. Rome School of Music of the Catholic University of America 1950-2002” (DMA diss., Catholic University of America, 2003), 52-55. For more information on Justine Ward, see Richard Bunbury, “Justine Ward and the Genesis of the Ward Method of Music Education” (PhD diss., University of Massachusetts, 2001).

⁷⁴ Ulysses Grant Dalton III, “The Music Department of the University of Arkansas at Pine Bluff: Its Development and Role in Music Education in the State of Arkansas, 1873-1973” (PhD diss., University of Michigan, 1981); Prince Leon Dorough, “A History of the University of Montevallo Department of Music, 1918-1984” (EdD diss., University of Illinois at Urbana-Champaign, 1986); Cherry Watkins Dunn, “Women and Music in the Victorian South: The Music Department of Mississippi University for Women Under Weenona Poindexter”

Michael Fansler's dissertation on the Western Illinois University Band and its evolution from within the Illinois normal movement gives a thorough history of the normal school movement in Illinois. In addition to his historical review of the common and normal school movements, Fansler compared all five of Illinois state normal schools' music departments, bands, leadership, roles/duties, and program philosophies. This was the first study to research and compare normal school bands within the United States.⁷⁵

"And Then There Were Seven: An Historical Case Study of the Seven Independent American Conservatories that have Survived the Twentieth Century" by James Gandre is a comparative study of the history and attributes of seven American conservatories to determine which factors contributed to their success when over forty other conservatories either failed or were absorbed into larger universities. Gandre interviewed top administrators and long-time faculty in each conservatory for information concerning institutional mission and leadership and the nature of the faculty and students associated with each school. He also analyzed unpublished books, dissertations, and archival materials such as school newspapers and course catalogs to complete the picture of each institution.⁷⁶

Two dissertations on Lutheran colleges provided examples of research about religiously affiliated colleges. In Greg Handel's historical study of the Augustana College music department in South Dakota, the author gave a colorful description of Norwegian immigration to the United

(DMA diss., University of Alabama, 2001); Jean H. Fickett, "A History of the School of Music at Michigan State University" (PhD diss., Michigan State University, 2003); Byron William Jensen, "College Music on the Konza Prairie: A History of Kansas State's Department of Music from 1863-1990" (PhD diss., Kansas State University, 1990); Skyrn, "Oberlin Conservatory"; and David W. Samson, "The Swinney Conservatory of Music at Central Methodist University: An Historical Study" (PhD diss., University of Mississippi, 2011).

⁷⁵ Fansler, "The History of the Western Illinois University Band," ii.

⁷⁶ James Gandre, "And Then There were Seven: An Historical Case Study of the Seven Independent American Conservatories that have Survived the Twentieth Century" (EdD diss., University of Nebraska, 2001).

States and the immigrants' subsequent "venture into higher education."⁷⁷ He also described the rich history of choral music that was part of the Lutheran tradition.

Franklin Williams studied the music programs in eleven Lutheran colleges that were founded in the nineteenth and twentieth centuries, including Capital University (1850), Wartburg College (1852), Luther College (1861), Augsburg College (1869), Augustana College (1869), St. Olaf College (1874), Dana College (1884), Concordia College (1891), Texas Lutheran College (1891), Pacific Lutheran University (1894), and California Lutheran College (1961).⁷⁸ These colleges were founded by German, Danish, and Norwegian immigrants for two main purposes: "the training of men and women for Christian lives and service, and the preservation of the best in [their] culture."⁷⁹ Williams collected data from: (1) published histories of the American Lutheran colleges, (2) course catalogs, (3) college presidents' addresses, (4) personal visits to the campus, and (5) interviews with college presidents, academic deans, music department chairpersons, business personnel, and music faculty.⁸⁰ His study provided a model of data collection for the present study of three Catholic universities.

In summary, although there are many historical studies on individual music departments and schools, and much research on Catholic affiliation within higher education, researchers have not attempted to compare music programs at multiple Catholic universities to document this particular piece of music education history in American higher education. Most of the research

⁷⁷ Greg Alan Handel, "The Augustana College Department of Music, 1921-1973: A History" (DMA diss., Arizona State University, 2007), iii.

⁷⁸ Franklin Edmund Williams, "Music Instruction in the Colleges Affiliated with the American Lutheran Church: An Appraisal and Proposed Plan for Improvement" (EdD diss., University of Illinois, 1969), 15.

⁷⁹ William E. Christensen, *Saga of the Tower* (Blair, NE: Lutheran Publishing House, 1959), 74.

⁸⁰ Williams, "Music Instruction in the Colleges," 10-11.

focuses on music programs or departments that have been highly successful or influential. This study compares music programs with mixed records of success, and documents how their Catholic identity may have related to their development. Although the conclusions drawn from this study may not be generalizable to music programs in other Catholic institutions, it is hoped that a broader understanding of the role of music in these institutions will result.

This study fills a major gap in the literature in several ways. First, it adds a piece of historical knowledge to what we know about the development of music in higher education in the state of Florida. Second, the three music programs examined have experienced differing levels of success within their departments, and the unique qualities and factors that contributed to their successes and failures were compared. Third, the development of these departments was examined within the context of a specific culture, that of their Catholic identity.

Methods and Sources

Historiography

Susan Grigg described historical research methods as “the identification and location of sources and the selection of evidence from them; analysis, usually divided into external and internal criticism; and synthesis, or interpretation.”⁸¹ This dissertation is an historical study; as such, the three stages of historical research methodology are outlined in this chapter.

Primary and secondary sources provide the data used in historical investigations to tell the “story” of what happened. Sources are primary when they "give the first information obtainable of the fact or event to be discovered," and secondary when they "are derived from

⁸¹ Susan Grigg, “Archival Practice and the Foundations of Historical Method,” *The Journal of American History* 78, no. 1 (June 1991): 228.

primary sources which are either known to have existed or are discoverable.”⁸² All written history is a secondary source, since written history is a re-telling of information gathered from primary sources.

External criticism refers to determining the source’s authenticity; that is, whether the source is what it appears to be. Applying external criticism often includes determining the authorship and date of the document or other evidence. Through external criticism the researcher considers such problems as forgeries, garbled documents, partial texts, plagiarism, ghost writers, and interpolations, whether they are intentional or accidental errors.⁸³

Internal criticism refers to the determination of the reliability or accuracy of the information contained in the source; that is, whether the information is reliable and truthful.⁸⁴ Even when the sources are authentic they may still contain exaggerations, misconceptions, or even outright lies. Robert Shafer gives a checklist for internal criticism in Chapter VII of his *A Guide to Historical Method* (3rd edition), which includes the following questions:

1. Does the real meaning of the text or statement differ from the intentional meaning?
2. How well could the author observe what he is reporting?
3. Was the author biased?
4. When was the statement made of text written in relation to the observations?
5. What was the author’s intention in reporting the evidence?
6. Are there inner contradictions in the document?
7. Are any of the statements inherently improbable?
8. Is corroboration needed to provide confidence in the veracity of the data?⁸⁵

⁸² Charles G. Crump, *History and Historical Research* (London, UK: Routledge, 1928), 67-68.

⁸³ Robert Jones Shafer, *A Guide to Historical Method*, 3rd ed. (Homewood, IL: The Dorsey Press, 1980), 128.

⁸⁴ Burke Johnson and Larry Christenson, “Historical Research,” in *Educational Research: Quantitative, Qualitative, and Mixed Approaches*, 4th ed. (Thousand Oaks, CA: Sage Publications, 2012), 431.

⁸⁵ Shafer, *A Guide to Historical Method*, 166-67.

To preserve internal criticism and avoid bias the author of the present study was careful to confine the examination of Saint Leo University, where she has been a member of the music faculty since 2010, to the period of time in which a full bachelor's degree in music was offered—1965-1996. None of the music faculty members or administrators who were involved in the music program at that time are currently either teaching or in administrative positions at Saint Leo University. The music major along with the entire Fine Arts Department was discontinued after the 1995-96 academic year due to severe financial shortfalls. Since then the institution has enjoyed considerable success under the leadership of Dr. Arthur Kirk, who became the president of Saint Leo College in 1997 and transformed it into a thriving university that has a student body of over sixteen thousand spread among its university campus and several other centers in Florida, Georgia, and Virginia. The passage of nearly two decades and the subsequent growth of the institution enabled the former faculty members and administrators who were interviewed for this study to speak frankly and objectively about the events of the past.

According to Michael Mark, “historical research also requires one to synthesize and interpret findings so we know not only what happened, but why and how the event being described affected other events.”⁸⁶ Analysis and interpretation is the third and often most difficult step in historical research. In synthesizing and interpreting findings the researcher must be careful to avoid common mistakes such as: (1) confusing correlation with causation, (2) assuming modern-day meanings that are historically inaccurate for key words and phrases, (3)

⁸⁶ Michael L. Mark, “Unique Aspects of Historical Research in Music Education,” *Bulletin of Historical Research in Music Education* 6, no. 1 (January 1985): 30.

failing to differentiate how people should behave from how they did behave, and (4) failing to maintain a distinction between intent and consequences.⁸⁷

Terese Volk outlined Charles Tilly's four areas of historical research and gave examples that demonstrate how they are each applicable to music education: small-scale, humanistic; large-scale, humanistic; large-scale, social-scientific; and small-scale, social-scientific.⁸⁸ She defined several distinct methodologies including: (1) immersion or saturation, (2) content analysis, (3) oral history, (4) collective biography, (5) government sources, and (6) census study.⁸⁹ Two of these methods were employed in the present study: immersion or saturation, and oral history. In immersion or saturation the researcher simply gathers and reads every (preferably) primary resource available such as books, letters, playbills, newspapers, advertisements, university documents, and Internet pages. Once the point of saturation has been achieved the researcher analyzes and organizes the results and writes the narrative. Oral history involves the use of interviews to capture people's memories and interpretations of the events, institutions, and people under investigation.

Sources

The sources for this historical study included primary sources such as the Benedict Roth journals (the first archivist at Saint Leo College), "Programs at Barry College," Barry University Archives and Special Collections, Miami Shores, Florida (and numerous other boxed archival materials), course catalogs, and enrollment records. Primary sources also included oral accounts

⁸⁷ Johnson and Christenson, "Historical Research," 433-34.

⁸⁸ Charles Tilly, "How (and What) are Historians Doing?" *American Behavioral Scientist* 33 (July/August 1990): 685-711.

⁸⁹ Terese M. Volk, "Looking Back in Time: On Being a Music Historian," *Journal of Historical Research in Music Education* 25, no. 1 (October 2003): 50-58.

recorded in interviews with current and former music faculty, college deans, chairpersons of music and fine arts departments, university presidents, and alumni.

Semi-structured interviews were conducted with administrators, faculty, and alumni from each of the participating schools, either by telephone or in person. A letter requesting permission to interview faculty and staff was sent to the president of each targeted university, explaining the scope of this study and requesting the names and contact information for suggested interviewees, along with a copy of the sample interview questions.⁹⁰ The interview questions were piloted with a faculty member at Saint Leo University, resulting in the categorization of the questions by topic and the addition of the last two questions.

A copy of the sample interview questions⁹¹ and the Institutional Review Board (IRB) consent form⁹² were provided to potential interviewees to give them time to consider the questions prior the interviews. Confidentiality of the participants was preserved and all data were kept in a locked cabinet in the researcher's office at Saint Leo University.⁹³

Secondary sources included historical books such as *Pioneer College: The Centennial History of Saint Leo College, Saint Leo Abbey, and Holy Name Priory* by James J. Horgan; *Lions, Leos, and Learners: A History of Saint Leo University* by Jane M. Govoni, Mary T. Spoto, and Valerie Wright; "Barry University: Its Beginnings" by Sister Eileen F. Rice, articles from

⁹⁰ See Appendix A for permission letters from the presidents of each university.

⁹¹ Appendix B contains sample interview questions for faculty and administrators.

⁹² Appendix C contains IRB permission letter from each university.

⁹³ Appendix D contains sample informed consent letters for each university.

school publications such as *Monarch*, Saint Leo's school newspaper; and local newspapers and magazines.⁹⁴

Data obtained from written and oral sources were grouped into the following categories for comparison: (1) organization and administration of the music programs, (2) degrees and specializations offered, (3) curriculum, (4) facilities, (5) faculty, (6) performing groups, and (7) students. External criticism occurred through the confirmation of the authorship and dates of documents with university librarians, historians, administration, and faculty. Internal criticism was carried out through corroborating written documents and artifacts with the information obtained through oral interviews and observations.

Summary

The researcher was the primary data collection agent in this historical study, and she collected data from historical documents, artifacts, and verbal interviews. Data were sorted into categories and analyzed to answer the following research questions:

1. When and how did each music program begin?
2. How did each one develop (e.g., organization, curriculum, faculty, facilities, performing groups)?
3. What are the relationships between the Catholic affiliation of each of these institutions and the development of their respective music programs/departments?
4. What are the similarities and differences between the music programs at these schools (e.g., degrees offered, curriculum, funding, administration, faculty, facilities)?
5. What role does music play in the overall vision of the universities and their development?
6. What are the implications of this study for music education in these and other liberal arts institutions?

⁹⁴ James J. Horgan, *Pioneer College: The Centennial History of Saint Leo College, Saint Leo Abbey, and Holy Name Priory* (Saint Leo, FL: Saint Leo College Press, 1989); Jane M Govoni, Mary T Spoto, and Valerie Wright, *Lions, Leos, and Learners: A History of Saint Leo University* (Dubuque, IA : Kendall/Hunt, 2006); Eileen F. Rice, "Barry University: Its Beginnings," *Tequesta: The Journal of the Historical Association of Southern Florida*, no. 69, 1989.

CHAPTER 2

CATHOLIC AFFILIATION IN HIGHER EDUCATION

Georgetown College, founded in 1789 in Washington, D.C., was the first Catholic institution of higher learning in the United States. A total of forty-two Catholic colleges were chartered before 1850, with 152 more chartered between 1850 and 1900. Between 25 and 30 percent of those schools have survived to the present; a five percent higher survival rate than colleges with other affiliations that were founded during the same period. Fifty-three Catholic colleges were founded in the first half of the twentieth century, and enrollment at all Catholic colleges in the U.S. increased from 16,000 in 1916 to 162,000 in 1940.⁹⁵

Catholic colleges were initially established to prepare young men for the priesthood and to spread the Catholic message to a growing nation. By 1900, however, there were twelve million Catholics in the United States, making the Catholic Church the largest church denomination in the country. As Catholic immigrants became skilled craftsman, business owners, and government workers the need for college education increased. In response to this need Catholic colleges and universities gradually became more like their secular counterparts, offering parallel curricula and seeking regional accreditation.⁹⁶

Maintaining a strong Catholic identity and offering research-oriented higher education deemed the equivalent of that provided by secular institutions has often been a struggle for

⁹⁵ Matthew Garrett, "The Identity of American Catholic Higher Education: A Historical Overview," *Catholic Education: A Journal of Inquiry and Practice* 10, no. 2 (December 2006): 230-33.

⁹⁶ *Ibid.*, 232.

Catholic institutions. In response to this dilemma, Pope Leo XIII and the United States bishops founded the Catholic University of America in 1887, as “an attempt at reform and as a national institution of learning that would integrate faith and science.”⁹⁷

The second Vatican Council, which met from 1962 to 1965, led to deep and lasting changes in the Catholic Church as well as in Catholic higher education. Pope John XXIII called for Catholics to “end their segregation of themselves with the world.”⁹⁸ Vatican II led to greater involvement by the laity and a desire for a more ecumenical atmosphere at Catholic schools. Larger numbers of Catholic scholars began to study at non-Catholic institutions such as Harvard and Yale universities, while the curricula at Catholic schools were revised to include theology courses for an influx of non-Catholic students.⁹⁹

History of Music in Catholic-Affiliated Schools

Changes resulting from Vatican II allowed for much broader music education in Catholic secondary schools as well as in Catholic colleges and universities. These changes included:

1. The Church approves and admits to divine worship all forms of true art endowed with the proper qualities. The aim of sacred music is the glory of God and the sanctification of the faithful.
2. The patrimony of sacred music must be preserved and augmented with the greatest care, and a commitment must be made to promote the “*scholae cantorum*,” without disregarding the active participation of the faithful.
3. Musical formation and practice must be cultivated carefully in the seminaries, in both men’s and women’s novitiates, and in other Catholic institutes and schools. We also recommend, if it be opportune, the erection of higher institutes of sacred music.
4. The Church recognizes Gregorian chant as proper to the Roman liturgy: thus, in liturgical celebrations, as conditions allow, it should be given pride of place.

⁹⁷ Ibid., 233.

⁹⁸ Pope John XXIII, quoted in *ibid.*, 238.

⁹⁹ *Ibid.*

5. Other forms of sacred music, and especially polyphony, should by no means be excluded from the divine offices.

6. The pipe organ is greatly honored as a traditional instrument in the Latin Church. Its sound is able to add marvelous splendor to the ceremonies of the Church, and to elevate souls powerfully to God and to the supreme realities. Other instruments may be admitted to divine worship, provided that they be adapted to sacred use that they be fitting to the dignity of the temple and truly favor the edification of the faithful.

7. Musicians, animated by the Christian spirit, should feel themselves encouraged to cultivate sacred music and increase its patrimony. They should compose melodies that can be sung, not only by the greater scholae cantorum, but also by lesser ones, and that favor the active participation of the faithful.¹⁰⁰

The International Federation of Catholic Universities (IFCU) met in 1967 at Land O' Lakes, Wisconsin in an effort to define the nature of Catholic higher education.¹⁰¹ The resulting report, "The Nature of the Contemporary Catholic University," stated that a Catholic university must have academic freedom and autonomy from the institution of the church:

The Catholic university today must be a university in the full modern sense of the word, with a strong commitment to and concern for academic excellence. To perform its teaching and research functions effectively the Catholic university must have a true autonomy and academic freedom in the face of authority of whatever kind, lay or clerical, external to the academic community itself. To say this is simply to assert that institutional autonomy and academic freedom are essential conditions of life and growth and indeed survival for Catholic universities as for all universities.¹⁰²

In response to this declaration, in 1980 the Congregation for Catholic Education (based at the Vatican in Rome) began the process of defining a Catholic university. Ten years later, in

¹⁰⁰ The Second Vatican Council, "Sacrosanctum Concilium," in Valentino Miserachs Grau, "The Church and Sacred Music: Past, Present, and Future," under the heading, "The Second Vatican Council and its Aftermath," <http://chiesa.espresso.repubblica.it/articolo/1335766?eng=y>, accessed December 20, 2012.

¹⁰¹ Garrett, "The Identity of American Catholic Higher Education," 239.

¹⁰² International Federation of Catholic Universities, "The Catholic University in the Modern World," in ed. J. M. O'Keefe, *Catholic Education at the Turn of the New Century* (New York: Garland, 1997), 119.

1990, Pope John Paul II published the controversial *Ex Corde Ecclesiae*. Through this document the Pope sought to realign American Catholic colleges and universities with the mission of the church, and to encourage ongoing dialogue between faith and culture. *Ex Corde Ecclesiae* emphasizes the importance of Catholic identity and character in the nature of the Catholic university:

In the light of these four characteristics, it is evident that besides the teaching, research and services common to all Universities, a Catholic University, by institutional commitment, brings to its task the inspiration and light of the Christian message. In a Catholic University, therefore, Catholic ideals, attitudes and principles penetrate and inform university activities in accordance with the proper nature and autonomy of these activities.¹⁰³

This document was interpreted at Catholic universities in different ways, but it did bring the expression of Catholic identity in regard to “ideals, attitudes and principles” to the forefront of Catholic schools’ public face. No longer could they be Catholic in name only; Catholic universities were required to allow the core values of the Catholic expression of Christianity to permeate their institutional personalities. *Ex Corde Ecclesiae* went into effect in the 2001-02 academic year.¹⁰⁴

According to the United States Conference of Catholic Bishops, as of January 2015 there are 250 Catholic colleges and universities in the United States.¹⁰⁵ Four of those institutions are located in the state of Florida. The present study focuses on music in three of these four Catholic

¹⁰³ Pope John Paul II, “Ex Corde Ecclesiae,” accessed May 29, 2013, www.vatican.va/holy_father/john_paul_ii/apost_constitutions/documents/hf_jp-ii, p. 4.

¹⁰⁴ J. J. Leibrecht, “The Application of *Ex corde ecclesiae* in the United States,” *Catholic Education: A Journal of Inquiry and Practice* 5 no.2 (December 2001): 138-49.

¹⁰⁵ “United Conference of Catholic Bishops,” accessed January 2, 2015, <http://www.usccb.org/beliefs-and-teachings/how-we-teach/catholic-education/higher-education/catholic-colleges-and-universities-in-the-united-states.cfm>.

universities in Florida: Ave Maria University, Barry University, and Saint Leo University. The fourth institution, St. Thomas University, is not included in the study because it has never offered a degree in music.



Figure 2.1. Map indicating the location of Florida’s Catholic universities.

I chose to limit this study to schools in Florida because I currently teach at Saint Leo University¹⁰⁶ and wanted to closely examine the development of music programs within Catholic liberal arts institutions of higher learning. Limiting the study to three schools in the same state ensured that the schools shared certain commonalities: they compete against the same state universities; they each evolved in Florida’s relatively recent history; and they share the same statewide pool of potential students, although each school also draws students from many states

¹⁰⁶ Although other universities use the abbreviation St. in their official names (e.g., St. Thomas University), “Saint” is used at Saint Leo University on the website and in all official documents at the present time.

and foreign countries. Despite their similarities the three universities also represent three distinct heritages within the Catholic Church: Saint Leo University and Barry University were founded through the Benedictine and Dominican traditions, respectively, and Ave Maria University reflects the recent conservative movement in the Catholic Church, a movement that itself is a reaction to the many changes in Catholicism that resulted from Vatican II.¹⁰⁷

The Benedictine Relationship with Saint Leo University

St. Benedict (480-547) lived a monastic lifestyle characterized by the praying of psalms and meditative reading of Scripture and other sacred texts.”¹⁰⁸ His emphasis on meditative reading of Scripture guaranteed that monasteries would be places for reading, study, and learning. From the beginnings of the Benedictine tradition, monasteries welcomed guests, especially the young, who were invited to read, study, and engage in the exchange of ideas and opinions that helped shape their intellectual lives. Long before modern colleges and universities existed, monasteries functioned as centers of thought and learning in the medieval world.¹⁰⁹ Most of the Western European Benedictine monasteries maintained extensive libraries and schools from medieval times through the eighteenth century, and some of these schools have survived to the present day.¹¹⁰

¹⁰⁷ Alan Wolfe, “The Evangelical Mind Revisited,” *Change* 38, no. 2 (March-April, 2006): 8-13.

¹⁰⁸ Association of Benedictine Colleges and Universities, “Education within the Benedictine Wisdom Tradition,” accessed May 29, 2013 http://www.abcu.info/index.asp?Type=B_BASIC&SEC={94EFD1ED-B758-49CE-A3EA-1688AFFC9AC7}&DE={47641124-0236-45D2-9FD4-2B0617CC3C1A}.

¹⁰⁹ Dorothy Neuhof, OSB, *In the Benedictine Tradition* (Lanham, MD: University Press of America, 1999), 1-42.

¹¹⁰ John J. Contreni, “From Benedict’s Rule to Charlemagne’s Renaissance: Monastic Education in the Early Middle Ages—and Today,” *The American Benedictine Review* 48 (June 1997): 186-98.

In 1802 and 1803, in the aftermath of the French Revolution, secularization decrees resulted in the destruction or suppression of possessions by the vast majority of Benedictine monasteries in Europe. In just over a decade barely thirty Benedictine monasteries remained of the hundreds of institutions that for centuries had played a large role in Christianizing and educating Europe. However, within just one generation the Benedictines began one of the most striking and important revivals in their thirteen-hundred-year history. The revival began in Bavaria at the Abbey of Metten, located on the border with Bohemia in the Diocese of Regensburg. With this revival was born a missionary zeal that led to, among other things, the spreading of the Benedictine Order to the United States.¹¹¹

Metten benefitted from Bavaria's leadership in assisting Napoleon. As a reward for his assistance, Maximilian I was made king immediately following the Napoleonic Wars, and was succeeded by his son, Ludwig I, in 1825. Ludwig reversed his father's policies of secularization and supported a union of political liberalism and traditional Catholicism. He became a benefactor of the Benedictine Order and a strong supporter of Benedictine monasteries in the New World.¹¹²

Metten was restored to the status of an abbey in 1840. In part to prove its usefulness to the state, it established a boarding school for the humanities in approximately 1847.¹¹³ In 1846, Boniface Wimmer led a group of monks from Metten Abbey to establish the first Benedictine monastery in the United States, St. Vincent Archabbey in Latrobe, Pennsylvania.

In the nineteenth century increasing numbers of people immigrated to North America, and a number of Benedictine monasteries were established in the United States and Canada to

¹¹¹ Ibid., 65.

¹¹² Ibid., 66.

¹¹³ Ibid., 67.

serve the spiritual needs of a growing Catholic population. Many immigrants hailed from Germany due to political and socio-economic conditions in their homeland, including Bismark's *Kulturkampf*, which sought to suppress all religious differences and annulled papal jurisdiction.¹¹⁴ During the hundred-year period 1815-1914, approximately 5.5 million Germans crossed the ocean in pursuit of a better life in the United States.¹¹⁵

Saint Leo College and Saint Leo Abbey were the first Benedictine institutions in the state of Florida. Their story begins with Judge Edmund Dunne, who founded the Catholic colony of San Antonio in the heart of central Florida in 1882. By 1886 the colony had grown to four hundred people from three countries: Ireland, France, and Germany—most of them from Germany. This colony appealed to the oldest German Benedictine community in the U.S., St. Vincent Archabbey in Pennsylvania, where the members were known for their missionary zeal, having already established six other abbeys and dozens of schools and missions in the U.S. Archbishop Wimmer accepted the proposal and sent Fr. Gerard Pilz to Florida, who arrived on May 12, 1886.¹¹⁶

Fr. Pilz was successful almost immediately at San Antonio, and wrote glowing reports about the beautiful location that he saw as a perfect place to establish an abbey and a Benedictine college. He enthusiastically petitioned Archbishop Wimmer to send additional monks and other resources to start a college. Wimmer died in 1887 and his successor, Andrew Hintenach,

¹¹⁴ Ibid., 67,77.

¹¹⁵ Gunter Moltmann, "The Pattern of German Emigration to the United States in the Nineteenth Century," in *America and the Germans: An assessment of a Three-Hundred-Year History*, eds. Frank Trommerl and Joseph McVeigh (Philadelphia: University of Pennsylvania Press, 1985), 14.

¹¹⁶ This brief history of the beginnings of Saint Leo College was taken from James J. Horgan, *Pioneer College: The Centennial History of Saint Leo College, Saint Leo Abbey, and Holy Name Priory*.

transferred the jurisdiction of the Florida abbey to Saint Vincent's daughter abbey, Mary Help of Christians in Belmont, North Carolina. The monks of Maryhelp, as it was commonly called, under the leadership of Abbot-Bishop Leo Haid, accepted responsibility for the new mission and became the parent institution for Saint Leo Abbey in 1888.¹¹⁷

Fr. Pilz's energetic and enthusiastic leadership and petitions for resources finally convinced Bishop Haid that Saint Leo's real potential lay in becoming a Benedictine college, and not a haven for invalids as Archbishop Wimmer had envisioned it due to Pilz's descriptions of the healthful environment of the rural highlands of central Florida. In 1889 Haid visited the Florida mission and selected land for the college, accepting Judge Edmund Dunne's offer of thirty-six acres on the south shore of Lake Jovita. On June 4, 1889 Florida's Governor Francis P. Fleming signed into law the incorporation of the "Order of Saint Benedict of Florida" as an official charter with two purposes: "The essential objects of said corporation shall be the education of youth and the establishment of churches and conducting services therein."¹¹⁸ Thus, June 4, 1889 is the official founding date for both Saint Leo College and Saint Leo Abbey.

Eleven Benedictines from Maryhelp Abbey traveled to Florida to establish the new community of Saint Leo: Fathers Charles Mohr, Benedict Roth, Roman Kirchner, Louis Panoch, and James Shabaker; and Brothers Tomas Napiecek, Andrew Huemmer, Anthony Poiger, Gerard Schneider, and Leo Fuchsbeuechler. These men transferred their Benedictine vows of stability to the new college, the only official identity of the institution at the time, and all but two of them stayed with Saint Leo for the remainder of their lives.¹¹⁹

¹¹⁷ Ibid., 2.

¹¹⁸ *Laws of Florida*, Chapter 3983, No. 137, June 4, 1889, pp. 277-78; and James J. Horgan, *Pioneer College*, 49.

¹¹⁹ Ibid., 208.

Saint Leo College and Abbey are named for three Leos who played important roles in the Catholic Church and its history. The first is Pope Saint Leo the Great (440-461), who, despite not being a Benedictine, was famous for facing down Attila the Hun at the Gates of Rome in 452.¹²⁰ The second was the reigning pope at the time of the institution's founding, Leo XIII. The third was Abbot Leo Haid of Maryhelp Abbey in Belmont, North Carolina, who accepted responsibility for the mission, founded the college, chose the land on which it sits, oversaw its construction, and served as its first president. Although Pope Saint Leo the Great was the only officially recognized saint of the three, Abbot Leo Haid was the true namesake of the college and abbey.

Saint Leo College admitted its first students in September of 1890. Although it was registered as a college with the Florida Department of Education, boys as young as seven attended the elementary classes. Most of the students, however, were in their mid-teens and were awarded the Benedictine standard "Master of Accounts" degree after approximately three years of study, in accordance with the customs of both St. Vincent College in Pennsylvania and St. Mary's College in North Carolina. Alumni typically went into commercial employment or matriculated to professional schools such as medical or law schools.¹²¹

Music was part of college life at Saint Leo from the outset. The college was dedicated on September 14, 1890 with ceremonial music provided by the San Antonio Brass Band directed by Fr. Roman Kirchner, one of the eleven founding monks of Saint Leo. Classes began on Tuesday, September 16, 1890, and the first piano arrived less than a month later, on October 11. Fr.

¹²⁰ Ibid., 84.

¹²¹ Ibid., 136-39.

Charles Mohr, director of the college, began teaching music lessons three days after that. The next year Thomas Ward joined the monastic community at Saint Leo to teach music and direct the college orchestra. When he was sent for his novitiate to Maryhelp in 1894, Mrs. James Mooney of Pasadena, Florida, Saint Leo's first lay female teacher, took his place and taught piano to four students twice a week from 1894-95.¹²²

Saint Leo's sister secondary school in San Antonio, Florida, Holy Name Academy, also opened its doors to students in September 1890, and provided "education for young ladies."¹²³ The curriculum included both vocal and instrumental music along with English, Christian doctrine, history, geography, mathematics, bookkeeping, penmanship, German, French, plain sewing, and embroidery.¹²⁴

Benedictine educational institutions focus on formation of the whole person instead of the intellect alone. Ideally, Benedictine colleges and universities encourage students to develop practices for what Benedictines deem to be right living, in addition to critical thinking skills. According to the Association of Benedictine Colleges and Universities, Benedictine education rests on three primary influences: the teachings of Christ, the Rule of Benedict,¹²⁵ and the tradition of those who have pursued Christian and monastic holiness in the past.¹²⁶ Ten core

¹²² Horgan, *Pioneer College*, 134.

¹²³ *Holy Name Academy Catalogue*, undated c. 1889-1890, p. 1, as quoted in Horgan, *Pioneer College*, 54.

¹²⁴ *Prospectus 1889-1890, Holy Name Academy, San Antonio, Pasco County, Florida*, p. 1.

¹²⁵ The *Rule of Benedict* constitutes the basic guide for thousands of Christians who are committed to the monastic movement. Many disciples of Jesus followed the *Rule* in the past and many still do so today. Written in the sixth century, the *Rule* was followed in thousands of monasteries in Europe, so much so that the Church of the early Middle Ages, beginning especially in the ninth century, was characterized as monastic. For a translation see Justin McCann, O.S.B., ed. and trans., *The Rule of Saint Benedict in Latin and English* (Westminster, MD: Newman Press, 1952).

¹²⁶ "Education within the Benedictine Wisdom Tradition" from William J. Cahoy's address, *Benedictine Wisdom and the Catholic Intellectual Tradition*, delivered at the meeting of the Association of Benedictine

values taken from the Rule of Benedict further define the Benedictine wisdom tradition: love, prayer, stability, *conversatio* (transformation into the likeness of Christ), obedience, discipline, humility, stewardship, hospitality, and community.¹²⁷ Saint Leo University has further distilled these values into six core values that clearly define current university goals for living: excellence, community, respect, personal development, responsible stewardship, and integrity. These core values are displayed prominently throughout the university campus and on the university website,¹²⁸ and are part of every course syllabus.

The institution has had many names throughout its history including St. Leo's College (1889-90), St. Leo Military College (1890-1903), St. Leo College (1903-17), St. Leo College Preparatory School (1917-18), Saint Leo College (1918-20), Saint Leo Academy (1923-27), Benedictine High School (1927-29), Saint Leo College Preparatory School (1929-64), Saint Leo College (1959-99), and finally Saint Leo University (1999-present). Bachelor of Arts degrees with a concentration in music were awarded at Saint Leo College from 1967-97. These years are the focus of Chapter 3 of the present study.

The Dominican Relationship with Barry University

The Dominican Order, or the Order of Preachers (Ordo Praedicatorum), was founded in 1216 by Dominic de Guzman (1174-1221). From the beginning the focus of the movement was on preparing men and women to preach the Gospel and serve others through the fruits of

Colleges and Universities on June 28, 2006. Association of Benedictine Colleges and Universities Website, accessed July 29, 2013, http://www.abcu.info/index.asp?Type=B_BASIC&SEC={94EFD1ED-B758-49CE-A3EA-1688AFC9AC7}&DE={47641124-0236-45D2-9FD4-2B0617CC3C1A}.

¹²⁷ Jeremy Hall, OSB, "The Character of Benedictine Higher Education," in *The Continuing Quest for God*, ed. William Skudlarek, OSB (Collegeville, MN: Liturgical Press, 1982), 200-17.

¹²⁸ Saint Leo University Website, "The First Florida Catholic University: Mission & Values," <http://www.saintleo.edu/about/florida-catholic-university.aspx>, accessed September 18, 2013.

contemplation. Education was a key component of the Dominican Order, since at the time of its inception uneducated clergy posed a serious threat to the preservation of what was considered essential Christian doctrine.¹²⁹

The Dominicans were a Mendicant Order (referring to begging or relying on charitable donations), reacting to the laxities that had crept into monasticism in the late Middle Ages by embracing both individual and communal poverty.¹³⁰ Instead of maintaining monastic schools and libraries like the Benedictines, the Dominicans turned to the emerging universities in Europe to educate their clergy. Dominicans created a strong intellectual tradition within Catholicism that focused on the belief that “faith and reason always demanded correlation.”¹³¹ The Dominican Order produced some of the greatest preachers and teachers in Catholicism including Albert the Great, Thomas Aquinas, Catherine of Sienna, and Meister Eckhart.¹³²

Dominicans have continued to influence Catholic thought and philosophy in the modern and contemporary periods, focusing on transforming the Church for the modern world. The Dominican Yves Congar authored much of Vatican II’s constitution on the *Church in the Modern World (Gaudium et Spes)*.¹³³ Other examples of contemporary Dominican scholars include the Dutch Dominican Edward Schillebeeckx, who explored new Christological meanings; the Peruvian Dominican Gustavo Gutierrez, who expanded the analysis by liberation

¹²⁹ Mark E. Wedig, OP, “The Dominican Heritage” from *Mission Statement and Core Commitments: A Commentary*, ed. Gloria L. Schaab (Miami, FL: Barry University, 2010), 15-21.

¹³⁰ Helen Rose Fuchs Ebaugh, *Women in the Vanishing Cloister: Organizational Decline in Catholic Religious Orders in the United States* (New Brunswick, NJ: Rutgers University Press, 1993), 15.

¹³¹ Wedig “The Dominican Heritage,” 16.

¹³² *Ibid.*, 16.

¹³³ Mark E. Wedig, “The Fraternal Context of Congar’s Achievement: The Platform for a Renewed Catholicism at Les Editions du Cerf,” *US Catholic Historian* 17, no. 2 (Spring 1999): 106-15.

theology of Jesus as an advocate for the poor; and Dominican women theologians such as Mary Catherine Hilkert and Suzanne Noffke.¹³⁴

In 1853 Mother Benedicta Bauer sent four sisters from Holy Cross Convent in Regensburg, Bavaria, Germany to Williamsburg, New York, a move that eventually resulted in the founding of eleven Dominican congregations in the United States. Holy Cross Convent opened on Second Street in New York City in 1869. It sent six sisters to Adrian, Michigan, where they founded St. Joseph's Hospital in 1884 and St. Joseph's Academy in 1892. The Adrian Dominican Motherhouse became a canonically independent congregation in 1923 under the leadership of Mother Camilla Madden. A decade later, Mother Gerald Barry was elected Superior General of the Congregation.¹³⁵

Barry College was the brainchild of Mother Gerald Barry, who dreamed of founding a Catholic college for women in Florida. Mother Gerald had two brothers in religious life in Florida: Reverend Patrick Barry, the Bishop of St. Augustine, and Monsignor William Barry, pastor and founder of St. Patrick's parish in Miami Beach. The three siblings saw a need for a Catholic college for women in Florida, since at the time there was no such institution in the southeastern United States.¹³⁶

After Monsignor William Barry spent two years searching for a suitable site, he finally settled on forty acres extending north from 111th Street to 115th Street between N.E. 2nd Avenue and North Miami Avenue, an area covered with pine woods and palmettos and infested

¹³⁴ Wedig, "The Dominican Heritage," 17.

¹³⁵ "Adrian Dominican Sisters' Mission History" (Adrian, MI: Adrian Dominican Sisters, 2005), 21.

¹³⁶ Sister Eileen F. Rice, OP, "Barry University: Its Beginnings," reprinted from *Tequesta: The Journal of the Historical Association of Southern Florida*, 49, 1989.

with mosquitoes and snakes. The architect for the new college was Gerald Barry, a nephew of the Barry's and a partner in the Chicago architectural firm of Barry and Kay. The General Council of the Adrian Dominicans became the Board of Trustees for the new college, which approved the architect's plan with few changes. The name for the college was chosen after a lengthy discussion at a board meeting on January 2, 1940, in honor of the Most Reverend Patrick Barry, Bishop of St. Augustine and co-founder of the college.¹³⁷ The ground-breaking ceremony took place on January 24, 1940. On February 5, 1940, Judge Paul D. Barnes approved the charter for Barry College, a Catholic institution for the higher education of women.¹³⁸

The Adrian Dominicans had considerable experience in higher education. Several of the incoming faculty had taught at Siena Heights College (formerly St. Joseph's Academy) in Adrian, Michigan. The academic dean, Sister de Lellis Raftrey, had spent the academic year 1938-39 preparing for the task of launching a new college by studying college curricula at the Catholic University of America in Washington, D.C. The first catalog listed the following objectives for the future students of Barry College:

- (1) To develop to the fullest the intellectual powers of the young women.
- (2) To so permeate this intellectual training with Catholic principles that the products...may be a regenerating force in society.
- (3) To so develop the social nature of the students that they may live happily, graciously and unselfishly.
- (4) To develop in the...student a realization of her dignity as a woman...queens they must always be.
- (5) To provide a continuous...training in the fine art of homemaking...
- (6) To prevent the new leisure for women brought by labor saving services... from degenerating into idleness...[students are encouraged to] appreciate literature, and the classical and modern languages... to prepare for the right use of spare hours in the years to follow graduation.

¹³⁷ Ibid.

¹³⁸ *Miami Herald*, February 5, 1940, p. 10.

- (7) To provide the student with the ability to gain a livelihood should the exigencies of life demand it...[Students are offered] courses in teacher training, music, art, secretarial science, dietetics, clothing, radio speech and laboratory techniques.¹³⁹

Eleven majors were open to Barry's first students in 1940: English, Latin, French, Spanish, biology, chemistry, mathematics, history, music, home economics, and secretarial science. The Bachelor of Arts degree required 125 credit hours, including 55-57 hours in core courses, but students could opt for the more concentrated Bachelors of Philosophy, Music, or Science in Home Economics.¹⁴⁰ The Bachelor of Arts with a concentration in Music and the Bachelor of Music degrees offered at Barry College are examined in detail in Chapter 4 of the present document.

Barry University's current vision statement still reflects the strong Dominican belief in using knowledge and education to effect positive change in the world:

“Engaging the World through Transformative Catholic Higher Education.” The institution's core commitments further underscore this tradition: knowledge and truth, inclusive community, social justice, and collaborative service. “A Barry education and university experience foster individual and communal transformation where learning leads to knowledge and truth, reflection leads to informed action, and a commitment to social justice leads to collaborative service.”¹⁴¹

Contemporary Catholic Conservatives and Ave Maria University

Ave Maria University was the brainchild of Thomas S. Monaghan, the result of his vision to create a Catholic institution of higher learning and a surrounding community that adhered to conservative Catholic beliefs and values. Monaghan initially entered the seminary to become a

¹³⁹ “Barry College Catalog,” 1949, pp. 8-9, as quoted in Rice, “Barry University: Its Beginnings,” 10.

¹⁴⁰ Rice, “Barry University: Its Beginnings,” 11.

¹⁴¹ “Mission Statement and Core Commitments: A Commentary,” v.

priest, but he later enrolled in an architecture program at the University of Michigan.¹⁴² Between 1960 and 1998 he founded and developed Domino's Pizza, a chain he sold for one billion dollars, which enabled him to become a great philanthropist for the Catholic Church. He built a mission in Honduras and a cathedral in Nicaragua. In 1983 he founded the Ave Maria Foundation to promote the ideals of the Catholic Church in American society through political activism, education, and the media. Other organizations followed including Ave Maria Radio, Ave Maria List, and the Spiritus Sanctus Academies (seventy primary schools). In 1998 he opened Ave Maria College in Ann Arbor, Michigan and soon thereafter Ave Maria School of Law in, Ypsilanti, Michigan. His real vision, however, was to found a Catholic town or community anchored by a Catholic university.¹⁴³

Thomas Monaghan's conservative Catholic beliefs are representative of a Catholic minority who are unhappy with the changes brought about through Vatican II. Generally speaking, conservative Catholics support the papacy, adhere to traditional theological and moral positions, oppose abortion and birth control, and seek the church's guidance in most aspects of their lives. They believe that Vatican II and the new, more liberal theology have caused a state of theological illiteracy and indifference among Catholics, and that the modern liturgy has resulted in a loss of mystery and supernatural drama.¹⁴⁴ Monaghan dedicated his considerable wealth to

¹⁴² Alberto Bertagna, "Ave Maria. Ideal as Devotion, Participation as Exclusion," in *My Ideal City: Scenarios for the European City of the 3rd Millennium*, ed. Sara Marini (Venice, Italy: Università Iuav di Venezia, 2011), 71-75.

¹⁴³ *Ibid.*, 71.

¹⁴⁴ M. W. Cuneo, *The Smoke of Satan: Conservative and Traditionalist Dissent in Contemporary American Catholicism* (New York: Oxford University Press, 1997), 28.

founding Ave Maria University in part because he was “fed up with Catholic institutions that downplay their religious identity.”¹⁴⁵

Monaghan originally intended to build the Ave Maria community in Ann Arbor, Michigan, but he encountered zoning difficulties with the land he owned there. Collier County, Florida offered him a large rural tract of land about 30 miles east of Naples. In 2002, after 5,000 acres were purchased by agreement with Barron Collier Companies, Pulte Homes, and the Ave Maria Foundation, the community of Ave Maria began to become a reality. The community was to be built in two stages. Stage one, spanning 2004-11, included a town center, a cathedral known as the Oratory, and the university. Stage two is still under construction and is intended to consist of other community services and residential units.¹⁴⁶

In some ways Ave Maria University is the Catholic version of other fundamentalist Christian universities that were organized around fundamentalist Christian principles, among them Patrick Henry College in Purcellville, Virginia, founded by Mike Faris, who presided over the Home School Legal Defense Fund; Liberty University in Lynchburg, Virginia, founded by evangelical preacher Jerry Falwell; and Southern Virginia University in Buena Vista, Virginia, founded by a conservative branch of the Latter Day Saints Church.¹⁴⁷ “As a Catholic institution of higher education dedicated to the Blessed Virgin Mary, our patroness,” wrote Ave Maria University’s dean of faculty Michael A. Dauphinais, “we know that her Son, Jesus Christ, is the divine Teacher who opens our minds and hearts to the fullness of Truth.”¹⁴⁸

¹⁴⁵ Wolfe, “The Evangelical MIND Revisited,” 9.

¹⁴⁶ Bertagna, “Ave Maria. Ideal as Devotion, Participation as Exclusion,” 71-75.

¹⁴⁷ Alan Wolfe, “The Evangelical MIND Revisited,” *Change: The Magazine of Higher Learning*, 38, no. 2 (March/April 2006): 8-13.

¹⁴⁸ *Ibid.*, 5.

The study of music is taken very seriously at Ave Maria University, and is one of ten departments in the university. Its study is linked directly to *Ex Corde Ecclesiae, Veritatis Splendor*, and *Fides et Ratio*, Pope John Paul II's papal documents concerning Catholic higher education.¹⁴⁹ Ave Maria offers a Bachelor of Arts in Music with an optional specialization in sacred music. The sacred music specialization "focuses on the restoration and preservation of the Catholic Church's rich musical heritage in accordance with the Second Vatican Council's *Constitution on the Sacred Liturgy* directives that 'the musical tradition of the universal church is a treasure of inestimable value, greater even than that of any other art;' and 'the treasury of sacred music is to be preserved and cultivated with great care.'¹⁵⁰ Ave Maria University's music department is the focus of Chapter 5 of the present study.

St. Thomas University

The fourth Catholic university in Florida is St. Thomas University, located in Miami Gardens. The university began as Universidad de Santo Tomas de Villanueva, founded in 1946 in Havana, Cuba by American Augustinians from Philadelphia with assistance from European Augustinians.¹⁵¹ When Fidel Castro's government expelled the Augustinians in 1961, several immigrated to Miami at the invitation of Bishop Coleman F. Carroll, Miami's first archbishop, and founded Biscayne College for men. When the college became a university in 1984, the name was changed to St. Thomas in honor of its Cuban heritage. In 1988 the university came under the

¹⁴⁹ *Ave Maria University's 2004-2005 Catalogue*, p. 107.

¹⁵⁰ *Ibid.*, p. 107.

¹⁵¹ "STU History" St. Thomas University's website, accessed July 29, 2013, <http://www.stu.edu/AboutSTU/UniversityHistory/tabid/185/Default.aspx>.

sponsorship of the Archdiocese of Miami, giving the school the distinction of being the only archdiocese-sponsored university in Florida.¹⁵²

St. Thomas University is known for its outstanding School of Law, one of only two fully accredited Catholic law schools south of Georgetown University in Washington, D.C.; for its School of Theology; and for its emphasis on diversity in education.¹⁵³ However, St. Thomas University does not offer a degree in music of any kind. According to the university's associate provost, "We are SACS¹⁵⁴ accredited and we do not have faculty with the credentials needed to offer a major in music. There is an excellent program offered by Florida International University in our community. There does not seem to be a demand beyond the programs offered by the state system."¹⁵⁵ She could have mentioned that the University of Miami, a private institution, also has a renowned music school.

Since St. Thomas University has never offered a degree in music, it was excluded from the present study.

¹⁵² Archdiocese of Miami's website, "School News: University Re-dedicates Kennedy Hall," accessed July 29, 2013, http://www.miamiarch.org/ip.asp?op=Article_11324154243987.

¹⁵³ "STU History."

¹⁵⁴ Southern Association of Colleges and Schools.

¹⁵⁵ Susan Angulo, Associate Provost of St. Thomas University, email message to author, July 29, 2013.

CHAPTER 3

SAINT LEO UNIVERSITY

Although Saint Leo began in 1890 as a college that offered a Master of Accounts degree to young men, by the mid-1910s it had become apparent that the curriculum Saint Leo offered was not at a college level. Consequently, Saint Leo functioned as a college preparatory school from 1920-64. That the institution was successful in this role is evidenced by the large percentage of Saint Leo graduates who went on to college (e.g., 92 percent in 1957) and won academic awards (e.g., twenty-two Saint Leo students scored at or above the 90th percentile in the 1959 National Merit Scholarship qualifying test, five of them scoring at the 98-99th percentile).¹⁵⁶ Saint Leo also boasted several well-known alumni including actor Lee Marvin; Charles Ringling of the celebrated circus family; Carl Hilton of the Hilton Hotels family; Ignacio Martinez-Ybor, for whose family Ybor City in Tampa is named; Steven Stills, of Crosby, Stills, Nash & Young; Ming Tang, whose father General Tang Tsechang was Chiang Kai-shek's chief of staff; and Robert Merckle, who became U.S. Attorney for the middle district of Florida in 1982-88.¹⁵⁷

Saint Leo became known for its music programs in the 1940s and 1950s.¹⁵⁸ In 1946, under the leadership of Music Director Donald Kreusch, more than one hundred students were involved in four instrumental ensembles: a 32-piece junior band, a dance orchestra called "The

¹⁵⁶ Horgan, *Pioneer College*, 535.

¹⁵⁷ *Ibid.*

¹⁵⁸ *Ibid.*, 508-09.

Stardusters,” a combined faculty/student classical orchestra, and a 52-piece senior band. The marching band was outfitted with \$3,150 worth of instruments and wore West-Point style uniforms with blue and white jackets and blue trousers. They performed throughout the state at various parades and festivals, eight times in the spring of 1956 alone. There was also a boys choir under the direction of Headmaster Fr. Raphael Schooff that boasted seventy members in 1946 and broadcast Christmas carols over four Florida radio stations in 1947. In 1949 the preparatory school joined forces with Holy Name Academy to produce Gilbert and Sullivan’s popular operetta *Pirates of Penzance*. It was such a success that the school performed *The Mikado* in 1950 and reprised it in the spring of 1963, the last year of the preparatory school’s existence.¹⁵⁹

From Prep School to College

By 1953 the Saint Leo monks were discussing a proposal to expand the preparatory school to include a junior college; a proposal originally put forth by Abbot Frances Sadlier in 1946.¹⁶⁰ They had four primary reasons for wanting to re-open as a college: (1) The state of Florida was experiencing substantial population growth, and the only other Catholic college in the state was Barry College in South Florida. (2) Saint Leo was in a strong financial position with no debt, which enabled the monks to explore the possibility of opening a college. (3) The abbey experienced significant growth in membership, increasing from fifty monks in 1953 to eighty-five in 1963, with a good number of qualified priests who could be prospective faculty

¹⁵⁹ Ibid.

¹⁶⁰ Sr. Dorothy Neuhofer, OSB, interview with author, January 16, 2015, Saint Leo, FL.

members. (4) The monks wanted to leave a more lasting mark on their students by keeping them into their college years.¹⁶¹

One of the strongest proponents of re-opening Saint Leo as a college was Abbot Marion Bowman, who presided over the abbey from 1954-69, followed by a one-year term as president of the college in 1970. During his tenure as abbot Saint Leo became a junior college (1959), expanded to a four-year college (1965), closed the preparatory school (1964), and saw the college ownership and administrative authority turned over to a board of trustees (1969).¹⁶²

Marion Bowman graduated from Saint Leo Preparatory School in 1923, and earned a Bachelor of Science degree at Saint Vincent College in Pennsylvania in 1928 and a master's degree in educational psychology at Fordham University in 1944.¹⁶³ His leadership style and personality were important influences in shaping the new Saint Leo College. Bowman explained the reason for opening the college: "There is so much falsehood in the world. Christ is the truth. Satan is the father of lies. Those who seek Christ bear witness to the truth."¹⁶⁴

Saint Leo College underwent tremendous growth during the 1960s after opening in 1959 with sixty-seven students. By 1964, when the monks agreed to expand to a four-year college, enrollment had already climbed to 540. When the full college program was implemented enrollments grew rapidly: 823 in 1965-66, 1,047 in the fall of 1966, climbing to 1,127 in the spring of 1967, and peaking at 1,219 in the fall of 1968.¹⁶⁵ Such increases in enrollment were

¹⁶¹ Ibid., 520-21.

¹⁶²Jane M. Govoni, Mary T. Spoto, Valerie Wright, *Fusions: Integrating Values in Online Education* (Dubuque, IA: Kendall/Hunt Publishing Company, 2005), 15, 21.

¹⁶³ Horgan, *Pioneer College*, 519.

¹⁶⁴ *Saint Leo College Catalogue, 1962-63*, 11.

¹⁶⁵ Horgan, *Pioneer College*, 527, 537.

large, but not unprecedented during the decade of the 1960s when the rate of college and university enrollment growth in the U.S. surged more than 8.0 percent annually.¹⁶⁶

During the same period the abbey membership began to decline due in large part to the effects of the Second Vatican Council. In 1964 there were eighty-five monks, including forty-four priests. By 1970 abbey membership had declined to seventy-five, and by 1975 it had fallen to fifty-nine. In 1965 there were twenty-one Benedictine priests and nuns on the college faculty. By 1969 there were twelve, and by 1975 there were only five.¹⁶⁷ Vatican II promised an era of greater participation and church renewal, but ironically it led to a mass departure of nuns and priests from religious life:

Parallel to these trends was a marked tendency among the clergy and religious of all faiths to leave their churchly callings for work in the world. Among seminary students the same tendency was noticeable. Between 1966 and 1969 the number of Roman Catholic sisters decreased by fourteen thousand and the number of seminarians by 30 percent.¹⁶⁸

Fr. Peter Swiesgood, a monk at Saint Leo during that period, commented that “It was as if people who never questioned their vocations now felt free to do so.”¹⁶⁹

In 1889 Saint Leo College and the Saint Leo Order of St. Benedict were founded as a unified institution, both corporately and philosophically. The Order of Saint Benedict gained an original charter from the state of Florida to operate an educational institution. However, in 1965 Saint Leo College was formally incorporated as a separate legal entity from the abbey. Control of

¹⁶⁶ Stephen P. Dresch, “College Enrollment,” *Proceedings of the Academy of Political Science*, vol. 35, no. 2, *The Crisis in Higher Education* (1983), 108-18.

¹⁶⁷ *Ibid.*, 553.

¹⁶⁸ Sydney E. Ahlstrom, *A Religious History of the American People* (New Haven, CT and London: Yale University Press, 1972), 1,086.

¹⁶⁹ Swiesgood interview, August 24, 1988, as quoted in Horgan, *Pioneer College*, 553.

the college was then vested to a seven-member board of directors chaired by Abbot Marion Bowman and including four other monks and two laymen. In 1969 the board of directors took another important step in legally separating the school from the abbey. They vested control of the corporation of Saint Leo College to a board of trustees, to be named by the existing board of directors, who then named thirty-five trustees including three abbey monks, Mother Carmen Young of Holy Name Priory, and thirty-one laymen. Technically, Saint Leo College was no longer a Benedictine institution.¹⁷⁰

Fr. Marion Bowman was strongly influenced by the Second Vatican Council and believed that greater lay participation was the right course at the time for the growing college. He was concerned that the college had outgrown the capabilities of the abbey to manage its business affairs successfully. However, many of the monks did not agree with Abbot Marion's decision and deeply resented the separation of the college and the abbey for several decades afterwards.¹⁷¹

If Abbot Marion Bowman was the primary promoter of Saint Leo College with the monastery, Fr. Stephen Herrmann became the internal shaper of the new college. Herrmann had grown up in San Antonio and attended Saint Leo Preparatory School from 1930 to 1932, before entering the abbey professionally in 1939. He earned a bachelor's degree from St. Benedict College, a master's degree from Catholic University, and a doctorate from the University of Florida. With the help of Dr. Clara Olson, the professor who served as his doctoral dissertation advisor, he took the lead in shaping the curriculum and structure of the school and became its second president. At Herrmann's invitation Olson gave the 1962 commencement address, and then joined the institution as dean of instruction at the age of sixty-eight. Together they

¹⁷⁰ Horgan, *Pioneer College*, 552-53.

¹⁷¹ Brother Stanislaw Sullivan OSB, interview by author, Saint Leo, FL, August 8, 2013.

developed a strong liberal arts program that required 132 credits for graduation, eighty-four of which came from a basic core program of philosophy and science, fine arts and literature, social sciences, and foreign languages. Thirty-six hours were dedicated to a “concentration” in a given discipline such as music.¹⁷²

Another important figure in the development of the new college was Robert Andrew Brown, a lawyer by training, who developed a close friendship with Abbot Bowman during his extended stays at the abbey after his retirement as an officer in the Northern Trust Company of Chicago. He became the new college’s foremost booster, organizing the external community support that would be needed to launch it to success. He and his wife, Bertha Evans Brown, became generous benefactors, donating \$250,000 for the initial landscaping of the campus.¹⁷³

Dr. John I. Leonard, former president of Palm Beach Junior College, was initially contacted by Robert Brown to begin talks about becoming Saint Leo College’s first president. In January of 1958 Abbot Marion offered him a contract to become a consultant for a year, and then to assume the position of president of the college in the fall of 1959 when the first freshman class matriculated. Leonard was renowned in Florida as an expert in the junior college concept after organizing and heading the Florida Association of Public Junior Colleges, which was influential in launching Florida’s network of community colleges.¹⁷⁴

¹⁷² Horgan, *Pioneer College*, 544.

¹⁷³ *Ibid.*, 522.

¹⁷⁴ *Ibid.*, 522-25.

Saint Leo College Presidents

Saint Leo has had eight presidents since it re-opened as a college in 1959. After Leonard's initial two-year term, Fr. Stephen Herrmann became president from 1961-68. He presided over the largest growth in student enrollment that the college was to experience until the current president took over in 1997. Herrmann oversaw the school's accreditation by the Southern Association of Colleges and School in 1967. He was also an important president for the music program because he hired the full-time faculty members who were responsible for shaping it. He left Saint Leo in 1968. Herrmann was released from the priesthood and his Benedictine vows, got married, and became a computer consultant to schools throughout the nation.¹⁷⁵ He was the strongest influence in shaping the new college's structure and identity.

Dr. Anthony W. Zaitz followed Herrmann as president from 1968-70. He was a popular English professor and chairman of the Division of Language and Literature. One of his legacies was the first "Saint Leo Alma Mater," which he penned along with part-time music instructor Joseph Salvatore.¹⁷⁶ Zaitz was an accomplished jazz clarinetist and played alongside students in the pit orchestra for some of the musicals performed at Saint Leo during his tenure. He was remembered as a generous administrator who approved nearly every request for funds from the music faculty. Music faculty member John Higgins remembered: "We could do whatever we wanted. We could go down and buy equipment when it was needed."¹⁷⁷ Zaitz also approved funds for ten music scholarships during his term as president.¹⁷⁸

¹⁷⁵ Ibid., 549.

¹⁷⁶ Ibid., 550.

¹⁷⁷ John Higgins, interview by author, Dade City, FL, March 30, 2011.

¹⁷⁸ Ibid.

Zaitz had the misfortune to become president immediately after the college enrollment had peaked. The enrollment boom of the 1960s ended and left Saint Leo with a financial crisis that would extend throughout the next decade. Zaitz resigned as president in 1970, but he re-joined the literature faculty later that year and stayed until his retirement in 1983.¹⁷⁹

In the fall of 1970 Marian Bowman became interim president for one year, having just retired as abbot of the monastery. Dr. James Southard took the helm in the summer of 1971. He had been the superintendent of schools in Pinellas County, Florida, and immediately began to tackle the school's financial difficulties. During his time as president campus enrollment stabilized at approximately 1,055 and financial health was restored, due in part to a few timely bequests and the sale of some property owned by Saint Leo. It was also during Southard's presidency that Saint Leo developed evening and weekend programs to serve working adults, and began offering courses to students on military bases. In 1973 courses were offered to 176 students at the Avon Park Florida Bombing Range and to thirteen students at MacDill Air Force Base in Tampa. By 1989 nearly 4,000 military students were enrolled in Saint Leo courses at centers on fifteen military bases from Virginia to Key West, Florida.¹⁸⁰

Southard was not a musician and did not particularly favor the music program, but he did oversee the purchase of Saint Leo's first grand piano for use in Selby Auditorium.¹⁸¹ A second grand piano was purchased with funds from the Division of Humanities for John Higgins' office studio after a particularly successful chamber recital performed by Professor Higgins and two

¹⁷⁹ Horgan, *Pioneer College*, 549.

¹⁸⁰ *Ibid.*, 559-60.

¹⁸¹ Higgins, interview.

colleagues was favorably received by the faculty and staff.¹⁸² That piano is now used in the boardrooms of the Student Community Center. Former music faculty members John Higgins and Larry Sledge both mentioned the ease with which they could purchase new equipment or instruments, including several high-quality timpani, a marimba, a xylophone, and a full set of Orff instruments, which remain in the music program's inventory as of this writing.¹⁸³

Southard was president of Saint Leo College until his retirement in the spring of 1985. He died the following October and a new lighted softball stadium was named in his honor in 1988.¹⁸⁴

Dr. M. Daniel Henry became Saint Leo's next president, from September of 1985 until February of 1987. He was remembered as an energetic president who was in his office by 6:00 a.m. every work day. He instituted systematic strategic planning and emphasized "The Dawn of a New Era," the title of his inauguration speech on September 16, 1985.¹⁸⁵ Unfortunately, his energy and penchant for rapid change did not sit well with some of the trustees, who saw his changes as too radical. Consequently, despite his great popularity with students and faculty he was placed on formal leave in the spring 1986. He resigned on February 13, 1987.¹⁸⁶

Saint Leo College's seventh president was Monsignor Frank M. Mouch, who assumed the position the day his predecessor resigned: February 13, 1987. Mouch had served as director of education for the Diocese of St. Petersburg after having served as rector of the Pontifical College Josephinum, a national seminary in Columbus, Ohio. He was also a former Saint Leo

¹⁸² Ibid.

¹⁸³ Higgins, interview; and Larry Sledge, interview by author, Lakeland, FL, March 24, 2011.

¹⁸⁴ Horgan, *Pioneer College*, 561.

¹⁸⁵ Ibid., 562.

¹⁸⁶ Ibid., 563.

College board member.¹⁸⁷ Mouch was independently wealthy as well as being a priest, and it was hoped that he would be able to draw substantial donors to the school. However, he was ineffective as an administrator and the years of his presidency are remembered by John Higgins as dark ones for the Fine Arts Department.¹⁸⁸ The college declined during Mouch's tenure to such an extent that severe cuts in departments had to be made, and it was under his leadership that the Fine Arts Department was discontinued in 1995.¹⁸⁹

Saint Leo's eighth and current president at the time of this writing is Dr. Arthur Kirk, who arrived at the school in January of 1997. Under his leadership Saint Leo College became Saint Leo University in 1999 and has enjoyed steady growth and improvement. Since 1997 ten new buildings have been erected on the university campus, including a student activity building, a student community center and dining hall, six new apartment-style dormitory buildings, and a new business building. An eleventh new academic building is scheduled to open in the fall semester of 2015. Campus enrollment exceeded 2,000 each year from 2011-14, and total enrollment, including the nationwide centers and online students, exceeded 16,000. Although the school still has no music major, the two music minor degrees have been redesigned and the student music ensembles have experienced steady growth in both numbers and quality. The music program is now housed in its own completely re-furbished building with adequate space and equipment for a growing program. The 2017 vision statement includes a new performing arts

¹⁸⁷ Ibid.

¹⁸⁸ Higgins, interview.

¹⁸⁹ Marybeth Durst, interview with author, Saint Leo, FL, March 8, 2013.

center to be built on property adjacent to the existing campus that was recently purchased from Holy Name Monastery.¹⁹⁰

Although Kirk has not reinstated the Fine Arts Department as it existed through 1995, he has presided over the tremendous growth and financial stability that enabled a new fine arts program to emerge within the English and Fine Arts Department. Dr. Mary Spoto, the current dean of Arts and Sciences, has worked steadily to develop courses and degrees within the fine arts. Saint Leo now has re-gained full-time faculty in both theatre and music, a major in dramaturgy focusing on the literary aspect of theatre, and minors in music, music ministry, and art.

Organization and Administration of the Music Program

In the early years of the four-year college, academic instruction at Saint Leo was organized into five broad disciplines, or divisions, that every student was required to study: (1) philosophy, theology, and education; (2) literature and foreign language; (3) art and music; (4) natural sciences and mathematics; and (5) social science.¹⁹¹ As students entered their last two years of study they were expected to develop a concentration in one field, instead of pursuing a major or minor:

This means that he will always be asked to see his particular interest area in relation to the whole of knowledge rather than as a series of isolated subjects. The important question which will be asked of the prospective graduate is not "Has he completed a certain number of courses?" but "has he moved significantly toward the goal of becoming an educated person?"¹⁹²

¹⁹⁰ The present investigator began teaching at Saint Leo University in the fall of 2010 and has witnessed the improvements described herein.

¹⁹¹ *Saint Leo College Catalogue, 1964-67*, 8. [Saint Leo's academic catalog titles were spelled "catalogue" until 1985, when the more modern spelling "catalog" was used.]

¹⁹² *Ibid.*

As described in the 1964-67 catalog, all students were expected to take eighty-four hours of general education courses designed to produce a well-balanced, well-educated person, out of which nine hours were dedicated to art and music. “[The student] acquires through art and music a deeper sensitivity to and awareness of beauty in man's creations, and he nourishes his own creativity.”¹⁹³ Students could take three hours of art and six hours of music, or vice versa, depending on their individual interests. Concentrations could be declared within any of the five divisions of study listed above, including music.

The college had three deans: one for academic affairs, one for student affairs, and one for records and admissions. The academic affairs dean supervised five academic divisions, each with its own chairperson or director who supervised the faculty within the respective discipline. According to the 1964 catalog the Division of Art and Music consisted of the chairman, Norman Ames, a professor of humanities; Joseph Geiger, the art instructor; and Donald Kreusch, the music instructor. By 1967 the division had expanded to include concentrations in the humanities and theatre and was renamed the Division of Fine Arts, under the chairmanship of Dr. William Wilkes, a professor of humanities. The faculty had expanded to include eight assistant professors: three in music, three in art, and two in theatre or drama.¹⁹⁴ The information in table 3.1 illustrates the various organizational structures for the music programs at Saint Leo until the major was discontinued in 1996.

¹⁹³ Ibid., 9.

¹⁹⁴ *Saint Leo College Catalogue, 1967-69*, 109-18.

Table 3.1. Organizational structure of the Saint Leo music programs

Year	Division	Chairperson or Director	Full-time music faculty	Degrees offered
1964	Art and Music	Norman Ames	Kreusch	BA/Concentration in Music
1967	Fine Arts	William Wilkes	Grauer, Higgins, Sledge	BA/Concentration in Music
1972	Fine Arts	Earl Grauer	Grauer, Higgins, Kaplan, Sledge	BA/Concentration in Music; Certificate of Performance
1974	Fine Arts	Earl Grauer	Earl Grauer, Margaret Grauer, Higgins, Kaplan, Sledge	BA/Concentration in Music; Certificate of Performance
1979	Humanities	Dirk Budd	Higgins, Sledge	BA/Concentration in Music or Music (or Vocal) Education; Certificate of Performance
1984	Humanities	Dirk Budd	Higgins, Sledge	BA/Concentration in Music Theatre
1986	Humanities	Dirk Budd	Higgins, Lea	BA/Concentration in Music Theatre, Minor in Music
1988	Humanities	Ernie Williams	Higgins	BA/Major in Music and Music Theatre
1989	Humanities	Ernie Williams	Delisi, Higgins	Major in Music/ Performance Track or Teaching Track
1991	Humanities	Robert Imperato	Delisi, Higgins	Major in Music or Music in Elementary and Secondary Education
1996	Division of Arts and Sciences	Robert Imperato (listed as Dean)	Higgins	Minor in Music only

This organizational structure persisted until the mid-1990s, when the college was re-organized into the School of Liberal Arts and Sciences and the School of Professional Studies, each with its own dean.¹⁹⁵ The fine arts program was classified as a department within the School of Liberal Arts and Sciences until it was discontinued later in 1996.¹⁹⁶ In 2014 Saint Leo University had three schools with separate deans: the School of Arts and Sciences, School of Business, and School of Education and Social Work. The music program was part of the

¹⁹⁵ *Saint Leo College Catalog, 1995-96*, 145-46.

¹⁹⁶ Robert Imperato, Dean of Liberal Arts and Sciences in 1995, interview with author, Saint Leo, FL, November 25, 2013.

Department of Language Studies and the Arts, and it was supervised by co-chairpersons who answered to the dean of Arts and Sciences.

Saint Leo College Music Faculty

The first music teacher listed in the 1964-67 course catalog and in the 1965 *Golden Legend* yearbook was the former preparatory school music director, Donald Kreusch, who had attended Cincinnati Conservatory. He directed the school band and a glee club and taught a variety of music courses. He was no longer listed as faculty or administration in the 1967-79 course catalog.

Earl Grauer was the first full-time music professor at Saint Leo after it became a four-year college in 1965. He can be credited with shaping the Fine Arts Division for the first twelve years of its existence. According to the *Saint Leo College Catalogue, 1967-69*, Grauer was hired as “Assistant Professor, Music, Choral Director.”¹⁹⁷ He held a Bachelor of Music Education degree from the University of Southern Mississippi and a Master of Music degree from Southern Illinois University. He became director of the Division of Fine Arts in 1968 and did much to promote the music program at Saint Leo. He began the College Community Artist Series, for which well-known artists were invited to the college for performances, and which led to liaisons with the arts community in Dade City.¹⁹⁸ The Oratorio Society, a combined community and student choir that Grauer started in 1966, turned out to be the largest and most enduring ensemble that Saint Leo ever offered, continuing under several different directors until 1999. After taking a one-year sabbatical to work toward a PhD in music education at Florida State

¹⁹⁷ *Saint Leo College Catalogue, 1967-69*, 112.

¹⁹⁸ Sledge, interview, 2011.

University in 1975, Grauer left Saint Leo in 1978. According to his obituary he returned to his home state of Mississippi and never completed his PhD. Upon his retirement in 1999 he moved to Fort Myers, Florida, where he died on January 4, 2011.¹⁹⁹



Mr Grauer

Figure 3.1. Earl Grauer. Photograph from “New Promotions Announced,” *The Monarch*, Number 25, March 22, 1968. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

John Higgins was teaching at Chadron State College in Chadron, Nebraska in 1967 when the fine arts division chair, William Wilkes, called and told him about a new college that was starting a music program. Considering the offer an opportunity a “go in on the ground floor and do what I’d like to do,” he accepted the position of assistant professor of music over the phone.²⁰⁰ Higgins held Bachelor of Arts and Master of Arts degrees from Morehead State College, and had completed some PhD course work at Indiana State University.

¹⁹⁹ Chris Elkins, “Earl Grauer Jr.,” *Daily Journal, Northeast Mississippi News*, accessed January 15, 2014, <http://djournal.com/news/obituaries-january-18-2011/>.

²⁰⁰ Higgins, interview.

When he saw the facility at Saint Leo, Higgins thought he had made a big career mistake. The campus appeared unkempt and seemed too ill-equipped to support a music program. This impression was reinforced when he saw the “band room,” which was a second floor loft over the carpenter’s shop. There were a few music stands scattered around, but that was the extent of the music equipment.²⁰¹ Despite all these early warning signals John Higgins settled in to Saint Leo College and stayed longer than any music professor in the institution’s history. His primary instruments were clarinet and piano, and he taught applied instrumental and piano lessons, directed the instrumental ensembles, and taught a variety of other courses. He retired from Saint Leo in 1997.



Figure 3.2. John Higgins. Photograph from *Golden Legend 1981*, p. 42. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

Larry Sledge also joined the faculty in 1967. He knew Earl Grauer because he had taken over Grauer’s church music position in Carbondale, Illinois when Grauer moved to Saint Leo. Sledge was a music theory and choral specialist with a Master of Music degree from Southern

²⁰¹ Ibid.

Illinois University. He reported being pleased to be offered a full-time faculty position with only a master's degree since he and his wife were expecting a baby. He considered the position a perfect opportunity to settle into a promising career as a college music professor.²⁰² Like Higgins, Sledge was excited about the prospect of getting in on the ground floor of a new music program, but he too was disconcerted about the poor condition of the physical facility.²⁰³ Sledge ended up finishing his PhD in Music Education at Florida State University during his tenure at Saint Leo, was promoted to associate professor in 1975, and remained on the faculty through the spring of 1985, when he left to become the director of choral music at Florida Southern College in Lakeland. Sledge taught music theory and directed several student choral ensembles. He also took over the Oratorio Society when administrative duties limited Grauer's time to direct the choir.²⁰⁴



Figure 3.3. Larry Sledge. Photograph from *Golden Legend 1981*, p. 42. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

²⁰² Sledge, interview, 2011.

²⁰³ Ibid.

²⁰⁴ Ibid.

In 1968 Dr. Barbara Kaplan joined the music faculty at Saint Leo. She had earned a Bachelor of Arts degree at Agnes Scott College in Atlanta, Georgia, a Master of Arts at the Eastman School of Music, and a PhD at Florida State University, making her the music professor with the most degrees upon hiring. Kaplan was very active in elementary music education, having co-authored two elementary music textbooks, *Sound, Beat and Feeling* and *Sound, Shape and Symbol*, both published by the American Book Company in New York, in addition to several published articles. She was also on the editorial committee of the *Music Educators Journal*.²⁰⁵ Kaplan's husband, Dr. Max Kaplan, who was very well known in music and art circles, was the founder and director of the Institute for Studies of Leisure at the University of South Florida in Tampa.²⁰⁶ Barbara Kaplan taught an introduction to music course for non-majors and an elementary music teaching methods course for music education majors for nine years, until 1977, while being promoted to the rank of professor in 1972.²⁰⁷ She was a vocalist and choral specialist in addition to a general music pedagogue.²⁰⁸ According to Larry Sledge she was a "very big fish swimming in a small pond."²⁰⁹ Dr. Dorothy Neuhofer, Saint Leo archivist, indicated that Kaplan is remembered fondly by faculty and staff members.²¹⁰

²⁰⁵ "Dr. Barbara Kaplan," *Monarch* 1, no. 5 (March 29, 1973): 2.

²⁰⁶ "Max Kaplan, Musician and Writer, dies at 87," Schenectady, *Daily Gazette*, August 10, 1998.

²⁰⁷ *Saint Leo College Catalog, 1977-79*.

²⁰⁸ "Women's World: Dr. Barbara Kaplan," *Monarch* 1, no. 5 (March 29, 1973): 2.

²⁰⁹ Sledge, interview, 2011.

²¹⁰ Dorothy Neuhofer, conversation with author, Saint Leo, FL, spring of 2012.



Figure 3.4. Barbara Kaplan. Photograph from *Golden Legend 1974*, p. 37. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

Barbara Kaplan wrote a controversial letter to Thomas Welstead, chairman of the Saint Leo College Board of Trustees, which was published in the April 17, 1975 edition of the *Monarch*, the Saint Leo student newspaper.²¹¹ She protested the fact that student writers for the *Monarch* were asked not to return to Saint Leo after publishing a series of articles that “included the college budget and an editorial questioning the salary and personal expenses of Dr. Thomas B. Southard, the college president.”²¹² Not long afterwards, in the fall semester of 1977, she was demoted to part-time status. She taught her signature class, Music in the Elementary School, for only two sessions that semester before leaving Saint Leo.²¹³

²¹¹ This letter can be viewed in Appendix E.

²¹² “A Free Press is Under Attack at Saint Leo College,” *Monarch* Special Edition, (April 17, 1975): 2.

²¹³ “Who is Teacher Today?” *Monarch* [no vol. or no. given] (December 16, 1977): 1.

Kaplan taught music education courses at Auburn University during the 1980s, earning the Emily & Gerald Leischuck Outstanding Teaching Award (Undergraduate) in 1990.²¹⁴ She continued publishing articles and book chapters on a variety of topics of interest in the field of music education, including a book on the Kodály Method.²¹⁵ In the early 1990s she retired to her hometown of LaGrange, Georgia and remained active as a member of the LaGrange Symphony Orchestra Board of Directors from 1992-2005, during which time she founded the Young Artist's Competition (1996).²¹⁶

The 1973-74 academic catalog listed six full-time music faculty members, the largest number that Saint Leo ever had. Margaret Grauer and Martin Williams Jr. were listed as music instructors in addition to the four professors mentioned above. Margaret Grauer earned a BME degree from North Texas State University and an MM degree from Southern Illinois University. She taught applied voice lessons.²¹⁷ Grauer left Saint Leo in 1978 with her husband, Earl, and finished her PhD at Florida State University in 1981. Martin Williams Jr. earned his BME and MM degrees from Indiana State University. Stage band and percussion ensemble appear in this catalog for the first time as well.²¹⁸ Neither of these two instructors appeared in any other academic catalog faculty listing.

²¹⁴ "Curriculum and Teaching," College of Education at Auburn University, accessed February 1, 2014, http://www.education.auburn.edu/academic_departments/curr/facultystaff/fsawards/coeawards.html.

²¹⁷ Examples include: Barbara Kaplan, "Music Education in Israel," *Music Educators Journal* 70, no. 6 (February 1984): 57-60; and her *The Kodály Concept: A Bibliography for Music Education. Kodály: A Dynamic Tradition I* (New York: Boosey & Hawkes, 1985).

²¹⁶ "Young Artist's Competition" LaGrange Symphony Orchestra Website, accessed February 1, 2014, <http://www.lagrangesymphony.org/youth-competitions/young-artists-competition/>.

²¹⁷ Sledge, telephone interview with author, January 30, 2014.

²¹⁸ *Saint Leo Academic Catalog, 1973-74*, 53.

By the fall of 1979 the academic catalog listed only two full-time music faculty members, John Higgins and Larry Sledge. After that year the academic catalogs included no more than two full-time professors of music.

After Sledge left Saint Leo in 1985, Madelyn Lea joined the faculty for one year, apparently as an assistant professor. She directed the Oratorio Chorus production of Brahms' *Liebeslieder* and Faure's *Requiem* in April of 1986, and directed the vocals of *Godspell*, which was performed April 2-5.²¹⁹

Daniel Delisi began as Saint Leo's new "professor of music/director of choral activities" in the fall semester of 1987.²²⁰ He earned a Bachelor of Fine Arts degree at Carnegie-Mellon University and a Master of Fine Arts and Doctor of Musical Arts degrees at the University of Cincinnati. He was a classical guitarist and served at the rank of assistant professor. He was also an accomplished choral director who led three choral groups at the college: the Oratorio Society, College Chorale, and Chamber Choir. He started the Saint Leo Community Orchestra in 1994.²²¹ Higgins remembers him as a very energetic and confident young man who did a great job with the choral groups. Higgins recalled that Delisi developed a men's chorus and toured with the group to many schools in Pennsylvania.²²² He left Saint Leo after the spring semester of 1995 due to budget cuts and took a position at Fort Hays State University in Hays, Kansas.²²³

²¹⁹ "Godspell Opens Wednesday," and "Oratorio Chorus Presents Brahms," *Monarch* 18, no. 9 (March 31, 1986): 5.

²²⁰ "The Changing Faces of Saint Leo College," *Monarch* 9, no. 1 (September 16, 1987): 3.

²²¹ "Saint Leo Community Orchestra Performs," *Monarch* 29, no. 5 (March 21, 1994): 1.

²²² Higgins, interview.

²²³ Ibid.



Figure 3.5. Daniel Delisi. Photograph from *Golden Legend 1988*, p. 110. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

In the fall of 1995 the full-time music faculty included only one person, John Higgins. He was down to teaching two introductory music classes for non-majors, music theory, occasional private piano students, and music history classes. Anne Harman was hired part time to conduct the Oratorio Society.²²⁴ After Arthur Kirk became the president of Saint Leo, Higgins retired at the end of the spring semester of 1997, terminating his thirty-year career there.²²⁵ Two years later the Oratorio Society was disbanded due to lack of student involvement.²²⁶

Music Curriculum

In 1967 Saint Leo College offered a Bachelor of Arts degree with a concentration in music. In addition to the basic core courses required for all Saint Leo students, eight courses were required for the music concentration: Introduction to Music Theory, Theory II, Theory III, Selected Topics in Music Theory, Music History I and II, Independent Work, and a senior seminar. Students were also required to participate in an ensemble every semester and to develop

²²⁴ “Saint Leo College Music is Alive and Well,” *Monarch* 30, no. 3 (December 1, 1995): 1.

²²⁵ Higgins, interview.

²²⁶ Robert Imperato, interview with the author, Saint Leo, FL, November 25, 2013.

instrumental or vocal performing proficiency through applied lessons. Four ensembles were available: Oratorio Society, College Choir, Wind Ensemble, and Orchestra. The ensembles were populated right away due to the requirement for every Saint Leo student to take an active humanities course in which students either performed or created something. Sledge indicated that although the level of singing was poor, the ensembles had plenty of students.²²⁷

After Barbara Kaplan joined the music faculty, music education course offerings grew dramatically. The *Saint Leo Academic Catalogue 1969-70* listed an auditioned male Glee Club and a Collegium Musicum, an ensemble that included recorder players and singers and performed Renaissance music. Both ensembles were developed by Larry Sledge.²²⁸ Several other courses appeared for the first time in the 1969-70 catalog: Introduction to Music for non-majors, Music Theory IV, Conducting, Advanced Conducting, Music in the Elementary School, Music in the Secondary School, Class Instruments, Choral Literature, Symphonic Literature, Independent Study and Research, and Advanced Independent Study and Research.²²⁹ The Bachelor of Arts degree with a concentration in music was described as "...preparation for graduate work in music, for employment in the creative art fields, and for teaching in the elementary and/or secondary schools."²³⁰

The *Saint Leo College Catalogue 1970-71* made only one minor adjustment to the music course offerings. Independent Study and Research, and Advanced Independent Study and Research, were combined in a course called Special Topics. Special Topics was described as

²³⁰ Sledge, interview, 2011.

²²⁸ Ibid., and *Saint Leo College Catalogue, 1969-70*, 61-62.

²²⁹ *Saint Leo College Catalogue, 1969-70*, 61-62.

²³⁰ Ibid., 61.

“Reading, advanced analysis, or other projects in accordance with students’ needs and capabilities.”²³¹ The description of Independent Study and Research was exactly the same as the one in the previous catalog. Apparently offering two independent study courses was not practical.

Although there was no change in music courses in the 1971-72 catalog, a new performance certificate was offered for the first time the following year. The *Saint Leo College Catalogue 1972-73* described it as follows:

The Certificate of Performance is offered to encourage more intensive study in applied music and to recognize performing ability beyond the requirements of the degree. The certificate indicates the area of performance, e.g., “Certificate of Performance in Piano.”²³²

Stage band and percussion ensemble were listed for the first time in the *Saint Leo College Catalog 1973-74*. General music in the secondary school was also described in this catalog for the first time. It lists six music faculty members, with the addition of Margaret Grauer and Martin Williams, the largest number listed since Saint Leo became a four-year institution in 1965.²³³

The next addition to the music curriculum came in 1975. Theory Drill I, II, III, and IV were offered to compliment the music theory classes. These classes were offered as laboratories in sight-singing, keyboard, and ear training. They were each worth one credit and met twice weekly.²³⁴ Another choral ensemble called the Saint Leo Singers was offered for the first time in

²³¹ *Saint Leo College Catalogue, 1970-71, 77.*

²³² *Saint Leo College Catalogue, 1972-73, 52.*

²³³ *Saint Leo College Catalogue, 1973-74, 102-07.*

²³⁴ *Saint Leo College Catalogue, 1974-75, 77.*

this catalog, described as a show choir-style ensemble that performed mostly popular music.²³⁵

The male Glee Club disappeared from the catalog.

The courses offered in the *Saint Leo College Catalogue 1979-80* represented the most extensive music course offerings ever at Saint Leo. Class piano is listed for the first time. This one-credit class was “designed to acquaint the student with techniques of playing the piano, including reading, terminology and positions,”²³⁶ met twice weekly, and was intended for students with little or no keyboard experience. A music education practicum class was also listed in this catalog, which provided for “contact and inter-relationship with Music Education personnel and programs or provides assistance to in school faculty. Includes visitations, assistance seminars, and apprentice work.”²³⁷ Another music education class appeared, entitled Seminar: Principles, Present Practices, and Frontiers in Music Education. According to the catalog, “this course deals with the continuing examination of the instructional methods in music.”²³⁸ Junior and senior recitals also appeared as non-credit requirements for all music concentrations.²³⁹

These courses were retained until 1982, when the concentration in music education became a concentration in vocal music education.²⁴⁰ In the *Saint Leo College Catalogue 1982-83*

²³⁵ Sledge, interview, 2011.

²³⁶ *Saint Leo College Catalogue 1977-79*, 123.

²³⁷ *Ibid.*, 124.

²³⁸ *Saint Leo College Catalogue 1979-80*, 101.

²³⁹ *Ibid.*

²⁴⁰ *Saint Leo College Catalogue 1982-83*, 69.

advanced conducting was dropped and choral and symphonic literature were combined into one three-credit course.

In the *Saint Leo College Catalogue 1983-84* the concentrations in music performance and music education were dropped and replaced by a concentration in music theatre. “A concentration in Music Theatre is designed as preparation for performance in musical comedy theatre, for employment in the creative arts, and as preparation for graduate study.”²⁴¹ The catalog no longer included the Saint Leo Singers, Music Theory III or IV, Theory Drill III or IV, Choral Conducting, or Junior or Senior Recital. The college chorus became the Broadway chorus, and a music theatre literature course was added: “a study of significant works for musical theatre, from operetta to contemporary Broadway musical.”²⁴² This curriculum remained unchanged through the spring semester of 1988.

In the *Saint Leo College Catalog 1988-89* (the spelling of “catalog” was changed on the catalog titles in 1985) many of the courses that had been previously lost were re-instated. Theory III and IV, Conducting I and II, Music in the Elementary School, and Music in the Secondary School were all included in this catalog. The full concentration in music was back.²⁴³ “Students may elect either the traditional music major, with emphasis on performance and preparation for graduate school, or the music education major, which is designed as preparation for teaching in the public schools with K-12 certification.”²⁴⁴ Ensembles included chamber choir and chorale in addition to the oratorio society, wind ensemble, and stage band. The Broadway chorus was gone

²⁴¹ *1983-84 Saint Leo College Catalogue 1983-84*, 71.

²⁴² *Ibid.*, 126.

²⁴³ *Saint Leo College Catalog 1989-90*, 113-14.

²⁴⁴ *Ibid.*, 51.

and the traditional music education courses were again included. These courses survived with only slight variations until the music major was discontinued in 1996.

Beginning with the 1996-97 academic year the academic catalogs listed only a minor in music that included the following courses: class piano; ensembles including Oratorio Society, Stage Band, Chorale, Chamber Choir, and Wind Ensemble; private instruction in keyboard, voice, brass, percussion, strings, woodwinds, and guitar; Music Theory I and II (theory drill classes were no longer offered); Music History I and II; and Chamber Music Literature.²⁴⁵ The minor in music changed little in the academic catalogs from 1997 until 2009 except for a decrease in the number and variety of ensembles (e.g., by 2004 only a university chorus, stage band, and concert band were listed).²⁴⁶ The following courses were added to the 2009-10 catalog to fulfill a new minor in music ministry degree: Voices of Christ (the campus ministry chorus was offered for credit for the first time), Solfege I & II (formerly named theory drill), Foundations of Western Sacred Music, Basics of Choral Conducting, Music Ministry Leadership, and Practicum in Music Ministry I and II.²⁴⁷ The university chorus and concert band continued to be offered through the spring of 2009. Mary Spoto, dean of Arts and Sciences, discontinued the concert band,²⁴⁸ and in 2010 the university chorus was renamed the Saint Leo Singers under the direction of the author and current music faculty member.

Since 2010 the music program has been slowly rebuilding. A full-time music faculty position was created in the fall of 2009, a position held by the author since the fall of 2010. The

²⁴⁵ *Saint Leo College 1996-97 Catalog*, 126-27.

²⁴⁶ *Saint Leo University Student Catalog, 2004-05*, 144.

²⁴⁷ *Saint Leo University Undergraduate Academic Catalog, 2009-10*, 166.

²⁴⁸ Mary Spoto, interview with author, Saint Leo University, April 12, 2013.

music minor was redesigned in 2011, adding four new music courses to the curriculum: The Story of Christian Music (a new name for Foundations of Western Sacred Music), Introduction to Music Technology, World Music, and Spirituals to Rock and Roll: The Story of How American Popular Music Conquered the World, which became one of the courses students could take to fulfill the general education requirement for humanities. In 2013 there were four student ensembles involving nearly sixty student participants: Saint Leo Singers (previously University Chorus), SASS (an *a cappella* women's vocal ensemble), a string ensemble, and a jazz ensemble. Over forty students took private instruction and ten students have pursued a minor in music.²⁴⁹

Music Performances and Programs

The most documented music performances at Saint Leo College can be grouped into four main categories: Community Arts Series performances, Oratorio Society concerts, musical theatre productions, and student recitals. Both Higgins and Sledge mentioned the Community Arts Series that Earl Grauer began during his tenure at Saint Leo. Several highly recognized musical artists performed at Saint Leo, including harpist Daphne Hellman and Metropolitan Opera baritone Frank Guarrera.²⁵⁰ The Florida Orchestra performed at Saint Leo on several occasions, as did the Jacksonville Symphony and various jazz artists.²⁵¹ Some of the performers written about in *The Lion* and *Monarch* student newspapers include: classical guitarist Frederic

²⁴⁹ See Appendix F for a complete listing of music courses offered at Saint Leo since 1967, followed by music degree requirements listed in the *Saint Leo College 1995-96 Catalog*.

²⁵⁰ Higgins, interview; and Sledge, interview, 2011.

²⁵¹ Higgins, interview.

Hand,²⁵² Australian pianist Vina Barnden,²⁵³ Impact of Brass,²⁵⁴ Metropolitan Opera baritone Frank Guarrera,²⁵⁵ the Mac Frampton Trio,²⁵⁶ Hellman's Angels (Daphne Hellman, Harpist & Friends),²⁵⁷ duo pianists Phillips & Renzulli,²⁵⁸ Yugoslavian Dance Company, Dragoslav Džadzević's Fabulous FRULA,²⁵⁹ Luis Rivera Spanish Dance Company,²⁶⁰ Tampa Oratorio Society,²⁶¹ Cypress Mulch Jazz,²⁶² and the Hoffman Family Players.²⁶³

The success of the Community Artist Series depended a great deal on the amount of promotion that was done in the community, a task that fell primarily to Earl Grauer,²⁶⁴ which made it difficult to maintain the series after he left the college in 1978. The last performance of the series that was noted in the *Monarch* school newspaper was the Hoffman Family Players in March of 1980.²⁶⁵

²⁵² "Artist Series," *Lion* (October 22, 1968): 6.

²⁵³ "Artist Series Continued," *Lion* (January 15, 1969): 1.

²⁵⁴ "Impact of Brass," *Lion* (November 11, 1970): 1.

²⁵⁵ "Community Art Series Schedule," *Monarch* 2, no. 2 (October 1, 1973): 3.

²⁵⁶ *Ibid.*

²⁵⁷ *Ibid.*

²⁵⁸ *Ibid.*

²⁵⁹ "Folk Ensemble to Visit Saint Leo," *Monarch* 3, no. 7 (October 24, 1974): 4.

²⁶⁰ "A Hit," *Monarch* 6, no. 5 (November 16, 1978): 5.

²⁶¹ "Artist Series Sponsor Concert," *Monarch* 6, no. 9 (March 6, 1979): 7.

²⁶² "Community Artist Series Presents Cypress Mulch Jazz," *Monarch* 6, no. 11 (April 9, 1979): 7.

²⁶³ "Hoffman Family to Perform," *Monarch* 8, no. 3 (March 19, 1980): 7.

²⁶⁴ Sledge, interview, 2011.

²⁶⁵ "Hoffman Family to Perform," *The Monarch* 8, no. 3 (March 19, 1980): 7.

Oratorio Society

The second category of memorable concerts was the choral masterworks performed by the Oratorio Society. Portions of Handel's *Messiah* were performed nearly every Christmas season in the Abbey church.²⁶⁶ Sledge fondly remembered performing Bach's *Magnificat*, Faure's *Requiem*, Mozart's *Mass in C*, and many other great choral works, stating that he conducted music at Saint Leo that he was never able to program at Florida Southern College after he left Saint Leo.²⁶⁷ The author discovered a substantial music library of 60-100 copies of many choral works upon arrival at Saint Leo in 2010. The school newspapers mentioned the following Oratorio Society performances: Hammerschmidt, "Truly I Say Unto You"; Billings, "Christmas Story" (1978);²⁶⁸ Handel, *Messiah* (1981);²⁶⁹ Brahms, *Liebeslieder Waltzes* (1986); Faure, *Requiem* (1986);²⁷⁰ Christmas songs by Charles Ives, Daniel Pinkham, and P.D.Q. Bach (1988);²⁷¹ Leonard Bernstein, *Chichester Psalms* (1988); Gustav Holst, "Christmas Day"; Benjamin Britten, *Ceremony of Carols* (1989); Mozart, *Requiem* (1990);²⁷² Mendelssohn, *Elijah* (1989); and Handel, *Jephtha* (1990).²⁷³ Figure 3.6 shows the Oratorio Society performance of Fauré's *Requiem* in 1990.

²⁶⁶ Higgins, interview.

²⁶⁷ Sledge, interview, 2011.

²⁶⁸ "Give a Toot," *Monarch* 6, no. 1 (September 22, 1978): 3.

²⁶⁹ "Handel's "Messiah" Featured Work by Oratorio Chorus," *Monarch* 8, no. 8 (December 4, 1981): 5.

²⁷⁰ "Oratorio Chorus Presents Brahms," *Monarch* 18, no. 9 (March 31, 1986): 5.

²⁷¹ "Oratorio to Present Concert," *Monarch* 10, no. 2 (December 1, 1988): 3.

²⁷² "Oratorio to Perform," *Monarch* 76, no. 5 (December 5, 1990): 6.

²⁷³ "Oratorio Choir to Present Jephtha," *Monarch* 75, no. 11 (April 3, 1990): 3.

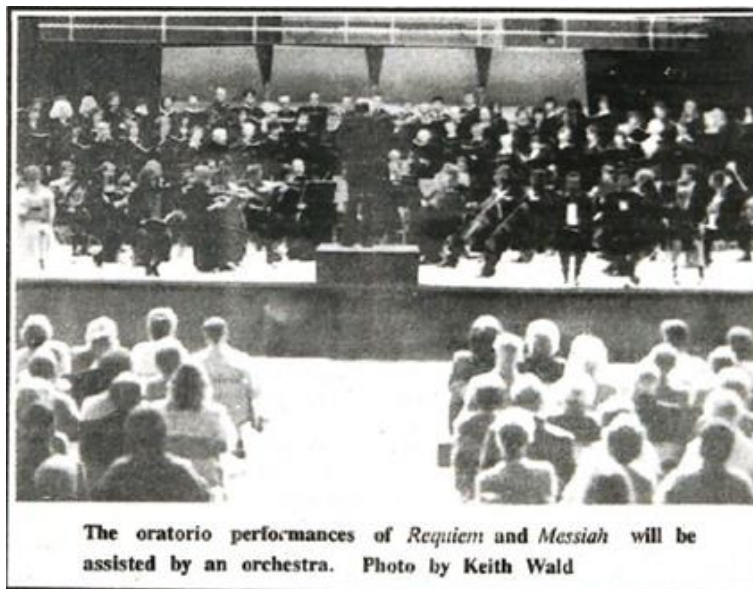


Figure 3.6. 1990 Oratorio Society Performance. *Monarch* Student Newspaper, October 10, 1990, p. 4. Courtesy of the Saint Leo University library archives.

Arthur Kirk disbanded the Oratorio Society in 1999 after becoming president of the college in 1997. Although Dr. Robert Imperato, Dean of Arts and Sciences at the time, expressed regret over the loss of this popular connection with the Dade City arts community, Kirk did not see a benefit in maintaining a choral organization on campus that did not draw students to the university.²⁷⁴

Musicals

The third category of memorable and highly publicized performances by Saint Leo students was Broadway musicals. These performances were truly student-centered, although they often involved faculty from several different departments as musicians in the pit, set builders, coaches, and sometimes even performance characters. Sledge fondly remembered playing

²⁷⁴ Imperato, interview; and Arthur Kirk, interview with author, March 7, 2014.

alongside Anthony Zaitz, president of the college from 1968-70, in the pit orchestra for the musicals.²⁷⁵

The student newspapers have many reviews of the yearly musical performances at Saint Leo:

The entire audience seemed to thoroughly enjoy the performance. Many have recognized the play [“A Funny Thing Happened on the Way to the Forum,” performed February 13-16, 1974] to be one of the most successful productions seen on the Saint Leo stage. Keep up the great work.²⁷⁶

Produced under adverse conditions on a limited stage with the orchestra crammed into a niche against the first three rows of seats and the drum section crouched in the nook of the director’s set design workshop, the music [“Cabaret”] is a miracle of theatrical art. It is a combination of the talents and acumen of Dennis Henry, Director; John Higgins, Musical Director; Larry Sledge, Vocal Director; Lois Henry, Choreographer; James Miller, Scenic and Costume Designer; and Denis Medland, Lighting Designer.²⁷⁷

February is the month for lovers, and love will definitely be in the air at Saint Leo College when the theatre department presents “Starting Here, Starting Now” February 27-March 2.²⁷⁸

As one walked into the Saint Leo College Theatre on the evenings of November second and third, it was like walking back into the 1950’s. The reason? The Saint Leo College Theatre held its auditions for the upcoming musical, *Grease*.²⁷⁹

John Higgins was involved in the following musical theatre productions at the college:

Guys and Dolls, Jesus Christ Superstar, Under the Gaslight, Godspell, You’re a Good Man Charlie Brown, Damn Yankees, Dames at Sea, Cole: A Musical Entertainment, Sweet Charity,

²⁷⁵ Sledge, interview, 2011.

²⁷⁶ “An Amusing Success,” *Monarch* 2, no. 7 (March 11, 1974): 4.

²⁷⁷ “‘Cabaret’ Recognized as a Stupendous Success,” *Monarch* 3, no. 18 (February 20, 1975): 3.

²⁷⁸ “College to Stage a Musical,” *Monarch* 76, no. 13 (February 27, 1991): 3.

²⁷⁹ “Auditions Held for Upcoming Musical *Grease*,” *Monarch* 8, no. 6 (November 13, 1981): 4.

and *Cabaret*.²⁸⁰ He allowed the author access to his collection of flyers that were produced by the Fine Arts Department to advertise the musicals listed above.

Broadway musicals were so popular at Saint Leo that a concentration in musical theatre was the only music concentration offered from 1983-88. A decade after the music program was reduced to offering only a minor, the campus drama ministry brought Broadway musicals back to Saint Leo through performances of *Godspell* (spring of 2007), *Children of Eden* (fall of 2007),²⁸¹ *Once on This Island* (spring of 2008),²⁸² *Hear My Song: A Journey of Faith* (spring of 2009),²⁸³ *Guys and Dolls* (fall of 2009),²⁸⁴ *Edges* (spring of 2010),²⁸⁵ *Hairspray* (fall of 2010),²⁸⁶ *Nunsense* (fall of 2012),²⁸⁷ and *Little Shop of Horrors* (spring of 2014).²⁸⁸

Many other programs and performances took place on a regular basis at Saint Leo College, including student recitals, choral and instrumental concerts, and faculty recitals. Student musicians actively performed through the spring of 1996, after which the music major was discontinued. According to the *Monarch* school newspaper, student recitals occurred every

²⁸⁰ This list is taken from a packet of old programs that John Higgins loaned the author.

²⁸¹ Jessica O'Keefe, "University Ministry," *Lion's Pride* 44, no. 5 (November 9, 2007): 4.

²⁸² Jessica O'Keefe, "Once on This Island Production a Splash!" *Lion's Pride* 44, no. 12 (April 25, 2008): 9.

²⁸³ Katie Gaiser, "Saint Leo Celebrates a Journey of Faith," *Lion's Pride* 48, no. 10 (April 24, 2009): 6.

²⁸⁴ Ashley Stollings, "Guys and Dolls: The Musical Review," *Lion's Pride* 44, no. 6 (December 4, 2009): 7.

²⁸⁵ Leah Hollingsworth, "Edges coming to Saint Leo," *Lion's Pride* 44, no. 10 (April 9, 2010): 6.

²⁸⁶ Venisa Wallace, "SLU does Hairspray," *Lion's Pride* 48, no. 6 (November 19, 2010): 10.

²⁸⁷ Witnessed by the author.

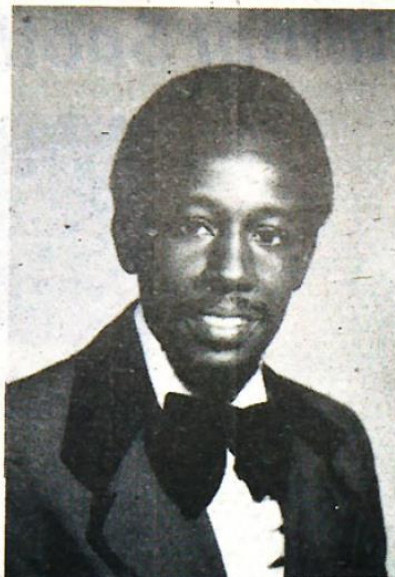
²⁸⁸ Ibid.

second Thursday of the month at 12:30 pm in Selby Auditorium, a small lecture hall, in the fall of 1994:

On November 10 the second of the series of monthly student music recitals took place in Selby Auditorium. Marsha Wren Landers and Monica Lewis sang. Michael Flegert played saxophone and Joel Murray played flute. Music instructors John Higgins and Peter Ayer accompanied the students on piano.²⁸⁹

Phil Johnson Gives Recital

Phil Johnson



By Paul Symonette
Monarch Circulation Manager

The saying, "good things come in small packages," pertains to solid pieces of gold, treasured pearls of the shady depths of the oceans and a pint-sized, 5'3" tenor, Phil Johnson.

Such was the case on the evening of Tuesday, February 20th, when Phil presented his senior recital before a small audience in Selby Auditorium. The recital was in compliance with his now partially fulfilled requirement for the degree of

Bachelor of Arts in music education.

Selections from the recital included the classical music of F. Brahm's "Sonntag" and F.G. Handel's "Messiah." Mr. Johnson's pianist was John Higgins of St. Leo College music department.

Phil, 24, has occasionally sung the national anthem for St. Leo's basketball games. A native of the Bahamas, he is married to Rochelle Turnquest, also from the Bahamas.

Figure 3.7. Phil Johnson Gives a Recital. *Monarch* 8, no. 3, March 19, 1980, 5. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

²⁸⁹ "Recitals," *Monarch* 29, no. 3 (November 30, 1994): 4.



DR. DAN DELISI will present a classical guitar recital March 13.

Figure 3.8. Guitar Recital Slated for March 13. *Monarch* 9, no. 8, March 2, 1988, 3. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

Students

When asked about the best part of the music program at Saint Leo, Higgins said it was the students. He also said that recruiting students was the music faculty's most difficult task. Faculty members visited local high schools to promote the music program at Saint Leo, but Higgins thought that the Catholic affiliation was not attractive to most public high school students. Catholic high school students enrolling in Saint Leo often entered college with very little musical background according to Higgins, who mentioned the lack of music education in Catholic high schools several times during his interview. During the 1960s and 1970s Catholics

did not sing much in church, and few Catholic high schools offered strong music programs, especially instrumental study.²⁹⁰

When asked about her Catholic education prior to college, Sandra Lau, a 1995 Saint Leo music graduate, agreed with John Higgins' statement that music was not part of a typical Catholic educational experience. She took private piano lessons but had never sung before attending Florida State University to study music. She later completed her degree at Saint Leo:

As far as singing, that didn't happen until I had to sing in ensembles in college, and I was really scared. To sing in front of someone was a really scary experience.... For me, our masses were the low mass, so everything was spoken. You had to pretty much live in a big city to have experience with high mass, and even then the music was done by the choir. The congregation didn't participate in the singing.... We didn't sing hymns until after Vatican II, and then we started out very slowly because we just didn't have the repertoire.²⁹¹

In the late 1960s President Anthony Zaitz provided ten full scholarships to attract and support music students. The scholarships brought in some players who were accomplished enough for the wind ensemble and for the pit bands that accompanied the musicals. During the peak years of the late 1970s, Higgins remembered twenty music majors in the department, several of them students who were attracted to the music program because they were offered full scholarships upon meeting a faculty member.²⁹²

²⁹⁰ Caron Collins outlined the National Catholic Education Association surveys of Ohio secondary Catholic schools in regard to their instrumental programs during the 1960s, finding that only 24% of the schools offered instrumental instruction, and in those that did the programs were often under-funded. See her "A Study of Instrumental Music Programs in the Secondary Catholic Schools of the US" (PhD diss., Ohio State University, 2007), 20-22.

²⁹¹ Sandra Lau, interview with author, San Antonio, FL, April 15, 2011.

²⁹² Higgins, interview.

According to Karen Hatfield, the school's registrar as of this writing, sixty-four music degrees were awarded at Saint Leo from 1970-97. The break-down of specialization within the music program is displayed in Table 3.2.

Table 3.2. Music degrees conferred at Saint Leo College from 1970-98

Major or concentration	Number of degrees conferred
Vocal Music Education	1
Music Theatre	3
Music Education	15
Music	45
Total	64

Source: Karen Hatfield, email message to author, May 10, 2013.

Sandra Lau was a student at Saint Leo from 1991-95, when she earned a music degree that she had begun at Florida State University years earlier. She entered Saint Leo requesting a degree in sacred music, which was not offered at the time. Higgins arranged for her to study organ with Barbara Jones, the organist at an Episcopal church in Dade City. Lau spoke positively about her participation with the oratorio society, which was directed at that time by Daniel Delisi, followed by interim directors Peter Ayer and Anne Harman. She remembered approximately fifteen students majoring in music at the time she started at Saint Leo, but indicated that most of the students did not complete the music degree, speculating that the music professors may have been recruiting students who were not musically well prepared in their attempts to increase student numbers in the department. By the time she graduated in 1995, she estimated that two students per year were graduating with music degrees. There were only two majors still in the program at the time of her graduation, since it was being phased out as students completed the courses they needed to graduate.²⁹³

²⁹³ Lau, interview.

The strength of the music program for Lau was the small class sizes because the students had such personalized attention from the faculty. “We knew the professors, they knew us. They knew what our strengths and weaknesses were, and that’s the part I loved the most.”²⁹⁴ The music education Lau received at Saint Leo improved her skills as a choir director, organist, and piano teacher. “It opened up doors for me. I was able to teach music at the elementary school here, which I couldn’t have done without a Bachelor’s degree.”²⁹⁵

The weakness of the music program was the physical facility. “[The practice rooms] were horrible. They were down in the basement of what was at that time the theatre. It was like going into a cave. It was old and musty and dark. I was able to practice at home. If [the theatre] was the only facility I had to practice in I would not [have been] a music major.”²⁹⁶ Sandra mentioned the two Yamaha grand pianos, both still on campus as of this writing, as the best instruments available. One was in Selby Auditorium and the other was in Higgins’ conference room. She expressed great hope that replacing the embarrassingly inadequate facility known as the “music shack,” which was still used for music classes at the time of her interview (2011), would soon be a priority for Saint Leo University.²⁹⁷

Deborah Edwards was also an older music student who graduated from Saint Leo in 1995, earning a BA degree in music education. Like Lau, Edwards stated that the small class sizes and individual attention from professors were the best parts of her Saint Leo education. She

²⁹⁴ Ibid.

²⁹⁵ Ibid.

²⁹⁶ Ibid.

²⁹⁷ In the fall of 2013 the music program was moved into a completely renovated building at the main entrance of the school that had been occupied formerly by the admissions department—a great improvement over the “music shack” with which Sandra was familiar.

was employed as an elementary school music teacher and church musician at the time of the interview, and stated that Saint Leo had prepared her well for her teaching career. Edwards had high regard for her professors, including Higgins, Delisi, and adjunct professor Peter Ayer. She remembered 10-15 majors in the music program during her time at Saint Leo, and considered the program to be challenging and well taught. She participated in three performing ensembles: the chamber choir, Oratorio Society, and stage band, remarking that although the student-centered chamber choir was small, Delisi chose very challenging repertoire. Edwards interned at a local high school band program in Pasco County and was able to find a middle school teaching job fairly quickly after graduation. She later switched to teaching elementary school music at Woodland Elementary School in Zephyrhills.²⁹⁸

Like Lau, Edwards considered the physical facility the weakest component of the music program. Edwards gave an example of wanting to include a two-piano Mozart concerto on her senior recital, but she was unable to prepare the work because there was nowhere to practice that could accommodate two pianos. Although limited resources were made available for instrumental purchases, the overall quality of the music facility itself was very poor.²⁹⁹ Even so, Edwards indicated that she had a good experience at Saint Leo and enjoyed her time there.

Deborah Sailer was also a 1995 graduate of Saint Leo's music program, earning a BA degree in Percussion Performance. Sailer went to Saint Leo to finish a degree she had started at Northern Michigan University and continued at Eastern Michigan University. She played with the stage band, took private percussion lessons, and prepared a senior recital during the year she

²⁹⁸ Deborah Edwards, interview by author, Saint Leo University, July 30, 2013.

²⁹⁹ Ibid.

studied at Saint Leo to complete her bachelor's degree. She took applied percussion lessons with a teaching assistant of Robert McCormick at the University of South Florida, and she got special permission to keep her personal marimba in one of Saint Leo's locked practice rooms. Her senior recital took place in Selby Auditorium.³⁰⁰

Sailer was a professional percussionist with a U.S. Army band for twenty years, after which she retired and returned to Central Florida to seek a second bachelor's degree at Saint Leo University, this one in biology. She believed that her music degree from Saint Leo enabled her to receive a promotion in the army and benefitted her professional music career.³⁰¹

Sailer commented positively on the Catholic identity at Saint Leo, believing it to be one thing that set it apart from other universities she attended. She described the presence of the abbey church with its resident monastery as a meaningful component of her education, and she often took the opportunity to worship or meditate in the abbey, even though her faith tradition was Episcopalian. The Catholic identity was demonstrated through the ethical expression of the core values and the polite and respectful atmosphere on campus rather than attempts to proselytize non-Catholic students into the Catholic faith, or overt expressions of Catholic dogma. From Sailer's perspective, the college was respectful of all faith traditions, even though opportunities for Catholic worship were more readily available. She appreciated the visible presence of the monks on campus and the opportunities to attend performances held in the beautiful setting of the abbey church.³⁰²

³⁰⁰ Deborah Sailer, interview by author, Saint Leo University, October 4, 2013.

³⁰¹ Ibid.

³⁰² Ibid.

Facility

Much has already been stated about the physical facility that housed the music program at Saint Leo College. It has been identified as one of the biggest weaknesses of the entire Fine Arts Department. If buildings are indicative of the status of a particular department or program within an institution, it could be said that the lack of resources put toward an adequate fine arts building foreshadowed the demise of the Fine Arts Department at Saint Leo College.

Many choral concerts were held in the abbey church, a beautiful setting with excellent acoustics for traditional music. Student recitals were held in Selby Auditorium, a lecture hall with stadium seating for 100 that was originally designed for demonstration lectures in the science department. Other performances were held in a building that was commonly referred to as the “old gym” or college theatre.³⁰³ The theatre was on the first level, and ten practice rooms and a music library were housed in a basement below. An inspection was done on the building in 1995, and a recommendation was made to tear it down. An article in the *Tampa Tribune* indicated that in addition to approximately \$100,000 in electrical damage caused by rain, the building “contained asbestos and had inadequate ventilation and air conditioning.”³⁰⁴

Even in 1974 the building was run-down and in need of refurbishment, as figure 3.10 illustrates. A 1975 student newspaper article described the theatre:

Joined together in a misbegotten Saint Leo Prep School theatre with folding chairs on staggered platforms that accommodate about 200 patrons at the most if you count the chairs strung along the aisles. The million dollar science complex and the million dollar sports complex on campus might get some ideas from the artists performing on their withered stage in the old gym building that also houses aspects of the music department and storage of government surplus furniture and discarded [ROTC paraphernalia] and parachutes.³⁰⁵

³⁰³ Sledge, interview, 2011.

³⁰⁴ Tiffany Anderson, *The Tampa Tribune*, March 27, 1996, reprinted in *Monarch* 30, no. 6 (April 1, 1996)

2.

³⁰⁵ “Behind the Scenes of ‘Cabaret’,” *Monarch* 3, no. 17 (February 13, 1975): 5.



Figure 3.9. Saint Leo Theatre. Photograph found in the 1974 *Golden Legend*, p. 61. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.



Weather worn and money short theater in need of attention. Photo By Rich Daniels

Figure 3.10. Front of college theatre. Photograph from *Monarch* 3, no. 3, September 26, 1974, 1. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

Many plans were put forth to tear down the theatre building and construct a new fine arts complex, such as the following campus plan:

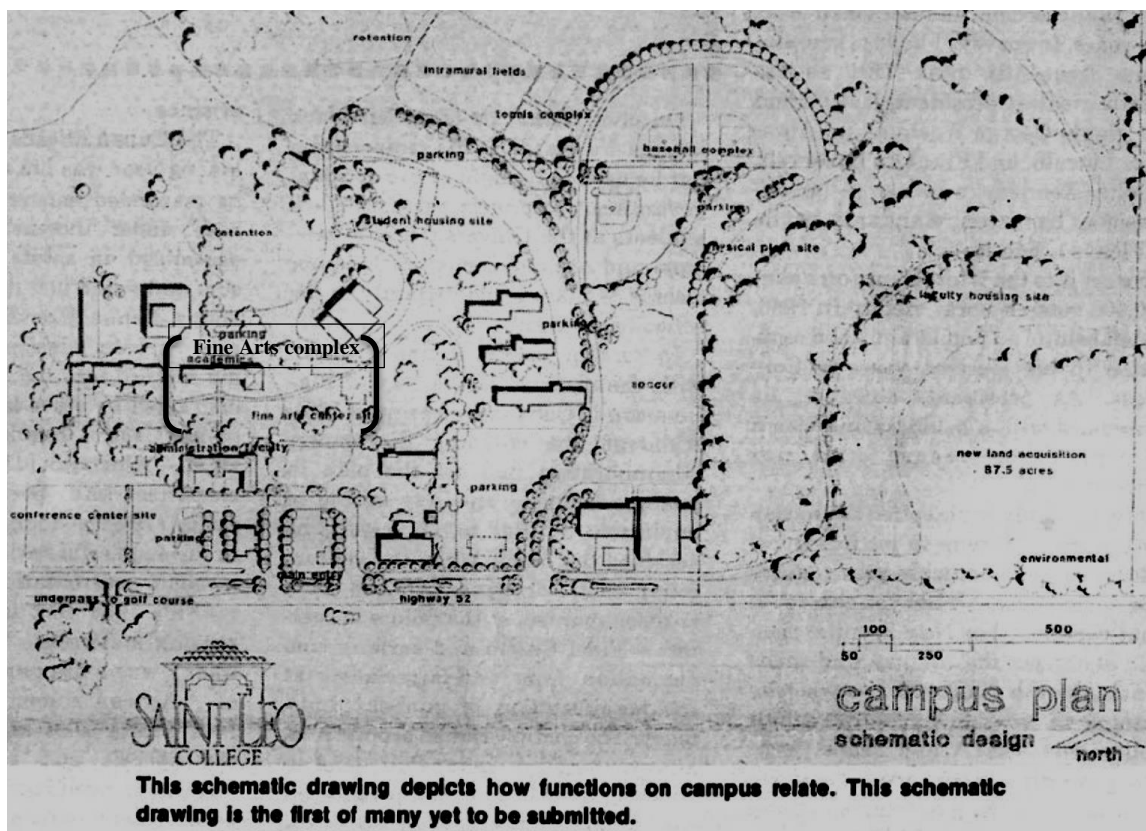


Figure 3.11. Schematic drawing of proposed campus improvements in 1988. Courtesy of the Saint Leo University Archives, Saint Leo, Florida.

The bracket in figure 3.11 indicates the proposed site of a new fine arts complex that Mouch considered as one option after the proposed demolition of the old gym in 1988, eight years before it actually occurred.³⁰⁶

After the Fine Arts Department was eliminated in 1995 and the theatre demolished in 1996, the few music classes that remained took place in a dilapidated building referred to as the “music shack,” which began its life as the monks’ garage and was later converted into office

³⁰⁶ “College Examines Options,” *Monarch* 10, no. 2 (December 1, 1988) 3.

space, first for education and later for music faculty.³⁰⁷ The author taught in the “shack” during the 2010-11 school year—a deplorable building that frequently hosted small rodents and fleas. During one rehearsal in the spring semester of 2011 a front window crashed to the ground, leaving a gaping open space where the window had been. Despite the substandard physical facility, students persevered and took music theory, applied lessons, and participated in ensembles that rehearsed in the “shack.”

In the fall of 2011 the music program was moved into a temporary portable building for two years before settling into the current music building in the fall of 2013, a completely renovated facility that formerly housed the university’s admissions offices (figures 3.12 and 3.14).



Figure 3.12. Newly renovated music building in 2013. Photograph by author.

After the theatre was demolished in 1996, plans were made to include a performing arts center in the new student community center that was to be built in 2007, but when funding ran short of estimated costs the performing arts center was cut from the plans.³⁰⁸ The Master Plan for

³⁰⁷ Durst, interview.

³⁰⁸ Durst, interview.

2017 also includes a new performing arts center, to be built on property the university recently purchased from Holy Name Monastery (see figure 3.13).

West Campus Plan A: Build Out Development Opportunities³⁰⁹



Figure 3.13. Diagram of proposed construction included in the 2017 Master Plan.

Since the music program was moved into an adequate facility in the fall of 2013, it has grown considerably. Two new adjunct professors have been hired to accommodate the increasing numbers of students taking music classes, applied lessons, and participating in the four ensembles that are currently offered. This brings the music faculty to five: one full time and four adjunct instructors. If a suitable performance venue is built in the near future, the fine arts program could continue to expand, and possibly even exceed its former status at Saint Leo University.

Conclusions

The National Association of Schools of Music (NASM) describes its standards for Bachelor of Arts degrees with a concentration or major in music as follows:

³⁰⁹ Arthur Kirk, "Saint Leo University: Conceptual Master Plan," presented at a faculty meeting on April 26, 2013.



Figure 3.14. Rehearsal space in the new music building, occupied in fall 2013 semester. Photograph by author.

Liberal Arts Degrees

a. Curricular Structure and Title. Baccalaureate degrees meeting “liberal arts” degree standards normally requiring between 30 percent and 45 percent music content are listed as Bachelor of Arts in Music or Bachelor of Science in Music regardless of specific options for emphasis offered by the institution in the context of the liberal arts format. Associate degrees in the liberal arts follow the same norms.

b. Content. The music content shall include performance, musicianship, and elective studies in music. Normally, the orientation is toward a broad coverage of music rather than intensive concentration on a single segment or specialization.³¹⁰

Although Saint Leo’s music program was never accredited by the NASM, the curriculum met the standards described above. With a relatively small music faculty the college offered a wide variety of music courses that prepared students to teach music in the public schools or to pursue graduate study or other professional music opportunities. The three interviewed graduates were all employed as professional musicians after they completed their music degrees at Saint Leo. All three expressed satisfaction with the music program, despite having graduated in the mid-1990s as the program was being phased out. The music program also offered many

³¹⁰ *National Association of Schools of Music 2013-14 Handbook* (Reston, VA: National Association of Schools of Music, 2013), 88.

hundreds of non-music majors and members of the surrounding community opportunities to perform with ensembles or in musicals and to improve their musical skills and knowledge.

Demise of the Fine Arts Department and Music Major

Why did the administrative leadership of Saint Leo College decide to discontinue the Fine Arts Department, and with it the music major? Among the many opinions offered concerning this question during interviews with current and past administrators the most authoritative viewpoint was offered by Robert Imperato, professor of religion and Dean of the Division of Humanities. Imperato was present at the 1994 meeting when the decision was made to eliminate fine arts majors at Saint Leo College.³¹¹

Daniel Hoeber was vice president of Academic Affairs in the early 1990s, and was told by President Mouch that the school needed to do some “belt tightening” due to serious financial shortfalls. A secret meeting was held between the vice president and the deans and/or division chairs because it was known that a loss of faculty jobs could result. The criterion decided upon at this meeting was the need for all departments and programs to be self-supporting, and upon review it became clear that the Fine Arts Department was not able to uphold this standard. There were too few fine arts majors, and most of those were on scholarship. Some administrators thought that the fine arts faculty members were too invested in their own student majors and did not do enough to benefit the larger student body. Imperato recalled that he argued on behalf of the Fine Arts Department, but there was not much support for keeping academic majors in the arts among the other deans and departmental chairpersons, and his support alone could not save it. A final decision was made to cut the total number of majors offered at the college to improve

³¹¹ The following account was taken from an interview with Dr. Robert Imperato by the author, Saint Leo, FL, November 25, 2013.

the quality of those that remained. Other developmental programs were also cut, such as Freshman Experience and English as a Second Language (ESL) training for foreign students. According to Imperato, those who voted on the decision believed that the entire college would go under if drastic budget cuts were not made.³¹²

Although there were fewer fine arts faculty members who had earned terminal degrees than in other departments, the quality of their teaching and that of the overall program was never in question. Neither was the poor condition of the college theatre a deciding factor, although without the arts majors (theatre, dance, and music) its demolition became inevitable.³¹³

Members of the fine arts faculty were given two years of continued employment after the majors were cut. Imperato described Mouch as a generous college president who did not wish to hurt faculty members through sudden job loss, as demonstrated by this long transition period. Even so, many of the fine arts faculty members were heavily invested in Saint Leo College and expressed their anger about the loss of their department. They predicted that the college would decline when it no longer offered a credible fine arts program.³¹⁴

Imperato expressed particular regret at the loss of the oratorio society, which did not occur until after his time as dean of the School of Arts and Sciences had concluded. He stated that the oratorio society was one of the few truly successful community programs that Saint Leo had to offer, and that the cost of the program was small compared to the benefits the chorus brought to the college.³¹⁵

³¹² Ibid.

³¹³ Ibid.

³¹⁴ Ibid.

³¹⁵ Ibid.

The Benedictine Order is known for offering a practical rule of living the Christian faith in the world, for hospitality, and for service. According to Academic Vice President Durst, the modern Saint Leo College was the brainchild of Abbot Marion Bowman, a former coach who valued physical activity and community service over aesthetics.³¹⁶ The most impressive buildings on campus reflect the values of the institution: the abbey church, Marion Bowman athletic complex, Student Community and Activities centers, and the Donald R. Tapia School of Business, a 50,000-square foot state-of-the-art building that opened in 2011. The music program achieved its limited success through the ingenuity and dedication of the music faculty in spite of the poor physical facility in which it operated.

It remains to be seen how the music program will develop in the future at Saint Leo. In the concluding chapter of the present study some options for continued growth and development are examined.

³¹⁶ Durst, interview.

CHAPTER 4

BARRY UNIVERSITY

The inspiration for Barry College came from Mother Mary Gerald Barry, the Superior General of the Adrian Dominican Sisters in Adrian, Michigan, who wanted to start a Catholic college for women in Florida. She shared her passion for Catholic higher education for women with her two brothers: Patrick Barry, Bishop of St. Augustine, and William Barry, pastor and founder of St. Patrick's parish in Miami Beach. In the late 1930s no such institution existed in the southeastern United States. In Florida there was one public university, University of Florida; two colleges, Florida State College for Women and Florida Agricultural and Mechanical College; and two junior colleges, Palm Beach and St. Petersburg. Private institutions included two accredited universities, Stetson and the University of Miami; and two accredited colleges, Rollins and Florida Southern.³¹⁷

Judge Paul D. Barnes approved the charter for Barry College on February 5, 1940, after ground breaking on the chosen site of forty acres between N.E. 2nd Avenue and North Miami Avenue in Miami started on January 24.³¹⁸ Five buildings were completed in time for the college to open in September of 1940, with nineteen freshmen, fifteen sophomores, and six juniors

³¹⁷ Eileen F. Rice, "Barry University: Its Beginnings," *Tequesta: The Journal of the Historical Association of Southern Florida*, no. 159 (1989): 2.

³¹⁸ *Ibid.*, 5-6.

representing seven states in addition to Florida: Connecticut, Indiana, Michigan, New York, Ohio, Pennsylvania, and Wisconsin.³¹⁹

Eleven majors were available to students matriculating at Barry College in 1940: biology, chemistry, English, French, history, home economics, Latin, mathematics, music, secretarial science, and Spanish. Minors were also available in education, German, Italian, philosophy, and speech.³²⁰ A Bachelor of Arts degree required 128 semester hours of credit, and bachelor's degrees in philosophy, music, and science in home economics were also conferred.³²¹

The Dominican Order's philosophy of higher education was articulated in the 1940 academic catalog with a quotation from Cardinal Newman: "Here then, I conceive, is the object of the Holy See and the Catholic Church in setting up universities: it is to reunite things which were in the beginning joined together by God, and have been put asunder by man.... I wish the intellect...and religion to enjoy an equal freedom; ...that they should be found in one and the same place, and exemplified in the same persons."³²² And further: "The characteristic feature of Dominican education and the chief integrating factor in the curriculum is the interpretation of all subjects in the light of religion and Thomistic [a reference to Thomas Aquinas, one of the greatest Dominican theologians of the Catholic Church] philosophy."³²³

Some of the greatest intellectual leaders of the Catholic Church have come out of the Dominican Order (also known as the Order of Preachers, as indicated in the acronym OP). The

³¹⁹ Ibid., 14.

³²⁰ Ibid., 10.

³²¹ Ibid., 11.

³²² *Barry College Catalog, 1940*, 6, as quoted in Rice, "Barry University: Its Beginnings," 9.

³²³ *Barry College Catalog, 1940*, 17, as quoted in Rice, "Barry University: Its Beginnings," 11.

movement was founded upon Dominic de Guzman's (1174-1221) passion for the Word of God to be preached authentically and effectively by educated preachers who were knowledgeable about the Christian theological tradition.³²⁴ The core commitment of Barry College to knowledge and truth aligns with the Dominican intellectual heritage.

The Adrian Dominicans had many years of experience in founding and administering education programs from kindergarten through college, having already sponsored several educational institutions before launching Barry College. Many of Barry's first faculty members taught at Siena Heights College in Adrian, Michigan before moving to Miami, and the new academic dean, Sister de Lellis Raftrey, spent the 1938-39 academic year preparing for her work by studying college curricula at the Catholic University of America in Washington, D.C. The Dominican sisters' commitment to academic excellence was evident from the very start of Barry's history.

Barry University's core values and mission statement have been re-articulated in *Mission Statement and Core Commitments: A Commentary*, a booklet published at the university in 2010 and made available to visitors to the campus. The core commitments include knowledge and truth, inclusive community, social justice, and collaborative service. The mission statement includes the following:

In the Catholic intellectual tradition, integration of study, reflection, and action inform the intellectual life. Faithful to this tradition, a Barry education and university experience foster individual and communal transformation where learning leads to knowledge and truth, reflection leads to informed action, and a commitment to social justice leads to collaborative service.³²⁵

³²⁴ Mark E. Wedig, "The Dominican Heritage," in *Mission Statement and Core Commitments: A Commentary*, ed. Gloria L. Schaab (Miami, FL: Barry University, 2010), 15.

³²⁵ Schaab, *Mission Statement and Core Commitments*, v.

Music was one of the original eleven majors offered at the institution, and was considered an integral part of this philosophy of academic excellence, inclusive community, and collaborative service. On November 17, 1940, just two months into the first semester, music faculty member “Sister Denise Mainville broadcast the first of a series of piano concerts over radio station WIOD for the purpose of enriching the Miami community and advertising the college.”³²⁶ She went on to write an original composition, “Welcome,” performed by the student choir for Dedication Day on February 4, 1941 for 1,500 guests.³²⁷

Barry Organizational Structure

Barry College, which became Barry University in 1981, has had six presidents in its seventy-four-year history, all Dominican Sisters. Administrative control of the institution has remained at least partially within the Adrian Dominican Sisters order as evidenced by approval of the General Council of the Adrian Dominican Sisters for the 2008 Barry University “Mission Statement.”³²⁸ The institution is governed by a Board of Trustees comprised of thirty-four members in the 2013-14 academic year: five sisters of the Adrian Dominican Order, one priest appointed by the Archdiocese of Miami, attorneys, medical professionals, business professionals, and directors of foundations in the Miami area. The following chart (figure 4.1) illustrates the institution’s organizational structure:

³²⁶ Rice, “Barry University: Its Beginnings,” 14.

³²⁷ Ibid., 17-18.

³²⁸ Barry University, *Mission Statement and Core Commitments*, v.

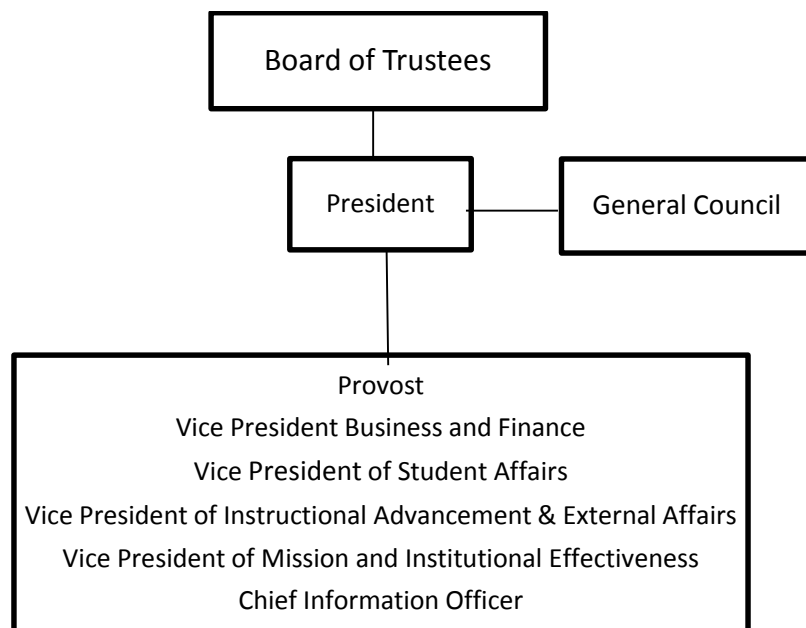


Figure 4.1. Executive Committee of the Administration Organizational Chart.
 Source: Barry University website, accessed on March 29, 2014,
<http://www.barry.edu/president/university-structure/organizational-charts.html>.

During the first years of Barry's existence, the two top administrators of the college, President Mother Gerald Barry and Vice-President Sister Benedicta Marie Ledwidge, resided in Adrian, Michigan because of their duties with the Adrian Dominicans. Two other administrators, one the treasurer and superior, and the other the secretary and academic dean, resided at the college in Miami and oversaw the day-to-day business of the institution.³²⁹

Barry Presidents

Mother Gerald Barry was born in County Clare, Ireland in 1861, one of eighteen children. She emigrated in 1900, following in the footsteps of several older siblings. She attended Northwestern University and Detroit Teachers' College, and earned a bachelor's degree from Siena Heights College in Adrian, Michigan. Barry entered the Dominican Order in 1912

³²⁹ Rice, "Barry University: Its Beginnings," 11.

and was elected Prioress General of the Dominican Sisters of the Congregation of the Most Holy Rosary in 1933, a position she held until her death in 1961. During her years of leadership the Adrian Congregation grew extensively and expanded its ministries through opening three hospitals and sixty-nine parochial schools throughout the United States, as well as the Colegio Santo Domingo in the Dominican Republic. Thus, Barry College was but one of the institutions under her care. At the height of her career as Prioress General Mother Gerald was responsible for the education of approximately 100,000 students in 189 parochial elementary and secondary schools, including supervising 197 houses of teaching sisters in the United States and the Caribbean. She oversaw the first major growth and expansion of the fledgling Barry College, including the construction of a residence hall and the college union building, which included dining and recreation facilities.³³⁰

Mother Barry was known for her quick Irish wit and fierce determination. She was awarded the Laterin Cross for outstanding service to the Church in 1950 by Pope Pious XII and two honorary Doctor of Laws degrees: from the University of Notre Dame in 1952 and Loyola University in Chicago in 1960. She died on November 21, 1961 at the age of 100.³³¹ She presided over Barry College from 1940-61.

Mother Genevieve Weber became Barry's second president upon her election as prioress general of the Adrian Dominicans in 1962. In 1958 she went to Barry College as a professor of botany and Mother Superior to the Dominican nuns in Miami. She is credited with much of the lush landscaping on the college campus due to her great interest in botany. She remained

³³⁰ "Mother Gerald Barry, O.P.," Barry University Website, accessed on March 18, 2014, <http://www.barry.edu/president/president/mother-gerald-barry.html>.

³³¹ Ibid.

president of the college for only one year, however, because one of her first achievements as prioress general was to separate the position of Barry college president from that of prioress general so the college president could reside in Miami and further strengthen Barry's local community ties, a great achievement for the college. After Mother Genevieve completed her six-year term as prioress general she returned to Barry as vice-president of building development and oversaw the construction of the Edwin L. Wiegand Science Center and the dormitory that is named for her.³³²

Sister M. Dorothy Browne became Barry's first president-in-residence, a position she held from 1963-74. Browne began her career at Barry as the head of the education department in 1942, and then became academic dean, a position she held from 1946-57, when she was elected to the general council of the Adrian Dominicans. The development plan that she implemented as dean enabled the creation of the nursing program in 1953 and the graduate degree program in 1954. The School of Social Work also came about during her tenure, and two major buildings were opened on campus: the Monsignor William Barry Memorial Library and the Wiegand Science Center.³³³

Browne maintained a firm belief in the benefits of education, not only for the individual but for society as a whole. She attended Chicago Teachers College and joined the Dominican Order at the age of twenty-four. She went on to earn master's and doctoral degrees in education at Catholic University in Washington D.C., and then taught elementary school in Illinois and Michigan. Browne headed the education department at Siena Heights College in Adrian,

³³² "Mother Genevieve Weber, OP (1962-1963)," Barry University Website, accessed March 20, 2014, <http://www.barry.edu/president/president/mother-genevieve-weber.html>.

³³³ "Sister M. Dorothy Browne, OP, PhD (1963-1974)," Barry University website, accessed March 20, 2014, <http://www.barry.edu/president/president/sister-dorothy-browne.html>.

Michigan before moving to Barry. She was the first female member of the College and University Commission of the Southern Association of Colleges and Schools (SACS) and the secretary of the Independent Colleges and Universities of Florida. She received the Lumen Christi Award of the Archdiocese of Miami Catholic Teachers Guild and awards from the National Conference of Christians and Jews.³³⁴

Sister Dorothy left her position as president of Barry College in 1974, writing, “I think this great institution will be moved forward more effectively by a younger person, well-qualified to direct the Barry College community as we strive in new ways to attain the ideals our founders held in their vision.”³³⁵ At the age of sixty-seven Browne studied contemporary theology and joined the faculty of Regina Dominican High School in Wilmette, Illinois, later retiring to the Dominican Motherhouse in Adrian, Michigan. She died on Easter Sunday in 1997.³³⁶

Sister Trinita Flood followed Browne as Barry’s fourth president, holding the office from 1974-82. Flood had a great interest in drama, having performed in many theatrical productions in the Chicago area in her youth. She joined the Adrian Dominicans in 1941, and was sent to Barry College as a speech and drama instructor in 1946 after completing her BA degree at Sienna Heights College and pursuing graduate courses in speech and drama at Catholic University in Washington, D.C. After six years at Barry Flood was assigned to an administrative position at St.

³³⁴ Ibid.

³³⁵ Ibid.

³³⁶ Ximena Valdivia, “Sister Dorothy Browne Collection,” Barry University online Research Guides, accessed March 20, 2014, <http://eguides.barry.edu/content.php?pid=271799&sid=2241432>.

Mary's Academy in St. Charles, Illinois, but she returned to Barry in 1954 as registrar. She became Academic Dean in 1958.³³⁷

Flood left Barry in 1962 upon becoming Secretary General of the Adrian Dominican Congregation. She served as “teacher, registrar, dean, and then president of St. Dominic College in St. Charles, Illinois”³³⁸ between 1968 and 1970. She then returned to Barry and served as dean of the graduate division and vice president of the college before becoming president in 1974.

Sister Trinita had a great interest in preserving the oral histories of Holocaust survivors. One of her most significant accomplishments while at Barry College was the founding of the Holocaust Documentation and Education Center at Florida International University's North Campus, which houses one of the largest collections of oral histories from Holocaust survivors.³³⁹ After she retired from the presidency of Barry College in 1981 she became academic dean of St. John Vianney Seminary in Miami, “the first woman to hold that position and the second woman in the country to direct curriculum for the training of future priests.”³⁴⁰ In 1992 she was one of twenty-five South Floridians to receive a Pro Ecclesia et Pontifice medal from the Pope for exceptional service to the church and papacy. She died on May 15, 1996.³⁴¹

Sister Jeanne O'Laughlin became Barry's fifth president in 1981, the same year the institution became a university. She served in that capacity for twenty-three years, until 2004.

³³⁷ Ximena Valdivia, “Sister Trinita Flood Collection,” Barry University Research Guides, accessed March 30, 2014, <http://eguides.barry.edu/content.php?pid=271799&sid=2241454>.

³³⁸ Ibid.

³³⁹ “Sister Trinity Flood, OP” Barry University Website, accessed on March 30, 2014, <http://www.barry.edu/president/president/sister-trinita-flood.html>.

³⁴⁰ Ibid.

³⁴¹ Ibid.

Under her leadership Barry University was transformed from a small college of 1,750 students to the fourth largest private university in Florida with an enrollment of more than 9,000. The institution's endowment grew from \$770,000 to \$24.1 million, and the number of buildings on campus increased from sixteen to fifty-five. She was nicknamed the "power nun" during her twenty-three-year tenure as president, when she presided over the largest growth in Barry's history.³⁴²

O'Laughlin entered the Adrian Dominicans at the age of sixteen. She earned a bachelor's degree from Sienna Heights College in Adrian and a master's degree in biology and a doctorate in educational administration from the University of Arizona. Prior to moving to Barry she served as the executive to the president of St. Louis University, where she was an associate professor of education and member of the graduate faculty. She also served as superintendent at the Adrian Dominican Independent School System in Michigan, Illinois, and Florida.³⁴³

O'Laughlin was known for her compassion as well as her determination and high energy. She intervened for immigrants on several occasions, including three Chinese women who spent more than a year in a Miami hotel room pleading for political asylum, and again in 2000 in the controversial Elian Gonzalez custody battle. Like her predecessors, she was an active member of many civic and professional associations. After she retired as president of Barry University in 2004, she became chancellor in 2005. Her goal was to create greater access for women in developing countries to attain advanced degrees from Barry and other U.S. universities.

³⁴² "Sister Jeanne O'Laughlin, OP, PhD," Barry University Website, accessed March 30, 2014, <http://www.barry.edu/president/president/sister-jeanne-olaughlin.html>.

³⁴³ Ibid.

Sister Linda Bevilacqua, a Barry alumnus and current president of Barry University, became the sixth president in July 2004. She began as a full-time undergraduate student at Barry in 1958. Even at that early stage of her academic career she held positions, including junior class president and Sodality Prefect as a senior, the latter an elected position of high honor at Catholic colleges and universities.³⁴⁴ Bevilacqua graduated magna cum laude in 1962 with a bachelor's degree in elementary education. She entered the Dominican Sisters of Adrian, Michigan and taught first grade for five years while earning a master's degree in guidance and counseling at Siena Heights College in 1969. She returned to Barry as assistant dean of students and was promoted to dean of student affairs in 1970. She left Barry to pursue doctoral studies at Michigan State University in 1978, where she earned a PhD in higher education administration and leadership in 1980. She returned to Barry to serve as associate vice president for academic affairs and the first dean of Barry's School of Professional and Career Education, where she led the creation and administration of degrees for working adults at various sites throughout the state of Florida.³⁴⁵

Bevilacqua left Barry again in 1986 after being elected to the leadership team of the Dominican Sisters of Adrian, Michigan. In that capacity she oversaw the congregation's administrative, financial, legal, corporate, and real estate matters. During this time she facilitated a multi-institution, co-sponsored health system known as Catholic Healthcare West, for which she served as a member of the board of directors for seven years and chairperson from 1990-94.³⁴⁶

³⁴⁴ "Biography of Sister Linda Bevilacqua, OP, PhD," Barry University Website, accessed May 18, 2014, <http://www.barry.edu/president/president/>.

³⁴⁵ Ibid.

³⁴⁶ Ibid.

From 1993-2002 Bevilacqua served as president of Gwynedd-Mercy College in Gwynedd Valley, Pennsylvania, overseeing the building of four new facilities, doubling the college's full-time undergraduate population, and raising \$10 million. She maintains membership in numerous organizations in addition to four national honor societies: Delta Epsilon Sigma, Kappa Delta Pi, Kappa Gamma Pi, and Phi Delta Kappa. Her family lives in Miami-Dade County after moving from Queens, New York in 1958, when Sister Linda began her undergraduate degree at Barry College. In 2012 Sister Linda was inducted into the Diocese of Brooklyn Hall of Fame. She was the only female religious figure among the initial inductees, which include such public figures as former New York City Mayor Rudolph Giuliani, film director Martin Scorsese, and actress Mary Tyler Moore.³⁴⁷

Barry University's six presidents exemplify the Dominican core values of knowledge and truth, inclusive community, social justice, and collaborative service. All six women achieved notable success and earned some of the highest awards and recognition offered in the field of higher education and in religious life. Their careers also illustrate a key difference between the Benedictine and Dominican monastic traditions. Barry's presidents have all been Dominican sisters:

At the basis of all their activity is the primary apostolate of preaching that takes many forms: teaching, social work, missionary work, advocacy for the poor, care of the earth, housing ministries, retreat and spiritual direction, the arts, just to name a few. In common with the other branches of the Family, Sisters pray the Liturgy of the Hours, observe a regular practice of prayer and study, and share community.³⁴⁸

³⁴⁷ Adrian Dominican Sisters, "Sister Linda inducted into Diocese of Brooklyn Hall of Fame," *Dominican Life USA*, October 12, 2012, accessed May 19, 2014, http://www.domlife.org/index_archive/2012/index_10_17_2012.html.

³⁴⁸ "Four Branches of the Dominican Order," *Dominican Life USA*, accessed May 19, 2014, <http://www.domlife.org/BeingDominican/WhoWeAre/BeingDominicanIndex.htm>.

The Benedictines who founded Saint Leo University were brothers or priests who were committed to the community of Saint Leo for the duration of their lifetimes, unless they sought a transfer out of the community or left the order. In contrast, the Dominican sisters were able to travel widely and accept a variety of professional positions supported throughout the national network of the Adrian Dominicans, which greatly enlarged their professional experience and abilities. The Benedictine lifetime commitment to one community in one physical location limited the monks' breadth of professional experience, unlike the Dominican sisters who rose to the position of president of Barry College/University. Only two of Saint Leo's Benedictine monks rose to the position of president of Saint Leo College, Father Stephen Herrmann and Abbott Marion Bowman.

Barry Music Faculty



Figure 4.2. Barry College Faculty in 1940. Photograph from "Records of Adrian Dominican Congregation," courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

There are a total of twenty-four full-time music faculty members and nine lecturers (temporary appointments) listed in Barry's academic catalogs from 1940 through the present. Only seven full-time music faculty members earned terminal degrees, either before they began teaching at Barry or during their tenure there. Of these only one, Richard J. Lanshe, held a PhD degree (from the Eastman School of Music), and he was listed in only one academic catalog (1978-80). The other six had all earned DMA degrees, five of them from the University of Miami. All of the full-time faculty members were either choral, keyboard (including piano and/or organ), or voice specialists. Other instruments were taught by part-time faculty.

Denise Mainville (known as Sister Mary Denise) went to Barry in 1940 as the first faculty music instructor (figure 4.2 displays Barry's 1940 faculty members).³⁴⁹ She graduated from Siena Heights College in Adrian, Michigan in 1937, earned an MM degree from the University of Michigan, and became an accomplished composer, pianist, and organist. Mainville composed *A Christmas Triptych*, a cantata-pageant published in 1950 by the H. Flammer Company in New York for the Tara Singers, the Barry College women's vocal ensemble that she developed. It was performed every Christmas season at Barry College until 1973.³⁵⁰ The scores of three other collections of Mainville's compositions are in the Monsignor William Barry Memorial Library Catalog: *Campus Songs, Carols of Mary and other hymns, Cor Jesu Canticles*, and "Marching Along," a song Sister Denise wrote for the Air Force airmen stationed at Opa Locka, Florida. Mainville left Barry College in 1954 to chair the music department at Siena

³⁴⁹ Rice, "Barry University: Its Beginnings," 12.

³⁵⁰ Phillips, Maura, "Interview with Sister Jeanne LeFebvre," St. Rosa Lima in Miami Shores, Miami; March 17, 1980, *Barry University Oral History Project*, accessed May 20, 2014, <http://eguides.barry.edu/content.php?pid=358283&sid=3027154#10661091>.

Heights College. She died in 2000.³⁵¹ Figure 4.3 displays the opening music of *A Christmas Triptych*, and a photographic record of one of the scenes in the 1963 performance of the cantata is presented in figure 4.4.

A CHRISTMAS TRIPTYCH 1
Cantata for Women's Voices
DENISE MAINVILLE

No.1. Prelude—Preface of the Mass for Christmas

♩: 122 (tempo in the rhythm of the words)
mf

Soprano I
Soprano II
Alto
Organ

It is tru - ly meet and just, right and sal - u - ta - ry that
It is tru - ly meet and just, right and sal - u - ta - ry that

mf

♩: 122 (tempo in the rhythm of the words)

Ped.

cresc.
we should al - ways and in all plac - es give thanks to Thee, O
we should al - ways and in all plac - es give thanks to Thee, O
cresc.
cresc.
cresc.

ff
Ho - ly Lord, Fa - ther Al - might - y, E - ter - nal God!
Ho - ly Lord, Fa - ther Al - might - y, E - ter - nal God!
ff

Figure 4.3. Page 1 of *A Christmas Triptych*. PDF of the original copy courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

³⁵¹ "Endowed Scholarships: Sister Mary Denise Mainville Scholarship," accessed May 22, 2014, <http://www.sienaheights.edu/Giving/WaystoGive/EndowedScholarships/tabid/603/Default.aspx?QuestionID=32&AMID=2405>.



Figure 4.4. Scene from the December, 1961 performance of *A Christmas Triptych*. Sub-Series P labeled Events Various, Box 36B, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

Sister Rose Therese joined the Barry faculty in 1944 as an instructor of music and was promoted to the rank of assistant professor in 1950. She had earned a BM degree at the Detroit Institute of Musical Art and an MM degree at Northwestern University in 1949. She taught music theory³⁵² and assisted in the direction of the Tara Singers.³⁵³ Sister Rose Therese was also an accomplished organist who gave a lecture to organists in 1950 on the topic of Gregorian chant. For that lecture she used Barry's liturgical choir, Cor Jesu, which she directed, to demonstrate examples.³⁵⁴ She was not listed among the faculty in academic catalogs after 1952.

Sister Maura Phillips joined Barry's music faculty as an instructor of music in 1951, becoming an assistant professor in 1958. She earned a BM degree at Siena Heights College and an MA degree at Columbia University, with further graduate study at Notre Dame University and the University of Detroit. When Phillips arrived in 1951 Sister Mary Denise and Sister Rose Therese were still teaching in the music department. "It was an exceptionally fine experience working with Sister Denise and the traditional Oratorio which she composed, the Christmas Oratorio which was a traditional [Christmas] experience...up until 1973."³⁵⁵ Phillips directed the Tara Singers, collaborated with the drama professor in preparing the annual music theatre productions, and chaired the music department in the early 1960s. She left Barry in 1963 and joined the music department at Siena Heights College. In the 1970s she earned her certification

³⁵² "Sister Therese to Give Lecture to Organists," *Miami News*, April 16, 1950, accessed May 22, 2014, <http://news.google.com/newspapers?nid=2206&dat=19500416&id=XBQ0AAAIBAJ&sjid=6-sFAAAAIBAJ&pg=3632,3034836>.

³⁵³ "Tara Singers at Barry College," May 5, 1956, document from Barry University's archives, Box 6A.

³⁵⁴ "Sister Therese to Give Lecture."

³⁵⁵ Phillips, interview.

in clinical and pastoral education and became director of a senior citizen's center in Miami.³⁵⁶ Sister Maura Phillips celebrated her 100th birthday on April 25^h, 2014. "My whole musical life was in choral," she recalled, although she also played the piano. "I never thought that I was worthy of an Adrian Dominican vocation," she said. "A vocation was a great gift, and I was blessed. I can reach God and reach others through my vocation."³⁵⁷ Figure 4.5 displays a photograph of Phillips from the university's archives.



Figure 4.5. Sister Maura Phillips. Photograph from "Phillips Benedetto Scanlon," *Barry University Oral History*, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

Mary Catherine Brennan, known as Sister Thomas Gertrude, joined Barry's music faculty in 1951, the same year as Phillips. She earned BE and BM degrees at Siena Heights College and an

³⁵⁶ Arlene Bachanov, "The Spirit of Hildegard of Bingen in Our Times, Sister Maura Phillips, OP, Musician," *Adrian Dominican Sisters Vocations ENewsletter*, accessed May 21, 2014, <http://archive.constantcontact.com/fs121/1103272747712/archive/1117213041077.html>.

³⁵⁷ "Sister Maura Phillips, OP, Celebrates her 100th Birthday," *Adrian Dominican Sisters*, accessed May 22, 2014, <http://www.adriandominicans.org/WhatsHappening/AdrianDominicanNews/AdrianDominicanNewsView/tabid/816/ArticleId/1515/Sister-Maura-Phillips-OP-Celebrates-her-100th-Birthday.aspx>.

MM degree at the University of Michigan.³⁵⁸ She taught religion and music at Barry for four years before being re-assigned by the Dominican Order to teach at St. Ambrose in Detroit for two years, followed by twelve years at the Rosarian Academy in West Palm Beach, Florida.³⁵⁹ Brennan was an accomplished pianist who performed extensively. She performed in the premier of Vladimir Padwa's "Concerto for Two Pianos and String Orchestra" on February 2, 1969 at the Colonades Hotel Ballroom in Palm Beach.³⁶⁰ She was also a composer and collaborated with the theatre professor Sister Marie Carol Hurley on performances of "The Three Canticles" for Barry College students:

So our first was a Marian year production, an original year production for which I wrote the book and Sr. Thomas Gertrude [also known as] Sr. Mary Catherine Brennan wrote the music and it was called "The Three Canticles." It was based on the three canticles of the Magnificent, Benedictus and [illegible] it was Mary in each of these and so we had a really beautiful production.... Sister Thomas Gertrude wrote beautiful music.³⁶¹

Brennan wrote the music for several choral productions at the Rosarian Academy. Under her direction the Rosarian choir performed on a televised special as the back-up choir for singer Perry Como and in a benefit concert with the popular trumpeter Al Hirt.³⁶² Brennan ended her career as organist at St. James Parish in Orlando, Florida. She died of cancer on July 2, 1995.

Sister Marie Rosaria Emmanuel joined the music faculty in 1956 and was listed until 1971. She earned a BM degree at Siena Heights College and an MM degree at Chicago Musical College,

³⁵⁸ *Barry College 1952-53, 1953-54 Bulletin*, 10.

³⁵⁹ "Sister Mary Catherine Brennan 1917-1995," biography paper from Barry University Archives, Location 01/36-38, Box 38, 2.

³⁶⁰ "Sister Thomas Gertrude, Scheduled in Concert," *Palm Beach Daily News*, February 2, 1969, 15.

³⁶¹ "Sr. Marie Carol Hurley," *Barry University Oral History*, accessed June 1, 2014, <http://eguides.barry.edu/content.php?pid=358283&sid=3027154#10661091>.

³⁶² "Sister Mary Catherine Brennan," 2.

with further study at Michigan State University. Sr. Rosaria began as an instructor of music and became an associate professor by 1962.³⁶³ She was no longer listed as a member of the music faculty in the 1969-70 academic catalog. According to Barry University archivist Ximena Valdivia, Emmanuel left the Adrian Dominican congregation at some point after 1971, resulting in no further biographical records of her remaining in the school's archives.

Sister Alma Christa Williams joined the faculty and took over the direction of the Tara Singers when Phillips left to teach at Siena Heights College in 1963. She had earned a BA degree at Barry College and an MM degree at the University of Michigan with further study at Teachers' College Columbia University, and was the only Barry graduate to join the music faculty. Williams taught voice, piano, and music theory, specializing in Renaissance and Baroque music. She developed a madrigal choral ensemble as a subgroup of the Tara Singers while at Barry. The music editor of the *Miami News* described Williams as "always a charmingly bubbling woman whose outgoing-ness is at least slightly reminiscent of Maria in 'The Sound of Music' ... Sister obviously loves every moment of what she is doing."³⁶⁴ Williams was no longer listed as a member of the music faculty in the 1971-73 academic catalog.

Sister Marie Madonna Oliver followed Williams and was first listed as a music instructor in the 1969-70 academic catalog. She earned a Bachelor of Philosophy degree at Siena Heights College and an MMed degree at Columbia University with additional studies at the University of Michigan and the Mozarteum in Salzburg, Austria.³⁶⁵ Oliver served as chairperson of the music

³⁶³ *Barry College 1962-64 Bulletin*, 14.

³⁶⁴ Terry Johnson King, "A Barry Grad Who Fulfilled All Her Hopes," *Miami News*, March 31, 1967, accessed June 2, 2014, <http://news.google.com/newspapers?nid=2206&dat=19670331&id=7j00AAAIBAJ&sjid=UOsFAAAAIBAJ&pg=956.3520076>.

³⁶⁵ *Barry College Bulletin, 1969-71*, 110.

department in 1971³⁶⁶ and remained on the faculty until 1974. She too left the Adrian Dominican congregation after leaving Barry College, and no further documents about her are part of the school archives.

The last Dominican sister to join the music faculty at Barry College was Sister Mary Tindel, who was first listed in the 1971-72 academic catalog as a music instructor.³⁶⁷ She earned a BM degree at Siena Heights College and an MMed degree from Florida State University with further study at Indiana University. She remained on the faculty until 1977. The record displayed in figure 4.6 was found in the Barry University Archives in the *Records of the Adrian Dominicans*.

BARRY COLLEGE FACULTY INVENTORY							
MR.				Date	July 18, 1970		
NAME MISS	Sister Mary Tindel, O. P.			DIVISION	Fine Arts		
MRS.				PART-TIME	FULL-TIME <input checked="" type="checkbox"/>		
Wife or husband's first name				(please check one)			
Address				Department(s) Music			
Academic Rank At Barry				Date of Birth			
Instructor in Music				April 28, 1934			
EDUCATION				EXPERIENCE			
Institution	Degree	Date	Major	Minor	Level	Position	Date
Siena Heights	B. of M.	1951	Piano	English	Elementary school	Teacher and choral director	1954-70
Fla. State Univ.	M. of Mus. Ed.	1957	Mus. Ed.	English	Secondary school	Choral director	1965-66 1969-70
Colleges (list)							
Professional Organizations (list membership - no abbreviations)							
Music Educators National Conference				(use reverse side if necessary)			
Florida Vocal Association				Present Employment			
National Catholic Music Educators Association				St. Patrick School, Miami Beach			
Phi Kappa Lambda (Have been invited to join, but am not an official member yet. This is the national music honor society.)				Dates			
				1969-70.			
Publications (give complete reference to each of your publications--for books give title, published by, and approximate date).							

Figure 4.6. Faculty inventory record of Sr. Mary Tindel. Source: *Records of the Adrian Dominicans*, Location: 01/36-48, Box 44, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

³⁶⁶ *Barry College Bulletin*, 1971-72, 81.

³⁶⁷ *Ibid.*, 110.

Dominican sisters created and defined the music program at Barry College until the 1970s. The Barry music program was the training ground for several music professors who went on to teach at Siena Heights College in Adrian, Michigan, where the Adrian Dominicans are based. Most of the sisters earned their undergraduate degrees at Siena Heights and then returned as professors after earning graduate degrees at universities like the University of Michigan. All the sisters specialized in choral, voice, keyboard, or theory. Several were also accomplished composers.

The 1967-69 academic catalog listed two lay male music faculty members for the first time. Dr. Willard S. DeLara was also the first music faculty member to have a terminal degree. He earned a BM degree from Baldwin-Wallace College in Ohio, an MM degree from George Peabody College for Teachers in Tennessee, and a DM from Florida State University.³⁶⁸ He was not listed in any other catalogs and was replaced by Sister Marie Madonna Oliver in the 1969-70 academic catalog.

Thomas Spacht was also listed for the first time in the 1967-69 catalog—as an associate professor of music.³⁶⁹ He earned a BM degree at Oberlin Conservatory and an MM degree from Syracuse University. Spacht remained on the faculty until 1972, when he left to pursue doctoral studies at the Eastman School of Music, followed by a distinguished career as an organ professor at Towson University in Baltimore.³⁷⁰

From fall of 1971 until spring of 1982 there were seventeen individuals listed as music faculty in the academic catalogs, including Paul Eisenhart, Charlotte Megginson, Robert Basso, Michael Braz, Robert Fulton, Gail Ryan, Jay Corre, Robert Deutsch, Peggy Neighbors Erwin, Algin Hurst, James King Warren Signor, Lorine Buffington, Carol Andrews, Derna Ford, David Maddern,

³⁶⁸ *Barry College Bulletin, 1967-69*, 105.

³⁶⁹ *Ibid.*, 109.

³⁷⁰ “Thomas Spacht,” accessed on June 4, 2014, <http://www.albany.edu/piporg-l/bios/spacht.t-bio>. The institution was then named Towson State University.

and Dan Sandlin. Most of these instructors were identified as ‘lecturer in music,’ indicating non-tenure track adjuncts or temporary positions. Several members of the music faculty during those years held terminal degrees or were doctoral candidates, including Paul Eisenhart, Robert Fulton, Algin Hurst, Lorine Buffington, and Richard J. Lanshe. Four faculty members—Paul Eisenhart, Algin Hurst, Derna Ford, and David Maddern—were listed in three or more catalogs, and are discussed in greater detail below.

Paul Eisenhart was first listed in the 1971-72 catalog as a lecturer in music. He had earned an MS degree at Westminster Choir College, an MM degree at the University of Miami, and was a doctoral candidate at the University of Miami during his time at Barry.³⁷¹ He founded the Miami Boys Choir in 1968 and led it for eighteen years, and was also director of music at St. Thomas Episcopal Church in Miami for twenty years. He later directed the Florida Philharmonic Chorus from 1988-99. He died in November of 1999 at the age of fifty-nine.³⁷² Eisenhart was listed as part of the Barry music faculty in the 1971-72, 1972-74, 1974-76, and 1976-77 catalogs, and is also mentioned in Dr. James Fitzpatrick’s 1975 “Music Consultant’s Report.”³⁷³

Algin Hurst first appeared in Barry’s 1976-77 academic catalog as an instructor of music. He had earned a BS degree in special education from Hampton Institute in Virginia, an MA degree from San Francisco State University, and was a doctoral candidate at the University of the Pacific while he was at Barry.³⁷⁴ He was a tenor soloist, choral director, and special education teacher who

³⁷¹ *Barry College Bulletin*, 1971-72, 105.

³⁷² Time Smith, “Paul Eisenhart, Philharmonic Chorus Director,” *Sun Sentinel*, November 13, 1999, accessed June 5, 2014, http://articles.sun-sentinel.com/1999-11-13/news/991121199_1_james-judd-philharmonic-program-florida-philharmonic-chorus.

³⁷³ James B. Fitzpatrick, “Music Consultant’s Report,” document located in Barry University Archives, Miami, FL, 1975.

³⁷⁴ *Barry Undergraduate College Catalog*, 1976-77, 125.

spoke fluent Chinese.³⁷⁵ Hurst had directed several oratorio choruses before moving to Barry, including the Santa Rosa Symphonic Chorus from 1968-69. Hurst remained on Barry's music faculty until 1982.

Derna Ford was first listed as an assistant professor of music in the 1978-80 academic catalog. She had earned an AB degree from Mt. St. Joseph On-the-Ohio, and an MMed (with additional study) from the University of Colorado.³⁷⁶ She remained on the faculty through the spring of 2002, the longest tenure of any music faculty member at Barry to date. Ford began the Barry University Civic Chorale in 1979 with just twenty students and local residents. Her final performance with the chorale was on April 16, 2000, with over 100 members.³⁷⁷ In 1990 Barry discontinued the major in music and only two full-time music professors were listed from 1982-98. Ford became chair of the Department of Fine Arts, and in that capacity can be credited with reinstating the BM degree in 1998 and hiring additional music faculty to support it.³⁷⁸ She was responsible for hiring two of the three full-time music faculty currently at the institution, Giselle Rios and Alan Mason. Ford retired in 2002 and died shortly afterwards.³⁷⁹ Figure 4.7 displays a photograph of Ford originally published in the *Miami Herald* in 2000.

³⁷⁵ "SSC Instructor will Sing at MTAC Session," *Modesto Bee and News-Herald*, January 10, 1970, 14 accessed June 5, 2014, <http://www.newspapers.com/image/26342415/?terms=Algin+Hurst>.

³⁷⁶ *Barry Undergraduate College Catalog, 1978-80*, 120.

³⁷⁷ Franciso Duque, "Barry's Choral Concert Signals Director's Finale," *Miami Herald*, April 16, 2000, accessed from Barry University Archives.

³⁷⁸ *Ibid.*

³⁷⁹ Giselle Rios, interview with author, May 2, 2013, Barry University, Miami, FL.



Figure 4.7. Derna Ford. Photograph from *Miami Herald*, April 16, 2000.

David Maddern was first listed in the 1978-80 academic catalog as a lecturer in music. He held BM and MM degrees from the University of Miami.³⁸⁰ The 1980-82 catalog indicated that he was promoted to an instructor in music, and he remained at that rank for the next twenty years, until the 1999-2000 catalog. Maddern taught piano and music history and coordinated the music program when Ford became the chair of the Fine Arts Department. Later in life he taught himself to paint with watercolors. His paintings earned acclaim in the Miami area and he taught seminars on watercolor painting for the Osher Lifelong Learning Institute at the University of Miami:

David Maddern, MA, a musician and visual artist who transfers the elements of music to his paintings, has worked on many collections both here and abroad. He has been teaching at OLLI since 2001 and also teaches at Fairchild Tropical Gardens.³⁸¹

³⁸⁰*Barry Undergraduate College Catalog, 1978-80*, 124.

³⁸¹ Osher Institute of Learning Fall 2013 brochure, accessed June 8, 2014, <http://www.usm.maine.edu/olli/national/library/VirtualResourceTable/vrt2014/catalogsBrochures2014/Miami%20FALL13CAT.pdf>.

One of Maddern's watercolor paintings is displayed in figure 4.8. He died in his home in Miami on November 12, 2013 at the age of eighty.³⁸²



Figure 4.8. Watercolor painting "Night Blooming Cereus" by David Maddern.³⁸³

Giselle Elgarresta Rios began teaching applied voice as an adjunct at Barry University in 1995, just after completing a DMA degree at the University of Miami, where she had also earned BM and MM degrees. She quickly developed a children's chorus, toddler's chorus, and chamber ensemble. Figure 4.9 displays a press release for the Barry University Children's Chorus auditions.

Derna Ford was very supportive of Rios, and approved every choral group that Rios suggested.³⁸⁴ Ford agreed to bring in an adjunct accompanist to support the choral ensembles and hired Rios' colleague Alan Mason in that capacity. In 1998 Rios and Mason became full-time

³⁸² "David Harold Maddern Obituary," *Miami Herald*, December 8, 2013, accessed June 8, 2014, <http://www.legacy.com/obituaries/herald/obituary.aspx?pid=168391897>.

³⁸³ Lot 46: David Maddern "Night Blooming Cereus" Watercolor, *Gallery 95 Auction Online Only Art Auction*, accessed June 8, 2014, <http://www.invaluable.com/auction-lot/david-maddern-night-blooming-cereus-watercolor-46-c-9cf502ea4d>.

³⁸⁴ Giselle Rios interview with author, May 2, 2013, Barry University, Miami, FL.

assistant professors of music at Barry.³⁸⁵ In 2000 Ford relinquished the Barry University Civic Chorale to Rios and Bill Adams, who also became a full-time assistant music professor at Barry in 1998.³⁸⁶ Ford fully retired two years later, expressing confidence that the music program was in good hands.³⁸⁷

Barry University Department of Fine Arts announces the development of a new community group: THE BARRY UNIVERSITY CHILDREN'S CHORUS.
AUDITIONS: September 7th from 10:00 am. until noon for children between the ages of 8 and 15 who love to sing and are interested in developing musical skills in an educational and performing environment. Auditions will be held in Room FA-130 of the Department of Fine Arts on the Barry University campus. The chorus will be directed by Dr. Giselle Elgarresta Rios and accompanied by Dr. Alan Mason. It will meet every Monday afternoon beginning September 9th from 5:00 pm. to 6:00 pm. Call 899-3420 to schedule your personal audition time.

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Figure 4.9. Barry University Children's Chorus auditions press release. *Source: Records of the Department of Fine Arts, Box 6a, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.*

Rios currently coordinates the music program, directs the choral groups, and coaches the musical performers for the musical theatre productions on campus. She chose to discontinue the community chorus to have more time with her three children.³⁸⁹ Rios has conducted many choral groups. She was the visiting guest conductor for the 2012 Curso Internacional for the Pontificie Universidad Catolica in Santiago, Chile, and was a guest conductor in the Abruzzo region of Italy. She is also a soprano soloist and has performed many operatic and oratorio roles in the Miami area.³⁹⁰

³⁸⁵ *Barry University 1998-99 Undergraduate Catalog*, 234, 237.

³⁸⁶ Duque, "Barry's Choral Concert Signals Director's Finale."

³⁸⁷ Rios, interview.

³⁸⁸ Press Release from Barry University Archives, nd.

³⁸⁹ Rios, interview.

³⁹⁰ "Dr. Giselle Elgarresta Rios, Bio," Barry University Fine Arts webpage, accessed June 9, 2014, <http://www.barry.edu/fine-arts/music/faculty/rios.html>.

In her interview for this study Rios gave many of her views on teaching in a private Catholic institution. According to her, one of the main differences between a Catholic university and other institutions that have large and successful music schools like Florida International University or the University of Miami is that the Catholic institution puts the success of the individual student first, even above that of the program or department. In large state and private institutions student success is often viewed as a means to departmental success. She believes that music professors in liberal arts institutions have to be creative in how they constantly adapt their programs to fit the needs of the students, giving the example of the varying nature of the choral ensembles at Barry University, which can range from a small ensemble of a dozen singers to a large choir of fifty or more. She also expressed a firm belief in collaboration with other institutions such as church or community choirs to provide more varied musical experiences for the students. Rios stated that while she maintained high standards for her own performance experience, she had come to have more realistic expectations of her students' capabilities, since many who are accepted into Barry's music program would not be qualified to enter a music school such as the Frost School of Music at the University of Miami. On the other hand, one of the biggest challenges for her students is the high academic standards that are required for the forty-five-credit liberal arts program at Barry, which is more extensive than the typical academic requirements at more conservatory-based music schools. Rios was very positive about the benefits of a liberal arts education, stating that she believed it prepared students better for today's job market. Rios expressed a sense of satisfaction gained from her seventeen years at Barry University, and the belief that the program was turning out well-trained musicians, even though it may have taken more individual work to achieve that end.³⁹¹

³⁹¹ Rios, interview.

William (Bill) F. Adams was also listed as an assistant professor of music in the 1998-99 academic catalog for first time. Like Rios, he earned a DMA degree at the University of Miami and he held BM and MM degrees from the University of Kentucky.³⁹² He taught voice and directed the musical theatre program and remained on the Barry faculty until 2002, when he left to become the coordinator of performing arts, associate professor of music, and chair of the musical theatre and music programs at Nova Southeastern University in Fort Lauderdale, Florida. In 2004 he was named artistic director of the Renaissance City Men's Chorus in Pittsburgh, and became a member of the music faculty at Clarion University of Pennsylvania.³⁹³

Dr. Alan Mason has remained on the music faculty at Barry since he was hired in 1996 to accompany the choral groups that Rios directed. He is currently ranked as an associate professor of music. He earned BM and MM degrees at the Manhattan School of Music, followed by a DMA degree at the University of Miami.³⁹⁴ Mason teaches piano, music history, and accompanies the choral groups at Barry. He is also the Director of Music at Temple Israel of Greater Miami, where he has served since 1991. The temple's Friday night services are broadcast over the radio each week, and can also be heard live over the internet.³⁹⁵ He is recognized as an expert in Jewish music, and in that capacity was invited to accompany Jewish cantors in a performance for President George W. Bush in 2007 and again in November of 2013 for Pope

³⁹² *Barry University 1998-99 Undergraduate Catalog*, 227.

³⁹³ Dr. Bill J. Adams," *Zoom Info*, accessed June 9, 2014, <http://www.zoominfo.com/p/Bill-Adams/60270275>.

³⁹⁴ "Dr. Alan Mason, Bio," Barry University Fine Arts website, accessed June 25, 2014, <http://www.barry.edu/fine-arts/music/faculty/mason.html>.

³⁹⁵ "Alan Mason," Barry University Fine Arts Department website, accessed June 10, 2014, <http://www.barry.edu/news/details.html?id=17786>.

Benedict XVI and other Vatican leaders. Mason is a frequent performer. He made his Lincoln Center debut in 1983 and his Carnegie Hall debut in 1986. From 1991 to 1998 he played with the New World Symphony in Miami under Michael Tilson Thomas. He served as the pianist for the Florida Philharmonic Chorus from 2001 until 2003.³⁹⁶ Mason was not available for an interview for this study due to illness.

The most recent addition to Barry's full-time music faculty was Dr. Beverly Coulter, who began teaching at the institution in 2002³⁹⁷ and was listed at the rank of professor of music in the 2003-04 academic catalog. She earned an MFA degree at Florida Atlantic University, and MM and DMA degrees at the University of Miami.³⁹⁸ Coulter teaches a variety of music courses having to do with vocal arts such as applied voice, vocal diction, vocal literature, and opera performance workshop. She also maintains an extensive operatic performance career, appearing in performances with the New World Symphony, Treasure Coast Opera Society, Miami Lyric Opera, Riuniti Opera, Coral Gables Symphony and Opera, Alhambra Orchestra, Hallandale Symphonic Pops Orchestra, Círculo Lírico de la Opera, and the Civic Chorale of Greater Miami. Coulter is also a pianist and an opera director. She is the Artistic Director and founder of the *Riuniti Opera*, which was officially inaugurated in 2000 as an organization designed to help young singers bridge the gap between student and professional by being afforded performance opportunities in which they work alongside established professionals in the opera field. She launched the Riuniti Summer Mozart Concert Opera Series with the Alhambra Orchestra, and has presented *The Magic Flute*, *The Marriage of Figaro*, and *The Impresario* during recent

³⁹⁶ "Winter Jewish Music Concert in Miami's Vibrant Urban Center; Dr. Alan Mason Program and Artistic Director," online brochure accessed June 10, 2014, <http://www.jewishconcert.org/alan-mason/>.

³⁹⁷ Beverly Coulter, interview with author, Barry University, Miami, FL, May 2, 2013.

³⁹⁸ *Barry University Undergraduate Academic Catalog, 2003-04*, 265.

seasons. Coulter is also director of music ministry at Central Presbyterian Church in Miami, Florida. She is chairperson of auditions for the South Florida Chapter of the National Association of Teachers of Singing and an active collaborator with the Miami Lyric Opera and the Alhambra Orchestra.³⁹⁹

Barry currently employs fourteen adjunct music professors to teach a variety of instruments including violin, trumpet, percussion, guitar, saxophone, voice, and piano. The Miami area is a culturally rich community with many highly qualified professional musicians who are available to teach on a part-time basis at local colleges. Rios commented on Barry's relationship with the many adjunct music teachers who round out the music faculty. Music administrators at Barry have traditionally placed a high priority on compensating the adjuncts fairly. Frequently they contract with adjuncts to teach classroom courses in addition to applied lessons so that they will develop a positive relationship with the school as well as increase the number and variety of music courses offered in the curriculum. Several adjunct and temporary music professors are listed in the academic catalogs, as noted earlier.

Table 4.1 displays the full-time tenure-track music faculty members who have taught at Barry College/University since 1940 (adjuncts and lecturers are not included).

Music Curriculum at Barry

Barry College was originally founded to educate Catholic women to be “queens to [their] husbands and sons; queens of higher mystery to the world beyond which bows itself and will

³⁹⁹ “Beverly Coulter,” Barry University Fine Arts Department website, accessed June 10, 2014, <http://www.barry.edu/fine-arts/music/faculty/coulter.html>.

forever bow before the myrtle crown and the stainless sceptre of womanhood...⁴⁰⁰ Under the title “Special Aims” in the first Barry academic catalog the following educational

Table 4.1. Full-time music faculty at Barry College/University

NAME	Degrees	Years on Faculty	Primary Area(s)*
Sr. Denise Mainville	BM, MM	1940-54	Piano, Choral, Composition
Sr. Rose Therese	BM, MM	1944-52	Choral, music theory, organ
Sr. Maura Phillips	BM, MA	1951-63	Choral
Sr. Mary Catherine Brennan	BEd, BM, MM	1951-55	Piano, composition
Sr. Marie Rosaria Emmanuel	BM, MM	1956-71	
Sr. Alma Christa Williams	BA, MM	1963-71	Choral, voice, piano, music theory
Willard S. DeLara	BM, MM, DM	1967-69	
Thomas Spacht	BM, MM, Doctoral studies	1967-72	Organ performance
SR. Marie Madonna Oliver	PhB (Bachelor of Philosophy), MMed	1969-74	Program chairperson, 1971-74
Sr. Mary Tindel	BM, MMed	1971-77	Choral
Paul Eisenhart	BS, MM, ABD	1971-76	Choral
Michael Braz	BM, MM,	1974-76	
Jay Corre	BFA,	1976-80	
Algin Hurst	BS, MA, ABD	1976-82	Choral, Voice
Richard J. Lanshe	BA, MA, PhD	1978-80	
Derna Ford	AB, MMed	1978-2002	Choral, Chair of Fine Arts Department
David Maddern	BM, MM,	1978-2002	Piano, Theory
William J. Adams	BM, MM, DMA	1998-2002	Musical Theatre, voice, choral
Alan Mason	BM, MM, DMA	1998-present	Piano, organ, music history, accompanist
Giselle Rios	BM, MM, DMA	1998-present	Choral, Music Program coordinator
Beverly Coulter	BFA, MM, DMA	2002-present	Vocal arts

*The primary teaching area is unknown for some of the faculty.

⁴⁰⁰ *Barry College, 1940-1941*, 9.

goals were outlined: (1) “To develop in the individual student a realization of her dignity as a woman.” (2) “To provide a continuous and consistent training in the fine art of home-making, since it is quite generally accepted among Catholic educators that, for the majority of women, the home is the final goal and the most desirable sphere unless they be called to the higher life of consecration in the service of God and soul.” (3) “To prevent the new leisure for women brought about by labor saving devices and the present economic situation from degenerating into mere idleness.... [S]pecial advantages in music and art...furnish ample preparation for the right use of spare hours in the years that follow graduation.” (4) “To provide the student with the ability to gain a livelihood should the exigencies of life demand it.”⁴⁰¹

This language was modified in the 1965-67 academic catalog to a more general statement: “Barry conceives its goal in higher education as the education of its students to become mature, intelligent, and virtuous women, whose vital influence is so necessary in today’s world.”⁴⁰² The music curriculum offered at the college was concentrated in applied studies and music theory—courses that offered the “pure” study enabling a student to become a skilled instrumentalist or vocalist who understood how classical music was constructed and could compose original music herself. Less emphasis was given to music literature, music history, and music education.

The most popular music degree offered at Barry College was the BM in performance degree. A total of 148 BM in music degrees were conferred at the institution from 1945 through the spring of 2014. Only thirty-nine BM in music education degrees, fourteen BA in music

⁴⁰¹ Ibid.

⁴⁰² *Barry College, 1965-67*, 6.

degrees, and one BM in music management degree were conferred during the same period.⁴⁰³

The BM degree was a highly concentrated performance-oriented degree as outlined below from the 1946-48 academic catalog (figure 4.10).

BACHELOR OF MUSIC					
Freshman		Sophomore		Junior and Senior	
	Sem. Hrs.		Sem. Hrs.		Sem. Hrs.
Religion	2	Religion	2	Religion	4
Applied Music	8	Applied Music	8	Applied Music	16
Theory	10	Theory	12	Theory	14
Music Literature	4	English 13, 14	6	Recital	2
English 1, 2	6	Philosophy 52, 83	6	Philosophy 132	3
Electives	2			Music History	4
				Major	11
				Electives	8
	<u>32</u>		<u>34</u>		<u>62</u>

The above includes Piano, Organ, and Violin specialization. Voice and Music Education have special requirements.

Figure 4.10. 1946-48 Bachelor of Music four-year plan. From *Barry College 1946-48 Bulletin*, 23.

The degree outlined in figure 4.10 included eighty-nine semester hours of music and thirty-nine semester hours of other academic subjects including English, philosophy, and religion for a total of 128 semester hours. Students pursuing the BM degree at Barry College during the 1940s spent 70 percent of their academic semester hours in music courses.

By 1980 the degree had become less concentrated in music courses and included more general education as shown in figure 4.11.

⁴⁰³ Barry University - Number of Music Degrees Conferred (1945 -2014), email attachment from Shelley Hoffman, Assistant to the Registrar, May 20, 2014.

Bachelor Music – Applied		Bachelor of Music – Music Education	
Music Theory	18	Music Theory	18
Applied	16	Music Education	12
History	12	History	12
Ensembles	8	Applied	10
Conducting	3	Conducting	8
Music Elective	3	Ensembles	3
Total Music	60	Total Music	63
Distribution	30	Distribution	30
Non-Music Electives	30	Education	24
		Non-Music Elective	3
Total Hours	120	Total Hours	120

Figure 4.11. 1980-82 Bachelor of Music four-year plan. From *Barry University Academic Catalog, 1980-82*, 58.

The general education classes were referred to as “distribution” and are described in figure 4.12.

Satisfactory completion of at least 30 credits of distributed course work as follows:

- 9 cr. in Religious Studies and/or Philosophy.
- 6 cr. in oral and/or written communication.
- 15 cr. in two of the divisions of Liberal Arts (Humanities, Natural Sciences, or Social Sciences) outside the major area(s), with a minimum of six (6) credits in each of the two divisions.

Humanities:	Art, English, French, Humanities, Music, Philosophy, Religious Studies, Spanish, Theatre
Natural Sciences:	Biology, Chemistry, Mathematics, Physics
Social Sciences:	Anthropology, Geography, History, Political Science, Psychology, Sociology

Figure 4.12. Description of distribution coursework. *Barry University Academic Catalog, 1980-82*, 31.

The music curriculum can be divided into seven general areas: applied music, theory, history and literature, music education and pedagogy, sacred or liturgical music, conducting, and performance or ensembles. These areas are examined in the following sub-sections.

Applied Music

Applied music in voice, organ, violin, and piano were offered at Barry from the beginning. In 1940 music majors were required to take a total of thirty semester hours of applied lessons to satisfy state requirements for the Bachelor of Music degree, equaling approximately four credits each semester. One semester hour of credit equaled two half-hour lessons per week and an expectation of six weekly hours of practice time.⁴⁰⁴ It is unclear whether all of the applied hours were expected to be devoted to the study of one instrument, or if applied hours included ensembles and piano proficiency for non-piano majors.

Non-majors could also take applied lessons with or without credit.

Students wishing to study music as a mere accomplishment... have the privilege of...receiving due attention in instrumental work. The program of the regular college student permits that an hour a day be given to music. Therefore, any student may take lessons in applied or theoretical music, although she may not desire to obtain credit for it.⁴⁰⁵

By 1950 only three instruments were offered—pipe organ, piano, and voice—each for two semester credit hours per term.⁴⁰⁶ By 1954 applied lessons were designated vocal or instrumental (implying a greater variety of instrumental choices), and remained two-credit courses. Recitals were to be given in the sophomore and senior years.⁴⁰⁷ In 1974 a total of sixteen applied credits were required for performance majors and twelve applied credits were required for music education majors. Performance majors were required to perform in a joint recital the junior year

⁴⁰⁴ *Barry College Bulletin, 1940-41, 55.*

⁴⁰⁵ *Ibid.*

⁴⁰⁶ *Barry College Bulletin, 1950-52, 57.*

⁴⁰⁷ *Barry College Bulletin, 1954-56, 56.*

and a solo recital the senior year, while music education majors were required to perform in only one joint recital in the senior year.⁴⁰⁸

In 1990 the BM degree was discontinued and only a minor in music was offered until 1998, when the BM in performance was reinstated. Applied requirements were lowered during this time, but returned to the previous levels of sixteen credits for performance majors with the reinstatement of the BM degree. Currently, BM and BA degrees are offered in music with specializations in vocal performance, instrumental performance, and music education. Sixteen credit hours of applied lessons are required for the BM degree, along with a shared junior recital and a solo senior recital.⁴⁰⁹

Music Theory

An extensive music theory curriculum was offered at Barry during its first three decades. Sixteen credit hours of harmony were offered to Barry's first music students, along with six hours of ear training and dictation, four hours of counterpoint, four hours of form and analysis, four hours of instrumentation (orchestration), and four hours of composition. According to the catalog:

Students enrolled in the regular course leading to the Bachelor of Music degree or to a major in the College of Arts and Sciences are required to take theory together with applied music, and they must possess sufficient pianistic ability (if majoring in other than piano) to play accompaniments.⁴¹⁰

It is unclear exactly how many hours of theory students were required to take, but the suggested courses for the BM degree in the 1946-48 academic catalog included thirty-six semester hours

⁴⁰⁸ *Barry College Undergraduate Catalog, 1974-76*, 107.

⁴⁰⁹ *Barry University Undergraduate Academic Catalog, 2013-14*, 161.

⁴¹⁰ *Barry College Bulletin, 1940-41*, 58.

(figure 4.10). In 1943 the harmony courses were modified to four three-credit courses (Theory I-IV), keyboard harmony (two credits), a remedial fundamentals course for no credit, and a two-credit ear-training and dictation course.⁴¹¹ The instrumentation class was split into two orchestration classes, each for two credits, and form and analysis and counterpoint courses remained unchanged along with composition. In the 1971 catalog the music degree was listed as a BA degree with a major in music; eighteen semester hours of credit were required in music theory.⁴¹² In the 1977 catalog the BM degree was offered again, and twenty-two semester hours of theory were required.⁴¹³ There was no change in the theory requirements from 1977 until 1985, when seventeen credit hours of theory were required for all music majors.⁴¹⁴ From 1990-98 only two theory classes were offered because the major had been discontinued.

Students are currently required to take twelve credit hours of music theory (Theory I-IV) and one credit hour of sight-singing and ear training to earn a BM degree at Barry. A rudimentary course in fundamentals of reading music is also required by students who do not pass a theory entrance examination. The specialized courses such as counterpoint, form and analysis, composition, orchestration, and arranging are no longer offered.⁴¹⁵

Music History and Literature

Barry required a very modest four semester hours of music history in 1940. Music majors took a two-semester course described as:

⁴¹¹ *Barry College Bulletin, 1943-45, 62.*

⁴¹² *Barry College Catalog, 1971-72, 82.*

⁴¹³ *Barry Undergraduate College Catalog, 1977-78, 58.*

⁴¹⁴ *Barry University Undergraduate Catalog, 1985-86, 104.*

⁴¹⁵ *Barry University Undergraduate Academic Catalog, 2013-14, 162-64.*

Development of music as an art from primitive times to the nineteenth century—
Development of notation and polyphony; study of church music; early opera and oratorio.
The History of Music is supplemented by a study of the different types of composition;
study of instruments, and illustration of music of the different periods by means of piano,
voice and reproducing instruments.⁴¹⁶

A three-credit music literature course for non-music majors and a four-credit music literature survey course for music majors were added to the curriculum in the 1950-52 academic catalog.⁴¹⁷ In 1967 three more literature courses were added: Music of the Twentieth Century (three credits), The Opera (two credits), and American Music (two credits) in addition to two-semester music literature (six credits) and music history (four credits) courses.⁴¹⁸ By 1971 the four-credit music history course evolved into three three-credit courses: Medieval and Renaissance, Baroque and Classical, and Romantic and Modern. Two additional literature courses also appeared in 1971: The Art Song (two credits) and Piano Literature (two credits).⁴¹⁹ In 1978 courses entitled The History of Jazz (three credits) and Music in Culture (one credit) appeared.⁴²⁰ In 1985 Monuments of Liturgical Music (three credits) was described as a “Survey of important music liturgies from ancient to modern times.”⁴²¹

In 1990 three three-credit courses (nine hours) in music history were required for the music minor degree: Baroque and Classical, Romantic, and 20th Century. A course called Survey of Electronic and Computer Music (three credits) was added to the curriculum as an elective,

⁴¹⁶ *Barry College Bulletin, 1940-41, 58.*

⁴¹⁷ *Barry College Bulletin, 1950-52, 56.*

⁴¹⁸ *Barry College Bulletin, 1967-69, 77.*

⁴¹⁹ *Barry College Catalog, 1971-72, 84.*

⁴²⁰ *Barry Undergraduate College Catalog, 1978-80, 57.*

⁴²¹ *Barry University Undergraduate Catalog, 1985-86, 106.*

described as a “Discussion of the beginnings and evolution of electronic and computer music and its implications in twentieth century music.”⁴²² In 1996 two literature courses on musical theatre styles were added. One was described as “a course ...tracing the evolution of what is essentially an American art, from its inception as minstrel shows and riverboat entertainments to “Oklahoma” (Rogers and Hammerstein) and the 1950s.” The other was described as “A course...tracing the evolution of an American art from Sondheim to its present status as a major component on the international theatre scene.”⁴²³

When the BM degree was re-instated in 1998, nine hours of music history were required for the music core, with the addition of specialized courses within each music concentration, such as vocal literature and music theatre I and II for voice majors, piano literature for piano majors, and others.⁴²⁴ These requirements have remained relatively constant to the present time. Under the 2013-14 academic catalog students pursuing BM degrees with vocal or instrumental performance concentrations were required to take six hours of music history as part of the music core, with the addition of up to fourteen credit hours of music history or literature as part of the required twenty-eight credit hours of music electives.⁴²⁵

In summary, music history and literature requirements rose as music theory requirements fell. The number of specialized music literature classes, such as vocal literature and electronic music literature, increased alongside decreases in specialized theory courses such as counterpoint and form and analysis. These changes in curriculum may have resulted from changes in the

⁴²² *Barry University Undergraduate Academic Catalog, 1990-91*, 124.

⁴²³ *Barry University Undergraduate Academic Catalog, 1996-97*, 96-97.

⁴²⁴ *Barry University Undergraduate Catalog, 1998-99*, 106.

⁴²⁵ *Barry University Undergraduate Academic Catalog, 2013-14*, 161-62.

strengths of the full-time music faculty at Barry, from Dominican sisters who were highly accomplished composers and arrangers to secular faculty members who maintained professional performance careers.

Music Education and Pedagogy

As noted earlier, only 19 percent of music graduates at Barry chose to specialize in music education. Music education courses, however, began to appear in academic catalogs as early as 1943. The first to appear were three courses in school music methods, each for two credits, along with a course in piano pedagogy.⁴²⁶ By 1950 the music education courses were titled Music Methods in Elementary School (four credits) and Music Methods in High School (two credits), with its companion course, Choir Organization (two credits).⁴²⁷ Vocal pedagogy and theory pedagogy were added in 1967,⁴²⁸ and class instruments (strings, woodwinds, brass, and percussion) were added in 1971.⁴²⁹

A specialization in music education did not re-appear immediately when the BM degree was reinstated in 1998 after a lapse of eight years (1990). It appeared in the 1999-2000 and 2001-02 catalogs, but was dropped again until the 2013-14 catalog. Only one three-credit music education methods course is included in this catalog, along with a course in classroom instruments.⁴³⁰

⁴²⁶ *Barry College Bulletin, 1943-45, 62.*

⁴²⁷ *Barry College Bulletin, 1950-52, 56.*

⁴²⁸ *Barry College Bulletin, 1967-69, 78.*

⁴²⁹ *Barry College Catalog, 1971-72, 84.*

⁴³⁰ *Barry University Undergraduate Catalog, 2013-14, 164.*

Conducting

Barry began offering classes in conducting in 1950 with a lone two-credit course. In 1971 an advanced conducting course was added, and two conducting courses have been offered since then, except from 1990-98 when no music major was available. The 2013-14 academic catalog lists Conducting I and II, described as “Techniques of instrumental and choral conducting.”⁴³¹

Liturgical or Sacred Music

Two sacred music courses were offered at Barry from 1940-71: Liturgical Singing and Gregorian chant. The liturgical singing course probably provided the chorus for campus masses. It was offered as a two-credit course in some years and a zero-credit course in others. Gregorian Chant was consistently a two-credit course until 1971, when both sacred music courses disappeared from the catalogs until 1985, when a specialization in liturgical music was created for the first time. Several courses in liturgical music appeared in the 1985-86 undergraduate catalog including General Music Liturgies A,B,C, (one-three credits each), Practical Issues in Local Church Music (three credits), Monuments of Liturgical Music (three credits), and Developing a Church Music Program (two credits).⁴³² These courses were dropped from the catalog in 1990 along with the music major. In the fall of 2005 a specialization in sacred music was announced again, requiring fifty-one credits in music and eighteen credits in theology.⁴³³ The only specialized sacred music course was History: Sacred Music Literature. Theology courses specific to the sacred music specialization included Liturgy: Feasts and Devotions, and

⁴³¹ Ibid.

⁴³² *Barry University Academic Catalog, 1985-86*, 105-106.

⁴³³ “Barry News Bulletin Announcing New Specialization in Music Beginning Fall 2005,” January 19, 2005, Barry University Archives.

Worship in Music.⁴³⁴ Giselle Rios commented on the recent sacred music specialization in her interview, stating that it was not a success because no students had chosen it. She speculated that a concentration in sacred music might be more successful at the graduate level if marketed to church musicians who wanted to increase their specialized skills and knowledge.⁴³⁵

Ensembles and Performance Courses

Choral and instrumental ensembles have always been part of the music curriculum at Barry. Performing ensembles such as the Tara Singers and Barry College Orchestra were noted in the general information section of many of Barry's academic catalogs:

The following organizations are an aid in the social development of the students: Albertus Magnus Science Club, Athletic Association, Beta Kappa Kappa Literary Club...The Playhouse...Tara Singers. The Barry College Orchestra cooperates in all social events.⁴³⁶

Ensembles were listed as required courses in all of the academic catalogs, and were often described as academic courses rather than as performing groups, e.g., "Piano Ensemble: an analytical and practical interpretation of piano literature of the classical period" (two semester hours), and "Choral Ensemble: a course in singing designed to acquaint the student with important works of choral literature" (two semester hours).⁴³⁷

In the 2013-14 academic catalog four ensemble credits were required for the BM degree.

The ensembles offered are described as:

University Chorale (1 [credit]), a choral ensemble comprised of students and community members. No audition required.

⁴³⁴ *Barry University Undergraduate Academic Catalog, 2012-13*, 140.

⁴³⁵ Rios, interview.

⁴³⁶ *Barry College Academic Catalog, 1958-60*, 27.

⁴³⁷ *Barry College Academic Catalog, 1950-52*, 57.

Ensemble (1), Ensembles including Choir, String Ensemble, Guitar Ensemble, Piano Ensemble, Woodwind Ensemble, Liturgical Ensemble, and Percussion Ensemble.⁴³⁸

Other performance-oriented courses are offered in this catalog as well, such as

“Performance Workshop, a class designed to integrate music skills acquired in choral ensembles, applied lessons, and music coursework, with theatre skills, including acting and movement, through observation, research, and performance practice.”⁴³⁹

Curriculum Reviews

In circa 1971 a written assessment of the music program was prepared by either the chairperson of the Fine Arts Department or the coordinator of the music program.⁴⁴⁰ It consisted of written responses to twelve questions that appear to have come from an administrative office or other higher authority. The responses indicated that the music program was small (only seven majors) and that there was a possibility of losing the major. Reasons given for the size of the program included: (1) lack of an instrumental program—Barry has never had a complete music program; (2) small percentage of women who major in music compared to men (Barry was still a women’s college in 1971); and (3) lack of scholarship funds.⁴⁴¹

The assessment included a list of courses that had been discontinued in the 1970-71 catalog due to lack of interest (i.e., piano ensemble, Gregorian chant, theory pedagogy). The writer recommended cutting several other courses from the curriculum: “The following courses have no present justification for continued listing....Vocal Ensemble, Continuo Playing,

⁴³⁸ *Barry University Undergraduate Academic Catalog 2013-14*, 163.

⁴³⁹ *Ibid.*, 164.

⁴⁴⁰ “Music Program Assessment,” document from Barry University Archives, *Records of Fine Arts Department*, Box 6a. The date, 1971, is surmised from the content: no date is given in the materials.

⁴⁴¹ *Ibid.*

Liturgical Singing, Music of the Twentieth Century, The Opera, [and] American Music.”⁴⁴² The author went on to make suggestions for starting an instrumental program through collaboration with Dade Junior College, improving the facility, and adding more faculty to broaden the course offerings. At the time of this assessment there were two full-time faculty, two part-time faculty, and one faculty member on leave pursuing a DMA in organ performance (probably Thomas Spacht).

In 1975 Andre Cote, dean of the School of Arts and Sciences, asked Dr. James Fitzpatrick to “act as a consultant in assessing the status of the music program at Barry College.”⁴⁴³ Nine objectives were recommended as shown in figure 4.13.

Fitzpatrick’s report recommended the addition of several courses that appeared in later catalogs such as history of jazz, music in world cultures, and American musical theatre. He also recommended that the school make more music courses accessible to non-music majors: “Barry would do well to...stress programs designed for non-majors rather than compete with other institutions to draw strong students who plan to major in music and become professional musicians.”⁴⁴⁴

In 1988 music coordinator David Maddern wrote recommendations as part of his five-year review of the music program (see figure 4.14).⁴⁴⁵

⁴⁴² Ibid.

⁴⁴³ “Music Consultant’s Report,” 1975, Barry University Archives.

⁴⁴⁴ Ibid.

⁴⁴⁵ David Maddern, “Music Program Five-Year Plan,” 1988, Barry University Archives.

- 1) Request and review the catalogs of the following colleges: Coe, Grinnell, Lawrence, Smith, Mt. Holyoke, and Manhattanville.
- 2) Review and restructure course offerings to delete all overlap, to avoid multiplicity of courses, to facilitate scheduling and to achieve acceptable faculty workloads. }
- 3) Continue to focus upon music education.
- 4) Identify and promote strengths in keyboard, theory, choral music (anticipated), and musicology. De-emphasize offerings in other areas, both in the regular curriculum and in applied music. via ✓
- 5) Add appropriate electives drawing upon wider enrollments of elementary education majors: music history, appreciation, jazz, rock, etc.
- * 6) Recruit a credentialed, competent senior faculty member in voice and choral music.
- * 7) Continue to employ recognized local musicians and establish closer, continuing rapport with them through appropriate title. Such association can give visibility and depth to the program.
- * 8) Support the implementation of the B.M. program. recital
still
- 9) Rectify ambiguities relative to library and departmental holdings.

Figure 4.13. Portion of Memo to Dr. M.D. Henry from Dr. Andre Cote regarding "Music Consultant's Report," December 31, 1975. Document from *Records of Fine Arts Department*, Box 6a, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

In order to attract more students to the Majors in Music Programs, and to be able to realistically compete with the music programs at other local universities (some of which are heavily endowed with scholarships) it is important that we be able to offer more scholarship aid. Currently, we have one scholarship of five hundred dollars (\$500.00) per semester, which while we are very glad to have, carries with it restrictions which have prevented us from awarding it for the past two years.

We would like to offer additional music courses for the student body in general and for the music majors. Training in electronic instruments is essential for music majors. Presently, there are two full-time faculty in the Music Department, but the music students should be exposed to more than two teachers in their major courses. To satisfy these needs, there should be an additional full-time position created.

Figure 4.14. David Maddern, "Barry University Faculty Goals, Objectives and Accomplishments, Academic Year 1988-89." *Records of Fine Arts Department*, Box 6a, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

Barry's music program underwent a more recent curriculum assessment in the fall of 2012 as a result of a Southern Association of Colleges and Schools (SACS) review. Proposed changes in the curriculum requirements were justified as:

The music program wants to make the BM and BA degree requirements more prescriptive by having a thirty-seven credit music core of the BA. The core of the BM would increase from twenty-seven credits to forty-five credits along with separate requirements for vocal and instrumental specializations. Although this greatly reduces the number of elective credits for the music major it will help the major have stronger foundation in music theory and history. In the past, the students were opting for the performance based courses. The new structure will help strengthen the student's knowledge of music and further develop their skills.⁴⁴⁶

The indicated changes in curriculum moved courses such as Theory III and IV and music history courses such as Baroque and Classical, Romantic Music, and 20th Century into the required list of core courses instead of music electives. Elective credits went down from a total of twenty-eight to four credits for the BM degree in vocal performance, seven credits for the BM degree for instrumental performance, and two credits for the BA in music degree.⁴⁴⁷

Summary

During its first thirty years Barry College/University has consistently offered a well-rounded classical music curriculum in piano, voice, and organ that included a concentrated theory curriculum. As with most small liberal arts colleges, Barry's curriculum adapted through the years to the individual strengths of the faculty and the needs of the students. According to the assessment documents, the institution found it was difficult, if not impossible, to build an instrumental program of any size.

⁴⁴⁶ "Department of Fine Arts-Music Program Information Item," November 19, 2012, copy provided by Silvia Lizama, department chairperson. This document can be viewed in Appendix G, along with the current degree requirements reprinted from the *Barry University 2014-15 Undergraduate Catalog*.

⁴⁴⁷ Ibid.

The current Fine Arts Department chairperson, Silvia Lizama, a professor of photography, expressed concern about the falling numbers of music majors at Barry in recent years, along with a desire to develop courses that might have more appeal to the students who currently attend the university. She believed that the program was faculty-driven, meaning that it was developed around the faculty's strengths instead of student needs. One example given was the focus on opera in the vocal performance specialization due to the strong operatic background of one of the full-time faculty members. She noted that the last opera performance at the school utilized the talents of faculty, alumni, and professional singers from outside of the student body, with minimal student participation and at great cost to the department. According to Lizama, Barry was the "worst possible place on the planet for opera. We don't have the conservatory. The students we get don't have the caliber of voice to survive in that sphere." She expressed a desire to develop courses such as electronic music and music education that would be more practical for their students. She also expressed doubt that the current faculty would support such changes in the curriculum.⁴⁴⁸

Performance at Barry

The first performance ensemble at Barry College was the Tara Singers, developed by Sr. Denise Mainville in 1940.⁴⁴⁹ This group performed frequently in the Miami community and earned acclaim for the quality of its musicianship. The Florida State Elks Association expressed its gratitude to the ensemble for providing music for a memorial service on May 28, 1960, under

⁴⁴⁸ Silvia Lizama, interview with author, Barry University campus, Miami, FL, May 2, 2013.

⁴⁴⁹ "Tara Singers of Barry College," May 5, 1956, Barry University Archives.

the direction of Sr. Maura Phillips.⁴⁵⁰ Figure 4.15 displays a photograph of the group with Sr. Maura Phillips in 1959.



Figure 4.15. Tara Singers with Maura Phillips in 1959. *Records of Fine Arts Department*, Box 6a, courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

The Tara Singers performed a variety of musical styles, from madrigals, motets, and oratorio to opera, Broadway choruses, and folk songs. Appendix H contains five of the ensemble's concert programs. The group also performed larger works with other ensembles. On

⁴⁵⁰ Florida State Elks Association, "Resolution," May 28, 1960, Barry University Archives.

November 21, 1961 it performed Fauré's *Requiem* with the Cathedral Choir from Saint Mary Catholic Church and the Symphony Orchestra from the University of Miami.⁴⁵¹ The Tara Singers was the primary choral ensemble at Barry College until the college became co-educational in 1975, although sub-groups also performed in the community from time to time. Sr. Alma Christa directed the Barry College Madrigal Singers in a performance at the North Miami Arts Festival on February 10, 1967.⁴⁵²

The Barry College Little Symphony is also mentioned in concert brochures.⁴⁵³ The orchestra performed a concert series during the 1946-47 school year consisting of three concerts that featured the instrumental ensemble and a different vocal soloist or pianist for each concert. Repertoire included shorter works by Bach, Telemann, Gluck, Beethoven, Haydn, and others. The group was directed by Bower Murphy, but no information about the players was given in the programs other than names of the soloists.⁴⁵⁴

Later choral ensembles were also mentioned in academic catalogs and concert notices including the Barry Singers, Barry Keynotes, Barrytones, Chamber Choir, Community Choir, University Chorale, and Barry University Civic Chorale. At least two of these ensembles, the Barry Keynotes and the Barrytones, were listed as auditioned show choirs. The Community Choir, University Chorale, and Barry University Civic Chorale were comprised of a combination of students and members of the Miami community.

⁴⁵¹ Concert Program, Cathedral of Saint Mary, Miami FL, November 21, 1961, Barry University Archives.

⁴⁵² Arts Festival III Brochure, February 10- 11, 1967, Barry University Archives.

⁴⁵³ "Barry College Music Log," Spring 1956, Barry University Archives.

⁴⁵⁴ "Miami Shores Concert Series, 1,2,3, 1946, program copies from Barry University Archives.

Barry offered a variety of cultural arts festivals and concert series that both showcased Barry's music students and brought in professional performing artists to perform on campus. The "Barry College Music Log" advertised a concert series in the spring semester of 1956 that included Earl Rogers, tenor; an ensemble called First Piano Quartet; music faculty member Sr. Thomas Gertrude in recital; the First Annual Choral Clinic directed by frequent guest director Harold Wilson; and the Tara Singers' spring concert.⁴⁵⁵ For many years Barry offered a cultural arts series that featured a great variety of guest performing artists and lecturers. The brochures preserved in the university archives indicate that the series lasted from 1954 until at least 1970.

The archives at Barry contain a variety of performance programs that represent concerts and recitals performed by students and faculty throughout the school's history, including two medieval arts festivals in the 1960s, "The Music of Andrew Lloyd Webber" in 1992, a University Renaissance Madrigal Dinner in 2000, a Cuban Music Lecture and Concert in 2005, and a Mozart Festival in 2006.⁴⁵⁶ An example of a comparatively recent program that combined the talents of the music students with students from theatre and dance programs was "Fusion" in 2011, which showcased singers, pianists, a visiting chamber orchestra, a student composer, and dancers.⁴⁵⁷ In 2013 Barry piano students joined with the Miami Piano Circle to perform a program called "10 Grands at the Opera," directed by Dennis Karn that current fine arts chairperson Lizama considered a well-done and enjoyable performance.⁴⁵⁸

⁴⁵⁵ Ibid.

⁴⁵⁶ "Miami Beach Medieval Arts Festival," 1967; "Music of Andrew Lloyd Webber," 1992; "University Renaissance Madrigal Dinner," 2000; "Cuban Music Lecture and Concert," 2005; "Mozart Festival," 2006, program and brochure copies from Barry University archives.

⁴⁵⁷ "Fusion, Performing Arts Showcase," April 2011, program copy from Barry University Archives. Portions of this program were videoed and can be viewed on Youtube at http://www.youtube.com/watch?v=eg0l_RrQQpo and <http://www.youtube.com/watch?v=tow9PKXMwvA>.

⁴⁵⁸ "10 Grands at the Opera," April 28, 2013, flyer copy from Barry University Archives.

The Barry University archives also contains programs from several student recitals. Recital programs include performances by vocalists, pianists, a violinist, organists, and a harpist dating back to 1945.

Conclusions

The administration and faculty at Barry College/University used performances to serve two primary functions. First, college performances were one way the college served the surrounding community through the offering of high-quality cultural experiences to the public at no or a minimal entrance fee. Second, many opportunities were created for music students to perform, both in solo recitals and as part of ensembles. Resources were invested in performance venues that supported a variety of performance styles. The next section includes a discussion of the physical facility Barry provided for its music program.

Music Facility

Barry's music program was initially housed in the St. Cecilia Music Studio, an off-campus building that contained music studios and practice rooms.⁴⁵⁹ By 1956 the Fine Arts Quadrangle was complete: "Sedes Sapientiae Hall, the Fine Arts Unit, provides music and art studios, art gallery, little theatre, auditorium..."⁴⁶⁰ This building consists of four wings arranged around an interior courtyard that houses classrooms, faculty offices, and practice rooms. Figures 4.16 and 4.17 show the exterior of the quadrangle and an interior display window.

⁴⁵⁹ *Barry College Bulletin, 1943-45, 9.*

⁴⁶⁰ *Barry College Bulletin, 1956-58, 15.*



Figure 4.16. Exterior wall of the Fine Arts Quadrangle. Photograph taken by author, May 2, 2013.



Figure 4.17. Display Case in the interior courtyard of the Fine Arts Quadrangle. Photograph taken by author, May 2, 2013.

Although the building is almost fifty-nine years old as of this writing, it has been well maintained and provides adequate space for the program. Lizama indicated that funds had been spent recently to upgrade the practice rooms. Figure 4.18 shows one of three practice rooms with grand pianos.



Figure 4.18. Barry University practice room. Photograph taken by author, May 2, 2013.

Figure 4.19 shows a larger practice room with percussion equipment that doubles as a small ensemble rehearsal room.

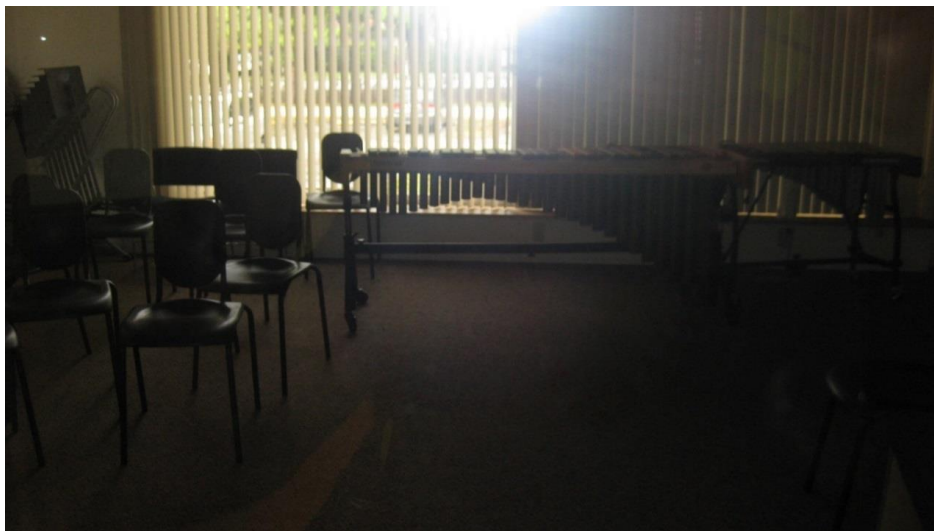


Figure 4.19. Large practice room at Barry University. Photograph taken by author, May 2, 2013.

One of the large music classrooms contains a small stage for ensemble classes, juries, and student recitals as shown in figure 4.20.



Figure 4.20. Music classroom with stage at Barry University. Photograph taken by author, May 2, 2013.

Performances occurred in several locations on campus. Early performances were held in the Cor Jesu Chapel, one of the first five structures built on the campus. Figure 4.21 shows the interior of the chapel.



Figure 4.21. Interior view of Cor Jesu Chapel. Photograph taken by author, May 2, 2013.

By 1958 a 1,000-seat auditorium was built on campus, currently called the Broad Center for the Performing Arts. It has been renovated recently (see figure 4.22).⁴⁶¹



Figure 4.22. Broad Center for the Performing Arts. Photograph by Sara Rytেকে taken from “President’s Address at the Fall Assembly, August 23, 2011,” PDF file posted on the Barry University website, accessed June 20, 2014, used by permission from Department of Fine Arts, Barry University.

There is also a small black-box-style theatre known as the Pelican Theatre that seats fifty, shown in figure 4.23.

⁴⁶¹ “President’s Address at the Fall Assembly,” August 23, 2011, Barry University website, accessed June 20, 2014, <http://beta.assets.barry.edu/assets/docs/president/address-20110823.pdf>.



Figure 4.23. Pelican Theatre. Photograph taken by author, May 2, 2013.

In 2008 the old student cafeteria building was remodeled and became the Andy Gato Gallery, a space primarily designed to display fine art but also provides performance space for small, more intimate performances as shown in figure 4.24.



Figure 4.24. Interior view of AndyGato Gallery, Barry University. Photograph by Sara Rytেকে, Barry University, College of Arts and Sciences Fine Arts Online Gallery website, <https://www.barry.edu/fine-arts/gallery/exhibition-photos.html>, used by permission from Department of Fine Arts, Barry University.

At Barry University considerable resources have been dedicated to creating an adequate space for the study and performance of music. The physical facility has never inhibited the health of the music program, even during the 1990s, when there was no music major. The Fine Arts Quadrangle, the Broad Center for the Performing Arts, and the Andy Cato Gallery are physical expressions of one of Barry’s core commitments, that of collaborative service: “Barry is committed to serving local and global communities through collaborative and mutually productive partnerships.”⁴⁶² The institution has in this way fulfilled the potential that was described in the September 15, 1940 *Miami News* editorial page: “The trim new college will seldom monopolize the newspaper headlines....But all that does not detract from the fine prospects that Barry College offers for the enrichment for the cultural climate of Greater Miami.”⁴⁶³

Barry Music Students

As noted earlier, there have been a total of 201 music degrees conferred at Barry College/University. Table 4.2 indicates the number of music graduates by year and their specializations.

(Next page) Table 4.2. Number of music degrees conferred at Barry University (1945 -2014).
Source: Shelley Hoffman, Barry University Assistant Registrar for Technology, May 20, 2014.

⁴⁶² Barry University, “Mission Statement and Core Commitments: A Commentary,” 2010, v.

⁴⁶³ *Miami Daily News*, September 15, 1940, Editorial Page, advertisement quoted in “Barry University: Its Beginnings,” 13.

Degree	1945	'46	'47	'48	'49	'50	'51	'52	'53	'54	'55	'56	57	'58	'59
BM Music	1	2	1	5	1	3	2	2	3		2	1	1	3	1
BA Music															
BM Music Education														1	2
BM Music Management															
Total	1	2	1	5	1	3	2	2	3	0	2	1	1	4	3
Degree	'60	'61	'62	'63	'64	'65	'66	'67	'68	'69	'70	'71	'72	'73	'74
BM Music		1		2				3		4		1		3	6
BA Music															
BM Music Education		2	2		5	1	4	1		1	1	4			
BM Music Management															
Total	0	3	2	2	5	1	4	4	0	5	1	5	0	3	6
Degree	'75	'76	'77	'78	'79	'80	'81	'82	'83	'84	'85	'86	'87	'88	'89
BM Music	2	5	3		2	2	1		3	1	1	3	1		
BA Music														1	
BM Music Education	2	2	4	2	1	1	1					2			
BM Music Management															
Total	4	7	7	2	3	3	2	0	3	1	1	5	1	1	0
Degree	'90	'91	'92	'93	'94	'95	'96	'97	'98	'99	2000	'01	'02	'03	'04
BM Music		2							1	1	4	8	7	9	5
BA Music	1														1
BM Music Education															
BM Music Management			1												
Total	1	2	0	0	0	0	0	0	1	1	4	8	7	9	6
Degree	'05	'06	'07	'08	'09	'10	'11	'12	'13	'14*	Totals				
BM Music	9	6	2	4	6	5	3	1	2	1	148				
BA Music				1	1	2	2	2	2	1	14				
BM Music Education											39				
BM Music Management											1				
Total	9	6	2	5	7	7	5	3	4	2	201				

*2014 represents the spring semester only.

Barry has conferred an average of three music degrees each year of its seventy-four-year history. The highest number in any one year was nine (2003 and 2005). There were twelve years in which no music degrees were conferred, including six years from 1990-97, a period when the major in music was not offered.

The December 31, 1975 music consultant's report indicated a total of thirty-seven music majors in the program at the time of the report, thirty of whom were enrolled in music education. These numbers may have been optimistic, since there were only twenty-five music degrees conferred from 1976-1980, and only ten of those were in music education. The prior music assessment report prepared by a faculty member stated that there were twelve music majors enrolled at Barry in 1965-66 and fifteen in 1970-71, and that the program averaged between eleven and seventeen majors each year. At the time the assessment was written (inferred to be fall of 1971), the number of music majors had fallen to seven. The author of the assessment also indicated that "students in the past several years have come to us with a less solid background."⁴⁶⁴

Enrollment increased in the late 1990s when the BM degree was reinstated after an eight-year hiatus. Rios stated that every student who auditioned at the time was accepted into the program so the numbers could be built up.⁴⁶⁵ Coulter confirmed that most students who audition for enrollment in the Barry music program are accepted. "They need us and we need them."⁴⁶⁶ Rios indicated that even though Barry's music students were often not as well prepared as those accepted into music programs in state schools, the institution did a good job in producing well-

⁴⁶⁴ Music Assessment, c. 1971, Barry University Archives.

⁴⁶⁵ Rios, interview.

⁴⁶⁶ Coulter, interview.

trained graduates due to the individual attention students received. Fine arts chairperson Lizama indicated that there were approximately twenty music majors enrolled at the time of her interview in May 2013, a decrease from previous years. She expressed concern over a steady decline in music enrollment numbers in recent years, stating that low numbers made it difficult to offer the specialized courses that juniors and seniors needed to graduate.⁴⁶⁷

Forty Barry music students and music graduates from as far back as 1972 were found on Facebook, including seventeen African American students (43 percent), eleven Hispanic students (28 percent), nine white students (23 percent), and three whose race could not be determined from their Facebook pages. Eight of the music graduates (20 percent) indicated that they had pursued graduate degrees in music and/or professional music careers. Graduate schools included Boston University, Mannes College of Music, University of Notre Dame, and Southeastern Nova University. Music careers included singer-songwriters, freelance opera singers, music business owner, and lyricist.

Conclusions

Although never accredited by the National Association of Schools of Music (NASM), Barry College/University has consistently offered a Bachelor of Music degree that adhered to the following NASM guidelines:

- (1) **Standard.** Curricular structure, content, and time requirements shall enable students to develop the range of knowledge, skills, and competencies expected of those holding a professional baccalaureate degree in performance as indicated below and in Section VIII.
- (2) **Guidelines.** Curricula to accomplish this purpose that meet the standards just indicated normally adhere to the following structural guidelines: study in the major area of performance, including ensemble participation, pedagogy courses, independent study, and recitals, should comprise 25-35% of the total program; supportive courses in music,

⁴⁶⁷ Lizama, interview.

25-35%; general studies, 25-35%. Studies in the major area and supportive courses in music normally total at least 65% of the curriculum.⁴⁶⁸

The *2013-14 Undergraduate Academic Course Catalog* states that the BM degree with a performance emphasis requires sixty-five credits of music courses out of a total of 120 credits needed to graduate. Studies in the major area comprise 28 percent and studies in supportive music classes comprise 27 percent of the total credits needed for graduation.⁴⁶⁹ The curriculum is focused almost entirely on western classical music and traditional music studies, with a heavy emphasis on musical theatre, opera, and classical instrumental performance practices. Six courses listed in the current catalog are open to non-music majors including Rudiments of Music, Listening to Music, applied lessons for non-majors (either one or two credits), Piano Literature I & II, and University Chorale. An electronic music/MIDI course is described as, “An introduction to the technology, tools, and software used in the creation of digital music composition, music scoring, and computer assisted instruction.”⁴⁷⁰ Although this course might appeal to non-majors it includes a prerequisite of music theory II, which effectively limits it to music students.

Barry University faces strong competition for music students from larger institutions in the Miami area such as the University of Miami’s Frost School of Music and Florida International University’s School of Music. The program offered at Barry does not differ significantly from those offered at these larger schools except that the curriculum is less varied due to a much smaller faculty. Consequently, Barry primarily draws students who are unlikely to be accepted into more competitive programs, a factor that was confirmed by both Rios and

⁴⁶⁸ National Association of Schools of Music Handbook, 2013-14, accessed June 24, 2014, http://nasm.arts-accredit.org/site/docs/Handbook/NASM_HANDBOOK_2013-14.pdf, 101.

⁴⁶⁹ *Barry University Undergraduate Academic Catalog, 2013-14*, 161-62.

⁴⁷⁰ *Ibid.*, 164.

Coulter in their interviews. Many of these students are minorities who may not have had access to private instruction and high-quality music ensemble experience during their secondary school years. Over 70 percent of the music students and music graduates located on Facebook were either African American or Hispanic, while over half of the white graduates located on Facebook had attended Barry in the 1970s or 80s.

One of the strengths of the music program at Barry is the individual attention students receive. Rios believes that putting the individual success of the student ahead of the success of the overall program is a direct result of the Dominican core values that are embraced by the faculty and administration.⁴⁷¹ This attention to individual student success was also articulated by Lizama when she expressed her opinion that faculty members should be allowed to focus their entire attention and time on teaching, not to recruitment and administrative paperwork.⁴⁷² It is this individualized instruction that enables less prepared students to catch up with their peers in larger music schools and have a chance to succeed in the music profession.

In 1975 outside consultant Dr. James Fitzpatrick advised the dean of arts and sciences against trying to compete with state schools: “To go into competition with these schools, most of which offer considerable financial support to the top-grade student, would be foolhardy.” He went on to recommend that Barry “stress programs designed for non-majors rather than compete with other institutions to draw strong students who plan to major in music and become professional musicians.”⁴⁷³ The consultant suggested the following classes for non-majors: music appreciation, history of jazz, basic music theory, music for the classroom teacher, music in world

⁴⁷¹ Rios, interview.

⁴⁷² Lizama, interview.

⁴⁷³ Fitzpatrick, “Music Consultant’s Report,” 1975, 6.

culture, American musical theatre, and social instruments (guitar and recorder). The concept of developing a music program that fosters a lifelong avocation for music with many non-music majors, while providing individual attention to the small number of music majors in the program, might be as timely for Barry University now as it was nearly forty-five years ago.

CHAPTER 5

AVE MARIA UNIVERSITY

Ave Maria College was founded on March 19, 1998 by Thomas S. Monaghan, Catholic philanthropist and former owner and chief executive officer (CEO) of the Domino's Pizza chain. The school was temporarily housed in two former elementary school buildings in Ypsilanti, Michigan, with the expectation of moving to a more permanent campus on Monaghan's 280-acre Ann Arbor property, Domino's Farms, within a few years.⁴⁷⁴ However, zoning laws prevented Monaghan from building the school on his Ann Arbor property, so he began searching for another location as the permanent home for the institution. In 2003 Barron Colliers Companies offered to give Monaghan 1,000 acres of farmland in southwest Florida for the school free of charge in exchange for a contract to develop nearby land. He agreed and invested \$50 million in what was to become the town of Ave Maria, becoming a partner with Barron Colliers Company and planning to use real estate profits as resources for the new school.⁴⁷⁵ Ave Maria University (Ave Maria College remained in operation in Michigan until 2007) opened with 100 students in temporary facilities at The Vineyards retirement community in Naples, Florida in 2003, before moving in 2007 to its permanent location in the new town of Ave Maria, Florida, seventeen

⁴⁷⁴ Jennifer Cox, "In the Beginning: Michigan Town Feels 'Duped' by College," *NapleNews.com*, August 20, 2007, accessed July 5, 2014, http://www.naplesnews.com/news/2007/aug/20/beginning_weve_been_duped/.

⁴⁷⁵ Michael E. Miller, "Ave Maria University: A Catholic Project Gone Wrong," *Miami NewTimes News*, October 20, 2011, accessed July 5, 2014, <http://www.miaminewtimes.com/2011-10-20/news/ave-maria-university-a-catholic-project>.

miles northeast of Naples. An aerial view of Ave Maria published in the December 2009 edition of the *Ave Maria Founder* newsletter is displayed in figure 5.1.



Figure 5.1. Aerial view of Ave Maria. *Ave Maria Founder*, Vol. 7. Issue 3, December 2009. Used with permission, *Ave Maria Archives*.

The move to Florida was fraught with controversy for the university. Monaghan had promised to keep the original Michigan campus of Ave Maria College open until 2007 to allow its 230 students time to graduate. However, faculty and resources were quickly and assertively funneled to the Florida campus, which led to lawsuits with faculty and staff and caused the repayment of \$259,000 of federal financial aid money to avoid being charged with fraud.⁴⁷⁶

Controversial publicity was generated very early in the new university's history. Monaghan invested much of his fortune into the university, as much as \$400 million by 2013 according to music faculty member Timothy McDonnell.⁴⁷⁷ Monaghan also served as the new

⁴⁷⁶ Susan Hansen, "Our Lady of Discord," *New York Times*, July 30, 2006.

⁴⁷⁷ Timothy McDonnell, interview with author, March 12, 2013, Ave Maria, FL.

institution's CEO and chancellor.⁴⁷⁸ He announced that pornography and contraceptives would neither be available on the university campus, nor even sold in the town of Ave Maria, which resulted in considerable commentary in the press. Monaghan was quoted in *The Orlando Sentinel* in 2004 as saying, "I'm a businessman. I get to the bottom line...and the bottom line is to help people get to heaven."⁴⁷⁹

Critics described Ave Maria University as a "vanity venture" that operated at the whim of Monaghan, who acted as its sole proprietor. Faculty who strongly believed in creating an institution of higher learning based on conservative Catholic values and who had left prestigious positions to teach at the Michigan campus were dismayed when they were pressured to relocate to Florida. They were presented with a "take it or leave it" ultimatum to get on board with the move to Florida or risk losing their jobs.⁴⁸⁰

Monaghan has a history of firing key personnel who challenged his decisions or disagreed with his operational procedures. Katherine Ernsting was hired in 1997 to help run his charitable foundation, and was promoted to the job of financial aid director for Ave Maria University in 2003. She brought attention to the "shenanigans" that were going on with financial aid money in the rush to relocate from Michigan to Florida. She and five other employees sued Monaghan over the move, and subsequently lost their jobs. The lawsuit included Stephen Safranek, who helped launch the Ave Maria School of Law, which Monaghan also founded, and argued that "Monaghan had hidden his intentions to move and misled the [American Bar

⁴⁷⁸ Hansen, "Our Lady of Discord."

⁴⁷⁹ Thomas Monaghan, quoted in *ibid.*, 1.

⁴⁸⁰ *Ibid.*, 3.

Association] two years earlier when applying for accreditation.”⁴⁸¹ Other board members also disapproved of Monaghan’s heavy-handed tactics. Charlie Rice, a founding board member of the law school and a constitutional law professor at both Ave Maria and the University of Notre Dame, stated, “Monaghan just wanted to get rid of people who were not favorable to the move. He treated those guys outrageously. It was unconscionable.”⁴⁸²

The most controversial staff firing, however, occurred in March of 2007, when Monaghan fired the provost Rev. Joseph Fessio. He then responded to the resulting tidal wave of criticism by rehiring Fessio the next day as theologian-in-residence:

Last week, Monaghan caused consternation even among ardent supporters by summarily firing, then quickly rehiring, a renowned Jesuit priest who is a friend, former student and English-language publisher of Pope Benedict XVI. The sudden dismissal of the Rev. Joseph Fessio as provost of Ave Maria University sent shock waves through conservative Catholic circles, where he is revered as a defender of orthodoxy.⁴⁸³

In 2009 Fessio was fired a second time as the result of “criticisms he expressed privately in November [2008] to AMU Board Chairman Jack Donahue about the university’s financial footing.” This time Fessio left Ave Maria University for good and returned to the offices of Ignatius Press, the San Francisco-based Catholic publishing house he founded and still runs.⁴⁸⁴

Controversy flared again in 2009 when the university administration accepted a \$4 million dollar gift from B. Thomas Golisano and named a new campus field house in his honor.

⁴⁸¹ Miller, “Ave Maria University,” p. 5.

⁴⁸² Charlie Rice, quoted in *ibid.*, 5.

⁴⁸³ Alan Cooperman, “Magnate’s Decisions Stir Controversy,” *Washington Post*, March 25, 2007.

⁴⁸⁴ Eric Staats, “Ave Maria University Fires Rev. Joseph Fessio a Second Time,” *NapleNews.com*, July 20, 2009, accessed July 7, 2014, <http://www.naplesnews.com/news/2009/jul/20/ave-maria-university-fires-rev-joseph-fessio-secon/>.

Golisano had made several pro-choice statements on abortion rights while running for governor of New York in 1994, 1998, and 2002, which conservative Catholics believed violated the bishop's 2004 policy on abortion.⁴⁸⁵ The Cardinal Newman Society, a conservative Catholic promotional organization for higher education,⁴⁸⁶ made the following statement in response to the donation and its acceptance by Ave Maria University:

The Cardinal Newman Society and Ave Maria University have a shared, demonstrated commitment to faithful Catholic higher education. We continue to have a strong relationship. The Cardinal Newman Society trusts that the University will address this concern with a sincere reflection on its mission and will develop policies to appropriately address such situations in the future.⁴⁸⁷

Individuals have also attacked Ave Maria University in the news. Ave Maria resident Marielena Stuart expressed her views on Fox News concerning being banned from a news conference about the Golisano donation held at the university on November 5, 2009. She received an email message on the day of the conference, stating, "Due to your recent history of being disruptive at meetings ... you are not invited to attend the press conference today." She went anyway, and was met by two sheriff's deputies and three security guards upon entering the Ave Maria student center and escorted from campus.⁴⁸⁸ Stuart maintained a blog that was openly critical of unexpected tax assessments levied on Ave Maria's residents by the Barron Collier

⁴⁸⁵ See John Thavis' article, "Cardinal Ratzinger Lays Out Principles on Denying Communion, Voting," *Catholic News Service*, July 6, 2004, accessed July 8, 2014, <http://www.catholicnews.com/data/stories/cns/0403722.htm>.

⁴⁸⁶ "The Cardinal Newman Society" website, accessed July 7, 2014, <http://www.cardinalnewmansociety.org/HomePage/Aboutus/OriginsandMilestones.aspx>.

⁴⁸⁷ "CNS Statement on Ave Maria University," *Catholic Online*, November 27, 2009, accessed July 7, 2014, <http://www.catholic.org/news/national/story.php?id=34926>.

⁴⁸⁸ Miller, "Ave Maria University," 6.

Company, and Monaghan's administration of the community and university.⁴⁸⁹ "What's going on here isn't Catholicism," she stated. "This town is built around the idiosyncrasies of one man: Tom Monaghan. It's madness."⁴⁹⁰

Monaghan's supporters admire his strong vision and unwavering decisiveness. Bowie K. Kuhn, the former commissioner of Major League Baseball, and Michael Novak, a Catholic theologian, described the criticism as "carping by academics." Kuhn is on the board of Ave Maria School of Law and believed that Monaghan had every right to spend his own money according to his principles. "Tom makes very good judgments, and he sticks to his guns," he said.⁴⁹¹

In spite of the controversy the university opened its new permanent campus to 601 students in August 2007, offering ten undergraduate and two graduate degrees. At the ribbon-cutting ceremony for the university Monaghan referred to detractors who had opposed the move from Ypsilanti, Michigan to Florida as "academic terrorists" who "did everything they could to stop this move." He went on to outline his twenty-year goals for the school, which included an enrollment of 5,500 students—20 percent of them international—with an average SAT score of 1400.⁴⁹²

According to *US News & World Report*, in the 2013/14 academic year Ave Maria University had an undergraduate enrollment of 882 (total enrollment of 976), with a moderately

⁴⁸⁹ Marielena Stuart's blog is called "Chronicles of Ave Maria" and is published online by *The Roman Catholic World* at <https://romancatholicworld.wordpress.com/tag/the-chronicles-of-ave-maria/>.

⁴⁹⁰ Marielena Stuart, quoted in Miller, "Ave Maria University," 6.

⁴⁹¹ Bowie K. Kuhn, quoted in Susan Hanson, "Our Lady of Discord," 2.

⁴⁹² Liam Dillon, "Ave Maria University Begins Classes at Permanent Campus," *Naples Daily News*, August 27, 2007, accessed July 8, 2014, http://www.naplesnews.com/news/2007/aug/27/ave_maria_begins_classes_permanently.

selective acceptance rate of 61 percent and an average freshman retention rate of 67.8 percent.⁴⁹³

Freshman retention rates are a good indication of student satisfaction with a university, and Ave Maria's rate is comparable with those of Barry University (freshman retention rate of 64 percent)⁴⁹⁴ and Saint Leo University (69.3 percent).⁴⁹⁵

Ave Maria University is governed by a board of trustees that appoints a president who is responsible for leading the academic community in fulfilling the institution's mission. The board consists of members of the Catholic Church who are committed to the Catholic Church's Magisterium, or its teaching authority.⁴⁹⁶ The board is advised by a national advisory committee of Catholic scholars, clergy, and lay leaders.⁴⁹⁷ The university's mission statement is as follows:

Founded in fidelity to Christ and His Church in response to the call of Vatican II for greater lay witness in contemporary society, Ave Maria University exists to further teaching, research, and learning at the undergraduate and graduate levels in the abiding tradition of Catholic thought in both national and international settings. The University takes as its mission the sponsorship of a liberal arts education curriculum dedicated, as articulated in the apostolic constitution *Ex Corde Ecclesiae*, to the advancement of human culture, the promotion of dialogue between faith and reason, the formation of men and women in the intellectual and moral virtues of the Catholic faith, and to the development of professional and pre-professional programs in response to local and societal needs. As an institution committed to Catholic principles, the University recognizes the importance of creating and maintaining an environment in which faith informs the life of the community and takes expression in all its programs. The University recognizes the

⁴⁹³ "Ave Maria University," *US News College Compass*, accessed July 8, 2014, <http://colleges.usnews.rankingsandreviews.com/best-colleges/ave-maria-university-39413>.

⁴⁹⁴ "Barry University," *US News College Compass*, accessed July 8, 2014, <http://colleges.usnews.rankingsandreviews.com/best-colleges/barry-university-1466>.

⁴⁹⁵ "Saint Leo University," *US News College Compass*, accessed July 8, 2014, http://colleges.usnews.rankingsandreviews.com/best-colleges/search?name=Saint+Leo+University#search?name=Saint+Leo+University&_suid=14048537080760594507237595542.

⁴⁹⁶ The Magisterium refers to "the Church's divinely appointed authority to teach the truths of religion." More information can be found on the website, "The Magisterium of the Catholic Church," *Catholic Essentials*, accessed August 8, 2014, <http://www.catholicessentials.net/magisterium.htm>.

⁴⁹⁷ *Ave Maria University Catalogue 2004-2005*, 17.

central and indispensable role of the Ordinary of the Diocese of Venice in promoting and assisting in the preservation and strengthening of the University's Catholic identity.⁴⁹⁸

Ave Maria University Presidents

The university has had two presidents in its sixteen-year history. Its first president was Nicholas J. Healy, who began his leadership on the Ypsilanti campus in 1998 and moved to the temporary Florida campus in 2003. Healy earned a BA degree from the University of Notre Dame in 1960 and a JD degree from New York University School of Law in 1963.⁴⁹⁹ He was involved in several controversial episodes, including the institution's move to Florida and the resulting lawsuits. He presided over the acceptance of Golisano's \$4 million gift, the subsequent naming of the new field house, and the banning of Marielena Stuart from the resulting press conference in November 2009.

In the spring of 2009 Healy published a letter addressed to Father John I. Jenkins, president of Notre Dame University, imploring him as a Notre Dame alumnus to rescind his invitation to President Barack Obama to speak at the institution's 2009 graduation because Obama's pro-abortion political views conflicted with conservative Catholic beliefs. "By honoring President Obama, Notre Dame is effectively depriving the Catholic bishops of a united front to oppose the assault on life; and weakening the intellectual case for the protection of the unborn."⁵⁰⁰ Many conservative Catholics were making the same complaint to Healy about

⁴⁹⁸ "Our Catholic Identity and Mission," Ave Maria University website, accessed July 29, 2014, <http://www.avemaria.edu/AboutAveMaria/OurCatholicIdentityandMission.aspx>.

⁴⁹⁹ "Notre Dame Grad, is President of New Catholic University," *Domer Domain Forum*, March 3, 2006, accessed November 1, 2014, <http://www.domerdomain.com/forum/showthread.php?p=9848>.

⁵⁰⁰ "Notre Dame Shame: Nick Healy Addresses his Alma Mater," *Catholic Online*, April 4, 2009, accessed July 9, 2014, <http://www.catholic.org/news/politics/story.php?id=33008>.

honoring Golisano by naming a building after him on the Ave Maria's campus, which created a far more permanent symbol of a similar violation.

In February 2011 the university's board named H. James Towey as the new leader of Ave Maria University, replacing both Healy as president and Monaghan as CEO. An article published in the *Ave Maria Magazine* announcing the move focused on the change in leadership from Monaghan to Towey:

With the first phase of construction now completed, and the university fully accredited, Monaghan decided that it was time to hand over the reins to someone who could move Ave Maria toward financial independence without compromising its commitment to academic excellence or its Catholic identity.⁵⁰¹

Healy was mentioned only once: "University President Nicholas J. Healy, who stepped down in June [2011] with Monaghan, led the relocation effort and deserves much credit for Ave Maria's success."⁵⁰² Towey was officially inaugurated as president and CEO of the university on October 7, 2011.⁵⁰³

Towey's background is impressive. He earned a BS degree in 1978 and a JD degree in 1981, both from Florida State University. He spent twelve years as U.S. legal counsel for Mother Teresa of Calcutta, from 1985 until her death in September of 1997. He served nearly two years as a full-time volunteer in her seminary in Tijuana, Mexico and at her AIDS home in Washington, D.C. He then served as senior advisor to President George W. Bush and director of the White House Office of Faith-based and Community Initiatives from 2002-06.⁵⁰⁴

⁵⁰¹ Sharon Bayata, "Transitioning Leadership and Transforming Catholic Higher Education: Ave Maria University's Coming of Age," *Ave Maria Magazine* (Fall 2011): 4.

⁵⁰² Ibid.

⁵⁰³ Ibid.

⁵⁰⁴ Ibid., 5.

From 2006-10 Towey served as president of St. Vincent's College in Latrobe, Pennsylvania, the oldest Benedictine institution in the United States.⁵⁰⁵ During his tenure there the college made the top ten list of the most conservative colleges in the United States for the first time, although not without controversy from students and faculty: "several students say that they and many of their peers at Saint Vincent are uncomfortable with the college's drift to the right...and with the president's unilateral decision to impose an Internet filter aimed at gambling and pornography sites, among other things."⁵⁰⁶

One of Towey's primary goals at Ave Maria was to bring the university to financial stability by the 2014-15 academic year.⁵⁰⁷ The institution had been losing several million dollars each term when he arrived in 2011. He announced that he was firing seventeen employees, slashing the overall budget by 10 percent, cutting back the sports programs, and reducing scholarships.⁵⁰⁸ One of the biggest challenges facing Ave Maria University was attracting enough paying students to gain financial independence through tuition payments, since most students were recruited to the university primarily through scholarships. Many of Ave Maria's students come from conservative Catholic families, many of which had large numbers of children.⁵⁰⁹ According to *US News*, 80 percent of students attending Ave Maria applied for need-based financial aid, and nearly 73 percent of the need was met by the university.⁵¹⁰ Vice

⁵⁰⁵ Ibid.

⁵⁰⁶ Doug Lederman, "Too Catholic, Even for Many Monks," *Inside Higher Ed*, April 22, 2008, accessed July 9, 2014, <http://www.insidehighered.com/news/2008/04/22/stvincent#sthash.tcBUip6R.dpbs>.

⁵⁰⁷ Bavata, "Transitioning Leadership," 5.

⁵⁰⁸ Miller, "Ave Maria University," 8.

⁵⁰⁹ McDonnell, interview.

⁵¹⁰ "Ave Maria University," *US News Education, Colleges*, accessed July 14, 2014, <http://colleges.usnews.rankingsandreviews.com/best-colleges/ave-maria-university-39413>.

president for academic affairs Michael Dauphinais stated in his interview that the administration recognizes that the student body will have to become more diverse in order to support the institution financially. In 2013 recruitment was primarily done through conservative Catholic publications, Catholic home school organizations, and word of mouth.⁵¹¹

Structure of the University

According to Dauphinais, as of 2013 Ave Maria University is organized as one college with eleven departments, one of them music. Timothy McDonnell, head of the music department, does not report to a dean of a school. Each of the departments is autonomous under the umbrella of the university itself. Music is the only performing art offered as a major, although experience in other arts such as theatre, visual arts, and dance is offered in the form of practicums.⁵¹² Music is considered a flagship department for the school because of its high visibility in the Ave Maria community, and it is therefore afforded the same level of importance as other departments.⁵¹³

In the spring of 2013 there were forty-four music majors,⁵¹⁴ approximately 5 percent of the student body of 882, a much higher percentage than either Saint Leo University or Barry University ever had in their histories. The conservative nature of the school may be an advantage for the music department. Among the conservative Catholic universities founded in the United States in recent years, Ave Maria is the only one that offers an excellent music program. Students

⁵¹¹ Michael Dauphinais, interview with author, Ave Maria University, March 13, 2013.

⁵¹² Jennifer Nodes, interview with author, Ave Maria University, March 12, 2013.

⁵¹³ Dauphinais, interview.

⁵¹⁴ Ibid.

who are seeking a conservative Catholic education and hoping to major in music can find a place for themselves at Ave Maria.⁵¹⁵

Ave Maria Music Faculty

In 2003 Diana Silva, director of the professional Catholic vocal ensemble Voci del Tesoro, sent a recording of the ensemble to the administration of the new university to promote her idea of creating a flagship choral program that would tour the nation promoting traditional Catholic music. She envisioned Ave Maria becoming home base for an excellent touring choir that would show other churches and universities that traditional Catholic music was still the proper and preferred music for Catholic worship. Fr. Fessio, provost at the time, was captivated by her vision and instrumental in hiring Silva “[t]o build a professional choir-in-residence, implement a BA program in sacred music and oversee liturgical music at the university.”⁵¹⁶ She had earned a BA degree from the University of California at Davis and an MM degree from Westminster Choir College. She was listed as an assistant professor of music in Ave Maria’s 2004-05 academic catalog, combining the two roles of music director for Ave Maria’s community worship and music professor at the university.⁵¹⁷ By the spring semester of 2005 university management under Healy’s leadership insisted that contemporary worship music would be part of community student masses at Ave Maria, even though there was “no measurable demand for it coming from the student body”.⁵¹⁸

⁵¹⁵ Ibid.

⁵¹⁶ “The Story Behind the Story of Father Fessio’s Firing from Ave Maria University,” *Angelqueen.org*, accessed August 8, 2014, http://www.angelqueen.org/articles/07_04_amu.shtml.

⁵¹⁷ *Ave Maria University Catalogue 2004-2005*, 195.

⁵¹⁸ “The Story Behind the Story of Father Fessio’s Firing” *Angelqueen.org*.

When Diana began at AMU under Father Fessio, the music program was developing in a way that properly dignified a Catholic higher learning institution billing itself as a bastion of Catholic orthodoxy. Since, the music program has become yet another battleground of liturgical “war” raging at AMU. After a while, Diana was made to feel like persona non grata by the administration as her career at AMU became a daily struggle with disruption and interference.⁵¹⁹

After struggling for two years with poorly prepared student praise and worship ensembles, Silva concluded that the university choir could not play the significant role of demonstrating traditional Catholic music in a liturgical setting for which she had hoped. She submitted her resignation in November 2006 and left Ave Maria (the community and university) the following June.⁵²⁰ Today, the music director for the oratory⁵²¹ is a guitar player who sings like John Denver, at least according to music history professor Susan Treacy, and the position is no longer connected to the university music department.⁵²² This situation has created significant tension between the administration and music faculty.⁵²³

Lynn Kraehling moved to Ave Maria University with Silva as university organist/accompanist and adjunct organ professor. He earned a BA degree at Macalester College in Minnesota and an MM degree in organ performance at the Manhattan School of Music.⁵²⁴ Kraehling remained on the music faculty at Ave Maria through 2013 as university organist,

⁵¹⁹ Ibid.

⁵²⁰ Lynn Kraehling, interview with author, March 12, 2013, Ave Maria University.

⁵²¹ “As a general term, Oratory signifies a place of [prayer](#), but technically it means a structure other than a [parish](#) church, set aside by [ecclesiastical](#) authority for [prayer](#) and the celebration of Mass.” *Catholic Encyclopedia*, Newadvent.org, accessed August 11, 2014, <http://www.newadvent.org/cathen/11271a.htm>. The chapel at Ave Maria is called an Oratory because it is not recognized as a parish church by the diocese in which it is located.

⁵²² Susan Treacy, interview with author, March 12, 2013, Ave Maria University.

⁵²³ Dauphinais, interview.

⁵²⁴ *Ave Maria University Catalogue 2004-2005*, 193.

professor of applied organ, and director of the Men's Schola Gregoriana, a choir dedicated to singing Gregorian chant. There were as many as twelve organ majors in the department during Kraehling's tenure at Ave Maria, an enviable number for any music school in the country during that period.

Kraehling commented on the division between community worship music in the oratory and the university's music department during his interview, stating that the university choir would still be leading worship with traditional Catholic music if Fessio had remained the university provost. Kraehling believed that Fessio embraced the original vision of demonstrating the rich heritage of traditional classical⁵²⁵ worship music in a contemporary Catholic congregation, and that the current administration's charismatic Franciscan heritage was responsible for their penchant for praise and worship music. Kraehling accepted an organist position at another church on Sundays at Lighthouse Point near Fort Lauderdale because he no longer played for the weekly mass that took place in the oratory except on special occasions when the Ave Maria University Choir was singing.⁵²⁶ He left the university in the fall of 2013.⁵²⁷

Susan Treacy joined the music faculty at Ave Maria in 2005 as professor of sacred music after teaching at Franciscan University of Steubenville (Ohio) for thirteen years. She earned a BM degree in voice from Oberlin College Conservatory, an MM degree in opera from the Manhattan School of Music, and a PhD degree in historical musicology from the University of North Texas. Her research interests include Catholic liturgical music and English devotional

⁵²⁵ The term "classical" in this context refers to music composed by highly trained serious composers in the Western European style, although it can come from any historical period, medieval to modern, as opposed to music composed by contemporary musicians in a popular or informal style.

⁵²⁶ Kraehling, interview.

⁵²⁷ Timothy McDonnell, telephone interview with author, October 29, 2014.

song, and she writes a regular column, “Musica Donum Dei,” for the *Saint Austin Review* (StAR).⁵²⁸ Treacy teaches music history and sacred music courses and directs the Women’s Schola Gregoriana at the university. She expressed strong beliefs about the use of traditional classical music in Catholic worship and supports the music department’s philosophy of teaching exclusively classical music of the Western European tradition in the curriculum.⁵²⁹

Timothy McDonnell joined the music faculty in 2007 and began teaching at the university when the new campus opened in the town of Ave Maria. He earned an AB degree in music at Immaculata College in Pennsylvania, an MM degree in choral conducting at Yale University, and a DMA degree in orchestral conducting at the University of South Carolina. McDonnell was the director of liturgical music at Pontifical North American College in the Vatican prior to moving to Ave Maria, and in that capacity he was responsible for the music at approximately twenty liturgies per week. He was also music director for the annual Christmas concert for the American Community of Rome, for which he directed the seminary choir and members of the Rome Opera Orchestra. He was appointed interim conductor of the Southwest Florida Symphony Chorus in 2014, according to the music department’s webpage.⁵³⁰

McDonnell chairs the music department, directs the choral groups at Ave Maria, and teaches upper level musicianship and theory courses. He stated that there have been over ninety students involved in the two choral ensembles at the school in some years since he has been the

⁵²⁸ “Susan Treacy, Biography,” “Meet Our Faculty,” *Ave Maria Webpage*, accessed July 15, 2014, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/MeetOurFaculty.aspx>.

⁵²⁹ Treacy, interview.

⁵³⁰ “Timothy McDonnell, Biography,” “Meet Our Faculty,” *Ave Maria Webpage*, accessed July 15, 2014, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/MeetOurFaculty.aspx>.

director, including well over 10 percent of the undergraduate student body.⁵³¹ He gave the author a CD entitled *Salzburg Vespers* containing vespers services by Mozart and Biber that were excellently performed by the Ave Maria University Chamber Choir and recorded in 2011, providing a sample of the high performance quality that has been achieved with undergraduate musicians at Ave Maria University in a relatively short period of time. McDonnell is also active as a composer and arranger, and has earned acclaim for his compositions and choral arrangements of lieder by Gustav Mahler.⁵³²

Lan Lam joined the music faculty in 2006 as the coordinator of applied music and lecturer in piano. Lam earned a BM degree in music from Acadia University in Nova Scotia, where she studied with pianist John Hansen, and an MM degree in performance and literature at the University of Western Ontario. She was still on the faculty at the time of the present study, but was not available for an interview. Lam was also the director of music at St. Paul's Episcopal Church in Naples, Florida, and one of the founding members of the Aurore Trio with violinist Geoffrey Day and cellist John Marcy. She performs frequently as both a solo and collaborative artist.⁵³³ Lam teaches applied and class piano at the university.

Rebecca Ostermann joined the music faculty in 2009 as a music lecturer. She earned a BM degree from the University of Wisconsin at Green Bay and an MM degree from Louisiana State University. She serves as the assistant director for the choral groups and teaches

⁵³¹ McDonnell, interview.

⁵³² "Timothy McDonnell," on the "Meet Our Faculty" webpage.

⁵³³ "Faculty," Ave Maria Music webpage, accessed July 167, 2014, <http://amumusicdepartment.org/faculty/>.

musicianship, theory, and conducting classes. Ostermann also coordinates new student applicants and scholarship auditions.⁵³⁴

Four adjunct professors are listed on the music webpage in addition to the full-time faculty members. Three are voice professors, two of whom maintain extensive professional performance careers. Bruce Ford is a tenor who has performed at La Scala, the Edinburgh Festival, the Barbican in London, and the Amsterdam Concertgebouw. He also has a respected career as a recital artist, and has performed solo recitals of art songs at London's St. John's, Smith Square, Washington's Kennedy Center, Brussels Theatre de la Monnaie, and both Alice Tully Hall and Weill Recital Hall in New York.⁵³⁵ James Patterson, a bass, is equally renowned and performs with many of the most highly respected opera companies and symphonies in North America, including the San Francisco Opera, Chicago Lyric Opera, Seattle Opera, New York City Opera, Boston Symphony, Seattle Symphony, and Montreal Symphony.⁵³⁶ Maria McDonnell, Timothy McDonnell's wife, is the third adjunct voice instructor listed on the website. She earned a master's degree in voice and speech pathology at the Karolinska Institute in Sweden.⁵³⁷ Three of the music graduates interviewed for this study spoke very highly of Ms. McDonnell's ability as a voice teacher, and one of them continues to study voice with her after earning her BA degree in 2013.

⁵³⁴ Rebecca Ostermann, interview with author, March 12, 2013, Ave Maria University.

⁵³⁵ "Bruce Ford, Biography," Faculty page, Music Department website, accessed July 17, 2014, <http://www.avemaria.edu/MajorsPrograms/FacultyStaff/agentType/View/PropertyID/293.aspx>.

⁵³⁶ "James Patterson, Biography," Faculty page, Music Department website, accessed July 17, 2014, <http://www.avemaria.edu/MajorsPrograms/FacultyStaff/agentType/View/PropertyID/293.aspx>.

⁵³⁷ Timothy McDonnell, telephone interview with author, October 30, 2014, recorded with Zoom digital recorder.

Dr. Brice Gerlach is listed as an adjunct professor of organ. He earned a BM degree in organ performance at the Eastman School of Music, and an MM degree in organ performance and a DM degree in choral conducting at Indiana University. He is the director of music ministries at First Presbyterian Church in Naples. He also has a professional choral background, as the assistant director of the Philharmonic Center Chorales and Choruses in Naples.⁵³⁸ Gerlach replaced Lynn Kraehling as the applied organ professor at Ave Maria.⁵³⁹

Ave Maria Music Curriculum

The curriculum at Ave Maria, like that of Saint Leo College in its early years, was designed to educate the whole person through a strong core of liberal arts studies that all Ave Maria students are required to take:

To develop the first of these “pillars,” we have attracted an extraordinarily gifted and dynamic faculty. By means of our integrated liberal arts core curriculum, these teachers introduce our students to the great tradition of theology, philosophy, history, literature, classical languages and natural sciences, imparting what Pope John Paul II calls “a unified and organic vision of knowledge” (Papal Encyclical, *Fides et Ratio*).⁵⁴⁰

In the current 2014-15 academic catalog, the core curriculum consists of sixteen required courses totaling sixty-four credit hours. There is also a requirement for all students to take an additional two “practica” courses in the fine arts for no credit. “The first of these must be chorus (Gregorian Chant in Liturgy and History) and is taken either semester during the freshmen year. The second can be taken at any point and may be in chorus, instrumental music, studio art or

⁵³⁸ “Dr. Bruce Gerlach,” *Zoominfo.com*, accessed July 17, 2014, <http://www.zoominfo.com/p/Brice-Gerlach/136347299>.

⁵³⁹ Dr. Bruce Gerlach, Biography,” Faculty page, Music Department website, accessed July 17, 2014, <http://www.avemaria.edu/MajorsPrograms/FacultyStaff/agentType/View/PropertyID/293.aspx>.

⁵⁴⁰ William K. Riordan, “An Invitation to Study at Ave Maria University,” *Ave Maria University Catalogue 2004-2005*, 3.

theater.”⁵⁴¹ The core curriculum, as outlined in the 2014-15 academic catalog, is displayed in figure 5.2.

First Semester

MATH 110 College Algebra; MATH 150 Functions; MATH 151 Calculus I

LITR 103 Literary Traditions & Comp I

HIST 101 Western Civilization I

Foreign Language I (e.g., LATN 101 Elementary Latin or SPAN 101 Elem Spanish)

Second Semester

THEO 105 Sacred Scripture

LITR 104 Literary Traditions & Comp II

HIST 102 Western Civilization II

Foreign Language II (e.g., LATN 102 Intermediate Latin or SPAN 102 Intermediate Spanish)

Third Semester

THEO 205 Sacred Doctrine

PHIL 205 Nature and Person

Natural Science I (with laboratory)

Fourth Semester

POLT 203 American Civilization

PHIL 206 Ethics

Natural Science II (with laboratory):

Junior or Senior Year

PHIL 400 Philosophical Perspectives: Metaphysics

THEO 400 Living in Christ: Moral Theology

Figure 5.2. Ave Maria University's 2014-15 Core Curriculum. As shown in *Ave Maria University Catalogue 2014-15*, p. 51.

As stated earlier, the study of music is given more weight than the other fine arts at Ave Maria because of its importance in the Catholic Mass. McDonnell articulated the vision of restoring the study of music to its place in the medieval concept of the liberal arts quadrivium in the music department handbook:

For the ancients, music was the study of proportion (numbers in relationship) and pattern (in the sense of language, poetry). Music, in this view, unites the linguistic and

⁵⁴¹ *Ave Maria University Catalogue 2004-2005*, 66.

mathematical faculties into a single act and provides the diligent student with the opportunity for a unique level of intellectual activity....

It can be argued that a recovery of music's role among the liberal arts is essential to the balance of the rest.... In an age largely denied the liberal tradition of music study, the question must arise: what opportunities for intellectual formation may have been forfeited by neglecting a study that had been so central to the classical *cursus studiorum*?⁵⁴²

In his interview McDonnell articulated the vision and mission of the Ave Maria music department as one of restoration of serious classical music as the primary liturgical music of Catholics in place of the pervasive reliance on contemporary popular music in recent decades. According to McDonnell, former provost Fessio was responsible for introducing the music major as part of a larger mission of the university to inspire and demonstrate the restoration of traditional Catholic worship and values. In his absence that mission has become less clear.⁵⁴³

Although the music curriculum was originally designed in 2004 as a BA degree in sacred music, McDonnell stated in his 2013 interview that he discontinued the BA in sacred music that was offered at Ave Maria from 2004-2009 and replaced it with a BA in music with the option of adding a concentration in sacred music. The change was reflected for the first time in the 2009-10 academic catalog. Although the motivation for the department from the beginning was sacred music, he believed that students were getting only a "smattering of church music courses" and were not able to get enough credits in basic musicianship to prepare them to be competent church musicians. For example, the 2008-09 catalog indicated a four-credit requirement for applied lessons, and a sixteen-credit requirement for music theory. In the 2009-10 catalog the minimum requirement for applied lessons was raised to eight credits, ensuring that students would take

⁵⁴² Timothy McDonnell, "A Consideration of Liberal Education in Music," *Music Department Handbook, 2010-2011*, 8.

⁵⁴³ McDonnell, 2013 interview.

applied lessons on their primary instrument every semester. In the 2012-13 catalog the music theory requirement was raised to a total of eighteen credits by adding an additional hour of credit to intermediate theory I and II (becoming four credits each). All of the 400-level elective music history courses were increased from two to four credits each. Hymnody and Psalmody, Technology in Music, Church Documents and Liturgical Music, and Post Conciliar Documents were dropped from the catalog in 2012. “We felt that we were really unable to do sacred music justice—we had token course work that was not enough to shore up the training to say that ‘yes, we were really doing sacred music,’ [which implies] the ability to *do* liturgical music.”⁵⁴⁴

Music education is not offered at Ave Maria for a similar reason. The music credit weight is too limited after completion of the liberal arts core credits to allow for the additional professional training required for state certification for music educators. A typical schedule of courses for an Ave Maria music major is displayed in figure 5.3.

The music curriculum is examined below in greater detail. The five categories include applied music, music theory, music history, performance ensembles, and sacred or liturgical music courses. In the present study the most recent academic catalog, for 2014-15, is referred to unless otherwise noted.⁵⁴⁵

⁵⁴⁴ McDonnell, 2013 interview.

⁵⁴⁵ A complete listing of Ave Maria’s music curriculum can be viewed in Appendix I, followed by the music degree requirements printed in the *Ave Maria University 2014-15 Catalogue*.

Typical Plan—Music (B.A.)

Freshman Year

Fall Semester	Cr.	Spring Semester	Credits
MUSC 200, 300, or 410 Mixed Ensemble	1	MUSC 200, 300, 410 Mixed Ens.	1
MUSC 111, 112, or 113* App Mus	1*	MUSC 111, 112, or 113* App Mus	1
MUSC 104A Elem Mus Theor I	3	MUSC 104B Elem Mus Theor II	3
MUSC 105A Elem Musician I	1	MUSC 105B Elem Musician II	1
HIST 101 Western Civ I	4	HIST 102 Western Civ II	4
LATN 101 Elem Latin	4	LATN 102 Inter Latin	4
MATH 110, 150, or 151	4	THEO 105 Sacred Scripture	4
Total	18	Total	18

Sophomore Year

Fall Semester	Credits	Spring Semester	Credits
MUSC 200, 300, or 410 Mixed Ensemble	1	MUSC 200, 300, 410 Mixed Ens.	1
MUSC 111, 112, or 113* App Mus	1	MUSC 111, 112, or 113* App Mus	1
MUSC 204A Inter Mus Theor I	4	MUSC 204B Inter Mus Theor II	4
MUSC 205A Inter Musicianship	1	MUSC 205B Inter Musicianship	1
LITR 103 Literary Trad & Comp I	4	LITR 104 Literary Trad & Comp II	4
PHIL 205 Nature and Person	4	PHIL 206 Ethics	4
POLT 203 Amer Civ	4	THEO 205 Sacred Doctrine	4
[MUSC 101 M/W Scola	0 [§]]	[MUSC 101 M/W Scola	0 [§]]
Total	17	Total	17

Junior Year

Fall Semester	Credits	Spring Semester	Credits
MUSC 200, 300, or 410 Mixed Ensemble	1	MUSC 200, 300, 410 Mixed Ens.	1
MUSC 111, 112, or 113* App Mus	1	MUSC 111, 112, or 113* App Mus	1
MUSC 312A Survey Mus Hist I	3	MUSC 312B Survey Mus Hist II	3
General or Music Elective	4	MUSC 430 Conducting	2
Science I with Lab	4	Science II with Lab	4
General or Music Elective	2	General or Music Elective	4
		[MUSC 305 Heritage Sac Music	4 [§]]
Total	15	Total	15

Senior Year

Fall Semester	Credits	Spring Semester	Credits
MUSC 200, 300, or 410 Mixed Ensemble	1	MUSC 200, 300, 410 Mixed Ens.	1
MUSC 111, 112, or 113* App Mus	1	MUSC 111, 112, or 113* App Mus	1
PHIL 400 Phil Perspectives	4	THEO 400 Living in Christ	4
[MUSC 420 Gregorian Chant	2 [§]]	MUSC 440 or 441 Recital/Project	1
General Elective	4	General Elective	4
General Elective	2	General Elective	4
Total	14	Total	14

*Each course number in applied music is reserved for a particular concentration in piano, voice, or organ.

§ These courses constitute the requirements of the Concentration in Sacred Music.

Figure 5.3. Typical Ave Maria music degree plan. *Ave Maria University Catalogue 2014-15*, p. 163.

Applied Music

Applied lessons are offered in voice, piano, and organ. As noted earlier, all music majors since 2009 have been required to take applied music for eight semesters. McDonnell indicated that they did not intend to offer study on other instruments since voice, piano, and organ are the most important instruments used in sacred music. He said that since the music department is a small program the faculty wanted to offer concentrated instruction in a limited number of areas so they could maintain high standards instead of trying to include a wider variety of instruments.⁵⁴⁶ Applied lessons are given one academic credit for one forty-five minute lesson each week. Students are required to present a senior recital as the capstone of their applied study.

Extra fees are attached to applied lessons. Figure 5.4 displays the fee schedule published in Ave Maria's 2009-10 *Department of Music Handbook*.

Student Status	Fee	Course Section Code
Non-major / Non-minor	\$500 per semester	04
Major - Primary Concentration	\$150 per semester	01
Major - Secondary Concentration	\$200 per semester	02
Minor - Primary Concentration	\$250 per semester	03
Minor - Secondary Concentration	\$200 per semester (subject to faculty availability)	02

Figure 5.4. Applied lesson fees. *Ave Maria University Department of Music Handbook 2009-10*, p. 11.

Applied lessons are available for non-music majors and music minors, and lessons in a secondary instrument or concentration are available for music majors, although they are not as heavily subsidized by the institution (figure 5.4).

⁵⁴⁶ McDonnell, 2013 interview.

Music Theory

Four semesters of music theory with an accompanying ear training laboratory are required for music majors at Ave Maria. The first two semesters are labeled Elementary Music Theory I and II (three credits each), and are co-requisite with Elementary Musicianship I and II (one credit each). The second year of theory is called Intermediate Music Theory I and II (four credits each), with the co-requisite Intermediate Musicianship I and II (one credit each).

Ostermann described the first year of theory as “difficult, with a steep learning curve” for many students, indicating that struggling students were offered tutoring or other remedial help to avoid lowering the rigorous academic standards of the theory courses.⁵⁴⁷ McDonnell wrote the textbook used in the department’s theory classes and stated that the intermediate theory courses focus on compositional skills. He says that several of his students have developed considerable ability in writing original music compositions, including original mass settings.⁵⁴⁸

Music History

Music history is offered through two required survey courses, Survey of Western Music History I and II (three credits each). Treacy, the music history professor, indicated that these courses are usually very difficult for students due to the amount of writing required.⁵⁴⁹ They are listed as 300 level courses and would normally be taken in students’ junior year of study. Several 400 level specialized music history courses are also offered, including *Of Monks and Knights: Intersections of the Sacred and Secular* (four credits), focusing on medieval monophonic song; *Music in Shakespeare’s England* (four credits), focusing on the golden age of English music;

⁵⁴⁷ Ostermann, interview.

⁵⁴⁸ McDonnell, 2013 interview.

⁵⁴⁹ Treacy, interview.

Mozart's Operas (four credits); Beethoven's Instrumental Music: The Realm of the Monstrous and Immeasurable (four credits); Wagner's *Der Ring Des Nibelungen*: Opera as Epic and Psychology (four credits); and Paris, Crucible of the Modern (four credits), focusing on works by Debussy, Ravel, Stravinsky, and others.⁵⁵⁰ Students are encouraged to choose two of the specialized music history courses as music electives.⁵⁵¹

Conducting

Conducting is also listed as a two-credit music requirement at the 400 level, requiring enrollment in one of the choral ensembles as a co-requisite. The course is described as a lecture/lab that introduces students to the discipline of conducting “with an emphasis on gesture and the integration of musicianship, artistry and leadership on the podium.”⁵⁵² Choral and instrumental conducting are included in the same course.

Performance Ensembles

There are four primary ensembles at Ave Maria, including Men's and Women's Schola Gregoriana, the Ave Maria University Choir, and the Ave Maria Chamber Choir. The Men's and Women's Schola Gregoriana are both one-credit liturgical ensembles that lead the congregation in chanting the Eucharistic portions of the mass (*Kyrie, Credo, Gloria, Sanctus, and Agnus Dei*), and sing the Proper chants (those that change according to the specific liturgy of the day).⁵⁵³

⁵⁵⁰ *Ave Maria University Catalogue, 2013-14, 140-41.*

⁵⁵¹ McDonnell, interview, 2013.

⁵⁵² *Ave Maria University Catalogue, 2013-14, 141.*

⁵⁵³ The Ordinary of the Mass refers to the liturgical portions that are present in every mass including the *Kyrie, Gloria, Credo, Sanctus, and Agnus Dei*. The Proper refers to the portions of the mass that change from day to day with the liturgical calendar.

Both ensembles meet for one rehearsal each week and are open to all university students by audition.

The Ave Maria University Choir, the school's largest ensemble, is also open to all university students by audition. Ostermann coordinates auditions for the choral ensembles and indicated that most students are accepted into the university choir if they can sing in tune. The repertoire the ensemble performs includes "Gregorian chant, sacred polyphony, large choral works, mass settings, hymns, cantatas, motets, anthems, etc."⁵⁵⁴ The choir rehearses four hours per week but is awarded only one academic credit.

The chamber choir is a smaller, more select group "that focuses on the development of ensemble vocal skills, stylistic sensitivity, and musicianship through the study of challenging choral literature."⁵⁵⁵ The group rehearses for 3.75 hours per week also for only one hour of academic credit. A Collegium Musicum is also offered as a subgroup of the Chamber Choir, offering students experience in singing *a cappella* music without a director and with only one singer per part. Auditions for this smaller group are listed as competitive.⁵⁵⁶

Sacred Music

All students at Ave Maria are required to take Gregorian Chant in Liturgy and History to fulfill the first part of the fine arts practicum portion of the core curriculum. This course is described as "an introduction to the history, notation, theory, repertoire, and liturgical place of Gregorian chant."⁵⁵⁷ Through this class the administration ensures that every student at Ave

⁵⁵⁴ *Ave Maria Academic Catalogue, 2013-14*, 139.

⁵⁵⁵ *Ibid.* 141.

⁵⁵⁶ *Ave Maria Academic Catalogue, 2013-14*, 139.

⁵⁵⁷ *Ave Maria Academic Catalogue, 2013-14*, 138.

Maria is at least introduced to Gregorian chant and is offered an opportunity to gain an appreciation of its unique heritage in Catholic liturgy.

Students concentrating in sacred music are also required to take Men's or Women's Schola Gregoriana, Heritage of Sacred Music, and Gregorian Chant, the latter a more advanced study of Gregorian chant at the 400 level, described as "notation, forms, history, modes and liturgical uses of Gregorian chant"⁵⁵⁸ taken concurrently with Men's or Women's Schola Gregoriana. One other two-credit sacred music elective is offered called "Church Music Repertoire and Administration," which covers resources for hymnody, psalmody, and sacred music choral literature used in parish music administration.⁵⁵⁹

Performance at Ave Maria

Most of the music department's opportunities for performance are either student recitals or choral concerts. The ensemble repertoire performed on campus is primarily sacred because the main performance venue is the Oratory church. All of the music performed by the university music department is classical. The repertoire from five of Ave Maria's concert programs is shown in Appendix J.

The Chamber Choir, McDonnell's most accomplished ensemble, has been recorded several times.⁵⁶⁰ The performance quality on *The Salzburg Vespers* CD is exemplary, surpassing that of many undergraduate choirs at larger music schools. The singing is meticulously clean,

⁵⁵⁸ Ibid. 141.

⁵⁵⁹ Ibid.

⁵⁶⁰ Recorded samples of the Chamber Choir can be heard on the "Concert Hall" tab of the music department's webpage, accessed at <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ConcertHall/Audio.aspx>.

beautifully balanced, and perfectly suited to the demanding Classical *bel canto* style⁵⁶¹ of Mozart and the florid late Baroque polyphony of Biber, comparing favorably with professional chamber choirs such as the Monteverdi Choir directed by John Eliot Gardner.

During the week of March 11-16, 2013, when the author visited the Ave Maria University campus, the Chamber Choir singers were performing *Carmina Burana* by Carl Orff with the Symphonic Chorale of Southwest Florida, and one of the voice majors was performing the baritone solos. Collaborative performances with other ensembles in the Naples area offer opportunities for Ave Maria students to sing secular and symphonic repertoire that could not be performed at the Oratory. In 2011, the Ave Maria University choirs performed in a “Back to Beethoven” concert with the Symphonic Chorale featuring Dvořák’s *Mass in D Major*.⁵⁶²

Student soloists perform classical repertoire at a high level as demonstrated by recorded student performances on Youtube and on the music department’s webpage.⁵⁶³ In the spring of 2014 AMU student organists Jerome Cole and Mary Joy Silmaro performed in the Artist-Naples' Festival of Great Organ Music.⁵⁶⁴ In the summer of 2014 Jensine Caranto, who had just

⁵⁶¹ The term Classical is used here to refer to the historical period of 1750-1800 during which Mozart was composing. Bel canto is a vocal term that describes the open-throat style of singing that is preferred for classical music.

⁵⁶² “Back to Beethoven, An Epic Journey,” March 25, 2011. Program in possession of the author.

⁵⁶³ A December 11, 2011 recorded performance of “Ave Maria” from Verdi’s opera *Otello* by Ave Maria music student Vanessa Tompkins can be accessed on Youtube at <http://www.youtube.com/watch?v=uKg8NOvxARM>.

The “Concert Hall” tab of the music department’s website which features a performance of “Sure on this Shining Night” by mezzo-soprano Ariel McKinney and the Shostakovich *Piano Concerto* No. 2, played by Ave Maria student Joseph Donovan, can be accessed at <http://avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ConcertHall/Video.aspx>.

⁵⁶⁴ Ave Maria University Department of Music College & University Facebook page, published June 11, 2014, <https://www.facebook.com/Music.at.AveMaria>.

graduated from Ave Maria, performed the role of Papagena in a production of Mozart's *The Magic Flute* at the Franco-American Vocal Academy in Austria.⁵⁶⁵

Organ majors perform on the impressive Marshall and Ogletree Opus 5 organ (figure 5.5). The organ design is described as:

...shaped by the needs of the Roman Catholic liturgy and the educational goals of its university setting, with a specification and layout by Cameron Carpenter. The console is on a rolling platform so that the balcony may be readily reset to accommodate the variety of musical ensembles. The instrument speaks spectacularly from the loft directly into the room.⁵⁶⁶

The music department is not the only source for music performances at the university. On November 4, 2007 students produced, directed, and performed "A Night on Broadway" to raise money for holiday care packages for overseas troops (figure 5.6).⁵⁶⁷ Students also directed and performed musicals for the annual Festival of Arts, a weekend event that featured dance, music, and theatre to raise funds for a performing arts center. Students performed *My Fair Lady* on March 23, 2007⁵⁶⁸ and *Guys and Dolls* on March 9, 2008.⁵⁶⁹ A scene from *My Fair Lady* is depicted in figure 5.7.

⁵⁶⁵ Ave Maria University Department of Music College & University Facebook page, published June 7, 2014, <https://www.facebook.com/Music.at.AveMaria>.

⁵⁶⁶ "Marshall & Ogletree Opus Five," *The Oratory at Ave Maria University*, Marshall and Ogletree LLC website, accessed July 23, 2014, <http://www.marshallandogletree.com/inst/ave-maria-university/>.

⁵⁶⁷ Jessica Barrows, "A Night on Broadway Benefits Troops Overseas," *Angelus* (February 2007): 11.

⁵⁶⁸ Jim Capazzi, "Friends of the Arts: 2007 Festival of the Arts," *Founder* 5, no. 1 (Spring 2007): 2.

⁵⁶⁹ "Festival of Arts 2008, A Joy-Filled Day of Talent," *Angelus* 4, no. 3 (March 2008): 9.



Figure 5.5. Interior of the Ave Maria Oratory and the Opus 5 organ. Photograph on Marshall and Ogletree LLC website, accessed July 23, 2014, <http://www.marshallandogletree.com/inst/ave-maria-university/>. Used with permission, *Ave Maria Archives*.

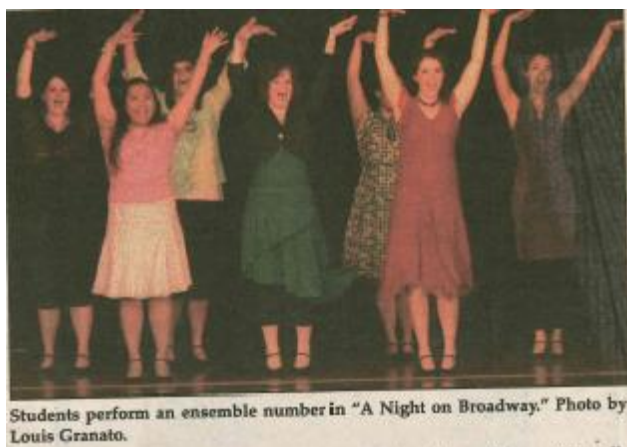


Figure 5.6. "A Night on Broadway" benefit performance. Photograph by Louis Granato, *The Angelus*, February 2007, p. 11. Used with permission, *Ave Maria Archives*.



Figure 5.7. Students performing in *My Fair Lady* for the 2007 Festival of Arts. *Founder*, Vol. 5, Issue 1, Spring 2007, 1. Used with permission, *Ave Maria Archives*.

Informal musicians sometimes perform outdoors or in The Bean, Ave Maria's coffee shop. An Irish/folk band called Scythian performed on the steps in front of the Oratory on November 1, 2008. Although not technically a Christian contemporary band, Scythian was started at the Franciscan University of Steubenville (Ohio), and it receives much of its support from the Catholic community.⁵⁷⁰ Twin brothers Anthony and Marcellino Montgomery performed praise and worship music with guitars and a djembe drum at The Bean of Ave Maria on March 27, 2009.⁵⁷¹

Music Facility

In March 2013, at the time of the author's campus visit, only six academic buildings had been constructed: a student enrollment center, the Canizaro Library, the Paul M. Henkels Academic Building, the Bob Thomas Student Union, a central utility plant, and the St. John Vianney Visitor Center, plus the Golisano Field House and student dormitories. The music department was housed in a wing of the Canizaro Library. It included a small reception area, four faculty offices, a large classroom (figure 5.8), and three practice rooms. Music theory and history classes were taught in the classroom, and ensemble rehearsals were held in a room next to the dining hall in the Student Union building (figure 5.9).

⁵⁷⁰ Clare Guerrero, "Scythian Band Draws AMU & WYD Attention," *Angelus News*, November, 2008.

⁵⁷¹ Mia Anderson, "D'Ambrosio Performance: Talent and Inspiration at Ave Maria," *Angelus News*, May-June 2009, 11.



Figure 5.8. The music classroom at Ave Maria. Photograph taken by author on March 12, 2013.



Figure 5.9. Rehearsal room located in the Student Union building. Photograph taken by the author on March 12, 2013.

The music department owns several fine instruments for instruction and performance, including three new Yamaha pianos. The principal performance instrument is a Yamaha C7, the company's top-of-the-line concert instrument.⁵⁷² There is also a harpsichord and a small tracker-style practice pipe organ (figure 5.10). As mentioned earlier, organ students can perform on the four-manual Marshall and Ogeltree organ that is housed in the Oratory (figure 5.5).

⁵⁷² "Facilities," Ave Maria Music Department webpage, accessed July 26, 2014, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/FacilitiesandEquipment.aspx>.



Figure 5.10. Practice organ in the music department. Photograph taken by author, March 12, 2013.

The Oratory provides a beautiful performance space for choral ensembles and organists. The acoustics in the building were carefully designed to enhance music performances. “The acoustic design complements the scale of the space, providing generous reverberation times for instrumental and choral performances. The resulting aural experience is akin to the great medieval cathedrals.”⁵⁷³ It is a perfect space for *a cappella* choral music. Several recorded examples of choral performances in the Oratory are available on the music department’s webpage.⁵⁷⁴

A new performing arts center that would seat 1,250 and provide a more adequate space for the music department has been advertised on the university website:

The \$10 million performing arts center will feature a thrust stage extending into the audience and also house classrooms, a multi-media studio, office space, practice rooms and an art gallery. Its location will give AMU students the opportunity to experience the arts within a short walk on campus. In addition, the University will now have a first-class venue to host both internal and external events such as graduation and conferences.⁵⁷⁵

⁵⁷³ “Ave Maria Oratory,” Cavanaugh Tocci Associates website, accessed July 26, 2014, <http://www.cavtocci.com/?portfolio=ave-maria-oratory>.

⁵⁷⁴ AMU choral performances can be viewed here: <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ConcertHall/Audio.aspx>.

⁵⁷⁵ “Ave Maria University to Build Performing Arts Center,” *News & Events* page, February 17, 2014, Ave Maria University website, accessed July 27, 2014, <http://www.avemaria.edu/NewsEvents/News/articleType/ArticleView/articleId/228/Ave-Maria-University-to-Build-Performing-Arts-Center.aspx#.U9Vb4010zIU>.

The founder and CEO of the Philharmonic Center for the Arts and Museum of Art in Naples, Myra Janco Daniels, is chair of the project for Ave Maria. Fund-raising for the new building has proved difficult, however, due to the remote location of the university. Timothy McDonnell indicated in October of 2014 that the project had stalled due to lack of funds. He expressed doubts that the Performing Arts Center would materialize in the near future.⁵⁷⁶

Resources are being invested at Ave Maria University to build a world-class music department. Students already have access to excellent performance instruments and, in the Oratory, a beautiful setting for the performance of sacred choral and organ music. If the performing arts center is completed the department will be housed in a state-of-the-art facility, rivaling that of many liberal arts universities of a similar size. It is apparent that despite its early conflicts with the university administration, the music department is highly valued at the institution.

Ave Maria Music Students

Ave Maria University has conferred forty-nine BA degrees in music since the institution's first Florida graduating class in 2007. Table 5.1 displays numbers of music degrees conferred by year. Ave Maria has averaged six music degrees conferred every year over its brief history, twice the number conferred by Saint Leo University or Barry University. As noted previously, there were forty-four music majors in the 2013-14 school year, 5 percent of a student body of 842.

Table 5.1. Ave Maria University - Music Degrees Conferred (2007 -14)

Degree	2007	2008	2009	2010	2011	2012	2013	2014	Total
BA Music	1	4	6	8	10	4	8	8	49

Source: Stephanie Negip, Ave Maria University registrar, email message, July 25, 2014.

⁵⁷⁶ McDonnell, telephone interview, October 30, 2014.

Ostermann addressed the challenges Ave Maria faces in recruiting students who fit the conservative Catholic program and are also musically prepared for the rigorous standards of the department. She remarked on the weaknesses in Catholic music education, stating that students from Catholic secondary schools often lack musical skills even though they are a good fit for the university's strong Catholic atmosphere.⁵⁷⁷ To maintain high standards in the music department, the faculty sometimes asks students who have musical weaknesses but are otherwise a good fit for the university to seek remedial help in specific areas during the summer months between their auditions and the beginning of their studies at Ave Maria.

Ostermann went on to state that recruiting tools often used by university music departments, such as performing for local high schools and touring, were not readily available to the Ave Maria music department due to its isolated location and the intensity of the core academic requirements that prevented taking groups of students out of classes for performances off campus. She indicated that the best recruitment tool was conservative Catholic publications, Catholic home school organizations, and word of mouth, echoing Dauphinais' response on the same topic. The music department also has a webpage that can be accessed through the university's webpage, which gives a comprehensive overview of the department, including photographs and links to information about the Oratory and the Opus 5 organ.⁵⁷⁸ It also includes several short videos of student performances that are representative of both the style of music studied at Ave Maria and the high level of students' performance achievements. In addition, there is a well-maintained Ave Maria University Music Department Facebook page that provides

⁵⁷⁷ The weakness in Catholic music education at the secondary level has been noted previously in Chapter 3 (footnote 293).

⁵⁷⁸ "Music," *Ave Maria University Website*, accessed February 7, 2015, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ProspectiveStudents/MusicFAQs.aspx>.

a public forum for current music students' and recent graduates' accomplishments and performance videos.

Several of Ave Maria's graduates were accepted into graduate music programs, including those at the University of Texas at Austin, University of North Florida, University of Notre Dame, University of Iowa, Indiana University, and Westminster Choir College. One 2009 graduate has completed an MM degree in sacred music and organ performance at Westminster Choir College and is now pursuing a DMA in organ performance at the University of Southern California. Three music graduates were teaching in private Catholic elementary and/or secondary schools, including the Donahue Catholic Academy at Ave Maria, or in private music studios. One of the graduates entered the religious Order of Prémontré (Norbertines) upon graduation. Three music graduates held full-time positions as church musicians. One graduate decided to pursue a career in building pipe organs and had become an apprentice with an organ building company based in Pennsylvania, even though he had been accepted into Notre Dame's graduate program in music.⁵⁷⁹

Four of Ave Maria's music graduates agreed to be interviewed for this study: Carrie Nolan, a 2011 graduate with a concentration in voice;⁵⁸⁰ Anne Nyaga, a 2013 graduate with a concentration in voice;⁵⁸¹ Charles Sercer, a 2014 graduate with a concentration in piano and organ;⁵⁸² and Jensine Caranto, a 2014 graduate with a concentration in voice.⁵⁸³ All of these

⁵⁷⁹ "Careers in Music," <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/Careers.aspx>.

⁵⁸⁰ Carrie Nolan, telephone interview with author, August 6, 2014.

⁵⁸¹ Anne Nyaga, telephone interview with author, August 4, 2014.

⁵⁸² Charles Sercer, telephone interview with author, August 6, 2014.

⁵⁸³ Jensine Caranto, email interview with author, August 3, 2014.

students sought out a strong Catholic liberal arts atmosphere for their undergraduate college experience and discovered Ave Maria either by word of mouth or through an online college search. When asked to identify the best thing about the music department, all four students mentioned the faculty as the strongest feature. They thought that members of the faculty were not only extremely competent as musicians and professors, but that they cared about the success of their students and gave students lots of individualized attention:

The strongest thing about the department is the close interaction we are able to have with our professors. Because of the small size of the department and because they sincerely desire the success of their students, they regularly make themselves available to students. Students have plenty of opportunities to bring questions to them or ask them for advice. They make time for us because they care about us and want us to be excited about learning. The professors seem to be in agreement with the philosophy that students should learn for the sake of learning, not for the sake of getting a grade; this philosophy is evident in their teaching. Their courses are difficult, but it is only for our own benefit as students.⁵⁸⁴

The graduates also mentioned their participation in the choral ensembles as one of the high points of their time at Ave Maria. “All of the music students are required to be in a university choir. They gave us a lot of opportunities, especially in Chamber Choir. The choral program is one of the things that helps Ave Maria get their name out there.”⁵⁸⁵

When asked to identify the most significant weakness in the program each graduate mentioned the small size of the program, which limited more specialized course work:

...The lack of variety of music electives. There are a couple of conducting courses, a piano pedagogy course, chamber music, and occasionally higher-level theory or vocal literature. For purposes of preparing for graduate school, I wish there had been a voice pedagogy class, as well as language/diction-for-singers courses.⁵⁸⁶

⁵⁸⁴ Caranto, interview.

⁵⁸⁵ Sercer, interview.

⁵⁸⁶ Caranto, interview.

Sercer mentioned the remote location of the school as a weakness because it limited access to visiting artists and master classes.

Carrie Nolan is currently the music director at St. Raphael Catholic Church in Lehigh Acres, Florida, and teaches private music lessons. She began at Ave Maria in the fall of 2007 and plans to apply to music graduate schools for fall 2014. Nolan was home schooled and studied piano for seven years before entering the program. She expressed the belief that she might not have been accepted or given a scholarship at a more established music school, but she believes she received excellent musical training at Ave Maria.⁵⁸⁷

Anne Nyaga teaches music and directs the choral program at Donahue Catholic Academy at Ave Maria, a private K-12 school. Nyaga is originally from Africa and attended rigorous Catholic primary and secondary schools there before immigrating to the United States. She attended one year of college at a state school in the U.S. and found it to be less rigorous than she desired. She did not continue her college education immediately, but later sought out a Catholic college in hopes of finding a more demanding curriculum. She heard about Ave Maria through a co-worker at a Catholic church where she directed the children's music program. She chose it because of the focused music program in addition to the strong liberal arts core. "It's such a small school, and the music department even more so. It always astounded me what they were able to offer for their size."⁵⁸⁸ Nyaga lived in the town of Ave Maria at the time of her interview, and she continued to study voice with Marie McDonnell.

⁵⁸⁷ Nolan, interview.

⁵⁸⁸ Nyaga, interview.

Charles Sercer graduated in the May 2014 and worked as a part-time organist at a Catholic church. He attended public secondary schools in Kansas and played violin in his high school orchestra. He was already a highly accomplished pianist when he entered the music department at Ave Maria, and he broadened his keyboard skills through applied organ lessons while attending the university. Sercer is considering several options for his future, including pursuing graduate study in sacred music or entering preparation for the priesthood. When asked what he would look for in a graduate sacred music program, he stated that the historical study of music in the Catholic tradition along with practical application of planning music for the liturgies of the church were important, as well as rigorous courses in choral conducting and applied organ.⁵⁸⁹

Jensine Caranto also graduated in May 2014 and at the time of her emailed interview was studying opera in Austria at the Franco-American Vocal Academy. She was accepted into the School of Music at the University of Texas at Austin and planned to pursue a master's degree in vocal performance starting in fall 2014. Caranto stated that she had wanted to study violin performance at a state university when she was looking for a college, but her parents chose Ave Maria University for her, agreeing that she could transfer after one year if the school was not what she wanted. "I never thought about transferring after the first year. I loved it too much!" she stated in her email.⁵⁹⁰ Caranto began her studies at Ave Maria with a concentration in piano but later switched to voice. She considered herself very fortunate to be accepted into a prestigious

⁵⁸⁹ Sercer, interview.

⁵⁹⁰ Caranto, interview.

graduate program in vocal performance after only two years of applied voice lessons at the undergraduate level:

It is an experience like no other. It is difficult and demanding, but completely rewarding. There is nowhere else where you can receive this type of education and in this kind of environment.... One leaves as a better, well-rounded musician. It is important to be a good performer, but it is even more important to be a smart musician, and that is what they try to teach us in the music department at Ave Maria.⁵⁹¹

Four additional Ave Maria music graduates were found on Facebook, including a pre-school teacher, a private studio piano teacher, an employee in a music instrument store, and a graduate who worked for a student publication after leaving Ave Maria. All but three of the graduates who were interviewed, profiled on the departmental webpage, or found on Facebook are either employed as professional musicians or in a music-related field, or are furthering their music education in graduate school. Ave Maria is already establishing a solid record of graduates who are active in the music field.

Conclusions

Despite the controversy surrounding Ave Maria University during its transition to southwest Florida from Michigan and the development of the Ave Maria community, considerable success has already been demonstrated in the music department. Its graduates have been accepted into highly respected graduate music programs or find employment as church musicians, studio pedagogues, or private school music teachers. A substantial program has been developed in just ten years, with the hope of an excellent music and performance facility that has the potential to draw music students from around the world who desire to study classical choral, vocal, piano, and organ music in a conservative Catholic setting. Excellent student performances

⁵⁹¹ Ibid.

have been recorded that showcase a very high level of musical achievement, comparing favorably with many well-established university music departments. There is much to be proud of in the Ave Maria University music program. Although there are no plans to become accredited through the National Association of Schools of Music (NASM) in the near future,⁵⁹² the department is already earning a good reputation through its graduates and their achievements.

The music department still faces many challenges, however, as its faculty members struggle to realize its mission of becoming a “home for music in Catholic higher education.”⁵⁹³ The early vision of the department was to restore traditional classical music as the proper and preferred music for Catholic worship. Although the university’s choral ensembles have excelled at performing music from this rich heritage, the liturgical worship at Ave Maria’s Oratory is led by a contemporary musician who sings a more informal, popular style of music with a guitar. Even in the conservative and strongly Catholic community of Ave Maria there are many who prefer the newer popular worship music for the celebration of weekly mass.

In reference to the separation between the liturgical worship music that accompanies masses in the Oratory and the university music department, McDonnell identified the lay origin of the university, as opposed to being sponsored by a Catholic order such as the Benedictines or Dominicans, as the single biggest problem in the development of the institution. “The lack of objective authority in religious matters here [at Ave Maria] and leaving major arbitrations in the hands of lay people weakens the [Catholic] identity when we are trying to preserve it in the face of the inevitable secularization of the student body.”⁵⁹⁴

⁵⁹² Ostermann, interview.

⁵⁹³ “About” tab on the Ave Maria Music Department webpage, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music.aspx>.

⁵⁹⁴ Ibid.

Another challenge that faces the department is maintaining the high musical standards that have been set as the university seeks more tuition-paying students in the process of becoming financially independent of Monaghan's diminishing financial support. According to the department's website, only three types of scholarships are currently available for music students.⁵⁹⁵ The university offers a highly competitive academic scholarship based on students' GPA and standardized test scores. The music department offers merit-based scholarships to music majors based on the strength of their auditions and sight-reading skills. Additional auditioned choral scholarships are also offered to students in any major who commit to singing in one of the Ave Maria choral ensembles.

Ostermann indicated that the department turns away very few students (only two out of twenty-five applicants were rejected for the 2013-14 school year), but the faculty works individually with each student during their freshman year to bring them "up to par" musically so that they will be able to succeed in the program. She also said that she was often surprised at the high caliber of students who go to Ave Maria for music since the department was still quite small compared to other music schools.⁵⁹⁶

The music department at Ave Maria offers a narrow program that concentrates exclusively on classical music for voice, piano, and organ, with a strong theory component that emphasizes composition. The program is tailored for future church musicians who want to work

⁵⁹⁵ "Music FAQs," music department webpage, accessed July 30, 2014, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ProspectiveStudents/MusicFAQs.aspx>.

⁵⁹⁶ Ostermann, interview.

in highly traditional church music programs and students who want to pursue graduate study of classical music in the Western European tradition.

Part of the success of Ave Maria University and its music department will depend on the continued strength of the highly conservative faction of the Catholic Church. Pope Benedict XVI fostered conservatism within the church, and under his leadership the conservative movement flourished. Groups who favor a return to the Tridentine Mass celebrated in Latin and other highly traditional Catholic worship practices enjoyed support during his tenure:

After John Paul died, in 2005, and Ratzinger took over, the conservative counter-offensive continued. Indeed, it intensified. The Vatican eased restrictions on the Latin Mass and invited back into the Church some excommunicated members of the Society of Saint Pius X, an ultra-conservative group dedicated to reversing the Second Vatican Council.⁵⁹⁷

It remains to be seen how much support the conservative groups will receive under the new Pope Francis, and how much he will promote the traditional worship of the Catholic Church. Although the rich heritage of traditional classical worship music will always be valued, music students might question how many churches will seek to hire exclusively classically trained musicians.

One way a conservative school like Ave Maria University could make a valuable contribution to the sacred heritage that they so revere would be to train musicians who can compose new music for the church that exemplifies the Catholic traditions of generations of earlier composers whose works they studied. McDonnell is setting a good example for his students by doing just that. In the summer of 2014 he was a finalist for The American Prize in

⁵⁹⁷ John Cassidy, "The Disastrous Influence of Pope Benedict XVI," *The New Yorker* (February 12, 2013).

Composition for two of his compositions, “Gaudete” and “Sub tuum praesidium.”⁵⁹⁸ It is to be hoped that some of his students will follow in his footsteps, and a new generation of Catholic composers will continue to provide quality music for Catholic worship and the expression of faith.

⁵⁹⁸ Ave Maria University Music Department Facebook Page, posted July 8, 2014, <https://www.facebook.com/Music.at.AveMaria>.

CHAPTER 6

COMPARISONS

Saint Leo University, Barry University, and Ave Maria University have much in common. All three schools share a Catholic identity. All three were founded largely through the efforts and vision of an individual who was passionately involved in the early stages of the respective institutions. All three universities began as liberal arts colleges in which a holistic philosophy of educating the entire person was followed to some degree. Music was considered an integral part of that education in all three of these schools, and for the majority of their histories.

There are also substantial differences between these universities. One obvious difference is the age of each school. Saint Leo University, one of the oldest institutions of higher learning in the state of Florida, celebrated its 125th anniversary in 2014. Barry, founded in 1940, is fifty-one years younger than Saint Leo, and Ave Maria is a new institution, founded in Michigan in 1998 before moving to Florida in 2003.

Although all three schools share a Catholic identity, that identity is expressed in unique ways in each institution. At Saint Leo University the Benedictine tradition inspired the administration to focus on making higher education accessible to those who might otherwise have difficulty obtaining a college education. This commitment led the monks to admit Rudolph Antorcha, the first black student, to Saint Leo in 1898 at a time when racial integration in public schools was illegal in the state of Florida. In 1908 George Miller, another black youth, was

accepted into the monastery as a lay brother-candidate, which led to racial threats against the abbey.⁵⁹⁹

Another expression of Saint Leo's commitment to students who struggle to earn a college degree is the services offered to active-duty military students, veterans, and non-traditional adult learners. The college began offering courses to 176 students at Avon Park, Florida Bombing Range and to thirteen students at MacDill Air Force Base in Tampa in 1973.⁶⁰⁰ At the time of this study, thousands of active duty service members and their family members are working toward bachelor's degrees online or at one of Saint Leo's many centers on military bases throughout the United States. The institution is known as one of the nation's largest providers of higher education for members of all branches of the military.⁶⁰¹

Working adult learners can earn college degrees at Saint Leo by taking classes on weekends or online. The university created satellite "centers" of education in seven states that offer non-traditional course schedules designed for working adults. These innovative ways of delivering college instruction enabled Saint Leo to grow from under 1,000 students in the mid-1990s to an enrollment of more than 16,000 in 2013. Only 2,234 of those 2013 students were traditional full-time college students taking courses on the university campus near Dade City.

In the 1970s and 1980s Father Dennis Murphy, Saint Leo's director of admissions, recruited students with high school academic records that may have prevented their acceptance into other colleges. Vice president of academic affairs Marybeth Durst described the academic standards for recruitment during her early years at the college:

⁵⁹⁹ Horgan, *Pioneer College*, 352-54.

⁶⁰⁰ *Ibid.*, 560.

⁶⁰¹ "Military Heritage," Saint Leo University Webpage, accessed August 25, 2014, <http://www.saintleo.edu/about/military-heritage.aspx>.

Our recruiter for many years Father Dennis Murphy's standard spiel was "use Saint Leo as a stepping stone. Get your grade point up and then go to a better place." The year I started [1979] the freshman attrition rate was 50 percent...our student body was primarily from the Northeast. They were students who couldn't get into the Northeastern colleges, or they wanted to come to Florida.⁶⁰²

Although academic standards have risen considerably at the university, Dana Davies, the vice president of enrollment mentioned Saint Leo's commitment to educating at-risk students in her address to the School of Arts and Sciences' faculty on August 19, 2014, at the beginning of the fall semester.⁶⁰³ Her presentation focused on improving the freshman attrition rate (currently approximately 30 percent), and raising the percentage of students who graduate after eight semesters at Saint Leo, stating that Saint Leo's core value of educating at-risk students had not changed, but the support given in their freshman year would increase to improve the likelihood of their academic success.

Although the innovations in online and adult education greatly benefitted the university as a whole, the administration's focus on practicality and utilitarian educational values were not always conducive to the development of a strong music program. The demise of the music major along with the entire fine arts department in 1995 has already been discussed in depth in Chapter 3 of the present study. In 2014 the music program was growing and developing a strong music minor degree, but there were no plans to renew a major or concentration in music. University president Arthur Kirk stated that his goal for the music program was to develop the best music minor degree possible, and to foster the development of music courses that enhanced students' college experience. He believed that building a music major degree with the necessary number of

⁶⁰² Durst, interview.

⁶⁰³ Dana Davies, Associate Vice President of Enrollment, Saint Leo University, presentation to School of Arts and Sciences faculty, August 19, 2014.

highly qualified music faculty members who could credibly train professional musicians and music educators would be too expensive to be sustainable at Saint Leo during his tenure as president.⁶⁰⁴

In contrast to Saint Leo's focus on the practical implementation of utilitarian educational opportunities for at risk students, Barry University focused on a more libertarian⁶⁰⁵ approach to academic excellence. At the beginning of the thirteenth century Dominic de Guzman founded the Dominican order (Order of Preachers) on the belief that higher education was essential for all preachers of the Christian faith so that theological integrity could be preserved.⁶⁰⁶ True to this heritage of high academic ideals, the Adrian Dominicans invested much of their human and financial resources into founding educational institutions on all levels. Mother Gerald Barry, the founder and first president of Barry College, presided over approximately 100,000 students at the height of her career as prioress of the Adrian Dominicans in 189 parochial elementary and secondary schools, including supervising 197 houses of teaching sisters in the United States and the Caribbean. The Dominican sisters who became the first members of the Barry faculty were highly educated and experienced teachers who had served in several educational settings prior to moving to Barry College, which in turn became a training ground for faculty who then moved on to teach or administrate at Sierra Heights College in Adrian, Michigan or other Dominican institutions.

⁶⁰⁴ Kirk, interview.

⁶⁰⁵ Libertarian in this context refers to "education in the liberal humanist tradition; to enable people to realise their innate potential to the full and to foster people's self-development across the full range of cultural intellectual, artistic, physical and emotional activities." *Libertarian Education*, accessed August 31, 2014, <http://www.libed.org.uk/index.php/privacy-policy/182-about/254-what-do-we-mean-by-the-liberation-of-learning>.

⁶⁰⁶ "Dominic de Guzman: Joyful Friar," *Dominican Life*, USA website, accessed November 2, 2014, <http://www.domlife.org/beingdominican/WhoWeAre/DominicdeGuzman.htm>.

This libertarian approach to education was clearly evident in the early decades of the music program, when Barry was still a college for Catholic women. Since the home was considered to be the “final goal and the most desirable sphere” for Catholic women, music and art “furnish ample preparation for the right use of spare hours in the years that follow graduation.”⁶⁰⁷ Music students were prepared for a life-long avocation in music, fostered through developing a high level of skill on their primary instruments, and knowledge of music theory that would lead to a deep appreciation of classical music and possibly skill in original composition. The utilitarian goal of preparing students for careers as professional musicians was secondary, unless it was in religious service as nuns or sisters. The music curriculum comprised 70 percent of the music majors’ total credit hours needed to graduate, and included thirty-six hours of theory and thirty-two hours of applied music. This program produced amateur musicians in the purest sense of the word: those who perform at the highest level for love of music itself instead of financial compensation or career advancement.

Other evidence of Barry’s commitment to academic excellence can be seen in the music curriculum evaluation documents that have been preserved in the Barry University Archives. These documents illustrate the methodical attention that was given throughout the institution’s history to improving the music program and adapting it to better fit the constantly evolving student body. The most recent of these departmental evaluations took place shortly before the author’s visit to the campus in May of 2013, and the resulting curriculum changes were implemented in the 2014-15 academic year.

Although the Barry music program educates and trains professional musicians today, the program is still focused almost exclusively on classical music in the Western European tradition,

⁶⁰⁷ *Barry College Academic Catalog, 1940-41, 9.*

despite the fact that the student body is predominantly Hispanic and African American. The chairperson of the Fine Arts Department expressed a need to balance the program by becoming more utilitarian and offering courses that would lead students to careers in music education and music technology instead of concentrating so heavily on what she considered the impractical study of formal musical genres, such as opera.

The focus and mission of Ave Maria University is the preparation of Catholic leaders who will uphold the Catholic Church's Magisterium as the ultimate teaching authority, and promote a return to conservative Catholic values and worship practices. The Music Department played a large role in this vision by teaching and demonstrating Catholicism's rich musical heritage of choral and organ music. Even though Ave Maria is not affiliated with an historical order within Catholicism, such as the Benedictine order that founded Saint Leo University or the Dominican order that founded Barry University, it is the most focused of the three institutions in its mission and vision.

The Music Department has benefitted from the extremely conservative ideology of the school. Ave Maria University appeals to a particular type of student who is seeking a college experience in a place that upholds a strong Catholic belief system. It is one of the few schools founded by the recent conservative faction of the Catholic Church that offers bachelors' degrees in music and supports a strong music department. Two of the students interviewed for this study said that the reason they chose Ave Maria was because it is one of the only conservative Catholic schools that offers a music degree.

The administration does not attempt to compete or compare Ave Maria with non-Catholic liberal arts colleges and universities, but instead allows their Catholic identity to permeate the institution in ways that go beyond Saint Leo's ethical identity and Barry's commitment to the

Dominican heritage of academic excellence. Ave Maria does not merely use Catholic values and beliefs as a means to the end of providing a quality education. At Ave Maria education is used as a means to becoming a more effective and influential Catholic in today's world.

In the following section components of these three music programs are compared in detail, including the structure of each program within the respective institutions, the music faculties, the facilities, the curriculum and degrees offered, the performance groups, and the students. The comparisons are based on the years bachelor's degrees in music were offered at each institution.

Structure

The music programs of both Saint Leo and Barry were part of a larger department or division of fine arts. From 1964-96 Saint Leo's music program was housed in the Division of Art and Music (1964-67), Division of Fine Arts (1967-79), or Division of Humanities (1979-96). The music faculty was directly supervised by the chairperson of the division. Barry's music program was part of a fine arts department, and the music faculty was supervised by the departmental chairperson. Both institutions developed a College of Arts and Sciences upon becoming universities. The department or divisional chairpersons answered to the dean of Arts and Sciences. When the Division of Fine Arts was discontinued at Saint Leo, the music program was moved to the Department of English and Fine Arts, which was renamed the Department of Language Studies and the Arts in the fall of 2014.

Music is one of eleven independent departments at Ave Maria University. Each department is autonomous and the departmental chairpersons do not answer directly to a dean. Timothy McDonnell, as chair of the Music Department, has total responsibility for the

development of the department, and he answers directly to Michael Dauphinais, the Vice President of Academic Affairs.⁶⁰⁸

Faculty

Saint Leo University had a total of seven full-time faculty members during the period when Bachelor's degrees in music were offered, 1967-97. Two faculty members earned PhD degrees in music education either before or during their tenure at Saint Leo. A third began his teaching career at Saint Leo after earning a DMA degree. Two others had completed course work for PhD degrees either before or during their time at Saint Leo. The remaining two faculty members had completed master's degrees and were listed as full-time faculty for only one year at the instructor level. Forty-three percent of the full-time music faculty earned terminal degrees. The mean number of years members of the music faculty spent at the institution was 10.3.

A total of twenty-four full-time music faculty members were employed at Barry College from 1940-2014. Seven of them (29 percent) had earned terminal degrees either before or during their tenure at the college. Of these, one earned a PhD degree from Eastman School of Music, and the other six earned DMA degrees, five of them from the University of Miami. Faculty members averaged 10.4 years at the institution. All three of the current full-time music faculty at Barry University hold DMA degrees and have spent a mean of approximately sixteen years at the institution.

Ave Maria University has had five full-time and five part-time music faculty members during its sixteen-year history. Two of the full-time and one part-time adjunct faculty members (30 percent) hold terminal degrees, including PhD, DM, and DMA degrees. The faculty averages

⁶⁰⁸ Dauphinais, interview.

5.1 years teaching at Ave Maria. Comparative data on the full-time music faculties from all three institutions are displayed in Table 6.1.

Table 6.1. Full-time faculty comparisons

Institution	Years Included	No. Full-time Faculty	Average years at university	No. Terminal degrees
Saint Leo College	1967-97	7	10.3	3 (43%)
Barry College/University	1940-2014	24	10.4	7 (29%)
Ave Maria University	2003-2014	5	5.1	2 (40%)

Facilities

The physical facilities in which the music programs operated at each school provide a good indication of the value placed on these programs by their respective administrations. Barry University provided the most complete facility of the three institutions, not only for the music program, but for the entire fine arts department. The Fine Arts Quadrangle, completed in 1956, contains classroom, rehearsal, and office space, in addition to practice rooms and specialized classrooms for small performance classes and recitals. The Broad Center for the Performing Arts, completed in 1958 and renovated in 2011, currently seats 1,000 audience members for large performances. Three other performance venues also exist on the Barry campus: the Cor Jesu Chapel, the Pelican Theatre (a small black box theatre), and the Gato Art Gallery, all of which can be used as venues for recitals and chamber performances. The music program is housed in a facility built for the fine arts, and fully adequate space is provided for the program.

In contrast, the music program at Saint Leo College was consistently housed in buildings originally designed for other purposes. Music classes were held on the third floor of the oldest monastery building, St. Leo Hall. Recitals and choral rehearsals took place in Selby Auditorium, which was originally built as a lecture hall for the sciences. The college's theatre was called the

“old gym” because it was originally the gymnasium for the preparatory school. At some point practice rooms and a music library were built in the basement, and a stage and plywood risers were built on the first floor, transforming that space into a small theatre with an audience capacity of approximately 200. Music faculty offices were housed in a building that once had served as a garage for the monks. Finally, in 2013 an entire building that formerly housed the college admissions offices was designated for music classes. Student complaints concerning lack of adequate facilities and funding for the fine arts division appeared in student newspapers at Saint Leo as early as 1974.⁶⁰⁹ In the fall of 2014 the author was interviewed by students on two separate occasions about the state of the music program facilities, and whether plans for a new performance venue would actually materialize. Plans for a center for the performing arts were included in Vision 2017, which the university president presented in his 2014 address to the faculty. However, as of this writing no formal fundraising efforts have been initiated for it.

The Music Department at Ave Maria University is housed in a wing of the second floor of the university library. The institution has been at its present location in the township of Ave Maria only since the fall of 2007. The Music Department has one large classroom, three practice rooms, faculty office space, and a small reception area. Rehearsals and some small recital performances take place in a room adjacent to the student dining facilities in the student union building. Performances take place in the Oratory, which has a large pipe organ and state of the art acoustics for musical performances, especially *a cappella* singing. Plans for a performing arts center for the university have been made public on the school’s website, although according to Timothy McDonnell, chair of the music department, the fundraising campaign has stalled due to the university’s remote location. Wealthy patrons in nearby Naples are reluctant to give large

⁶⁰⁹ Liz Shonter, “Economic Woes Plague Fine Arts,” *Monarch* 3, no. 3 (September 26, 1974): 1.

sums of money to build a performance venue that is not easily accessible to the Naples community. McDonnell expressed doubt that the performing arts center would be built in the near future.⁶¹⁰ Table 6.2 displays a comparison of the physical facilities related to music and music equipment used by the three schools.

Table 6.2. Comparison of facilities (Saint Leo's facility is listed as of 1995)

Institution	Performance Venues	Music Class-rooms	Practice rooms	Practice instruments	Music faculty offices
Ave Maria	2 (oratory, student union building)	1	3-good condition	2 grand pianos, 1 practice organ	3
Barry	4 (Broad Performing Arts Center, Pelican Theatre, Chapel, art gallery)	3	4-good condition	3 grand pianos percussion room	4
Saint Leo	3 (abbey, theatre, Selby auditorium)	2	10- poor condition See Ch. 3	5 upright pianos percussion and band instruments (2 grand pianos for performances)	4

Music Curriculum and Degrees Offered

There are many similarities between the music curriculums at these three institutions. All three schools required liberal arts core curriculum courses outside of the music program. All three required music foundation courses that included music theory, music history, applied lessons, ensemble participation, and conducting. A BA degree in music was offered at all three schools with various options for specialization. Saint Leo offered a BA degree in music or music education. Ave Maria offered a BA degree in music with an optional concentration in sacred music. Barry offered both BA and BM degrees in music with specializations in instrumental

⁶¹⁰ Timothy McDonnell, telephone interview with author, October 30, 2014, recorded on a Zoom digital recorder.

performance or vocal performance. A specialization in sacred music was offered from 2005-13, and a specialization in music education was added to the BM degree in the 2013-14 academic catalog.

Saint Leo College offered the most comprehensive music education degree of the three Catholic institutions. A BA degree in music education required 135 credit hours in the 1995-96 academic catalog, including fifty-seven music credits and twenty-eight education credits in addition to the forty-eight general education (called “basic studies” in the 1995-96 academic catalog⁶¹¹) credits. Sixteen students graduated from Saint Leo with BA degrees in music education between 1970 and 1997. Barry’s music education specialization required forty-seven music credits and eighteen education credits (no internship is included) in addition to forty-five general education courses (“distribution courses” in the Barry catalog⁶¹²). Music education degrees were also offered at Barry earlier in its history, and there were thirty-nine graduates from 1958-86. Ave Maria has never offered a degree in music education.

Barry University offered the most extensive performance degrees. The BM degrees included a higher concentration of music credits than could be achieved with the BA degrees offered at Saint Leo and Ave Maria. The BM degree at Barry included a minimum of sixty-five music credits. A BA degree in music required forty-eight music credits at Saint Leo and fifty-four music credits at Ave Maria. Barry’s BA degree in music is the least concentrated music degree offered at the three schools, requiring only thirty-nine music credits.

Ave Maria University included the highest concentration of music theory courses in its required foundation courses. It also offered more extensive music history courses, and required

⁶¹¹ *Saint Leo College 1995-96 Academic Catalog*, 17.

⁶¹² *Barry University 2013-14 Undergraduate Academic Catalog*, 50-51.

all music majors to take six credits of music history survey in addition to two of six four-credit in-depth music history courses as electives. Ave Maria also offered the most comprehensive preparation for Catholic music directors through their concentration in sacred music. Barry University offered a specialization in sacred music from 2005-13, but it attracted no students.

Information in Table 6.3 offers comparisons among the music curricula listed in the academic catalogs during the most recent academic year that a major in music was offered at each institution. For Saint Leo College the courses listed in the 1995-96 catalog are used for comparison since it is the last catalog that included the BA degrees in music and music education. For Ave Maria and Barry the 2014-15 academic catalogs were used.

Performance Groups

If curriculum defines a music program's content, the performance ensembles present the public face of the department. People outside the music or fine arts units judge the effectiveness of the program through the quality of its performance ensembles. Each of these three programs provided a variety of performance opportunities for music students, many in the form of participation in ensembles.

Saint Leo offered more ensemble opportunities for instrumentalists than the other two schools. Concert and stage band were offered consistently throughout the thirty-year period when the BA degree in music was available, and the concert band continued until 2009. John Higgins, the principal instrumental director, recalls recruiting local high school and community instrumentalists to round out the bands when necessary.⁶¹³ A selection of woodwind, string,

⁶¹³ Higgins, interview.

Table 6.3 Curriculum comparisons by credit hours

Institution	Applied	Ensemble	Theory/ Sight-singing	Music History	Conducting	Performance classes	Pedagogy	Literature	Sacred Music
Ave Maria	8	6	18	6-R* 8-E *	2	0	0		6-R 3-E
Barry	8	6	13	9	2-4	2-4 perf. workshop	1-vocal or piano-E	1-piano-E 2-vocal-E	3-E
Saint Leo	8	8	16	6	4	2-chamber music	0		0

Institution	Music Ed	Music Theatre	Recitals**	Senior seminar	General Education	Electives	Keyboard	Total music
Ave Maria	0	0	0-Junior 1-Senior	2-4	68	6-music 14-general	0 remedial only	58
Barry	3-methods 4-classroom instruments	9-E	0-Junior 1-Senior	1	45	4-7 BM 36-BA	4 applied piano for non-piano majors	BM: 65 BA: 39
Saint Leo	6-methods 5-classroom instruments 12-Internship 1-Internship seminar	0	0-Junior 1-Senior	3	48	Music-29 Music Ed-0 (includes 15 hrs of education classes)	1 class piano	Mus Ed: 57 Mus: 48

Numbers refer to semester credits, e.g., 8 credits of applied lessons were required at all three institutions.

*Credit hours are assumed to be required for the major. Where clarification is needed R=required; E=elective.

**Junior recitals were 30 minutes or shared for 0 credit. Senior recitals were 60 minutes and earned 1 credit.

percussion, and brass instruments are still part of the inventory in the music building at Saint Leo, a collection that continues to support string and jazz ensembles.

Barry developed instrumental ensembles to fit the needs of its students, but did not advertise specific instrumental ensembles in the academic catalogs. Local professional musicians provided instrumental accompaniment for their student opera, choral, and musical theatre performances. Ave Maria's music department focuses on voice, organ, and piano instruction, and does not provide instrumental ensemble experience on a regular basis.

All three institutions have either created or collaborated with local community choruses to provide their music students with opportunities to sing large choral masterworks. Saint Leo's Oratorio Society, one of the most successful and long-lived ensembles ever sponsored by the music program, included over one hundred singers from the college and Dade City community during its peak years. Barry also supported a large community chorus from 1971-98 and collaborated in more recent years with local churches and community groups to perform major choral works. Ave Maria's music students sing with the Southwest Florida Symphonic Chorale, of which music department chairperson Timothy McDonnell was the interim director at the time of this study.

Each school also supported student choral groups, usually a large and inclusive mixed chorus along with a smaller auditioned chamber group. Ave Maria involved the highest percentage of its overall student body in the mixed chorus. McDonnell remembered approximately ninety singers in the university chorus in 2012, representing over 10 percent of the student body.⁶¹⁴

⁶¹⁴ McDonnell, interview, 2013.

Barry University has provided more opera performance opportunities since 2002 than before due to the professional expertise of Professor Beverly Coulter. Vocal performance majors at Barry have participated in opera performance workshops, and the department has sponsored full-length opera performances. Musical theatre performance opportunities were available at both Barry and Saint Leo in collaboration with each school's theatre departments. Both schools offered specialty courses in musical theatre, and Saint Leo offered a BA degree in musical theatre from 1983-88. Musical theatre has never been a part of the music department's curriculum at Ave Maria, although extracurricular music theatre performances have been sponsored by student organizations. Table 6.4 displays an overview of the performing ensembles that have been offered through the music programs of each institution.

Students

Students are the ultimate measure of the success of a music program. The number of graduates who go on to successful careers in their fields and/or become life-long musicians is the best indication of the effectiveness of a program.

Ave Maria University has the largest number of music graduates per year. A mean of six BA degrees in music were conferred each year from 2007-14. Barry University conferred a mean of three music degrees per year from 1945-2014 (excluding 1990-98 when the music major was not offered). Saint Leo conferred a mean of two music degrees per year from 1970-98 (although the music degree was discontinued after the 1995-96 school year, students who had already started the program were allowed to complete their courses and graduate with a BA degree in music).

Table 6.4. Comparison of performing ensembles

Institution	Concert Band	Orchestra/ Strings	Student Chorus	Chamber Chorus	Jazz/Stage Band	Opera Workshop	Musical Theatre	Colloquium	Community Choir
Ave Maria	0	0	2005-present	2008-present	0	0	0	2013-present	0
Barry	1971-76	1971-76 Currently Ensembles created as needed	1940-2014 Tara Singers, Mixed Chorus	1971-present	0	2004-present	1998-present	1963-71 Madrigal Singers	1971-98
Saint Leo	1965-2009	Student orchestra, 1967-83 Community Orchestra, 1994-95	1965-present	1989-97	1973-95 2013-present	0	1967-95 2005-present	1968-77 Collegium Musicum	1967-2000

The faculty from all three schools reported admitting nearly every student who auditioned for their programs. Music scholarships were used at all three institutions to draw more accomplished students into the music programs. Faculty members at each school commented on the struggle to maintain high academic standards while admitting and retaining enough students to sustain the programs. Barry University's Beverly Coulter expressed the dilemma by saying, "we need them, and they need us."⁶¹⁵ John Higgins from Saint Leo was forthright in describing student recruitment as the music faculty's most difficult task.⁶¹⁶

Saint Leo drew music students from thirteen states: Arkansas (1), Connecticut (1), Florida (28), Hawaii (1), Indiana (1), Massachusetts (1), Maryland (1), New Jersey (2), New York (1), Pennsylvania (1), Puerto Rico (1), Texas (1), Virginia (15), and Washington (1). There were only four records of SAT/ACT scores, which averaged 433 (SATV), 463 (SATM), and 18 (ACT). These scores were not digitized until the mid-1980s, and many students were admitted on the basis of their high school grade-point averages. Saint Leo University did not require students to submit standardized test scores for admittance in 2014, and they do not publish test score data for their enrolled students. The mean college grade-point average of the music graduates from Saint Leo was 3.5.

The published standardized test score averages for all admitted students at Barry University were 520 (SATV), 520 (SATM), and 21 (ACT).⁶¹⁷ Records were found for only a few of Barry's music graduates:

Average CGPA (Admissions GPA) = 2.92 (based on data for 45 of 91 students)

⁶¹⁵ Coulter, interview.

⁶¹⁶ Higgins, interview.

⁶¹⁷ "Barry University," *CollegeSimply*, 2014, accessed December 18, 2014, <http://www.collegesimply.com/colleges/florida/barry-university/>.

Average Total SAT = 979.73 (37 of 91 students)
 Average SAT Verbal = 487.30 (37 of 91 students)
 Average SAT Math = 492.43 (37 of 91 students)
 Average ACT = 20 (16 of 91 students)⁶¹⁸

The 106 available student records indicated that Barry drew most of its music students from Florida, with a smattering of students from other states: Alabama (1), Arizona (1), California (1), Colorado (1), Connecticut (1) Florida (82), Illinois (1), Massachusetts (1), Nevada (1), New Jersey (2), New York (6), North Carolina (1), Ohio (1), Texas (2), and Virginia (1).

Ave Maria's published standardized test score averages for all admitted students were higher than Barry's: 620 (SATV), 590 (SATM), and 26 (ACT). The average ACT score for Ave Maria's music graduates was 26, and the average college GPA was 3.43.⁶¹⁹ Ave Maria's graduates came from twenty states and two countries outside the United States including Alabama (1), Alaska (1), Arkansas (1) California (8), Canada (1), Cayman Islands (1), Florida (7), Illinois (1), Idaho (1), Kansas (1), Massachusetts (1), Maryland (5), Minnesota (1), Mississippi (1), Missouri (1), New York (2), Pennsylvania (1), Texas (4), Virginia (2), Washington (1), Wisconsin (1). Tables 6.5 and 6.6 display an overview of student data from all three schools.

⁶¹⁸ Shelley Hoffman, email to author, November 21, 2014.

⁶¹⁹ April Rutherford, Ave Maria University Registrar, email attachment to author, January 8, 2015. Total SAT scores were included in her email, but some reflected the newer scoring method that included the writing section, increasing the total number of possible points to 2,400 instead of 1,600, so comparisons were not possible without the inclusion of individual subject scores (critical reading and math).

Table 6.5. Standardized test scores and GPAs

Data	Ave Maria	Barry	Saint Leo
Av. SATV-All	620	520	Not published
Av. SATM-All	590	520	Not published
Av. ACT-All	26	21	Not published
Av. SATV-music	No individual scores available	487.30	433
Av. SATM-music	No individual scores available	492.43	463
Av. ACT-music	26	20	18
Av. GPA	3.43 (College GPA)	2.92 (HS GPA)	3.5 (College GPA)

Source: Average SAT and ACT scores for all admitted students were found on CollegeSimply website, www.collegesimply.com; music graduates' scores were sent to the author in email messages from Karen Hatfield, Registrar at Saint Leo, Shelley Hoffman, Assistant Registrar for Technology at Barry, and April Rutherford, Registrar at Ave Maria University.

Conclusion

There are many similarities between these three institutions, but there are significant differences also. The differences stem from differing educational philosophies, different expressions of their Catholic identity, different leadership styles, and the different communities in which each school is located. For example, Saint Leo is located in what was once a Catholic community near a small central Florida city; Barry is located in the largest metropolitan area in South Florida; and Ave Maria is located in an isolated Catholic township approximately forty miles from the nearest urban area.

Table 6.6. Music students' states or countries of origin

State or country	Ave Maria	Barry	Saint Leo
State			
Alabama	1	1	
Arizona	1	1	
Arkansas	1		1
California	8	1	
Colorado		1	
Connecticut		1	1
Florida	7	82	28
Hawaii			1
Idaho	1		
Illinois	1	1	
Indiana	1		1
Kansas	1		
Massachusetts	1	1	1
Maryland	5		1
Mississippi	1		
Missouri	1		
Nevada			
New Jersey		2	2
New York	2	6	1
North Carolina	1	1	
Ohio		1	
Pennsylvania	1		1
Puerto Rico	0		1
Texas	4	2	1
Virginia	2	1	15
Washington	1		1
Wisconsin	1		
Country			
Bahamas		1	
Canada	1		
Cayman Islands	1		
Greece		1	
Taiwan		1	

Source: Karen Hatfield, Saint Leo registrar; Shelley Hoffman, Barry Assistant Registrar for Technology; April Rutherford, Ave Maria registrar.

CHAPTER 7

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to examine the role of music in liberal arts colleges and universities through the historical lens of three Catholic universities in Florida: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples). Historical data were collected for each school from a variety of sources including each institution's archives, school publications, yearbooks, course catalogs, websites, departmental memoranda and notes from meetings, newspaper and online journal articles, programs, and interviews with faculty, students, and administrators. The author visited each campus, interviewed members of the faculty and administration, and photographed the current music facilities. Each university's music program is described in detail in Chapters 3, 4, and 5, and comparisons among them are given in Chapter 6. Conclusions from the study are presented below by addressing the research questions that were posed in Chapter 1.

Question 1

When and how did each music program begin?

The early origins of each institution are described in detail in the second chapter, followed by more recent developments of each school in the next three chapters, respectively. Saint Leo College and Saint Leo Abbey were founded with the sponsorship of Mary Help of Christians Benedictine Abbey in Belmont, North Carolina in 1889. From 1920-63 the institution functioned as a college preparatory school. It was reorganized as a four-year college in 1965 and

became a university in 1997. Barry College was founded in 1940 as a four-year undergraduate college for Catholic women. Barry became co-educational in 1975 and a university in 1981. Barry and Saint Leo have supported music programs throughout their entire histories, although bachelor's degrees in music were not offered consistently at either school. Ave Maria College was founded in Ann Arbor, Michigan in 1998. It was moved to South Florida and became a university in 2003. Music has been one of eleven departments at Ave Maria from 2003 until the present.

Question 2

How did the music programs develop?

This question is answered in detail for each of the three institutions. Results of examinations are presented in the three respective chapters: of the college/university presidents, music program organizations, music faculties, music facilities, music curricula, performing ensembles, and students. The information was obtained from archival documents and photographs, academic course catalogs, college yearbooks, college newspapers and other publications, community newspapers, published histories, performance programs, and interviews. Table 7.1 displays parallel timelines for all three institutions.

Question 3

What are the relationships between the Catholic affiliations of each of these institutions and the development of their respective music programs/departments?

This question is addressed in detail in Chapter 6. In summary, Saint Leo's Benedictine heritage is expressed through its ethical emphases on social justice and core values, not through

Table 7.1. Important dates in the development of each university

Date	Saint Leo	Barry	Ave Maria
1889	Year founded as a Benedictine Abbey and college		
1920	Became college preparatory school		
1940		Year founded as Catholic college for women	
1956		Completed Fine Arts Quadrangle	
1958		Completed Broad Performing Arts Center	
1965	Became 4-year college again offering BA degrees in music		
1975		Became co-educational	
1992		Discontinued the BM and BA degrees in music	
1995	Discontinued the Department of Fine Arts and the BA degree in music (existing music majors were allowed to complete their degrees)		
1998	Last BA degree in music conferred to Peter Joseph	Reinstated the BM and BA degrees in music; Giselle Rios hired as director of choral music	Founded as Ave Maria College in Ann Arbor, Michigan
2003			Campus moved to South Florida and became Ave Maria University; Diana Silva hired as music director for the new music department
2005		BM degree with a specialization in sacred music is offered for the first time	
2007			Ave Maria campus opened in the township of Ave Maria, accepting students in the 2007/08 academic year; Timothy McDonnell hired as chair of music department
2009	Minor of Music Ministry offered; first full-time music faculty hired since 1997		
2011	Music minor degree revised and four new music courses added to the curriculum		
2013	Music program housed in its own refurbished building Jazz ensemble started under the direction of new adjunct faculty	BM degree includes a specialization in music education for the first time since 1992; specialization in sacred music is discontinued	BA degree in music with a specialization in sacred music replaced the BA in sacred music degree

the dissemination of Catholic dogma. The administration has consistently striven to provide a quality education for at-risk students, or students who would find it difficult to obtain a college degree in a traditional college setting. During the years that Saint Leo offered a BA degree in music (1967-97), at least one member of the music faculty considered Saint Leo's Catholic identity a detriment to the program. John Higgins believed that it inhibited recruitment from public high schools, and that Catholic high schools in Central Florida had very weak or non-existent music classes at that time, which resulted in poorly prepared music majors.⁶²⁰ The Catholic identity was not emphasized in the music program at Saint Leo, and no full-time music faculty members were affiliated with Saint Leo Abbey or Holy Name Monastery.

It is, however, impossible to overlook the presence of an active monastery and abbey within the physical area of the campus. Both monks and sisters were highly visible, and several of them were greatly loved by the students throughout the school's history.⁶²¹ Catholic mass was celebrated on a daily basis on campus and many students were active in campus ministry as student mentors and members of the music ministry team. The outward expression of Catholicism was readily available for students who desired it, but it was not forced upon those who did not.

At Barry College all members of the music faculty were Adrian Dominican sisters until the 1960s, and a few sisters remained on the music faculty through 1977. Barry's Catholic identity was expressed through the Dominican Order's emphasis on academic excellence and on providing the individual attention that students needed to achieve it. Although several

⁶²⁰ Higgins, interview.

⁶²¹ Br. Stanislaw, interview.

publications about the Adrian Dominicans and Barry's mission and core values were readily available on Barry's campus at the time of the author's visit, there was no evidence that Catholic dogma was required curriculum for all students. Like Saint Leo, Barry's Catholic identity was expressed through the institution's ethical conduct and core values. For example, collaborative service is one of the four core commitments articulated in *Mission Statement and Core Commitments: A Commentary*.⁶²² The first member of the music faculty, Sr. Denise Mainville, began serving the greater community through radio broadcast piano lecture/recitals and public concerts within months of the school's opening in November of 1940.⁶²³ Throughout Barry's history considerable resources have gone into providing the surrounding Miami Shores community with ongoing cultural events through the Broad Performing Arts Center and the Andy Gato Art Gallery. In these ways Barry fulfilled its Catholic core value of providing collaborative service within the arts, not only to its students, but to the surrounding community as well.

Ave Maria University was founded as the result of Thomas Monaghan's vision of restoring a conservative expression of the Catholic faith through the higher education of future Catholic leaders. All Ave Maria students are required to study Catholic doctrine and learn the basics of singing Gregorian chant as part of the general education core curriculum.⁶²⁴ The music department was founded to serve as a home base for a Catholic touring choir that would re-introduce modern Catholicism to traditional *a cappella* choral repertoire and Gregorian chant as

⁶²² Schaab, ed., *Mission Statement*, v.

⁶²³ Rice, "Barry University: Its Beginnings," 14.

⁶²⁴ *Ave Maria Academic Catalog, 2014-15*, 50.

the most appropriate music for Catholic worship.⁶²⁵ A strong Catholic atmosphere permeates the college campus. For example, the Vatican's announcement of the appointment of Pope Francis occurred during the week of the author's visit in March 2013, and the author witnessed a halt to activity on campus so students and faculty could gather outside the buildings to celebrate the cardinals' choice. The Catholic identity, expressed through the promotion of conservative Catholic values, is highly visible at Ave Maria, although the university is not affiliated with an historical religious order such as the Benedictines or the Dominicans. Likewise, the Oratory church in the township of Ave Maria is not recognized as part of the Venice Diocese in Florida under the authority of the area's bishop. Ave Maria University was officially recognized as a Catholic university in 2011 by Most Reverend Frank J. Dewane, Bishop of the Diocese of Venice in Florida, eight years after the institution was moved to Florida and four years after it was established in its current permanent location.⁶²⁶

Question 4

What are the similarities and differences between the music programs at the three schools?

Chapter 6 is devoted to comparing the three institutions. In summary, all are liberal arts universities that require their undergraduate students to take a substantial core of general education courses in addition to courses specific to their respective majors. All three schools have offered bachelor's degrees in music during at least part of their histories, with a music curriculum made up of traditional music courses such as music theory, music history, applied music lessons, and ensemble participation.

⁶²⁵ "The story behind the story of the firing of Father Fessio from Ave Maria University," accessed November 28, 2014, http://www.angelqueen.org/articles/07_04_amu.shtml.

⁶²⁶ Billy Atwell, Director of communications, Diocese of Venice in Florida, "For Immediate Release," accessed November 28, 2014, <http://www.avemaria.edu/Portals/0/Ave%20Maria%20-%20Official%20Catholic%20University%202010-7-11.pdf>.

The schools differ in specialization within the music degree. Saint Leo provided the most extensive music education program. Barry is the only one of the three that offered a BM degree in music in addition to the BA degree, and it focused more on performance classes such as opera workshop. Ave Maria provided courses that would most benefit Catholic church musicians, and focused on developing musicianship through extensive music theory and music history courses. Several of Ave Maria's music graduates have been accepted into prestigious graduate music programs such as Westminster Choir College, Indiana University, and the University of Notre Dame.

Question 5

What role does music play in the overall vision of the universities and their development?

Howard Hanson described a liberal arts college education as:

...one which stresses the development of the cultural resources of the student, which emphasizes the enrichment of the life of the individual by promoting an understanding of the elements of truth and beauty which surround him. Surely in such a development an understanding of the fine arts is essential. An individual who has neither eyes to see nor ears to hear can hardly be considered to be equipped for a full and rich life.⁶²⁷

The music program was part of the department or division of fine arts at both Saint Leo and Barry. At both institutions it was considered an important component of a liberal arts college. Both institutions attempted to serve and connect with the surrounding community through the offering of performances and cultural events, as well as community ensembles that offered opportunities for active music making to those outside of the student population on their campuses. Both universities offered music majors substantial amounts of individual attention,

⁶²⁷ Howard Hanson, "Music in the Liberal Arts College," *The Journal of General Education* 1, no. 2 (January 1947): 156-59.

which enabled students who were less well prepared through their secondary school experience opportunities to succeed in music and compete with music graduates from state universities.

At Saint Leo College the Fine Arts Division was chronically under-funded and the physical facilities were poor. Although there was a college theatre during the years a BA degree in music was offered, the building was originally designed as a gymnasium and was never an ideal performance space, even in the early 1970s. By the time the building was demolished in 1998, it had electrical damage from leaking rain water and had been declared a fire hazard.

According to Vice President of Academic Affairs Maribeth Durst, there was never a comprehensive vision or plan at Saint Leo College from 1967-97, the years in which the music program offered a BA degree in music. The success or failure of each department was determined largely through the individual talent and tenacity of the faculty and administrators who were in charge at any given time. Although the music program found favor with early Saint Leo presidents Herrmann (1961-68), who hired most of the music faculty, and Zaitz (1968-70), who established ten music scholarships, Southard (1971-85) was at best indifferent to the music program, and Mouch (1987-97) was considered by many to be hostile toward all the fine arts.⁶²⁸ Current university president Kirk stated in his interview that Mouch considered the fine arts faculty members to be troublesome because of their complaints about chronic underfunding, which made it easy to target the department when a decision was made in 1995 to eliminate some majors to save the institution from further financial decline.⁶²⁹ Ironically, the music

⁶²⁸ Higgins, interview; McTague, interview; Spoto, interview; Bryan, interview.

⁶²⁹ Kirk, interview.

program was experiencing a growth spurt in the mid-1990s, producing larger numbers of graduates (twenty-seven from 1990-98) than it had in the 1980s (eighteen from 1980-89).

Although a minor degree in music was retained after the demise of the Fine Arts Division, the music program was allowed to flounder until 2009, when the current dean of arts and sciences, Mary Spoto, hired the first full-time music faculty member since John Higgins retired in 1997. The author accepted that position in 2010, and since then ongoing efforts to improve the music program on the part of the department chairpersons and dean have resulted in a newly refurbished music building with an expanding curriculum and adjunct faculty. A new performing arts center is part of President Kirk's Vision 2017.

Kirk stated that he did not favor reinstating a BA degree in music at Saint Leo University during his tenure, which ends with his retirement in the spring of 2015.⁶³⁰ He considered it too expensive to support a credible major in music that would produce graduates who could be successful as professional musicians or music educators, quoting other liberal arts college presidents who were struggling to support academically successful music departments. He stated that his vision for Saint Leo's music program was to develop the best music minor available at a private college, and to enhance the college experience of many more students through their participation in music classes and performing ensembles. He agreed with the author that participation in music ensembles reduced the likelihood of student attrition, particularly in the freshman and sophomore years, and expressed his desire to continue providing the resources needed to foster growth in the program.⁶³¹

⁶³⁰ Dr. Kirk's upcoming retirement was announced through university email on August 19, 2014.

⁶³¹ Kirk, interview.

The mission for the music program at Barry University is given on the music webpage as:

Barry University's music curriculum focuses on enhancing the student's educational experience by following the liberal arts tradition. The Music Program is designed to help build musical skill and artistic performance while preparing students for a wide variety of careers in music.⁶³²

The statement on the webpage also declares that the music program fits into the larger mission of the university: "Barry's music students are committed to providing service, and are involved in exciting collaborative projects with organizations throughout South Florida's multi-cultural community."⁶³³

The administration at Barry provided support for the music program as an integral part of the liberal arts college from the very beginning of Barry College's existence. Music was one of the original eleven majors offered at Barry. The music program provided an outward and visible sign of Barry's core value of collaborative service to the community, and it fulfilled part of another core value of developing the student's whole person to her fullest potential. In Barry's early decades as a Catholic women's college music was viewed as a worthy avocation for young women whose highest goal was to be Catholic wives and mothers, providing skillful and worthwhile activity to fill their hours of spare time.⁶³⁴

Like Saint Leo College, the major in music degree was discontinued at Barry in 1990 due to low student enrollment. The Fine Arts Department, however, was not cut, and one of the full-time music faculty members, Derna Ford, remained its chairperson. Due to her efforts the BM

⁶³² "Mission of the Music Program," *Barry University Website*, accessed November 24, 2014, <http://www.barry.edu/fine-arts/music/home/>.

⁶³³ Ibid.

⁶³⁴ *Barry College Academic Catalog, 1940-41*, 9.

and BA degrees in music were reinstated in the 1998-99 academic year after a lapse of only eight years, and additional full-time faculty were hired to rebuild the music program. Unlike Saint Leo, Barry already had an adequate facility for music classes and a performing arts center for major performances, so the music program could be re-developed without incurring major capitol expense to the university.

Today, the music program at Barry University focuses on building performance skills. Its most popular music degree is the BM degree with specialization in either vocal or instrumental performance:

The Barry University Fine Arts/Music program embodies an artistic environment that provides the student extensive performance opportunities in preparation for careers in performance. These opportunities include weekly forums, master classes, musical theatre and opera productions, choral/orchestra concerts, and student showcases.⁶³⁵

The strength of the program is the individual attention and opportunities for performance that are afforded to students who might not be accepted or receive much attention in larger state university music schools. The program's weakness was articulated by Lizama, chairperson of the Fine Arts Department, when she described in her interview an over-emphasis on Western-European classical music performance, which she considered less relevant for Barry's diverse student population than more utilitarian aspects of music study like music education and music technology.⁶³⁶ A specialization in music education was added to the BM degree in 2013, but it featured only one course specifically designed for music educators and did not include a semester of internship (student teaching) in elementary or secondary schools.⁶³⁷

⁶³⁵ "Mission of the Music Program," *Barry University Website*, accessed November 24, 2014, <http://www.barry.edu/fine-arts/music/home/>.

⁶³⁶ Lizama, interview.

⁶³⁷ *Barry University 2013-14 Undergraduate Academic Catalog*, 162.

The role of the music department at Ave Maria is unique in that it was developed through the vision of Diana Silva, its first music director, and Fr. Joseph Fessio, the university's first provost, as an expression of conservative Catholic traditions and as a means of promoting pre-Vatican II worship music as the appropriate music for contemporary Catholic worship. Although there has been controversy concerning this vision, and Fessio or Silva are no longer at the university, the department is still focused on music representative of the Catholic Church's rich musical heritage. Voice, piano, and organ are the only instruments taught in applied lessons, and traditional sacred choral and organ music dominate the school's performance repertoire. The Oratory, the primary performance venue for the school, was acoustically designed as optimal for *a cappella* choral and pipe organ music.

Vice President Dauphinais described Ave Maria's music department as a flagship department for the school. He acknowledged that music is an expensive major to maintain, but stated that he considered it worth the added expense due to its high profile visibility for the university.⁶³⁸ Ave Maria's music department competes favorably with other Catholic institutions such as Catholic University of America because it is one of the few ultra-conservative Catholic universities in the United States that offers a degree in music and supports a full music department. Music is seen as at least of equal importance to the other ten departments in the university, and it receives resources accordingly. The music department's webpage describes the music degree as:

The Department of Music's unique program of study pursues the acquisition of practical skills along with a broad intellectual foundation. Our program emphasizes superior musicianship skills, growth in musical insight, flexible leadership ability, and mastery of

⁶³⁸ Dauphinais, interview.

technique, which come together to prepare our students for success in a wide range of musical pursuits upon graduation.⁶³⁹

Question 6

What are the implications of this study for music education in these and other liberal arts colleges?

This final research question is an important one for the study, and the most difficult to answer definitively since each institution embodied a different approach in its music program. At Saint Leo the administration's utilitarian outlook on higher education did not foster appreciation of the fine arts, and the department was ultimately seen as too expensive to be sustainable when the college suffered a financial downturn in the 1990s. Many liberal arts colleges have faced similar financial situations, especially during the recent recession of 2008-12. Music programs are typically more expensive to sustain than other degree programs due to the high cost of one-on-one applied instruction and musical instruments, coupled with the need to build and maintain appropriate performance venues and music facilities with specialized space such as rehearsal halls, practice rooms, and instrument storage space. The question of whether enough jobs are available for students who graduate with a BA or BM degree in music to justify the high cost of maintaining a music program or department is a worthy one that demands attention from college administrators.

Liberal arts colleges often offer music degrees with specialization in music education or sacred music to prepare their music graduates for employment within the school system and/or churches, two traditionally reliable employers of professional musicians. Both Saint Leo and Barry offered degrees in music education, but in each school there were far fewer music

⁶³⁹ "Program Overview," *Ave Maria University Website*, accessed November 25, 2014, <http://www.avemaria.edu/MajorsPrograms/UndergraduateProgramMajors/Music/ProgramOverview.aspx>.

education degrees conferred (e.g., sixteen music education degrees out of a total of sixty-four music degrees at Saint Leo) than music performance degrees. Each school also offered some type of specialization in sacred music. The music faculty at Barry tried offering a BM degree with a specialization in sacred music from 2005-13, but not a single student chose to pursue it. Saint Leo has offered a minor in music ministry since 2009 with similar results. The students at these schools seem to be more interested in perfecting the instrumental and/or vocal skills that inspired them to pursue music degrees in the first place than in pursuing a specialization that would prepare them for employment in schools or churches.

It has been argued that there are too many music performance majors seeking employment in what has become a very small job market. According to an article in the *Chronicle of Higher Education*, "... in the fall of 1998 there were 26,971 students enrolled [as music performance majors] across the country. Among them were 3,065 string majors, 2,901 woodwind majors, 914 percussion majors, 2,381 brass majors, 2,494 piano majors, 6,025 vocalists, and so on, adding up to just over 18,000 undergraduate performance majors—that is, students concentrating on the study of specific instruments."⁶⁴⁰ With less than 150 full-time positions advertised for string players in *International Musician*, published by the American Federation of Musicians from July 1997 to June 1998, it seems apparent that many performance majors had difficulty finding full-time employment.⁶⁴¹ Wexler believed that college music programs would serve their students and society better by producing more broadly educated music lovers:

⁶⁴⁰ Mathias Wexler, "Teaching Music Students to Make Music for Love, Not for a Living," *Chronicle of Higher Education*, July 28, 2000, accessed November 25, 2014, <http://chronicle.com.ezproxy.lib.usf.edu/article/Teaching-Music-Students-to/29303/>.

⁶⁴¹ Ibid.

The educational goal should be to turn most music students into lifelong musical connoisseurs—broadly knowledgeable enthusiasts who draw inspiration and joy from attending concerts and from knowing about music, as well as from their music-making and teaching. Whether or not music becomes their profession, it should remain a deeply satisfying part of their lives. In short, we need less musical training and more musical education.⁶⁴²

Broadening the music course offerings for all students to include more integrated arts appreciation courses along with courses in composition and the use of modern technology in music would enable schools like Saint Leo and Barry to produce such well-rounded “musical connoisseurs” who could function well in a variety of music-related positions without being limited to highly competitive careers as professional performers.

Wexler also expressed the need in the United States for an expansion in the audience for live concerts for genres other than popular music, which draws large audiences already. Liberal arts colleges are ideal settings for exposing new generations to classical art music, and for educating young adults to better understand and appreciate live musical performances in every genre.

Conclusions

According to *The College Blue Book*, twenty-nine colleges and universities of forty-nine four-year schools in the state of Florida offer Bachelor’s degrees in music. The majority of private liberal arts colleges in the state (twenty out of thirty-two liberal arts schools) offer at least a general music degree, and many also offer degrees in music education.⁶⁴³ Florida State University, Stetson University, the University of Florida, the University of South Florida, and the

⁶⁴² Ibid.

⁶⁴³ “Florida,” *The College Blue Book*, 34th ed. (Detroit, MI: Macmillan Reference USA, 2007), 200-43. *Gale Virtual Reference Library*. Accessed February 7, 2015, <http://go.galegroup.com.ezproxy.lib.usf.edu/ps/i.do?id=GALE%7CCX2586900019&v=2.1&u=tamp44898&it=r&p=GURL&sw=w&asid=7398269a7d434471916755b1b064cc34>

University of Miami are comprehensive music schools that offer an assortment of highly specialized music degrees. The Florida State University College of Music is the largest music school in the Southeastern United States.

What did Florida's three Catholic universities with music programs offer that would attract students to those programs? During the thirty years that Saint Leo College offered a BA degree in music, the administration and music faculty concentrated on developing a music program similar to those in other liberal arts colleges and to that of its nearest neighbor, the University of South Florida. There was no feature of the music curriculum that would identify it as part of a Catholic institution. The majority of the music faculty members were not Catholic, and they strove to develop a music program that could equal that of other state and private colleges despite Saint Leo's Catholic identity, not because of it. Scholarships were used to attract talented students, and many others were able to enroll due to lower admission standards. As in other small private colleges, the music faculty was able to give students a great deal of individual attention, which enabled some to succeed who would not have been admitted at more competitive schools.

Barry College/University took a similar approach, especially during the same time period that Saint Leo offered a BA degree in music (1965-96). After the Fine Arts Department was no longer dominated by faculty who were Adrian Dominican sisters, the program became similar to, though much smaller, other colleges in the area like the University of Miami and, later, Florida International University. Barry's music faculty focused on a performance-oriented curriculum, especially after the reinstatement of the BM degree in music in 1998 following a lapse of eight years. All four full-time music faculty members hired since the late 1990s are graduates of the University of Miami's Frost School of Music, and therefore that school's influence on Barry's

music program is very strong. Like Saint Leo, Barry attracts students who might find it difficult, if not impossible, to gain admittance to schools like the University of Miami and Florida International University. Barry's faculty members take pride in the individual attention they give to these students, which enables many to succeed in earning degrees in music.

Ave Maria University, an institution founded to serve as a haven for conservative Catholic education, took a radically different approach by developing a music department focused exclusively on music from Catholicism's rich cultural heritage. Instead of imitating other liberal arts and state institutions, Ave Maria patterned itself after other conservative Catholic institutions like Catholic University of America. Ave Maria has drawn a higher percentage of its student body into the music department through involvement in its excellent choral ensembles than either Saint Leo or Barry, and it has conferred twice as many music degrees per year (averaging six) as either Saint Leo (average of two) or Barry (average of three). Ave Maria draws students from across the United States who are seeking a particular type of educational experience in a conservative Catholic atmosphere, and who are also serious about studying music. Thus, Ave Maria competes with a very small pool of schools that fit both criteria. The school's narrow definition of its music department has become its advantage.

Recommendations

For the Three Institutions

In a time when all college degrees are highly scrutinized in the public forum for their cost/benefit ratio, liberal arts colleges might consider ways to differentiate their music programs from those of other schools instead of striving to fit into a more standard curriculum model. Examining the particular strengths and traditions of a school, and then building on those strengths within the fine arts instead of merely attempting to replicate the programs of the

institutions in which the faculty members were trained, would offer students clear choices and serve a wider variety of students' needs.

Saint Leo University

For example, at Saint Leo the core value of educating at-risk students results in a high attrition rate among first-year students. The upper administration at Saint Leo could view its music program as a successful way to engage more students in groups and activities that potentially reduce the likelihood of dropping out or transferring in the short term, and enrich students' entire lives through active music making in the long term. Even in the absence of a major in music, ensembles and courses can continue to be developed that offer students opportunities to become engaged in high-quality musical experiences. They can learn skills that will enhance their lives and potentially lead to at least part-time employment. Saint Leo is an ideal place to develop courses for non-music majors who will become audience members and financial supporters for live music concerts and professional music ensembles in their respective communities after graduation. Just as students are recruited from all over the world with scholarships to play on Saint Leo's softball, La Crosse, and soccer teams, students should also be recruited with scholarship money to sing or play their instruments in Saint Leo's music ensembles, which are just as likely to produce life-long benefits. There has been no shortage of resources spent on appropriate athletic fields and sports facilities at Saint Leo University. It is time to raise the needed financial resources to build an equally valuable venue for the performing arts.

A concentration in sacred music has been considered at Saint Leo as a specialization within the existing MA degree in religion. The study of sacred music and worship practices might be more appropriately taught at the graduate level to musicians who are likely to already

be employed as church musicians, and may have access to funding for tuition through their employers. Since Saint Leo University has been a pioneer in adult education, developing a graduate degree with a concentration in sacred music could open many new opportunities for the music program to develop courses specific to Catholic worship. These courses could be delivered in online, evening, and/or weekend class formats. This possibility is yet another way the music program at Saint Leo could be differentiated from other liberal arts music programs in providing valuable enrichment to those who are actively serving the Catholic Church.

Barry University

Barry University attracts a very diverse student body, including a high percentage of Hispanic and African American students. However, there are no courses offered in Latin American music, and no ensembles that reflect the nation's rich African American music culture, such as gospel choir or jazz or blues ensembles. In keeping with the Dominican tradition of academic excellence, Barry's music program could train future music educators who are knowledgeable about music cultures that would engage Hispanic and African American school children with music not commonly found in elementary and secondary schools. In that way the Dominican core values of educating the whole person and collaborating with communities would reach many new generations of children who might otherwise not experience the joy of music making in their elementary and secondary schools.

Ava Maria University

Ave Maria University is uniquely equipped to foster the growth and education of composers of Catholic worship music. Since Vatican II occurred in the mid-1960s, the entire repertoire of Catholic worship music has been painstakingly rebuilt, but with uneven results in quality. There is a real need for high-quality worship music that is relevant and appropriate for

Catholic worship today.⁶⁴⁴ Ave Maria's music department could be the ideal training ground for budding Catholic composers who are already participating in weekly, if not daily, Catholic worship. This training could take place under the tutelage of Timothy McDonnell, the departmental chairperson, who is himself an accomplished composer of sacred music.

Although Ave Maria University has already done a good job of differentiating its music department from those of many other liberal arts music programs, the faculty might also consider offering some practical training in informal music making within ensembles, since the majority of Catholic churches now include some form of contemporary music in at least one weekly mass. Even the Oratory church in Ave Maria employs a contemporary musician to lead community worship. Ave Maria's music graduates may need to be able to develop and lead quality contemporary ensembles if they want to obtain full-time employment in church positions after graduation.

General Recommendation

It has been noted several times in this study that music education within parochial schools has been considered substandard, or even non-existent, by music faculty members at Saint Leo and Ave Maria Universities, yet none of Florida's Catholic universities are intentionally training music educators for Catholic primary and secondary schools. Improving music education within parochial schools could be another way for all three universities to differentiate themselves from other liberal arts and state colleges. Partnering with Catholic secondary schools for joint concert experiences, music camps and workshops, private instruction, and internships for music

⁶⁴⁴ The author has witnessed several Catholic worship services both on campus and in local parishes in which worship choruses that were popular in Protestant churches one or two decades ago comprised the majority of the worship music. Many of the "new motets," or more recently published Catholic hymns, have very densely worded texts and are not easy to sing for average parishioners.

education students would be just a few of the ways Catholic universities could reach out to improve fine arts in parochial education at the primary and secondary levels, which would in turn produce better prepared freshmen recruits for college music programs.

For Future Research

Historical research in music education is important because studying the past enables current music educators to develop needed insights about past and current practices, and to make more informed decisions about the present and future. According to Heller and Wilson, the results of historical research are: (1) a better understanding of the present, (2) a richer basis of information, (3) a more complete record, (4) a more accurate accounting of what has taken place, and (5) a clearer explanation of complex ideas.⁶⁴⁵

In the present study the history of three music programs in Catholic universities were examined. It is hoped that the information presented here has achieved the results listed above. The author has gained needed insights into the past and present music program at Saint Leo University, where she currently teaches. These insights will help inform the decisions that will shape the future of Saint Leo's music program.

Avenues of further research would include examining the music and fine arts programs in the surrounding parochial schools and liturgical churches to determine how the music program at Saint Leo University could best serve their needs. Future research questions might include the following:

⁶⁴⁵ George N. Heller and Bruce D. Wilson, "Historical Research in Music Education: A Prolegomenon," *Bulletin of the Council for Research in Music Education*, no. 69 (Winter 1982): 3.

1. What is the quality of the music programs in the surrounding parochial primary and secondary schools, and how does it compare to that of the public schools in the same area?
2. How could Saint Leo University's music program become a resource for the parochial music programs in the vicinity?
3. Where do liturgical church musicians who are serving the surrounding local parishes obtain their musical training?
4. What types of courses would be useful to these musicians, and what teaching format would be the most accessible?
5. How many Catholic and liturgical churches in the state of Florida hire full-time musicians, and what qualifications are required?
6. What other specializations might the administration at Saint Leo consider within the music program that would complement existing programs in Saint Leo's highly successful departments, such as the School of Business?

Final Thoughts

This study has illustrated some important observations in the continuing development of music programs that could be applicable to many liberal arts colleges. During the 60s, 70s, and 80s, which were formative years for Saint Leo and Barry, Catholic institutions of higher learning tended to minimize their Catholic identity in an effort to prove that they were similar to other state and local universities. The music programs at both Saint Leo and Barry were developed to become as similar as possible to those at neighboring institutions like the University of South Florida and the University of Miami with the limited resources that were available to them.

Trying to compete with larger state and private universities that support comprehensive schools

of music by creating similar music programs on a much smaller scale resulted in attracting students who could not gain admittance to the larger schools and were often ill-equipped to succeed as music majors and later as music professionals.

Creating music programs that capitalize on a school's unique characteristics may give top students more incentives for choosing to study music at a small liberal arts institution instead of choosing a larger program in a well-established music school. For example, offering unique specializations, innovative teaching formats or venues, or opportunities for internships in foreign countries or with other institutions that have a particular relationship with the liberal arts university might attract students whose needs, interests, or both would not be met at the larger schools.

Ave Maria University's music program has enjoyed success in large part because of its unique characteristics. Students are drawn to the university because they are seeking the particular conservative atmosphere that Ave Maria offers. The challenge for an institution like Ave Maria is to remain flexible enough to evolve in changing times. It remains to be seen whether Ave Maria and other similar institutions founded on reactionary conservative values will continue to thrive if the support for those ultra-conservative values and cultures decreases significantly in the future.

Students of all ages seem to be seeking more choices in education, not more conformity. Liberal arts colleges and universities would be wise to examine and exploit their own unique culture in the development of their music and fine arts programs, and create programs that draw students who choose to study there because of the school's unique program, not in spite of it when admittance to the larger music school down the road was not possible. Smaller liberal arts institutions may be able to offer specific niche music courses and programs that would be

difficult if not impossible for larger and more comprehensive music schools to include. In this way students would gain more choices in the study of music and both the liberal arts institutions and music students would benefit.

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APPENDIX A
PERMISSION LETTERS FROM
UNIVERSITY PRESIDENTS OR PROVOST

OFFICE OF THE PRESIDENT



University Campus - MC 2187
Post Office Box 6665
Saint Leo, FL 33574-6665
Phone: (352) 588-8242
Fax: (352) 588-8654

January 14, 2013

Cynthia Selph
6782 Flanders Station Dr.
Polk City, FL 33868

Dear Cindy:

I am happy to offer my support for your research related to your dissertation "An Historical Study of Music Programs at Three Catholic Universities in Florida" during which you will interview select faculty members and me and also review relevant archival material at Saint Leo University.

Wishing you all the best as you conduct your research and finish your dissertation.

Sincerely,

Arthur F. Kirk, Jr.
President

AFK/mda

cc: Dr. Maribeth Durst
Dr. Mary Spoto



BARRY

UNIVERSITY

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11300 NE Second
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fax 305-899-3026
www.barry.edu

February 5, 20 13

Cynthia Selph
6782 Flanders Station Dr. Polk City, FL
33868

Dear Cindy:

I am happy to grant you permission to conduct interviews with selected current and former members of the staff and faculty here in relation to your dissertation "An Historical Study of Music Programs at Three Catholic Universities in Florida." This letter constitutes support for your interviews, and also for your work with any relevant archival material pending approval by the Institutional Review Board at Barry University.

Sincerely,

Linda M. Peterson, PhD
Provost



AVE MARIA UNIVERSITY

5050 Ave Maria Blvd., Ave Maria, Florida 34142 239-280-2500 tel/ 239-280-1637 fax

28 January 2013

Cynthia Selph
6782 Flanders Station Dr.
Polk City, FL 33868

Dear Cindy:

I am happy to grant you permission to interview me and selected current and former members of the staff and faculty here in relation to your dissertation "An Historical Study of Music Programs at Three Catholic Universities in Florida." This letter constitutes full approval for your interviews, and also for your work with any relevant archival material.

Sincerely,

H. James Towey
President, Ave Maria University

APPENDIX B
INSTITUTIONAL REVIEW BOARD PERMISSION LETTERS



Saint Leo University Institutional Review Board – Application for IRB Review of Proposed Research

FOR IRB USE ONLY:

Verification of ethics training certification

PI Valid certification Certification expired No certification

Faculty Advisor N/A Valid certification Certification expired No certification

Type of review: Exempt Expedited Full

Decision: Approved

Minor Revisions Required

Minor revisions required: _____

Revise and resubmit

Revisions required: _____

Not approved

Justification for non approval: _____

Doris Van Kampen-Breit

02/20/2013

IRB representative's signature

Date



11300 NE Second Avenue
Miami Shores, FL 33161-6695
phone 305-899-3020
800-756-6000, ext. 3020
fax 305-899-3026
www.barry.edu

OFFICE OF THE PROVOST
INSTITUTIONAL REVIEW BOARD

Research with Human Subjects
Protocol Review

Date: April 25, 2013

Protocol Number: 130310
Title: Music Program Development in Liberal Arts Higher Education:
Historical Perspectives from Three Catholic Universities

Meeting Date: 3/20/13

Researcher Name: Ms. Cynthia Selph
Address: 6782 Flanders Station Dr.
Polk City, FL 33868

Faculty Sponsor: Dr. Victor Fung
U of South Florida
Dept: Music Education

Dear Ms. Selph:

On behalf of the Barry University Institutional Review Board (IRB), I have verified that the specific changes requested by the convened IRB on March 20, 2013 have been made.

It is the IRB's judgment that the rights and welfare of the individuals who may be asked to participate in this study will be respected; that the proposed research, including the process of obtaining informed consent, will be conducted in a manner consistent with requirements and that the potential benefits to participants and to others warrant the risks participants may choose to incur. You may, therefore, proceed with data collection.

As principal investigator of this protocol, it is your responsibility to make sure that this study is conducted as approved by the IRB. Any modifications to the protocol or consent form, initiated by you or by the sponsor, will require prior approval, which you may request by completing a protocol modification form.

It is a condition of this approval that you report promptly to the IRB any serious, unanticipated adverse events experienced by participants in the course of this research, whether or not they are directly related to the study protocol. These adverse events include, but may not be limited to, any experience that is fatal or immediately life-

threatening, is permanently disabling, requires (or prolongs) inpatient hospitalization, or is a congenital anomaly cancer or overdose.

The approval granted expires on April 25, 2014. Should you wish to maintain this protocol in an active status beyond that date, you will need to provide the IRB with and IRB Application for Continuing Review (Progress Report) summarizing study results to date. The IRB will request a progress report from you approximately three months before the anniversary date of your current approval.

If you have questions about these procedures, or need any additional assistance from the IRB, please call the IRB point of contact, Mrs. Barbara Cook at (305)899-3020 or send an e-mail to LBacheller@mail.barry.edu . Finally, please review your professional liability insurance to make sure your coverage includes the activities in this study.

Sincerely,



Linda Bacheller, Psy.D., J.D.
Chair, Institutional Review Board
Barry University
Box Psychology
11300 NE 2nd Avenue
Miami Shores, FL 33161

Cc: Dr. Victor Fung

Memo

To: Cynthia Selph
From: Rosemary McCullough, IRB Chair
CC: Gabriel Martinez, Catherine Pakuluk, Ladislav Sallai, Roy Lenardson, Keith Houde, Michael Dauphinais
Date: February 21, 2013
Re: Cynthia Selph: Doctoral Student Data Collection

Principal researcher's name: Cynthia Selph

Title of study: MUSIC PROGRAM DEVELOPMENT IN LIBERAL ARTS HIGHER EDUCATION: HISTORICAL PERSPECTIVES FROM THREE CATHOLIC UNIVERSITIES

Type of application: New

Level of review: Expedited

Comments: None

Approval date: February 21, 2013





USF's IRB committee has reviewed this research and the following response was given:

Dr. John Schinka has reviewed this study and has determined: "The activities described in the application consist of review of existing documents and semi-structured oral histories of individuals involved in some way in the development of music education programs. The protocol does not contain hypotheses that will be tested. There is no structured, systematic analysis of themes. The study information would appear to be descriptive and would not appear to contribute to generalizable knowledge. These activities do not appear to meet the definition of research under USF HRPP policy and are therefore not under USF IRB oversight." (See screenshot below of the USF IRB website's electronic log of the study.)



Home IRB Studies IACUC COI

IRB Studies > Music Program Development in Liberal Arts Higher Education

Closed - Never Approved

View Study

Printer Version

View Differences

Pending Ancillary Approvals
No Pending Ancillary Approvals

My Activities

Edit Email List

Edit Guest List

Upload Team Member CV

Upload Team Member
Education Certification
(Review Submitted)

Study: Music Program Development in Liberal Arts Higher Education (Pro00011727)

Description: The purpose of this study is to document and interpret the origins and development of the respective music programs and/or departments in the three Catholic universities in Florida that offer music degrees: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples).




Principal Investigator: Cynthia Selph **Study Coordinator:** Cynthia Selph

Study Type: Social-Behavioral **Review Type:** Expedited

History Attachments Pre Review Status Reviewer Notes Change Log

Activity	Author	Activity Date
Public Comment Posted	Menzel, Various B.	2/18/2013 11:27 AM EST
<p>Dr. John Schinka has reviewed this study and has determined: "The activities described in the application consist of review of existing documents and semi-structured oral histories of individuals involved in some way in the development of music education programs. The protocol does not contain hypotheses that will be tested. There is no structured, systematic analysis of themes. The study information would appear to be descriptive and would not appear to contribute to generalizable knowledge. These activities... read more</p>		
Study that has never been approved is Closed	Menzel, Various B.	2/18/2013 8:12 AM EST
<p>The IRB Chairperson has reviewed this application and determined that the activities do not meet the federal definition of human subjects research requiring IRB oversight. (Please see his review comment in your eIRB application). If you have any further questions or concerns, please contact me at vmenzel@usf.edu.</p>		
Submitted Requested Revisions or Information	Selph, Cynthia S	2/13/2013 12:06 AM EST
<p>2 Changes Logged. The responses to the Reviewer Notes were answered and saved in "Created Study". Please let me know if there is another place to post the revisions. The Revised consent form is attached below.</p> <p>Consent form, Revised</p>		
IRB Staff Requested Revisions or Information	Menzel, Various B.	2/12/2013 3:40 PM EST
<p>3 Reviewer Notes Logged. if you have any questions you can contact me at vmenzel@usf.edu</p> <p>11727 icf edits.docx</p>		
Department Approved	Williams, David A	2/12/2013 8:45 AM EST
<p>No concerns.</p>		
PI Submitted Study	Selph, Cynthia S	2/12/2013 6:24 AM EST
Agreement to Participate and COI	Fung, C. Victor	2/11/2013 10:40 PM

https://arc.research.usf.edu/Prod/Rooms/DisplayPages/LayoutInitial?Container=com.webri... 2/18/2013

	survey completed		EST
	Team members notified to Agree to Participate	Fung, C. Victor	2/11/2013 10:39 PM EST
	Team members notified to Agree to Participate	Selph, Cynthia S	2/11/2013 8:55 PM EST
	Created Study	Selph, Cynthia S	2/11/2013 6:36 PM EST

Division of Research Integrity & Compliance
 ARC Help Desk (eIRB, eCOI, eACUC): (813) 974-2880 - E-Mail: rsch-arc@usf.edu
 Mail: 12901 Bruce B. Downs Blvd, MDC35, Tampa, FL 33612-4799

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APPENDIX C
INFORMED CONSENT LETTERS



INFORMED CONSENT TO PARTICIPATE IN RESEARCH

- Investigator:** Name: Cynthia Selph
 Address: University Campus – MC2127
 PO Box 6665, Saint Leo, FL 33574
- E-mail (and possibly phone): Cynthia.selph@saintleo.edu
 352-588-7294
- Title of Study:** MUSIC PROGRAM DEVELOPMENT IN LIBERAL ARTS HIGHER EDUCATION: HISTORICAL PERSPECTIVES FROM THREE CATHOLIC UNIVERSITIES
- Purpose of Study:** You are being asked to participate in a research study designed to examine, interpret, and document the development, growth, and possible decline of music programs in liberal arts institutions through the history and experience of three Catholic universities in Florida that offer music degrees: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples).
- Procedures:** You will be asked to
- Agree to be interviewed about your knowledge and experience with the music program at [Saint Leo, Barry, or Ave Maria] University.
 - The interview will last approximately one hour, and will be digitally recorded. The recording will be kept in a locked computer until five years after the dissertation has been published.
 - The interview will take place at your campus, or over the phone.
 - There may be follow-up or clarification questions, which will take place through email, or over the phone.
- Benefits:** None other than contributing to our knowledge about music programs in higher education
- Risks:** This research is considered to be minimal risk. That means that the risks associated with this study are the same as what you face every day. There are

no known additional risks to those who take part in this study.

Costs/incentives: None

Confidentiality The information given in oral reports through interviews will be kept confidential unless the participant gives permission to the researcher to be quoted and/or identified in print. The only people who will hear the interviews are the researcher and her advisor. Interviews will be digitally recorded and stored on a password protected laptop computer. Transcriptions of interviews will be sent to the participants for clarification and verification, if necessary, and kept in the researcher's locked cabinet in her locked office.

Use of information: This information will become part of a dissertation in partial fulfillment of the requirements of a Ph.D. in Music Education at USF.

Voluntary Participation The participants may withdraw from the study at any time, or decline to participate, without any penalty.

Signature: The investigator has discussed the project with me and answered all my questions. I understand that additional questions regarding the study, participant rights, or other concerns, should be directed to Dr. Victor Fung (fung@usf.edu); or Dr. Jere Humphreys (jere.humphreys@asu.edu). I agree with the terms above and acknowledge that I have been given a copy of the consent form. By signing this consent form, I agree to participate in this research project.

Signature of the Participant

Date

Signature of Investigator

Date

Signature of Reader/Translator

Date

Barry University Informed Consent Form

Your participation in a research project is requested. The title of the study is MUSIC PROGRAM DEVELOPMENT IN LIBERAL ARTS HIGHER EDUCATION: HISTORICAL PERSPECTIVES FROM THREE CATHOLIC UNIVERSITIES . The research is being conducted by Cynthia Selph, a Doctoral student in the Music Education department at the School of Music at the University of South Florida, and is seeking information that will be useful in the field of Music Education.

The aims of the research are to examine, interpret, and document the development, growth, and possible decline of music programs in liberal arts institutions through the history and experience of three Catholic universities in Florida that offer music degrees: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples).

In accordance with these aims, the following procedures will be used:

1. recorded interviews with music faculty, administration, students and alumni who have knowledge and experience of the music program at Barry University
2. examination of archives, documents, artifacts and records that contain information concerning the music program at Barry University.

We anticipate the number of participants to be 30 at Barry University (a total of 90 at all three universities).

If you decide to participate in this research, you will be asked to do the following:

- Agree to be interviewed face to face, or over the phone about your knowledge and experience with the music program at Barry University.
- Set an appointment with the researcher for the interview that will last approximately one hour, and will be digitally recorded for audio. If possible, the interview will take place face to face during the researcher's campus visit. If scheduling conflicts do not permit a face to face interview, a phone interview will be arranged. The recording will be kept in a locked computer until the dissertation has been published.
- Suggest a comfortable location on your campus in which the interview can take place, or make arrangements to be interviewed over the phone.
- Answer follow-up or clarification questions, which will take place through email, or over the phone.
- Possibly guide the researcher through the music and/or performance facilities at the university with which you are involved.

Your consent to be a research participant is strictly voluntary and should you decline to participate or should you choose to drop out at any time during the study, there will be no

adverse effects on your involvement with the music program at Barry University.

The risks of involvement in this study are minimal and include loss of time. The following procedures will be used to minimize these risks: appointments will be set ahead of time and expressed time constraints will be honored.

Although there are no direct benefits to you, your participation in this study may help our understanding of music education.

As a research participant, information you provide will be held in confidence to the extent permitted by law. Any published results of the research will refer to group averages only and no names will be used in the study, unless the researcher has been given permission (see consent to be identified and quoted response below) to do so. Data will be kept in a locked file in the researcher's office. Audio recordings of the interviews will be transcribed by the researcher through the use of transcription software and then examined and coded. Your signed consent form will be kept separate from the data. All data will be destroyed five years after the completion of the dissertation.

If you have any questions or concerns regarding the study or your participation in the study, you may contact me, Cynthia Selph, at (863)944-2976, my supervisor Dr. Victor Fung, at fung@usf.edu, or the Institutional Review Board point of contact, Barbara Cook, at (305)899-3020. If you are satisfied with the information provided and are willing to participate in this research, please signify your consent by signing this consent form.

Voluntary Consent

I acknowledge that I have been informed of the nature and purposes of this historical study by Cynthia Selph and that I have read and understand the information presented above, and that I have received a copy of this form for my records. I give my voluntary consent to participate in this study.

Signature of Participant

Date

Researcher

Date

I give my permission to be identified by name and/or position in this historical study. I understand that by giving this permission I may be quoted in the final document only after I have verified the printed version of my oral statements.

Signature of Participant

Date

**AVE MARIA
INFORMED CONSENT TO PARTICIPATE IN RESEARCH**

- Investigator: Name: Cynthia Selph
Address: University Campus – MC2127
PO Box 6665, Saint Leo, FL 33574
- E-mail (and possibly phone): Cynthia.selph@saintleo.edu
352-588-7294
- Title of Study: MUSIC PROGRAM DEVELOPMENT IN LIBERAL ARTS HIGHER EDUCATION: HISTORICAL PERSPECTIVES FROM THREE CATHOLIC UNIVERSITIES
- Purpose of Study: You are being asked to participate in a research study designed to examine, interpret, and document the development, growth, and possible decline of music programs in liberal arts institutions through the history and experience of three Catholic universities in Florida that offer music degrees: Saint Leo University in Saint Leo (near Dade City), Barry University in Miami Shores, and Ave Maria University in Ave Maria (near Naples).
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- Agree to be interviewed about your knowledge and experience with the music program at [Saint Leo, Barry, or Ave Maria] University.
 - The interview will last approximately one hour, and will be digitally recorded. The recording will be kept in a locked computer until five years after the dissertation has been published.
 - The interview will take place at your campus, or over the phone.
 - There may be follow-up or clarification questions, which will take place through email, or over the phone.
- Benefits: None other than contributing to our knowledge about music programs in higher education
- Risks: This research is considered to be minimal risk. That means that the risks associated with this study are the same as what you face every day. There are no known additional risks to those who take part in this study.
- Costs/incentives: None

- Confidentiality** The information given in oral reports through interviews will be kept confidential unless the participant gives permission to the researcher to be quoted and/or identified in print. The only people who will hear the interviews are the researcher and her advisor. Interviews will be digitally recorded and stored on a password protected laptop computer. Transcriptions of interviews will be sent to the participants for clarification and verification, if necessary, and kept in the researcher's locked cabinet in her locked office.
- Use of information:** This information will become part of a dissertation in partial fulfillment of the requirements of a Ph.D. in Music Education at USF.
- Voluntary Participation** The participants may withdraw from the study at any time, or decline to participate, without any penalty.
- Signature:** The investigator has discussed the project with me and answered all my questions. I understand that additional questions regarding the study, participant rights, or other concerns, should be directed to Dr. Victor Fung (fung@usf.edu); or Dr. Jere Humphreys (jere.humphreys@asu.edu). I agree with the terms above and acknowledge that I have been given a copy of the consent form. By signing this consent form, I agree to participate in this research project.

Signature of the Participant Date

Signature of Investigator Date

Signature of Reader/Translator Date

APPENDIX D
SAMPLE INTERVIEW QUESTIONS
FOR FACULTY AND ADMINISTRATION

Sample Interview Questions for Faculty and Administration:

- I. Background and history of the department/program:
 - a. How did the music program or department at this school begin?
 - b. What are some of your department's successes and how they were achieved.
 - c. What are some of the barriers that had to be overcome?
 - d. What other historical events do you think shaped this department?

- II. Catholic affiliation and identity
 - a. Do you think the university's Catholic affiliation has any relationship to the music program, and if so, in what ways?
 - b. How many music majors are Catholic, and/or come from Catholic secondary schools?
 - c. How well do Catholic secondary schools prepare students for college level music study?
 - d. Is there an attempt to recruit students from Catholic schools or churches?
 - e. Do you think that the changes in the Catholic Church since Vatican II in the mid-sixties have had any impact on the development of the music department in this school?
 - f. Do you think this music department is representative of the Catholic philosophy of music education?

- III. Students
 - a. Can you name outstanding alumni from this music program? How well did this department prepare them for their current position?
 - b. How are/were students recruited?
 - c. How selective is the acceptance protocol for music students?
 - d. What do you think are the biggest attractions at your school for music majors?
 - e. What do you think are the biggest barriers to recruiting music majors at your school?
 - f. Have you seen a difference in the interests and capabilities of incoming freshmen in your department in the past twenty years?

- IV. Performing Groups
 - a. What are some of the most successful performing groups that were developed in this school?
 - b. Are there performances or programs that became traditional, recurring events for the school?

- V. Curriculum
- a. What majors or programs of study are/were emphasized in this music department?
 - b. How has the number and variety of music courses changed throughout the history of this department?
- VI. Administration
- a. How is this music program or department organized administratively?
 - b. How important is maintaining a major in music to this institution?
 - c. How is the department funded?
 - d. Are resources adequate to sustain growth in the program?
 - e. Are there any efforts at fundraising specifically for the music department?
 - f. What percentage of scholarship money goes toward music students? Is there a set pool of scholarship funds for music majors?
- VII. General/Summary
- a. How do you think this university's music program impacts the community around this school?
 - b. Is there a mission statement and/or vision statement for the music department/program?

APPENDIX E
BARBARA KAPLAN'S LETTER TO
THOMAS WELSTEAD, CHAIRMAN, BOARD OF TRUSTEES
SAINT LEO COLLEGE

Faculty Member Voices Concern

April 15, 1975

Mr. Thomas Welstead
Chairman, Board of Trustees
Saint Leo College
228 Bal Bay Drive
Bal Harbour, Florida 33154

Dear Mr. Welstead:

When I read today in the Tampa Tribune that the students responsible for the Monarch article were to be asked not to return to Saint Leo, I was indeed shocked. For the first time in the seven years that I have been at Saint Leo, the student publication has achieved a comparatively mature level of substantive reporting; it must be difficult for advisors who have helped in such accomplishments to see students suffer for factual reporting. We certainly need to cheer students with initiative, ability, and courage.

My first reaction was to write to you directly, although I realize that there are several levels of administration between us hierarchically. I do so because I remember you as Leanne's father and as the chairman of the student affairs committee of the Board, rather than as the new Chairman. I have always felt that you understood both student and faculty needs and roles, and my letter is written in the spirit. When I served as faculty visitor to the Board, I felt that the Board on numerous occasions, demonstrated thoughtful concern for progress and accomplishment at Saint Leo; I tried, unsuccessfully I fear, to communicate this concern to the faculty.

The faculty too has its concerns, which are not always voiced, or voiced inadequately. There was much talk in the Kingsley Committee about the need for the "end-run" to achieve what the faculty feels is desirable for the college when the administrative links fail to properly communicate

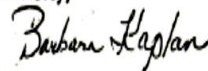
the thoughts of those of us who work most closely with students. I am trying to make an end-run explanation that will reach someone with authority as a communication from one faculty member who has not been in the heat of the controversy.

In regard to collective bargaining, I stand with the decision that the faculty has made to strive for more equitable balance between faculty and administration in terms of work-related factors. I belong to a number of professional organizations, as teachers have been encouraged to do to maintain their personal and academic growth; more than that, I have spent time and money in travel and study that has added immeasurably to my value to Saint Leo. However, I have come to the realization that no matter how professional we try to be, our societies serve minimally as the regulatory agencies that American Medical and American Bar Associations are; we are not self-employed therefore comparable to

doctors and lawyers, but rather part of an employer-employee relationship with the same needs that one encounters in any labor relation situation, including the need of recourse to an outside agent when we feel that there has been inequitable treatment.

My best wishes to you. I regret that your tenure as Chairman must begin with unpleasantness. There are many of us who wish you well, and believe in what the college is trying to accomplish. Please hear us and consider our problems with an understanding mind and heart.

Sincerely,



Barbara Kaplan

cc: Greg Copeland, Monarch
Father Marion Bowman
Dr. Thomas Southard
Dr. Rosanne Guer

Figure A.1. Barbara Kaplan's letter to Thomas Welstead. *Monarch* Student Newspaper, (April 17, 1975): 5.

APPENDIX F
MUSIC CURRICULUM OFFERED AT
SAINT LEO UNIVERSITY
AND BA IN MUSIC DEGREE REQUIREMENTS
1995-96 CATALOG

Table A.1. Saint Leo College music curriculum overview, 1967-2014

Degrees	Ensembles	Applied Lessons	Theory	Literature	Music History	Conducting	Music Education	Church Music
BA/Music 1967-83, 89-96	Oratorio Society 1966-99	Voice	Theory I-II 1967-present	Music Literature 1967-68	Music History I	Conducting I 1967-82, 88-96, 2013-present	Music in the Elementary School 1968-83, 88-96	Music Ministry Leadership 2009-present
BA/Music Ed 1968-83, 89-96	College Choir/Chorale 1967-2010	Piano Class Piano	Theory III-IV 1968-83, 89-96	Choral Literature 1968-82	Music History II	Conducting II 1968-82, 88-96	Music in the Secondary School 1968-83, 88-96	Practicum I 2009-present
BA/Music Theatre 1983-89	Wind Ensemble 1967-98	Woodwinds	Theory Drill I-II 1974-89	Symphonic Literature 1968-82	Intro to Music Survey course 1968-2012		General Music in the Secondary School 1973-83	Practicum II 2009-present
Minor of Music 1967-present	Orchestra 1967-87	Percussion	Theory Drill III-IV 1974-83	Choral & Symphonic Literature 1982-83	Spirituals to Rock & Roll 2013-present		Practicum 1977-83, 88-96	
Minor of Music Ministry 2010-present	Men's Glee Club 1968-82	Guitar	Solfege I & II 2009-10	Music Theatre Literature 1982-97	Foundations of Western Sacred Music 2009-10		Seminar in Music Education 1977-83	
	Collegium Musicum 1968-82	Brass	Sight Singing & Ear Training I & II 2010- present	Chamber Music Literature 1989-2009	Story of Christian Music 2010-present		Class Instruments 1968-83, 88-96	
	Stage Band 1973-2004	Strings	Introduction to Music Technology 2011-present		World Music 2012-present			
	Saint Leo Singers 1977-82, 2010-present	Organ by student request						
	Percussion Ensemble 1973-89							
	Broadway Chorus 1987-89							
	Voices of Christ 2009-2013							
	Instrumental Ensemble (strings and jazz) 2009- present							
	Totally TABS/SASS A cappella ensemble 2009-present							

Music

A 47-hour major in music is designed as preparation for a career which includes performance, for graduate study, or for related employment in the music industry.

<i>Program Components</i>	<i>Semester Hours</i>
Basic Studies I	30
Basic Studies II	15
Basic Studies III.....	3
Foundation Courses	14
MUS 121 Music Theory I	(4)
MUS 122 Music Theory II	(4)
MUS 321 Music History I	(3)
MUS 322 Music History II	(3)
Major Requirements	33
MUS 120, 220, 320, 420	(8)
Private Instruction (one each semester)	
MUS 221 Music Theory III	(4)
MUS 222 Music Theory IV	(4)
MUS 328 Chamber Music	(2)
MUS 111, 114, 118	(8)
Ensembles (one each semester)*	
MUS 323 Conducting I	(2)
MUS 324 Conducting II	(2)
30 minute Junior Recital	(0)
MUS 499 Music Senior Tutorial	(3)
(includes 60 min. Senior Recital)	
Physical Education Requirement	2
Electives	29
Total Credits	122

Music Education (K-12)

The College offers a specialization in Music Education (K-12) which is a teacher preparation program. Graduates from this program will, upon application to the state, be eligible to teach in Florida. Students must complete all required education courses with a grade of "C" or higher and satisfy all program requirements. See the Teacher Preparation Programs information for important requirements for Music Education (K-12). While it is possible to complete the program in eight semesters, students often find that an extra semester or a short summer session is necessary to complete all the requirements of this dual program.

<i>Program Components</i>	<i>Semester Hours</i>
Basic Studies I	30
Basic Studies II	15
Basic Studies III.....	3
Foundation Courses	14
MUS 121 Music Theory I	(4)
MUS 122 Music Theory II	(4)
MUS 321 Music History I	(3)
MUS 322 Music History II	(3)
Major Requirements	43
MUS 111, 114, 118 Ensemble	(8)
(one required each semester*)	
MUS 120, 220, 320, 420	(8)
Private instruction (one each semester)	
MUS 221 Music Theory III	(4)
MUS 222 Music Theory IV	(4)
MUS 323 Conducting I	(2)
MUS 324 Conducting II	(2)
MUS 325 Music in the Elementary School	(3)
MUS 326 Music in the Secondary School	(3)
MUS 327 s,w,b,p,v Class Strings, Woodwinds, Brass, Percussion, Voice. (one semester each)	(5)
MUS 102 Class Piano	(1)
MUS 499 Music Senior Tutorial	(3)
(includes 60 min. Senior Recital)	
Education Requirements	28
EDU 221 Child and Adolescent Development	(3)
EDU 280 Practicum: Introduction to the Instructional Process	(3)
EDU 425 Educational Management and Organization	(3)
EDU 427 Measurement, Assessment, and Evaluation	(3)
EDU 428 Critical Issues in Curriculum and Philosophy	(3)
EDU 480 Internship	(12)
EDU 481 Internship Seminar	(1)
Physical Education Requirement	2
Total Credits	135

* Generally, music majors are asked to participate in all ensembles.

Music Minor

MUS 111, 114, or 118 Ensembles	(4)
MUS 120-420 Private Instruction	(4)
MUS 121 Music Theory I	(4)
MUS 122 Music Theory II	(4)
MUS 321 Music History I	(3)
MUS 322 Music History II	(3)
<i>Total Credits</i>	22

Figure A.2. Saint Leo College 1995-96 music degree requirements. *Saint Leo College 1995-96 Catalog*, 77-78.

APPENDIX G
BARRY UNIVERSITY
PROPOSED MUSIC CURRICULUM CHANGES
NOVEMBER 19, 2012 MEMO
AND DEGREE REQUIRMENTS POSTED
IN 2014-15 ACADEMIC CATALOG

**Department of Fine Arts—MUSIC PROGRAM
INFORMATION ITEM**

Nov. 19, 2012

The Music program wants to make the BM and BA degree requirements more prescriptive by having a 37 credit music core for the BA. The core for the BM would increase from 27 credits to 45 credits along with separate requirements for vocal and instrumental specializations. Although this greatly reduces the number of elective credits for the music major it will help the major have stronger foundation in music theory and history. IN the past, the students were opting for the performance based courses. This new structure will help strengthen the student's knowledge of music and further develop their skills.

CORE COURSES

PROPOSED		OLD	
Music Core: 37 cr. (BA)		Vocal Performance Core	
MUS 109 Theory I	3 cr.	Music Core: 27 cr. For BM and BA degrees	
MUS 110 Theory II	3 cr.	MUS 109 Theory I	3 cr.
MUS 135 Applied Music	2 cr.	MUS 110 Theory II	3 cr.
MUS 186 Ensemble	1 cr.	MUS 135 Applied Music	2 cr.
MUS 211 Theory III	3 cr.	MUS 186 Ensemble	1 cr.
MUS 212 Theory IV	3 cr.	MUS 192 Performance Workshop	2 cr.
MUS 287 Applied Music	2 cr.	MUS 287 Applied Music	2 cr.
MUS 288 Applied Music	2 cr.	MUS 288 Applied Music	2 cr.
MUS 327 Hist: Baroque & Classical	3 cr.	MUS 327 Hist: Baroque & Classical	3 cr.
MUS 328 Hist: Romantic	3 cr.	MUS 328 Hist: Romantic	3 cr.
MUS 329: Hist: 20 th Century	3 cr.	MUS 386 Ensemble (3x at 1 cr)	3 cr.
MUS 340 Sightseeing/ Eartraining	1 cr.	MUS 497 Senior Seminar	1 cr.
MUS 384 Conducting I	2 cr.		
MUS 386 Ensemble (3x for 1 cr.)	3 cr.	Instrumental Performance Core	
MUS 497 Senior Seminar	1 cr.	Music Core: 27 cr. for BM and BA degrees	
		MUS 109 Theory I	3 cr.
		MUS 110 Theory II	3 cr.
		MUS 186 Ensemble	1 cr.
		MUS 135 Applied Music	2 cr.
		MUS 136 Applied Music	2 cr.
		MUS 287 Applied Music	2 cr.
		MUS 288 Applied Music	2 cr.
		MUS 327 Hist: Baroque & Classical	3 cr.
		MUS 328 Hist: Romantic	3 cr.
		MUS 386 Ensemble (3x at 1 cr.)	3 cr.
		MUS 422 Instrumental Interpretation	2 cr.
		MUS 497 Senior Seminar	1 cr.

PROPOSED Music Core: 45 Cr. For BM in Vocal and Instrumental Performance		
MUS 109 Theory I	3 cr.	
MUS 110 Theory II	3 cr.	
MUS 135 Applied Music	2 cr.	
MUS 136 Applied Music	2 cr.	
MUS 186 Ensemble	1 cr.	
MUS 211 Theory III	3 cr.	
MUS 212 Theory IV	3 cr.	
MUS 287 Applied Music	2 cr.	
MUS 288 Applied Music	2 cr.	
MUS 327 Hist.: Baroque & Classical	3 cr.	
MUS 328 Hist: Romantic	3 cr.	
MUS 329 Hist: 20 th Century	3 cr.	
MUS 340 Sightsinging/Eartraining	1 cr.	
MUS 335 Applied Music	2 cr.	
MUS 338 Applied Music	2 cr.	
MUS 384 Conducting I	2 cr.	
MUS 386 Ensemble (3x 1cr.)	3 cr.	
MUS 487 Applied Music	2 cr.	
MUS 490 Applied Music	2 cr.	
MUS 497 Senior Seminar	1 cr.	
PROPOSED		
Vocal Performance 16 cr. For BM degree		
16 cr. For BM degree		
MUS 135 Applied Music (piano)	2 cr.	
MUS 136 Applied Music (piano)	2 cr.	
MUS 192 Performance Workshop	2 cr.	
MUS 200 Diction for Singers	1 cr.	
MUS 309 Survey of Vocal Lit. I	1 cr.	
MUS 310 Survey of Vocal Lit. II	1 cr.	
MUS 386 Chamber Ensemble (2x, 1cr.)	2 cr.	
MUS 392 Perf. Workshop (2x, 2cr.)	4 cr.	
MUS 488 Vocal Pedagogy	1 cr.	
Instrumental Performance 13 cr. For BM		
MUS 135 Applied Music (secondary)	2 cr.	
MUS 136 Applied Music (secondary)	2 cr.	
MUS 192 Performance Workshop	2 cr.	
MUS 326 Electronic Music/MIDI	3 cr.	
MUS 385 Conducting II	2 cr.	
MUS 386 Ensemble (2x, 1 cr.)	2 cr.	
		OLD Vocal Performance Requirements
		16 cr. for BM; 12 cr. For BA degree
		MUS 335 Applied Music (voice) 2 cr.
		MUS 338 Applied Music (voice) 2 cr.
		MUS 386 Ensemble (2x, 1 cr.) 2 cr.
		MUS 392 Performance Wkshop (3x for 2 cr.) 6 cr.
		MUS 487 Applied Music (voice) 2 cr.
		MUS 490 Applied Music (voice) 2 cr.
		OLD Instrumental Performance
		Requirements
		10 cr. For BM; 9 cr. For BA degree
		MUS 205 Piano Sight Reading 1 cr.
		MUS 335 Applied Music 2 cr.
		MUS 338 Applied Music 2 cr.
		MUS 384 Conducting I 2 cr.
		MUS 487 Applied Music 2 cr.
		MUS 490 Applied Music 2 cr.

ELECTIVES

PROPOSED	OLD
Electives For	Vocal Performance Electives:
Vocal And Instrumental: Choose--	Minimum 26 for BM/12 for BA degree
4 cr. For BM in Vocal Performance	
7 cr. For BM in Instr. Performance	MUS 108 Rudiments of Music 3 cr.
2 cr. For BA in Music	MUS 135, 136, 287, 288, 335 338, 487, 490
	Applied music in any instrument other than voice
MUS 108A 3 cr.	1-12 cr.

MUS 135 Applied Music	1-2 cr.	MUS 180/380 University Chorale	1-3 cr.
MUS 136 Applied Music	1-2 cr.	MUS 200 diction for Singers	1 cr.
MUS 168 Percussion Techniques	1 cr.	MUS 211 Theory III	3 cr.
MUS 169 Woodwind Techniques	1 cr.	MUS 212 Theory IV	3 cr.
MUS 170 Brass Techniques	1 cr.	MUS 300 Special Topics	3 cr.
MUS 171 String Techniques	1 cr.	MUS 303 Sound Reinforcement	3 cr.
MUS 180 University Chorale	1 cr.	MUS 309 Vocal Literature I	1 cr.
MUS 200 Diction for Singers	1 cr.	MUS 310 Vocal Literature II	1 cr.
MUS 205 Piano Sight Reading	1 cr.	MUS 326 Electronic Music	3 cr.
MUS 223 Piano Literature I	1 cr.	MUS 324 Musical Theatre Styles I	3 cr.
MUS 234 Piano Literature II	1 cr.	MUS 325 Musical Theatre Styles II	3 cr.
MUS 287 Applied Music	1-2 cr.	MUS 330 Amer. Musical Theatre	3 cr.
MUS 288 Applied Music	1-2 cr.	MUS 330 Amer. Musical Theatre	3 cr.
MUS 302 Accompaniment	1 cr.	MUS 340 Sightsinging/Eartraining	1 cr.
MUS 303 Sound Reinforcement	3 cr.	MUS 359 Independent Study	3 cr.
MUS 309 Survey of Vocal Lit. I	1 cr.	MUS 384 Conducting I	2 cr.
MUS 310 Survey of Vocal Lit. II	1 cr.	MUS 385 Conducting II	2 cr.
MUS 324 Musical Theatre Styles I	3 cr.	MUS 392 Performance Workshop	2-6 cr.
MUS 325 Musical Theatre Styles II	3 cr.	MUS 420 Vocal Interpretation	1-3 cr.
MUS 326 Electronic Music/MIDI	3 cr.	MUS 488 Vocal Pedagogy	2 cr.
MUS 330 Amer. Musical Theatre:GA	3 cr.	TH 155 Acting I	3 cr.
MUS 335 Applied Music	1-2 cr.	TH 255 Acting II	3 cr.
MUS 338 Applied Music	1-2 cr.	DAN	1-6 cr.
MUS 350 Hist. of Sacred Music	3 cr.		
MUS 359 Independent Study	3 cr.	Instrumental Performance Electives:	
MUS 375 Piano Pedagogy	1 cr.	32 cr. For BM degree	
MUS 380 University Chorale	1 cr.	3 cr. For BA degree	
MUS 385 Conducting II	2 cr.	MUS 108A Rudiments of Music	3 cr.
MUS 420 Vocal Interpretation	1 cr.	Applied music in any instrument other than principal	1-12 cr.
MUS 422 Instrumental Interpretation	1 cr.	MUS 180/380 University Chorale	1-2 cr.
MUS 476 Methods in Music Ed.	3 cr.	MUS 192 Performance Workshop	2 cr.
MUS 487 Applied Music	2 cr.	MUS 205 Piano Sight Reading	1 cr.
MUS 488 Vocal Pedagogy	1 cr.	MUS 211 Theory III	3 cr.
MUS 490 Applied Music	2 cr.	MUS 212 Theory IV	3 cr.
Theatre	3-6 cr.	MUS 223 Piano Literature I	1 cr.
Dance	2-4 cr.	MUS 234 Piano Literature II	1 cr.
		MUS 300 Special Topics	3 cr.
		MUS 302 Accompaniment	1 cr.
		MUS 303 Sound Reinforcement	3 cr.
		MUS 309 Vocal Literature I	1 cr.
		MUS 310 Vocal Literature II	1 cr.
		MUS 326 Electronic Music	3 cr.
		MUS 329 History: 20 th Century	3 cr.
		MUS 340 Sightsinging/Eartraining	1 cr.
		MUS 359 Independent Study	3 cr.
		MUS 375 Piano Pedagogy	1 cr.
		MUS 385 Conducting II	2 cr.
		MUS 386 Ensemble	1 cr.
		MUS 392 Performance Workshop	2-4 cr.
		MUS 422 Instrumental Inter.	1-3 cr.
		MUS 488 Vocal Pedagogy	2 cr.

Figure A.3. Department of Fine Arts—Music Program Information Item. A copy of this memo was given to the author by Fine Arts Department chairperson Sylvia Lizama during the campus

visit to Barry University on May 2, 2013 to explain the curriculum update that would go into effect in the 2013-14 academic school catalog. The updated curriculum increased the music core from 27 credits to 37 credits for the BA degree in music, and from 27 credits to 45 credits for the BM degree, resulting fewer music electives. In this way students were required to take more theory, history, and literature classes.

The list of classes in the memo gives an overview of all the music courses currently offered at Barry University.

The selected text below is copied from the *Barry University Undergraduate 2014-15 Catalog*, and shows the addition of the music education specialization, and the implementation of the changes that were proposed in the memo printed above.

Music Core: 45 cr. for BM

MUS 109 Theory I 3 cr.
 MUS 110 Theory II 3 cr.
 MUS 186 Ensemble 1 cr.
 MUS 135 Applied Music 2 cr.
 MUS 136 Applied Music 2 cr.
 MUS 211 Theory III 3 cr.
 MUS 212 Theory IV 3 cr.
 MUS 287 Applied Music 2 cr.
 MUS 288 Applied Music 2 cr.
 MUS 327 History: Baroque and Classical 3 cr.
 MUS 328 History: Romantic Music 3 cr.
 MUS 329 History: 20th Century 3 cr.
 MUS 335 Applied Music 2 cr.
 MUS 338 Applied Music 2 cr.
 MUS 340 Sightsinging/Eartraining 1 cr.
 MUS 384 Conducting I 2 cr.
 MUS 386 Ensemble (up to 3x at 1 cr.) 3 cr.
 MUS 487 Applied Music 2 cr.
 MUS 490 Applied Music 2 cr.
 MUS 497 Senior Seminar 1 cr.

Instrumental Performance Requirements:**13 cr. for BM degree,**

MUS 135 Applied Music (secondary) 2 cr.
 MUS 136 Applied Music (secondary) 2 cr.
 MUS 192 Performance Workshop 2 cr.
 MUS 326 Electronic Music/MIDI 3 cr.
 MUS 385 Conducting II 2 cr.
 MUS 386 Ensemble (2x-1cr) 2 cr.

Music Core: 39 cr. (BA in Instrumental Performance)**37 credits of Music Core****2 credits from Electives listed below**

MUS 109 Theory I 3 cr.
 MUS 110 Theory II 3 cr.
 MUS 135 Applied Music 2 cr.
 MUS 136 Applied Music 2 cr.
 MUS 186 Ensemble 1 cr.
 MUS 211 Theory III 3 cr.
 MUS 212 Theory IV 3 cr.
 MUS 287 Applied Music 2 cr.
 MUS 288 Applied Music 2 cr.
 MUS 327 Hist: Baroque and Classical 3 cr.
 MUS 328 History: Romantic Music 3 cr.
 MUS 329 History: 20th Century Mus 3 cr.
 MUS 340 Sightsinging/Eartraining 1 cr.
 MUS 384 Conducting I 2 cr.
 MUS 386 Ensemble (3x for 1 cr.) 3 cr.
 MUS 497 Senior Seminar 1 cr.

Electives for Instrumental Specialization:**Choose 7 cr. for BM degree in Instr. Performance****2 cr. for BA degree in Instr. Performance**

MUS 106 Rudiments of Music 3 cr.
 MUS 135 Applied Music 1- 2 cr.
 MUS 136 Applied Music 1- 2 cr.
 MUS 168 Percussion Techniques 1 cr.
 MUS 169 Woodwind Techniques 1 cr.
 MUS 170 Brass Techniques 1 cr.
 MUS 171 String Techniques 1 cr.
 MUS 180 University Chorale 1 cr.
 MUS 329 History: 20th Century 3 cr.
 MUS 335 Applied Music 2 cr.

MUS 200 Diction for Singers 1 cr.
 MUS 205 Piano Sight Reading 1 cr.
 MUS 223 Piano Literature I 1 cr.
 MUS 234 Piano Literature II 1 cr.
 MUS 287 Applied Music 1- 2 cr.
 MUS 288 Applied Music 1- 2 cr.
 MUS 302 Accompaniment 1 cr.
 MUS 303 Sound Reinforcement 3 cr.
 MUS 309 Survey of Vocal Literature I 1 cr.
 MUS 310 Survey of Vocal Literature II 1 cr.
 MUS 324 Musical Theater Styles I 3 cr.
 MUS 325 Musical Theater Styles II 3 cr.
 MUS 326 Electronic Music/MIDI 3 cr.
 MUS 330 The Amer. Musical Theater: GA 3 cr.
 MUS 335 Applied Music 1-2 cr.
 MUS 338 Applied Music 1-2 cr.
 MUS 350 Hist. of Sacred Music Lit. 3 cr.
 MUS 359 Independent Study 3 cr.
 MUS 375 Piano Pedagogy 1 cr.
 MUS 380 University Chorale 1 cr.
 MUS 385 Conducting II 2 cr.
 MUS 420 Vocal Interpretation 1 cr.
 MUS 422 Instrumental Interpretation 1 cr.
 MUS 476 Methods in Music Education 3 cr.
 MUS 487 Applied Music 2 cr.
 MUS 488 Vocal Pedagogy 1 cr.
 MUS 490 Applied Music 2 cr.
 MUS 499 Internship 3 cr.
 TH 3-6 cr.
 DAN 2-4 cr.

Vocal Performance Specialization**65 credits min. for B.M.,****39 credits min. for B.A.**

The **Vocal Performance Specialization** is designed for music students with a combined interest in voice and vocal stage performances with an emphasis on **art song, choral repertoire, musical theatre, and opera**. Opera and Musical Theatre scenes programs are performed each semester, and vocal recitals are presented on a regular basis throughout each academic year.

Individualized attention by the Music faculty, frequent opportunities for formal and informal student performances and forums on and off campus, ensembles, and quality private applied lessons characterize this specialization.

Music Core: 45 cr. for BM

MUS 109 Theory I 3 cr.
 MUS 110 Theory II 3 cr.
 MUS 186 Ensemble 1 cr.
 MUS 135 Applied Music 2 cr.
 MUS 136 Applied Music 2 cr.
 MUS 211 Theory III 3 cr.
 MUS 212 Theory IV 3 cr.
 MUS 287 Applied Music 2 cr.
 MUS 288 Applied Music 2 cr.
 MUS 327 History: Baroque and Classical 3 cr.
 MUS 328 History: Romantic Music 3 cr.
 MUS 338 Applied Music 2 cr.
 MUS 340 Sightsinging/Eartraining 1 cr.

MUS 384 Conducting I 2 cr.
 MUS 386 Ensemble (up to 3x at 1 cr.) 3 cr.
 MUS 487 Applied Music 2 cr.
 MUS 490 Applied Music 2 cr.
 MUS 497 Senior Seminar 1 cr.

**Vocal Performance Specialization Requirements:
 16 cr. for BM degree,**

MUS 135 Applied Music (piano) 2 cr.
 MUS 136 Applied Music (piano) 2 cr.
 MUS 192 Performance Workshop 2 cr.
 MUS 200 Diction for Singers 1 cr.
 MUS 309 Survey of Vocal Literature I 1 cr.
 MUS 310 Survey of Vocal Literature II 1 cr.
 MUS 386 Ensemble - Chamber (2x - 1 cr) 2 cr.
 MUS 392 Perf. Workshop (2x - 2 cr) 4 cr.
 MUS 488 Vocal Pedagogy 1 cr.

**Music Core: 39 cr. (BA in Vocal Performance)
 37 credits of music core**

2 credits from Electives listed below

MUS 109 Theory I 3 cr.
 MUS 110 Theory II 3 cr.
 MUS 135 Applied Music 2 cr.
 MUS 136 Applied Music 2 cr.
 MUS 186 Ensemble 1 cr.
 MUS 211 Theory III 3 cr.
 MUS 212 Theory IV 3 cr.
 MUS 287 Applied Music 2 cr.
 MUS 288 Applied Music 2 cr.
 MUS 327 Hist: Baroque and Classical 3 cr.
 MUS 328 History: Romantic Music 3 cr.
 MUS 329 History: 20th Century Mus 3 cr.
 MUS 340 Sightsinging/Eartraining 1 cr.
 MUS 384 Conducting I 2 cr.
 MUS 386 Ensemble (3x for 1 cr.) 3 cr.
 MUS 497 Senior Seminar 1 cr.

Electives for Vocal Performance:

**Choose 4 cr. for BM degree in Vocal Performance
 2 cr. for BA degree in Vocal Performance**

MUS 106 Rudiments of Music 3 cr.
 MUS 135 Applied Music 1- 2 cr.
 MUS 136 Applied Music 1- 2 cr.
 MUS 168 Percussion Techniques 1 cr.
 MUS 169 Woodwind Techniques 1 cr.
 MUS 170 Brass Techniques 1 cr.
 MUS 171 String Techniques 1 cr.
 MUS 180 University Chorale 1 cr.
 MUS 200 Diction for Singers 1 cr.
 MUS 205 Piano Sight Reading 1 cr.
 MUS 223 Piano Literature I 1 cr.
 MUS 234 Piano Literature II 1 cr.
 MUS 287 Applied Music 1- 2 cr.
 MUS 288 Applied Music 1- 2 cr.
 MUS 302 Accompaniment 1 cr.
 MUS 303 Sound Reinforcement 3 cr.
 MUS 309 Survey of Vocal Literature I 1 cr.
 MUS 310 Survey of Vocal Literature II 1 cr.
 MUS 324 Musical Theater Styles I 3 cr.
 MUS 325 Musical Theater Styles II 3 cr.
 MUS 326 Electronic Music/MIDI 3 cr.
 MUS 330 The Amer. Musical Theater: GA 3 cr.
 MUS 335 Applied Music 1-2 cr.
 MUS 338 Applied Music 1-2 cr.

MUS 350 Hist. of Sacred Music Lit. 3 cr.
 MUS 359 Independent Study 3 cr.
 MUS 375 Piano Pedagogy 1 cr.
 MUS 380 University Chorale 1 cr.
 MUS 385 Conducting II 2 cr.
 MUS 420 Vocal Interpretation 1 cr.
 MUS 422 Instrumental Interpretation 1 cr.
 MUS 476 Methods in Music Education 3 cr.
 MUS 487 Applied Music 2 cr.
 MUS 488 Vocal Pedagogy 1 cr.
 MUS 490 Applied Music 2 cr.
 MUS 499 Internship 3 cr.
 TH 3-6 cr.
 DAN 2-4 cr.

Music Education Specialization/BM:

65 cr. min. for BM

The Music Education Specialization combines the Music Core (27 cr.) with Specific Music Requirements (17 cr.) for the Education Specialization and music electives (3 cr.) with a Professional Training Option (PTO) program including (18) credits from the School of Education.

Music Core: 27 cr. for BM degree

MUS 109 Theory I 3 cr.
 MUS 110 Theory II 3 cr.
 MUS 186 Ensemble (1 credit – 3 times) 3 cr.
 MUS 135 Applied Music 2 cr.
 MUS 136 Applied Music 2 cr.
 MUS 287 Applied Music 2 cr.
 MUS 288 Applied Music 2 cr.
 MUS 327 History: Baroque and Classical 3 cr.
 MUS 328 History: Romantic Music 3 cr.
 MUS 386 Ensemble (1 credit – 3 times) 3 cr.
 MUS 497 Senior Seminar 1 cr.

Music Education Requirements:

17 cr. for BM degree

MUS 211 Theory III 3 cr.
 MUS 212 Theory IV 3 cr.
 MUS 329 History: 20th Century 3 cr.
 MUS 384 Conducting I 2 cr.
 MUS 385 Conducting II 2 cr.
 MUS 386 Ensemble - Chamber 1 cr.
 MUS 476 Methods in Music Education 3 cr.

Education (PTO) Corequisites:

18 cr. for BM degree

EDU 202 Designing Instruction Assessment 3 cr.
 EDU 221 Child Development 3 cr.
 EDU 322 Methods of Teaching Reading 3 cr.
 EDU 371 Instructional Strategies 3 cr.
 EDU 372 Inclusionary Settings 3 cr.
 EDU 451 Engaging Learners in Classroom 3

Music Education Electives: minimum of 3 cr.

for BM degree

MUS 192 Performance Workshop 2 cr.
 MUS 335 Applied Music 2 cr.
 MUS 338 Applied Music 2 cr.
 MUS 386 Ensemble 1 cr.
 MUS 392 Performance Workshop 2 cr.
 MUS 487 Applied Music 2 cr.
 MUS 490 Applied Music 2 cr.

Music Minor

The Music minor consists of 21 credits of MUS courses. A minimum grade of C is required in all courses.

Figure A.4: Barry University 2014-15 music degree requirements. *Barry University 2014-15 Undergraduate Catalog*, 122-24.

APPENDIX H
BARRY COLLEGE'S TARA SINGERS
CONCERT PROGRAMS

TARA SINGERS

Marguerite Barnes	Shirley Davis	Patricia Mies
Jane Bodenhamer	Patricia Doherty	Patricia Moran
Jane Birkbeck	Penelope Estabrook	Clarice Moyle
Myra Botner	Elizabeth Gowland	Raquel Rivera
Patricia Boylan	Mary Emma Grady	Sarahanne Reeves
Carmen Camejo	Mary Agnes Hanzo	Patricia Reilly
Mary Kathryn Cliatt	Shirley Hodge	Cecile Roussell
Carole Cutrelle	Dorothy Haggerty	Marilee Stepan
Joan Colletti	Janet McGowan	Mary Palda
Bessie Cureton	Marilyn Lathers	Mercedes Soto
Edith Cockcroft	Ruth Mahoney	Elizabeth Sellars
Joan Czarnecki	Sally Mae Mitchell	Molly Ann Serrao
Suzanne Curry	Dolly Martinez	Catherine Wodtke
	June White	

DOUBLE PIANO QUARTET

Carmen Camejo	Suzanne Curry	Penelope Estabrook
Joan Colletti	Shirley Davis	Winona Hennebry
	Ruth Mahoney	Mary Palda

BALEET

Ruth Anning	Caroline Childs	Penelope Estabrook
Regina Buzolits	Edith Cockcroft	Margarita Gutierrez
Carmen Camejo	Shirley Davis	Joan Kitko
Gabriella Padelt	Diane Suprenant	
ChoreographyRita Fithian	

Choral DirectorSister Maura, O.P.
 AccompanistSister Thomas Gertrude, O.P.

Baldwin Pianos
Courtesy of Earl Billings

Program
Courtesy of McMurray Printers

SPRING CONCERT

by

The TARA SINGERS

BARRY COLLEGE
 Miami, Florida

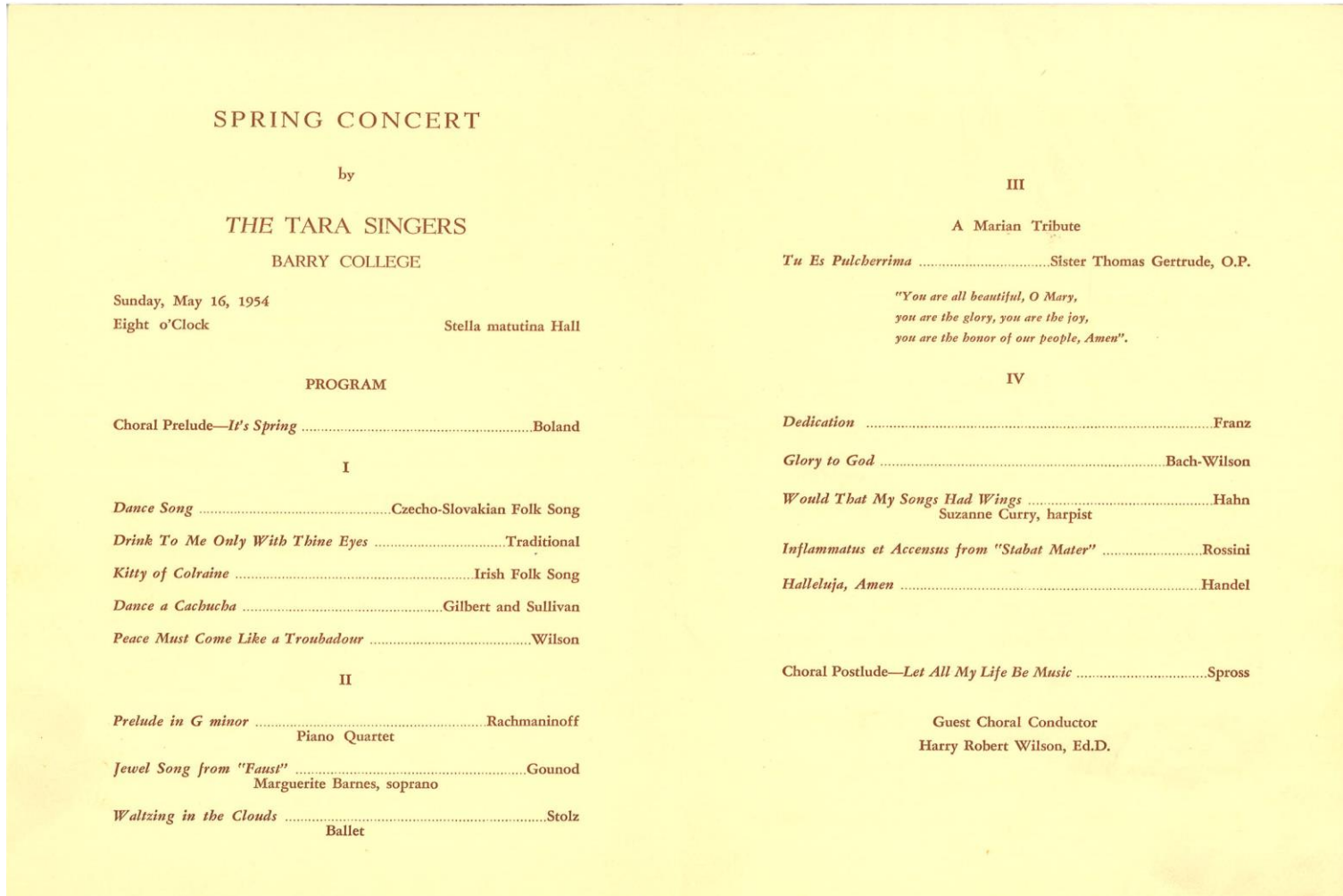


Figure A 5. Tara Singers Spring Concert, May 16, 1954.
Courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida

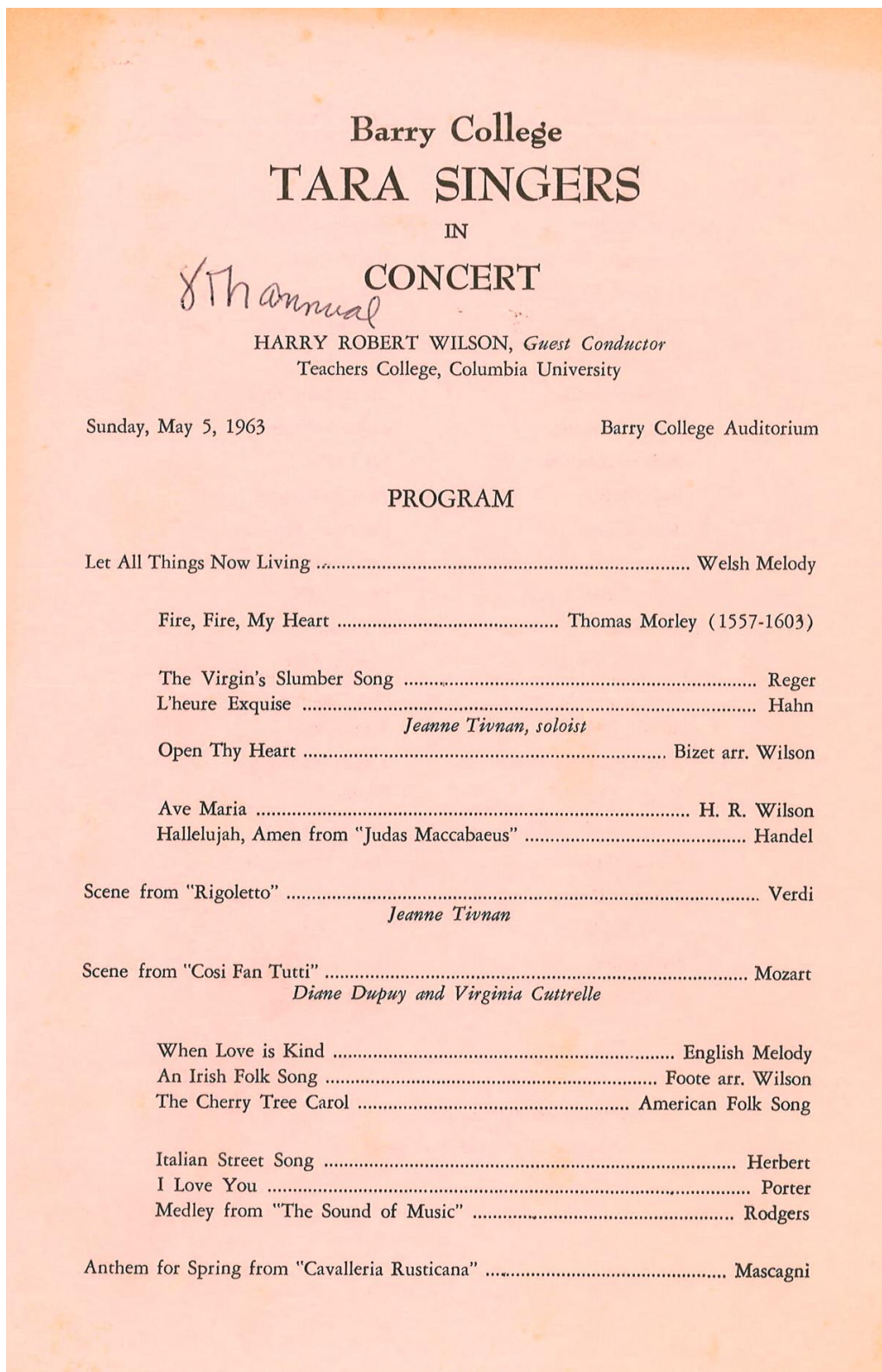


Figure A.6. Tara Singers 1963 concert program. Courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

TARA SINGERS

<i>Ilona Anderson</i>	<i>Barbara Holt</i>
<i>Judy Antinarella</i>	<i>Cathryn Hooten</i>
<i>Elise Besco</i>	<i>Margaret Jungers</i>
<i>Marianne Bianchi</i>	<i>Ruth Kocanda</i>
<i>Dianne Blank</i>	<i>Nancy Kopcsik</i>
<i>Marilynn Bogetich</i>	<i>Andrea Kupec</i>
<i>Paulette Boudrias</i>	<i>Teresa Larsen</i>
<i>Joan Branscome</i>	<i>Carolyn LaRue</i>
<i>Janet Browning</i>	<i>Jill Lasser</i>
<i>Rosa Calvet</i>	<i>Carmen Leguillou</i>
<i>Christine Canter</i>	<i>Maria Lleo</i>
<i>Peggy Cardet</i>	<i>Donna Miller</i>
<i>Mary Esther Carlin</i>	<i>Norma Miller</i>
<i>Donna Cellini</i>	<i>Barbara Norconk</i>
<i>Ellen Clancy</i>	<i>Carolyn Pechony</i>
<i>Shirley Colmenares</i>	<i>Frederica Peebles</i>
<i>Theresa Coyle</i>	<i>Joanne Rask</i>
<i>Janelle Davis</i>	<i>Maria Rivera</i>
<i>Christine Desjarlais</i>	<i>Magaly Rodriguez</i>
<i>Patricia Donohue</i>	<i>Mary Jo Schlichte</i>
<i>Donna Dragna</i>	<i>Martha Scott</i>
<i>Diane Dupuy</i>	<i>Carmen Soler-Baillo</i>
<i>Marthanne Engelbert</i>	<i>Sandra Soto</i>
<i>Mary Fellman</i>	<i>Jean Stewart</i>
<i>Peggy Fillyaw</i>	<i>Diane Thompson</i>
<i>Penny Forman</i>	<i>Vivian Troilo</i>
<i>Beatriz Garces</i>	<i>Silvia Velasco</i>
<i>Sandra Gomlin</i>	<i>Gloria Volpe</i>
<i>Adelaida Gonzalez</i>	<i>Maureen Ward</i>
<i>Judy Greer</i>	

Accompanists: Piano *Martha Scott*
 Organ *Frederica Peebles*
 Violin *Aileen DiNino*

Choreography: *Martha Mab*

Choral Director: *Sister Alma Christa, O.P.*

barry
college
presents

THE
TARA
SINGERS

in a
SPRING
CONCERT

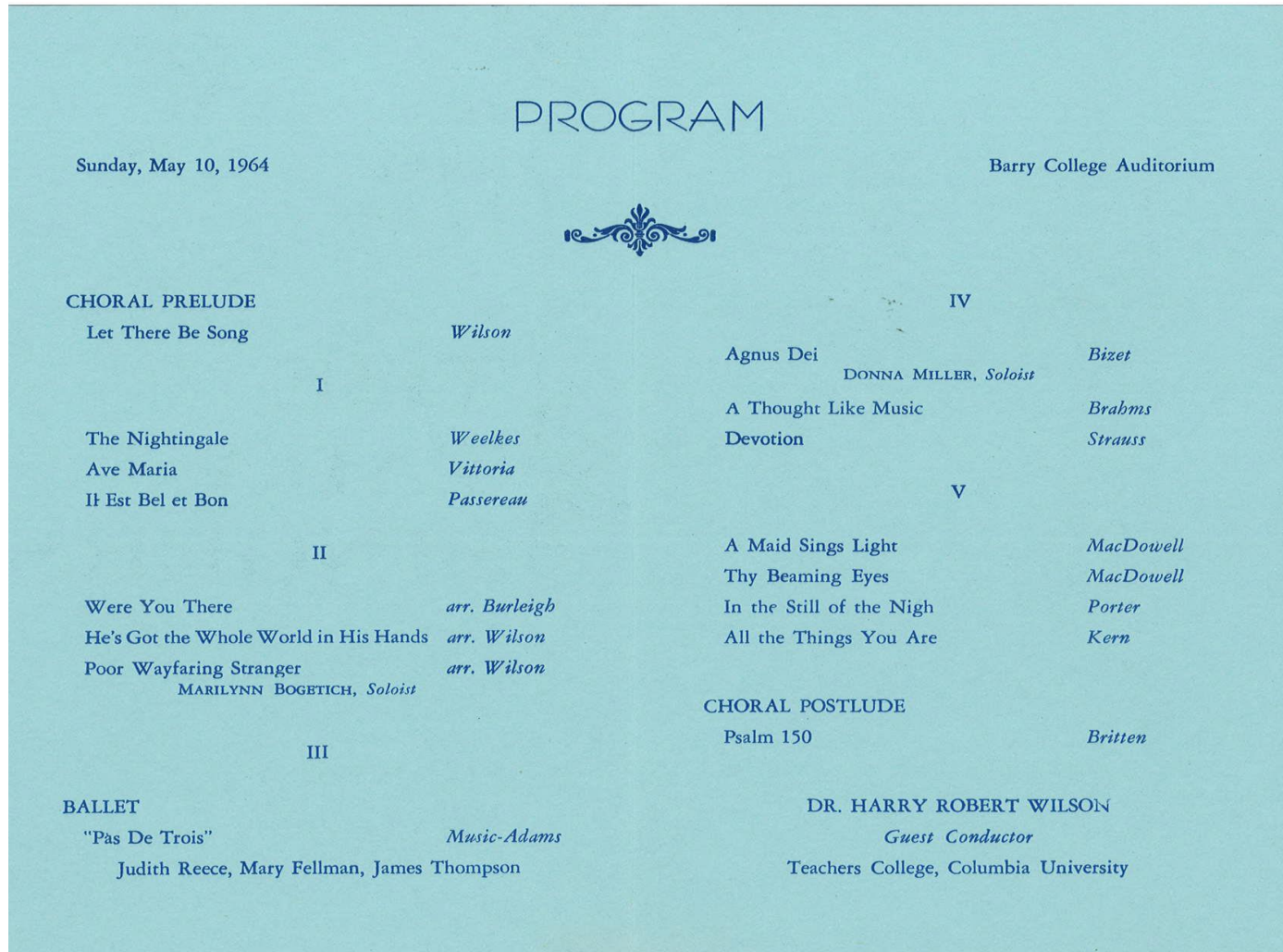


Figure A.7. Tara Singers May 10, 1964 Concert program.
 Courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

TARA SINGERS

Jean Andreani	Thelma Gabler
Judy Antinarella	Patricia Giordano
Alicia Barrett	Cassandra Gray
Hillary Barry	Judy Greer
Marianne Bianchi	Cathryn Hooten
Frederique Blanco	Meg Jungers
Marilynn Bogetich	Carolyn La Rue
Paulette Boudrias	Jill Lasser
Joan Branscome	Maria Lleo
Jacqueline Brooker	Kathie McCleskey
Rosa Calvet	Lois McCleskey
Peggy Cardet	Cecilia McCormick
Carolyn Cardone	Maria Marsal
Mary Esther Carlin	Mary Ann Mazza
Donna Cellini	Donna Miller
Shirley Colmenares	Mary Agnes Naser
Shirley Cook	Lisa Peters
Pamela Crews	Patricia Power
Mariana Delgado	Ana Prado
Frances Demetree	Maria Luz Rodriguez
Rita Dominguez	Margarita Somohano
Selara Drapper	Sue Spallino
Karen Due	Jean Stewart
Sharon Facente	Patricia Stubbs
Mary Fellman	Vivian Troilo
Patricia Fry	Sylvia Velasco
	Sherlyn Whitney

MADRIGAL SINGERS

Marianne Bianchi	Jill Lasser	Jeanne Ohlsen
Marilynn Bogetich	Maria Lleo	Martha Scott
Joan Branscome	Cecilia McCormick	Patricia Shea
Pamela Crews	Donna Miller	Sylvia Velasco

Instrumental Ensemble: Kris Diehl, Lonnie Walter, Elizabeth Sponholtz,
Larry Bennett

Accompanists: Piano Charlotte Pittman
Organ Celene Dembroski

Choral Director: Sister Alma Christa, O.P.

singers · tara · singers · tara · sing

Spring Concert

· tara ·

BARRY COLLEGE
Sunday Evening
May 2, 1965
Miami, Florida

P R O G R A M			
<p>I</p> <p>Stabat Mater</p> <p style="text-align: right;">Pergolesi (1710-1736)</p> <p>Stabat mater dolorosa <i>Chorus</i></p> <p>Cujus animam gementem <i>Soprano Solo</i></p> <p>O quam tristis et afflicta <i>Chorus</i></p> <p>Quae moerebat et dolebat <i>Alto Solo</i></p> <p>Quis est homo qui non fleret <i>Duet</i></p> <p>Amen <i>Chorus</i></p> <p style="padding-left: 2em;"><i>Soprano soloist:</i> Donna Miller</p> <p style="padding-left: 2em;"><i>Alto soloist:</i> Marilyn Bogetich</p>	<p>II</p> <p><i>How Lovely Is Thy Dwelling Place from "The Requiem," Op. 45</i> Brahms (1833-1897)</p>	<p>III</p> <p>Three Hungarian Folk-Songs</p> <p style="text-align: right;">Seiber (1905-)</p> <p><i>The Handsome Butcher</i></p> <p><i>Apple, apple</i></p> <p><i>The Old Woman</i></p>	<p>IV</p> <p><i>A Jubilant Song</i></p> <p style="text-align: right;">Dello Joio (1913-)</p> <p style="padding-left: 2em;"><i>Soloist:</i> Selara Drapper</p> <p>V</p> <p><i>Come Let Us Start a Joyful Song</i></p> <p style="text-align: right;">Hassler (1564-1612)</p> <p><i>Ave Verum Corpus</i></p> <p style="text-align: right;">Des Pres (c. 1450-1521)</p> <p><i>El Grillo</i></p> <p style="text-align: right;">Des Pres</p> <p><i>Now is the Month of Maying</i></p> <p style="text-align: right;">Morley (1557-1603)</p> <p style="text-align: center;">THE MADRIGAL SINGERS</p> <p>VI</p> <p><i>Hymn of Triumph</i></p> <p style="text-align: right;">Peloquin (1918-)</p>
INTERMISSION			
<p>Dr. C. Alexander Peloquin, noted pianist, organist and founder-conductor of the Peloquin Chorale, is the guest conductor for the 1965 Spring Concert. In addition to his duties as a faculty member of Boston College and director of music at S. S. Peter and Paul Cathedral, Providence, Dr. Peloquin is currently engaged in the preparation of three programs for CBS Television Network.</p>			

Figure A.8. Barry College Spring Concert Program, May 2, 1965. Courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

TARA SINGERS

Patrice Aglietti	Carol Fraim	Madeline McCormick
Kathleen Ahlstrom	Patricia Fry	Carol McKirchy
Mary Elizabeth Ballou	Thelma Gabler	Liana Mendez
Hillary Barry	Anita Gargano	Donna Miller
Bonnie Benedict	Pat Giordano	Mary Agnes Naser
Marilynn Bogetich	Mary Jo Goggin	Jeanne Ohlsen
Mary Jo Bonick	Elena Gonzalez	Darlene Plate
Paulette Boudrias	Joleen Gonzalez	Susan Pope
Carolyn Brandies	Cassandra Gray	Frances Robinson
Joan Branscome	Nancy Green	Maria Luz Rodriguez
Rosa Calvet	Judy Greer	Roberta Rodriguez
Margaret Rose Carey	Nancy Hennessey	Julia Santa Maria
Mary Esther Carlin	Catherine Hood	Patricia Schaefer
Elizabeth Centrella	Cathryn Hooten	Patricia Stubbs
Shirley Cook	Gayle Huey	Diane Travnikar
Judy Cornille	Alice Jones	Ivelisse Valdes
Sherry Dal Pra	Helen Kelly	Silvia Velasco
Peggy Davis	Kathleen Krym	Mary Catherine Wagner
Mariana Delgado	Jill Lasser	Susan Weston-Webb
Celene Dembroski	Maureen Lauth	Sherlyn Whitney
Dianne Dixon	Ca'il Lawson	Terese Wiechman
Susan Dixon	Nina Lenihan	Doris Wolf
Rita Dominguez	Maria Marsal	Jeanne Zynda
Michele Doolin	Elaine McConville	

MADRIGAL SINGERS

Marilynn Bogetich	Carol Fraim
Joan Branscome	Jill Lasser
Elizabeth Centrella	Donna Miller
Shirley Cook	Jeanne Ohlsen
Mariana Delgado	Maria Rodriguez
Silvia Velasco	
Floyd Baker	Robert Hines
Rob Castner	Gregory Jones
Richard Ellis	Mike Lawrence
Tom Gaunt	Greg Miller

BOYS CHOIR

Guy Brown	Richard Kain	Henry Rodriguez
James Carter	Michael Kealy	Pedro Sanchez
Michael Cronin	Michael McCormick	Tom Spragg
Richard Dolan	Kevin Meath	Gregory Stead
Anthony Duva	Tom O'Malley	Geoffrey Swan
Barry Gordon	Michael Riley	Chris Walker
George Hanna	Pat Riley	Jody Walker
	Alfred Rivera	

ACKNOWLEDGMENTS

Supervision of Accompaniment - Sister Maria Rosaria, O.P.
Boys Choir - St. Rose of Lima School: Sister Mario, O.P.,
 and Sister Dominic Louise, O.P.
Posters and Programs - Mrs. Joyce Schleh
Chimes - Courtesy of Mr. Richards, North Miami Jr. High School

BARRY COLLEGE

TARA SINGERS

SPRING CONCERT

MAY 15, 1966

BARRY COLLEGE AUDITORIUM

PROGRAM

I

- Gloria in excelsis Deo from the "Magnificat" Bach
(1685-1750)
- Crucifixus from the Mass in B-minor Bach
- Great Is the Lord (Coronation Anthem) Handel
(1685-1759)

II

- Three Love Songs from Opus 52 Brahms
(1833-1897)

*A tremor's in the branches
Nightingale, thy sweetest song
Bird in air will stray afar*

Violin Obligato: Mr. Alfred Baldassari

- Bell Chorus: "Three Angels a Sweet Carol Sang" Mahler
(Fifth Movement from the Third Symphony) (1860-1911)

Soloist: Mariana Delgado

III

- Hussar Bartók
(1881-1945)
- Breadbaking Bartók
- Enchanting Song Bartók
- Ave Maria Kodály
(1882-)
- See the Gipsies Kodály

INTERMISSION

IV

- It Was a Lover and His Lass Morley
(1557-1602)
Soloist: Marilyn Bogetich
Lute accompaniment: Mr. Arnold Grayson
- The Echo Song di Lasso
(1532-1594)
- Come Let Us Start a Joyful Song Hassler
(1564-1612)
- The Little White Hen Scandello
(1517-1580)

THE MADRIGAL SINGERS

V

- An Immorality (from "Lustra" by Ezra Pound) Copland
(1900-)
- Sam was a man (e. e. cummings) Persichetti
(1915-)
- As Costureiras Villa-Lobos
(1887-1959)

VI

- Achieved Is the Glorious Work from "The Creation" Haydn
(1732-1809)

Accompanists: Organ - Celene Dembroski
Piano - Diane Travnikar
Percussion - Sue Pope, Celene Dembroski
Recorders - Mr. Grayson, Nancy Green,
Celene Dembroski
Cromornes - Mr. Grayson, Celene Dembroski,
Donna Quinlan

Choral Director: Sister Alma Christa, O.P.

DR. HARRY ROBERT WILSON

Guest Conductor
Teachers College, Columbia University

Figure A.9. 1966 Concert program. Courtesy of the Barry University Archives & Special Collections, Miami Shores, Florida.

APPENDIX I
AVE MARIA UNIVERSITY MUSIC CURRICULUM
AND
2014-15 DEGREE REQUIREMENTS

Table A.2. Ave Maria University curriculum overview, 2004-2014

Degrees	Ensembles	Applied Lessons	Theory	Literature/ Historical Literature	Music History	Conducting	Recitals/Thesis	Church Music
BA/Music 2004-06; 2008-present	AMU Choir 2004-present	Voice	Elementary Music Theory I 3 cr.2004-present	Choral Literature 1 cr. 2004-08	Survey of Music History I 3 cr. 2004-present	Choral Conducting 1 cr. 2004-08 2 cr. 2008-present	Senior Recital 1 cr. 2004-present	Hymnody and Psalmody 1 cr. 2004-06
BA/Sacred Music 2004- 08	Chamber Ensemble 2004-present	Piano	Elementary Music Theory II 3 cr. 2004-present	Of Monks and Knights 4 cr. 20120-present	Survey of Music History II 3 cr. 2004-present	Instrumental Conducting 1 cr. 2004-06	Senior Thesis 1 cr. 2004-present	Church Documents and Liturgical Music 1 cr. 2004-08
Minor in Music 2004-present	Men's Schola 2006-present	Organ	Elementary Musicianship I 2 cr. 2004-08 1 cr. 2008-present	Music in Shakespeare's England 4 cr. 2012-present	Music of the Middle Ages 2 cr. 2004-12	Group Vocal Techniques 1 cr. 2004-06	Special Topics 1-2 cr. 2006-present	Modern Sacred Repertory and Church Music Administration 1 cr. 2004-present
	Women's Schola 2006-present	Piano Proficiency	Elementary Musicianship II 2 cr. 2004-08 1 cr. 2008-present	Mozart's Operas 4 cr. 2012-present	Music of the Renaissance 2 cr. 2004-12		Senior Project a. Thesis b. Liturgy Planning 2006-present	Gregorian Chant 1 cr. 2004-present
	Introduction to Choral Singing 2006-		Intermediate Music Theory I 3 cr. 2004-08 4 cr. 2008-present	Beethoven's Instrumental Music: The Realm of the Monstrous and Immeasurable 4 cr. 2012-present	Music of the Baroque Period 2 cr. 2004-12		Directed Independent Study 1-2 cr. 2006-present	Cantor Techniques 1 cr. 2004-08
			Intermediate Music Theory II 3 cr. 2004-08 4 cr. 2008-present	Wagner's Der Ring Des Nibelungen: Opera as Epic and Psychology 4 cr. 2012-present	Music of the Classical Period 2 cr. 2004-12		Lecture-Recital 1 cr. 2012-present	Heritage of Sacred Music 3 cr. 2006-09 4 cr. 2009-present
			Advanced Music Theory 3 cr. 2004-06	Paris, Crucible of the Modern 4 cr. 2012-present	Music of the Romantic Period 2 cr. 2004-12			
			Choral Writing 1 cr. 2004-06		Music of the Modern Period 2 cr. 2004-12			
			Workshop in Music Composition 1 cr. 2004-06					
			Orchestration 1 cr. 2004-06					
			Fundamentals of Music 2007- present					

[The courses required for a BA degree in music at Ave Maria University are described below, reprinted from the *Ave Maria University Catalogue 2014-2015*, pp. 155-58.]

Music

Chair: Timothy McDonnell, Assistant Professor of Music

The Department of Music provides a course of study in music within the liberal arts framework. By teaching music as a liberal art, the department appeals to an ancient tradition that places music among the most important disciplines for forming the intellect. To this end, our program pursues the acquisition of practical skills along with a rigorous intellectual formation in musical thought. The curriculum serves this end by focusing on three principal areas of musical discipline: applied music study (lessons on the major instrument or voice), music theory, and music history. The first three years of the major focus on these three areas of competency. In the third and fourth years of study, students begin to branch out into their areas of interest or specialization.

Student Learning Goals and Outcomes for the Major in Music

Goal 1: Students completing the major in music will achieve a level of competency in the areas of applied music, music theory, and music history and culture.

Outcome 1: Students will achieve performance experience and repertoire exposure commensurate with the bachelor of arts framework by means of individual and ensemble instruction.

Outcome 2: Students will demonstrate a foundational grasp of the elements, structures, and theoretical frameworks of classical music, along with practical training in the aural and performative aspects of musical phenomena.

Outcome 3: Students will demonstrate knowledge of the development of musical style and its contemporaneous intersection with the broader currents of culture, society, philosophy, and religion.

APPLIED MUSIC

The doorway to a life in music is almost universally opened by the study of a musical instrument or singing. The development of each student's individual performance capabilities is central to the development of the complete musician. Applied music study provides the context in which music students can actualize both the affective and intellectual faculties of their musical personalities. In order to provide this practical basis for musical growth, all music majors are required to take applied music in their performance concentration (piano, organ, or voice) during all eight semesters of their career at AMU.

While individual development is crucial to the formation of every musician, collaborative experience with others is the forum where musicianship is most intensely refined. The choral program at AMU is the Music Department's most visible presence in the University community, and a proud ambassador of AMU's academic and spiritual values in the wider Southwest Florida region.

MUSIC THEORY

The theoretical training offered by the music curriculum at AMU is designed to provide the intellectual and affective skills not only to inform the students' approach to performance, but also to allow them to handle the raw materials of music with a view toward composition. Since the Middle Ages, the creation of music has been seen as both a mathematical and linguistic act, wedding the cerebral and visceral capacities of man into a beautiful, unified event. In pursuit of this ideal, the instruction in harmony and counterpoint avoids the encyclopedic approach, seeking rather the understanding of the elements of music in themselves. The goal of the department's theoretical preparation is the free exercise of musical imagination within the tradition of Western music.

MUSIC HISTORY

The Music History sequence at AMU seeks to develop a sense of cultural history in general, as well as a detailed knowledge of the development of musical style through the ages. Insofar as the Music Theory sequence fosters the craft of musical composition, the historical survey provides the music student with a grasp of the organic contingency that exists among the various periods and styles of music. By studying the history of Western music, the twenty-first-century musician finds language to articulate his own musical identity and the context in which to receive and promote the gift of our musical heritage.

KEYBOARD BENCHMARKS

Familiarity with the keyboard is an important portal into the theoretical framework on which Western music is based. Moreover, the practical advantages of keyboard fluency for all students are widely acknowledged by the masters. In view of this, the major in music includes a meta-curricular component in which keyboard skills are cultivated both in classroom instruction and through non-curricular requirements during the four-year course of study in the major. A full description of this program is available in the Departmental Handbook and in the Keyboard Benchmark Handbook available from the Music Department.

THE ARTS REQUIREMENT IN MUSIC

Any course MUSC course may fulfill the arts requirement, including MUSC 101 Gregorian Chant in Liturgy and History, MUSC 101M/W (Men's/Women's Schola), MUSC 200 300 (University Choir), or MUSC 410 (Chamber Choir).

REQUIRED MAJOR COURSES

MUSC 104A Elementary Music Theory I (3 credits)

MUSC 104B Elementary Music Theory II (3 credits)

MUSC 105A Elementary Musicianship I (1 credit)

MUSC 105B Elementary Musicianship II (1 credit)

MUSC 111-113 Applied Voice, Organ or Piano (1 credit per semester, 8 credits required)

MUSC 204A Intermediate Music Theory I (4 credits)

MUSC 204B Intermediate Music Theory II (4 credits)

MUSC 205A Intermediate Musicianship I (1 credit)

MUSC 205B Intermediate Musicianship II (1 credit)

MUSC 312A Survey of Western Music History I (3 credits)

MUSC 312B Survey of Western Music History II (3 credits)

MUSC 430 Choral Conducting (2 credits)

6 credits of mixed ensemble (MUSC 200/300 or MUSC 410). Placement by audition. Note that access to subsidized applied music fees for majors and minors for a given semester requires participation in a mixed ensemble as determined by the department.

NON-CURRICULAR REQUIREMENTS

Keyboard Benchmarks

Studio Classes

Recital Attendance

Colloquia Attendance

HONORS PROGRAM IN MUSIC

In order to provide highly motivated and high achieving students an arena in which pursue further excellence, the Department of Music offers qualified majors the opportunity to participate in a unique honors program that features projects that demonstrate superior accomplishment within the art of music as well as seminars that offer students a singular venue in which to apply their intellects to special topics in music. Students who participate successfully in the honors program will receive the designation with honors in music on their transcripts upon graduation from the University.

Entrance requirements:

- Incoming freshmen who are identified by their achievement on the SAT/ACT exams and high school coursework (courses, programs, GPA, class rank, etc.) will be invited into the Program for Honors in the Music Major. Priority consideration will be given to students with a high school GPA of 3.6 or higher and an SAT score of 1860 and above, or an ACT score of 27 and above.
- Continuing students and transfer students may enter the Program for Honors in the Music Major only with the permission of the Department of Music.

Program requirements:

- Honors project in MUSC 104B: Elementary Music Theory II
- Honors project in MUSC 204B: Intermediate Music Theory II
- Honors Music Seminar for 3rd and 4th year students
 - One semester per year (required in both junior and senior years)
- MUSC 300- and 400-level electives (excluding choral ensembles), 12 credits required
 - 4 of these 12 credits may be satisfied by a 400-level elective course from another discipline
- 8 semesters of choral ensemble participation
- University Honors Integrated Colloquia, optional
- Must maintain a minimum 3.4 GPA overall and in MUSC coursework

MINOR IN MUSIC

A minor in music gives non-music majors an opportunity to develop a sub-specialty within the liberal arts landscape. The minor in music will develop performance skills, along with the theoretical and historical knowledge related to the field of music. Music studies will further prepare the student to participate in the cultural life of Christian Civilization, both as a practitioner and as an advocate for musical art.

MUSC 104A: Elementary Music Theory I (3 credits)

MUSC 104B: Elementary Music Theory II (3 credits)

MUSC 105A: Elementary Musicianship I (1 credit)
 MUSC 105B: Elementary Musicianship II (1 credit)
 MUSC 111-113 Applied Voice, Organ or Piano (1 credit per semester, 2 credits required)
 MUSC 312A: Survey of Western Music History I (3 credits)
 MUSC 312B: Survey of Western Music History II (3 credits)
 Any music elective (2 credits required)
 Recommended: MUSC 430: Choral Conducting (2 credits);
 MUSC 200/300: Ave Maria University Choir (1 credit per semester)

SACRED MUSIC CONCENTRATION

The Department of Music offers its students an elective concentration in Sacred Music, which emphasizes the restoration, preservation, and cultivation of the Catholic Church's heritage of sacred and liturgical music. In addition to supplying a broader view of musical practice, the sacred music concentration richly supplements the skill set required for positions of musical leadership in the Catholic Church.

Requirements for the Concentration in Sacred Music

MUSC 101M Men's Schola Gregoriana or 101W Women's Schola Gregoriana (0 credits)
 MUSC 305 Heritage of Sacred Music (4 credits)
 MUSC 420 Gregorian Chant (2 credits)

APPENDIX J
AVE MARIA UNIVERSITY
CONCERT PROGRAMS

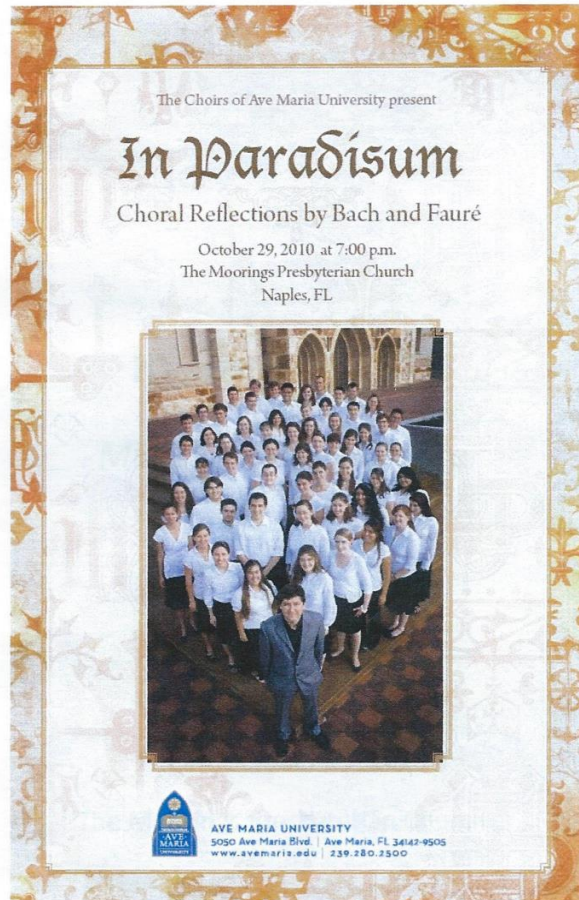


Figure A.10. Ave Maria concert program. Copy given to author March 12, 2013.

Brandenburg Concerto No. 6 in B-flat	Johann Sebastian Bach (1685-1750)
Cantata No. 106 "Gottes Zeit ist die allerbeste Zeit"	Bach
Dies Irae	Giuseppe Zamponi (fl. Early 18 th Century)
Graduale: Requiem aeternam	Jean Brudieu (1520-1591)
Media Vita	Henri DuMont (1610-1684)
Begräbnisgesang	Johannes Brahms (1833-1897)
INTERMISSION	
Requiem in D Minor	Gabriel Fauré

Christmas Choral Spectacular

Thursday, December 9, 2010, 7:00 pm
The Moorings Presbyterian Church

Hark the Herald Angels Sing Felix Mendelssohn

Selections from *Messiah* George Frederick Handel

1. Sinfony
4. And the Glory of the Lord
7. And He shall Purify
12. For Unto Us a Child is Born
14. There were Shepherds abiding in the field
- 14b. And lo, the angel of the Lord came upon them
15. And the angel said unto them
16. And suddenly there was with the angel
17. Glory to God

O Radiant Dawn James MacMillan

Chantez á Dieu Jan Pieterszoön Sweelinck

Quist e comprehen W.A.Mozart

Pifa, "Pastoral Symphony,"
from *Messiah* G.F. Handel

In nativitatem Domnini canticum, H314
Marc-Antoine Charpentier

In the Bleak Midwinter Gustav Holst/arr. Timothy McDonnell

O Come, all ye faithful J.F.Wade/arr. David Willcocks

In dulci jubilo Dieterich Buxtehude

Psaume CL César Franck

See Amid the Winter's Snow
John Goss/arr. Timothy McDonnell

Joy to the World G.F. Handel/arr. Timothy McDonnell

"Hallelujah" from *Messiah* G.F.Handel

Program re-typed from original copy given to
author on March 13, 2013.

Mozart & the Glory of Salzburg

Sunday, February 20th, 2011

Moorings Presbyterian Church

Serenade for Orchestra No. 6 in D, K 239

“Serenata Notturna”

Marcia

Minuetto

Rondo

W.A. Mozart

Marienvesper (1693)

Heinz Iganx Biber

(1644-1704)

Dixit Dominus

Laudate, pueri, Dominum

Laetatus sum

Nisi Dominus

Lauda, Jerusalem, Dominum

Magnificat

INTERMISSION

Vesperae solennes de confessore, K 339

W.A. Mozart

Dixit Dominus

Confitebor tibi, Domine

Beatus vir

Laudate, pueri, Dominum

Laudate Dominum

Magnificat

Figure A. 11. February 2011 Ave Maria concert program. Copy given to author on March 13, 2013.

Music of the Passion

Ave Maria University Choir
Ave Maria University Chamber Choir

Timothy McDonnell, Conductor
Rebecca Ostermann, Assistant Conductor
Lynn Kraehling, Accompanist
Maria McDonnell, Vocal Coach

Sunday, April 17th, 2011

Moorings Presbyterian Church

I. Renaissance Passion...

Nolo mortem peccatoris Thomas Morley
(1557-1602)

Ave Verum Corpus William Byrd
(1539-1623)

II. Baroque Passion...

Asperges me, Domine, ZWV 163 no. 1 Jan Dismas Zelenka
(1679-1745)

Laboravi clamans Jean-Phillipe Rameau
(1683-1764)

“Trial and Execution of Jesus Christ”
From the *St. John Passion*, BWV 245 Johann Sebastian Bach
(1685-1750)

Intermezzo...

Pietà Signore Alessandro Stradella
(1639-1682)

Miserere mei, Domine Antonio Caldara
(c. 1671-1736)

“Ehre sei dir, Christe” from the
St. Matthew Passion Heinrich Schütz
(1585-1672)

O vos omnes Giovanni Croce
(1557-1609)

III. Romantic Passion...

Stabat Mater in G Minor, Op. 138 Josef Gabriel Rheinberger
(1839-1901)

Figure A.12. April, 2011 Ave Maria University concert program. Copy given to author on March 13, 2013.

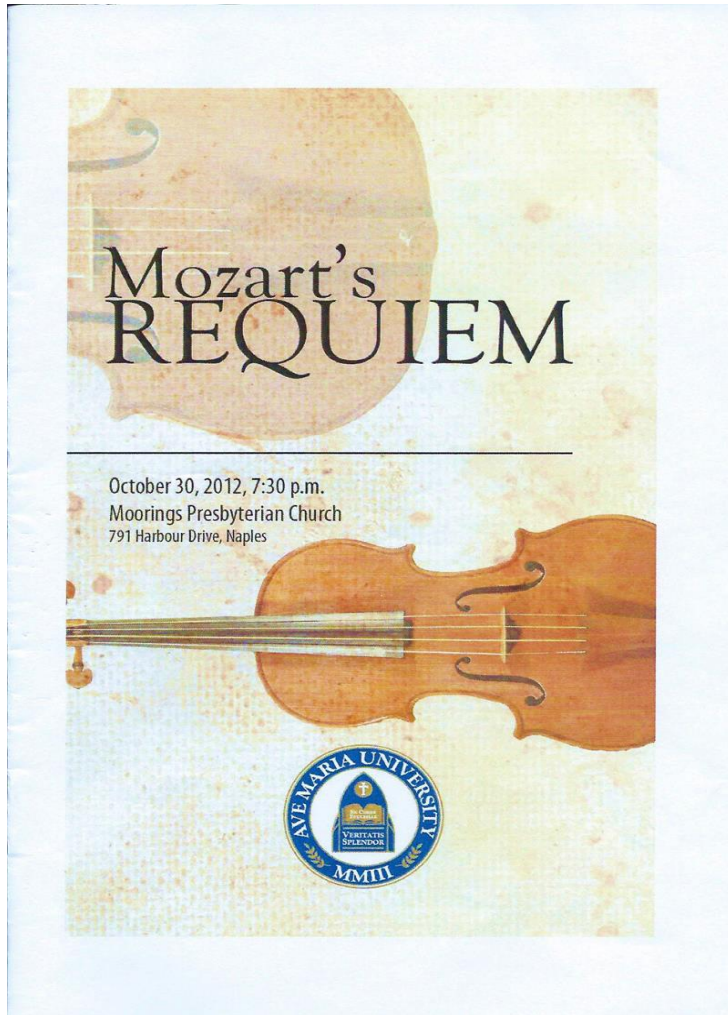


Figure A.13: October, 2012 Ave Maria concert program. Copy given to author, March 13, 2013.

I. The Sorcerer

Let down the bars, O Death Samuel Barber
(1910-1981)

Requiem in D Minor, KV 626 W.A. Mozart
(1756-1791)

- I. Requiem
- II. Dies irae
- III. Tuba mirum
- IV. Rex tremendae
- V. Recordare
- VI. Confutatis
- VII. Lacrymosa
- VIII. Domine Jesu
- IX. Hostias

Ave verum corpus K618 W.A. Mozart

INTERMISSION

II. The Apprentice

Ave verum corpus Franz Xaver Süssmayr
(1766-1803)

Requiem in D Minor, KV 626 F.X. Süssmayr, W. A. Mozart

- X. Sanctus
- XI. Benedictus
- XII. Agnus Dei

ABOUT THE AUTHOR

Cynthia Selph earned a BA degree in sacred music from Huntingdon College in Montgomery, Alabama and an MM degree in choral conducting and vocal performance from the University of South Florida in Tampa. She was a music and worship director in United Methodist churches in central Florida, and taught middle school chorus in the Polk County public school system. In 2010 she became a full-time faculty member at Saint Leo University, teaching a variety of music courses and directing the Saint Leo Singers and Just the FACTS, the Saint Leo faculty and staff chorus.