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As a kid, I always wanted to be a part of the mass. I started out by helping bring up the gifts during the offertory hymn. In 3rd grade, I decided I wanted to do more so I signed up to be an altar server. Learning when to ring the bells and how high to carry the cross formed my religion in a habitual sense. I knew that I had to do these things, just as the congregation had to show up to mass weekly. As I grew, my understanding of the Catholic Church grew. For all the bad that I heard, my understanding of the necessity of religion grew deeper and more thorough. When I turned 14, I realized that I could do even more for my parish, but in a way that made more sense to me. I dedicated my time as a cantor and as part of the choir. When I started, some people wondered about my devotion to Catholicism, they tried to figure out whether I was singing as a performance or whether I was singing to venerate God. As time would tell, I have been a cantor for 9 years and singing has helped me grow closer to God, but this time in a relationship not sworn by duty. My desire to go to mass is about more than duty, it is about passion. I have changed parishes a few times over the course of my musical career; this migration has been because of liturgical music taste and because of miscommunications with organists mainly. As it turns out, I love traditional music and Gregorian Chant. I certainly do have my favorites within the contemporary realm, such as “Shepherd Me O God” by Marty Haugen and “On Eagle’s Wings” by Michael Joncas, but overall my heart belongs to the music of old.

It is interesting to note that the stylistic methods of different types of liturgical music in some way mimic the core values of each political party. In the fluid motions of contemporary and charismatic music, there is an emotion driven left wing party. Their values of progressiveness and social justice embody how individuals feel, how others are affected. In the

way that Catholics want to be the good Samaritan,¹ they also want to extend their hands to immigrants who want access to the nation. The personal connection in the Democratic party is similar to the personal connection of the individual to music. Contemporary and charismatic music makes for great self-reflection, giving people the opportunity to see themselves as they are, accept who they are under God, and develop a more spiritual relationship with Him. In the other direction, we have traditional Protestant hymns and Gregorian Chant. These types of music require the congregation to think beyond themselves, accessing intellect that is only available in these sacred settings. To go above oneself is to intellectually challenge the mind while praising God through Latin chant and Protestant music. Similarly, the right wing of the political spectrum is focused heavily on tradition, on keeping things reserved and stable, without wishing for much change. The right wing embodies that of originalism and the left wing embodies emotionalism.² Whilst the liberals strive for a living Constitution, that is subject to change throughout the course of history, the conservatives rely on tradition and represent the phrase coined by Ben Shapiro, “Facts don’t care about your feelings.”³ In general, the conservative/liberal divide in the Church runs parallel to that in politics.

The Catholic Church is split almost down the middle on different hot topic issues regarding politics and on liturgical music. Catholics in America flock to different subgenres of liturgical music much like they pick sides on political issues. When it comes to political issues, Democrats and Republicans hardly ever agree on anything. Therefore, it would make sense for a politically leaning left person to be attracted to one type of music that the opposite would dislike,

¹ The parable of the Good Samaritan shows that you should be nice to everyone. When people are in need, even if they are not from your city, you should lend a helping hand. Lk 10:25-37 NRSV.

² Kersch, Kenneth Ira. *Conservatives and the Constitution Imagining Constitutional Restoration in the Heyday of American Liberalism*. Cambridge University Press.

³ Shapiro, Ben. *Facts Don't Care about Your Feelings*. Creators Publishing.

and vice versa. Stylistically, it would seem that a Democrat and a Republican would like liturgical music that fit into their personal preferences at church. With that being said, the two parties are known to have opposing needs, whether it be the environment, immigration, same sex relations, or abortion. For example, while Democrats are almost always pro-choice, Republicans are pro-life and while Democrats want to have open borders, Republicans want to “build the wall” or something to that effect. If the differences in political affiliation are so different, perhaps liturgical music taste has some similar conclusions. Is there a correlation between political affiliation and liturgical music? It seems so.

Politically conservative people desire tradition. Politically liberal people desire progression. Whereas the conservative wants to see an aspect of their life stay the same, the liberal wants to create new, more widespread ideas. This isn't everyone, but in the context of music, the conservative in church wants to keep music the same for the meaning behind it and the liberal in church wants to change the music, why is this? There is some sort of interplay going on between the formation of the music and the formation of politics. One side of the political spectrum is highly fueled by emotion, reaching out to others, and feeling good. The other side of the spectrum is heavily focused on the individual, the betterment of the individual, and the intellectual challenges that the world faces. In relating this to music, one type of music does appeal to emotions. The other type of music appeals to the intellect. Catholic music has been widely debated over the course of history; some call it a war over worship music.⁴ In recent years the debate has centered itself around the distinction between traditional and contemporary music. What the 21st century would define as traditional music has not even scratched the surface of history. Traditional music today typically encompasses 18th and 19th century

⁴ Miller, Stephen. “The Modern Worship Music Wars.” *RELEVANT Magazine*.

Protestant hymns that were only gradually accepted by the church in America. How did it get this way, though?

I believe that there is a correlation between musical taste and political affiliation, based upon my experience in the church and as an observer of the congregation. By asking individual people -- such as choir directors, organists, and theologians -- about a correlation between political affiliation and liturgical music taste, I believe there is enough of a pattern to deserve study. This pattern I am looking for should exhibit some shared interest in the subject at hand, some examples of the congregation liking or not liking particular music, or further information that I can explore. After interviewing those workers of the Church, I will delve into the development of liturgical music across the ages, observing their connection to what my subjects have said. Finally I will examine the data and come up with a conclusion on the correlation between liturgical music and political affiliation.

Interviews

In asking a few people involved in liturgical music (both Directors and Organists), I can get a deeper understanding of my subject beyond the measures of reading articles and books. Amidst the search for more information, I am also discovering the worth of my proxy in the opinions of others. I am having a conversation -- hearing stories, retaining historical knowledge, and putting resourceful quotes to use to further supplement my study. This conversation is anecdotal evidence of a pattern between political affiliation and liturgical music. Those I spoke with are in no way representing Catholicism as a whole, but they do work for the Catholic Church.

1. Denise Sullivan

_____Denise Sullivan, an organist I have worked with for two years, agreed partially with my hypothesis of a correlation. “There is a possibility, but I do not think there is a definite connection. I do think that you will find a connection in a majority of the cases, but not in all, as in anything.” As I have been able to find no direct evidence of the correlation, but am looking for it anecdotally, I will agree that there may not be a definite connection between the two, and it definitely does not happen in 100% of the cases, but I believe politics and music coincide for the most part. That being said, Mrs. Sullivan was able to tell me about the parish she has worked in all her life, St. Pius X in Leicester, and she told me a story about a small group of congregation members that created a charismatic mass. “We had a life group at this church who played at one of the Sunday morning masses. They would sing songs after communion and after the recessional. They were only performing, not valuing the mass as a worship ceremony. I found that the group was supposed to attract the teenagers, making mass more ‘fun’ and ‘exciting.’ The mass that they performed at wasn’t well attended and people didn’t participate. I didn’t feel that the life group was all that successful in that respect. We did have them for 14 years, but they were taken out of the program this past winter, 2019. Now I play the organ at all the masses.” Denise was able to give me great insight into the popularity of charismatic music at her parish. For the most part, people attended the 4PM Saturday mass, which I sing at, and rarely attended the 9AM Sunday mass. It can’t be a convenience problem, because on that same Sunday, there is the most popular mass, the 11AM, so I believe the popularity of the life group at St. Pius X was lacking. We went on to discuss politics and Denise had some critiques about the Catholic leaders. “You think politically of the Catholic Church, what their ideals are, and I find that [the priests and bishops] are pushing things that I don’t feel endorse the dogma of the Church. The [priests and bishops] push candidates that are pro-abortion and the Catholic Church has a stand

on abortion: Abortion is wrong.” Surely it is not this way for all priests because as Denise noted, everyone is different in their beliefs, but If priests and bishops are pushing for political candidates that are pro-abortion, perhaps their homilies, their choice of music, and the formality that they celebrate mass also reflect their politics. Liberal priests tend to dress informally, address the congregation with a “good morning” after the entrance hymn, and even advocate for helping your neighbor immigrate to America, because it is the Catholic thing to do. On the other hand, conservative priests may wear formal garb with lace for their celebration of the mass, expect an introit hymn before they process down the aisle, and celebrate the mass by the Book.

2. Eric Bermani

Eric Bermani is the St. Anselm Campus Minister, Director of Liturgical Music, and Professor of Organ, and also is the Diocesan and Cathedral Director of Music for the Roman Catholic Diocese of Manchester, NH. Eric said to me that he believes the real correlation is between politics and theological content, not solely the liturgical music at the mass. “Sacred music cannot be seen apart from the liturgy. It is more powerful to say that the liturgical style of a priest or a mass is more conducive to a conservative mindset or a liberal mindset.” I think what he says is valid, often when it comes to the mass, the entirety of the mass is either traditional or progressive. Bermani went on to say that when it comes to parishes, people do not attend geographically in his experience. “There are different types of churches that serve different people’s needs. It is like church shopping.” I have had experience with the church shopping that Bermani speaks of. When I was a sophomore in college, I left the chapel choir for something more my style in the case of music. I searched around Worcester, went to different masses to see if I liked the style of the music, and eventually came across St. Pius X in Leicester. Mr. Bermani has much experience with people of my age group looking for a church that speaks to them. He

told me about his studies of millennials looking for something other worldly, which I will infer is a more intellectual type of mass. “People are searching to be nourished. Millennials are looking for authentic church experiences, that I refer to as otherworldly. The other worldliness that millennials are looking for *could* be a product of what music is played. It could be a part of the reason they look for new parishes.” Mr. Bermani makes an interesting point with his use of the phrase other worldly which will tie into the later discussion of the two main types of music.

Finally, Bermani wanted to stress that he didn’t think it was a connection between politics and music because of the Protestant counterparts, but I beg to disagree. “If we were to broaden the scope and look at the [Protestants] (such as the Church of the Advent in Boston), they have a very traditional liturgy, perhaps more traditional than a Catholic Church but the mindset is very liberal.” In observing the distinction that Mr. Bermani made between the Catholics and the Protestants, there is even more information to study, such as the Protestant churches and if they have a reverse correlation with politics and music.

3. Laurence Rosania

Laurence Rosania, the Director of Liturgical Music at Holy Cross, agreed that there is a correlation. “More traditional churches are traditional in many ways. They will use traditional liturgy, hymns, perhaps Latin, they will use more traditional types of liturgies like benedictions, adorations, rosaries. On the other side, more progressive or liberal parishes will focus on social justice, inclusivity, their choices of music may be more to the contemporary side.” Rosania, a contemporary composer himself, has often found that his music is played in progressive, liberal churches. Rosania, however, is an outlier to my argument. He was raised in a very traditional setting, with Protestant hymns and Gregorian chant, and as he grew up, he leaned towards contemporary music. He still plays both extremes at his masses at Holy Cross though. When I

asked if he had ever heard complaints about a musical piece for being too liberal or too conservative, he firmly stated, “Always. If I schedule a traditional Latin chant for Lent, a lot of people ask why we are doing ‘that type of stuff.’ But if I schedule very contemporary music, more traditional students wonder, ‘why don’t we do the real music of the church?’” At Holy Cross, Rosania has two different masses, because of the varying opinions of liturgical music. A group of students at the college are traditionalists and in order to reach the most people, a music director needs to make available all types of liturgical music. “There is a small but significant number of students who very much desire a traditional liturgy and music. In the morning, the liturgy is formal, the mass uses the organ and schola, playing only Latin and traditional hymns. In the evening, the mass does not use an organ and the music is contemporary. The whole feeling of the mass is much more informal. There is a huge difference between two masses even though the congregation is all from the same age group. The division is still surprising to me, especially in undergrads.” Clearly there is something going on here. The fact that undergraduate students have differing tastes in liturgical music and complain about the music being too conservative or liberal directly conveys a correlation between music and politics.

4. Joe Kwiatkowski

____Joe Kwiatkowski, the Director of Liturgical Music at Assumption College, told me he was against the possibility of there being a correlation between liturgical music and political affiliation. “I don’t think it’s one clear cut because of my experiences working, I think it also depends on each individual’s style of music.” Kwiatkowski went on to say that it could depend on what type of church you go to to start with, saying that if you are the organist or choir in a cathedral, you may be apt to play more traditional music, “but I don’t know necessarily if that reflects what your political leaning is.” Kwiatkowski makes a very valid point in his argument,

one that I have worried about throughout my research. As a cantor, I myself have been to four different parishes. I left my first parish because the new choir director switched music and we did not get along at all. My other parishes were chosen out of convenience and comfortability, but when I searched for the parish I am currently in, I ran into road blocks. I went church shopping, and the church I chose worshipped God with the music taste I preferred. I know that I am one person in a sea of Catholics, and there are many people who do not agree with me, but my point is to hear both sides and stand firm in my belief.

Mr. Kwiatkowski was also helpful in giving me an analogy of typical conversations that he has with people at Assumption. “Here, we have college aged students as well as people in their 90s. Where Matt Maher might not hit [the congregation] as much as say ‘Lift High the Cross’ or ‘All Creatures of Our God and Kingdom,’ or something more traditional like ‘Ode to Joy’ or ‘Joyful Joyful We Adore Thee’ but that doesn't mean that Ruth who’s about 95... can sometimes say, ‘We like it when you jazz it up.’ On the other side there are students who are like 18 and 19 years old who in a poll we did said ‘Would you throw the traditionalists a bone once in a while?’” The entire story strikes me as interesting, but there is no guarantee that there isn’t a correlation. We do not know Ruth the 95-year old’s politics. If Kwiatkowski does not think there is a correlation, he must also think that the elderly are all conservative and the youth are all liberal which is not the case at all. The data I will examine later on in this project points towards some sort of correlation. It is definitely deeper than age if Ruth can ask the choir to ‘jazz it up’ and it has to be more than geographical if varieties of people at Assumption want more than one type of liturgical music. I think it has to be political. Of course, however, I do agree with Kwiatkowski when he concluded saying, “I don’t think there’s going to be a ‘one fit it all boat.’” There will always be outliers in any type of research that is done.

5. Meyer Chambers

Meyer Chambers, the Director of Liturgical Music at Boston College, was an incredible source to delve into my study with. “Almost everything we do is influenced politically in the liturgy, in music, and in the composition of the texts that are chosen. Look at what is happening right now with people choosing texts for the whole situation with COVID-19.” Chambers brought up an unforeseen point here. Even right now, in a global pandemic, priests, congregation members, and musicians are trying to encourage positivity in the world, by using pieces of Scripture and liturgical music to connect with the people. Similarly, Chambers brings up that hymnal production companies and liturgical planners suggest songs for certain occasions. “GIA, WLP, OCP -- those are all music publishers, for example, when tragedy occurs there is music that fits the setting according to these publishers. There are also certain patriotic hymns. Right now, these publishers are saying a lot about COVID-19.” In suggesting the songs, the publishers are making themselves a part of what music to play during mass (whether people in charge decide to listen to them or not), and they are integrating politics into religion (and vice versa) by making and including patriotic songs into their hymnals, misselets, and other accompaniment books.

If we think back to the mass, we have a homily that is the priest’s interpretation of the gospel. This lecture can be whatever the priest decides is a good fit for the week. I recall one week at an old parish of mine, the priest took up 15 minutes to bash a political candidate, saying that the candidate was not worth a vote. In the songs that are sung, there are more social justice focused songs, such as “Rain Down” and “Let There Be Peace on Earth” that are used for the purpose of moving emotions towards compassion. For me, the second verse of “O Holy Night” makes me want to go and change the world, just because the wording speaks to my empathy.

One particular quote that Dr. Chambers cited from Martin Luther King Jr. was, “the most segregated hour in our lives is Sunday morning at 11 o’clock and it’s not just by denomination but it is by ideology as well.” He went on to say that there are very often complaints in the church about the instruments being used. Some churches refuse to use chant, some only use chant. But what stuck me is that he said, “They are more than complaints.” Chambers described people who like different liturgical music as standing underneath God’s umbrella. “This umbrella is big enough to fit everyone underneath rather comfortably... But sometimes we get caught up about thinking that our way is the only way.” The people who like different types of liturgical music won’t listen to each other, very similarly to the political system that is in America today. Republicans and Democrats do not listen to each other on beliefs and concepts. This similarity goes a long way in terms of a correlation between politics and liturgical music.

6. Jerome Monachino

Jerome Monachino is the Director of Liturgical Music at St. Michael’s College in Vermont. Mr. Monachino partially disagreed with my argument of a correlation between politics and church music based on the fact that in his own experience he is the opposite of what I am claiming. “I might be an anomaly, I lean one way with my politics and an opposing way with my theology and music taste, but I think it depends on what you’re used to and I do see a connection between the two.” Furthermore, Monachino went on to say, “I think the way a conservative cares about the individual is actually seen in modern music, such as jazz. Whereas a classical musician focuses more on capturing the form, modern music is more about the individual and their freedom.” The way that I interpret this is that Mr. Monachino is saying that the expression that modern music has on the individual is similar to the expression of freedom to make choices that

the conservative desires. While the focus on freedom of expression is not my main concern, I do find Monachino's thought process interesting.

Monachino described a moment in his studies that really helped me with the difference of music types. While studying in Rome, Jerome asked an Italian "Monsignor," a professor who was an official of the clergy, what he thought of Marty Haugen and David Haas. To his response, the professor answered that American composers wrote music that "was just notes on paper." Monachino explained that this Italian professor was comparing the American composers to that of polyphony and other traditional creations. Comparing two distinct genres of liturgical music makes the differences much more coherent and to have an Italian clergy official distinguish contemporary Christian music from polyphony as being nothing more than notes on paper reduces the overall view of contemporary music. It sounds like contemporary music in the clergy official's eyes is less than sacred or liturgical. Monachino notes, however, that not all sacred music is liturgical and some secular music can be liturgical in his opinion.

Mr. Monachino's biggest role at St. Michael's College is to "facilitate encounter," which he says is to make sure that the congregation is able to encounter God. He sees the liturgy and liturgical music as a way to make the encounter easier for the congregation, but he thinks overall the encounter between man and God is through whether they approve of the music or not. "Most people use the criteria that they might know what they like, in order to say whether they approve of a song or not [for a church service]." It interests me to hear this from Mr. Monachino because I think at the root of both politics and music is simply *what we like*. Our foundations in religion and politics come from a connection to what we are observing. A liberal is politically left wing because of the values that the Democratic party holds and likewise for a conservative's values. Mr. Monachino illustrated a point from Walter Bruggemann's *Finally Comes the Poet*, where

Bruggemann talks about the way people respond to encountering Christ. Monachino said, “There are different sized balls. People will catch the ball they are most comfortable catching.” He went on to say that these “balls” are like an “organizational foundation” that works with a person to help them easily respond to Christ. Liturgical music influences people in various ways. Whether a person likes contemporary or traditional music shows a bit of their identity, both religious and political. Monachino concluded by saying that “Music is such a wide and variegated experience for people.” I agree, which is why I am trying to understand their experiences and see if the way that people experience music is similar to the way they experience politics.

7. John Donovan

John Donovan, an organist and personal friend, helped me gain some insight on the potential correlation between political affiliation and liturgical music taste. “I do think there is a connection between the two...Most catholics who are politically conservative tend to be liturgically conservative both in their desire to have the mass celebrated according to the rubrics and in their musical tastes. You’ll probably find the greatest number of political republicans under the traditional mass people or the Latin mass people.” It is important to recognize that not only the music, but, in his experience, the entire mass is being associated with a political affiliation. People who attend (or prefer to attend) the Latin or traditional masses are most likely Republicans, and the more modern masses are likely attended by Democrats. He went on to talk about how Catholics cannot be entirely one political side or the other if they practice their religion because of concepts such as social justice and the right to life are Catholic practice, but if you believe in abortion or do not take the Catholic values of social justice to practice, it is likely that you are not as Catholic as you say you are. Also noted was the homelessness that many Catholics feel because of different party values. “I think Democrats have driven social

conservatives out of their party... I feel homeless because both parties have standards I don't like." It is interesting to think that some Catholics feel out of place in the political field. Politics seems to play even more of a role than originally envisioned when taking on the task of finding politics in liturgical music, but clearly there is some form of correlation here.

I heard a very interesting story from Donovan. Mr. Donovan said to me, "a choir member joined for a very short time and we were doing Mozart's *Ave Verum Corpus*. She blurted out during practice, 'I don't think the congregation will find this very entertaining,' and my response was 'I'm not here to entertain the congregation.'" After recalling this story, Mr. Donovan went on to give me a deep insight to Apollonian and Dionysian music, giving me a reason to use them in my understanding of liturgical music. "Apollonian versus Dionysian says it all on where people split along the line. I think traditional liturgy is designed to force you into a state that is out of your ordinary experience. Dionysian music is designed to confirm your experience. And therein lies the difference in one sense." It seems that Apollonian music offers a world outside of a person, something above them that calls to that person, challenging them to intellectualize their purpose, their faith, and more. Dionysian music, on the other hand, calls to the senses, the music "meets the person where they already are" in the words of the choir director.

I will say that John Donovan has guided my personal faith through music, but that doesn't stop me from seeing both sides. It does appear to be true that in popular music, we are called to our emotions more often than we are called to intellectualize. It also seems that in seeing the differences between the two types of music, we can analyze the political parties, and perhaps place them into either Apollonian and Dionysian, based on their qualities and the qualities of those respective political parties. John concluded by saying, "Some [charismatic] music is fine outside of church, it's not liturgical music... Songs like 'Gather Us In' have no

Scriptural reference at all. It's not proper. Like Gregorian chant, like polyphony, like very solemn hymns -- you are putting yourself aside and joining a greater reality.” One last thing I would like to note is that despite Gregorian Chant and traditional hymns being two different types of liturgical music (Gregorian being Apollonian and traditional hymns being Dionysian), Donovan groups them together because they elevate the person.

Apollonian and Dionysian Music

Following John Donovan’s insight on Apollonian and Dionysian music, I have decided it is fundamentally important to understand the root of the music within Friedrich Nietzsche’s Apollonian and Dionysian dichotomy. We make a distinction on types of liturgical music in order to essentially understand the genres of music both in a philosophical sense and to understand the argument of whether there is a correlation between political affiliation and liturgical music taste or not. We have Apollonian and Dionysian music. Nietzsche erected the terms Apollonian and Dionysian after the two sons of Zeus, Apollo and Dionysus. Apollo and Dionysus are two half-brothers who are constantly trying to be better than the other. Apollo is the god of light, harmony, and reason, whereas Dionysus is the god of wine, sex, and tragedy -- complete opposites. While Apollo -- who is fully god -- represents a higher being, Dionysus is only a demi-god -- half human and half god. When brothers have differences, one of them is always in the shadows of the other. When Apollo holds up the entire earth for recognition, it is as if he is saying, “well at least I have a purpose.” In return, I could very well see Dionysus offering his brother a drink and telling him to relax. In his description of Apollo, he represents calm and restraint. The description of Dionysus is a representation of ‘mad’ inspiration. In both of their roles, they have completely opposite traits, just as the dichotomy makes use of their different traits.

The Apollonian makes distinctions, the Dionysian does not make distinctions. In simpler terms, the Apollonian pays attention, makes informed decisions, and has a higher essence.

Apollonian music is an intellectual form of music, focused on enhancing the being to a higher state. This would make sense considering as a god, Apollo is already more divine than Dionysus. Dionysian music has a focal point of feelings, emotions, and gives the listener the opportunity to personally connect with the music. Dionysian has an unwillingness to make distinctions, where Dionysus is a god obsessed with feelings of lust and intoxication, we see he is more man than Apollo -- therefore more in tune with humanity. Nietzsche does say that Dionysian music is necessary for men and many agree with him, "Dionysus is the divine spark in man."⁵ With emotions, Dionysian music is able to connect personally with people; with intellect, Apollonian music is able to push people to a higher intellectual capacity. Nietzsche is an expert on this, and we should carry his writings with us through our journey, in order to discover the roots of music and trace them to the problem we discuss -- whether there is a political correlation in music or not. Looking at the characteristics of the two types of music, we can relate the conservative back to Apollonian and the liberal back to Dionysian, based on intellect versus emotion. We see different types of Apollonian and Dionysian music, two opposites, throughout the ages, starting with the beginning of written records, traversing throughout history, and still thriving today.

The Argument

The proxy on the table is that there is a correlation between political affiliation and liturgical music. A proxy is a statement that is most likely correct, but not 100%. Without the hard facts, we cannot say that there is a correlation for sure, but if there is enough of a pattern, then it is most likely that there is a correlation between politics and church music. Within this

⁵ Professor Ranasinghe.

proxy, there is a necessity to use some words interchangeably. When I refer to conservatives, it is understood that conservatives are Republican and conservatives hold Apollonian characteristics. Likewise, referring to liberals entails that liberals are Democrats and hold Dionysian values. In better understanding the two opposing groups, a political affiliation to the Republican party or conservatives would suggest a positive attitude towards gun rights and traditional family values, while opposing abortion, efforts to subdue climate change, and immigration. A political affiliation to the Democrat party or liberals would suggest the opposite, praising open border policies, pro-choice, climate change laws, and gay rights, while increasing control on guns. To better understand the different types of church music, I believe that within liturgical music, there are 2 distinct types of music to reflect upon within the search for a correlation: Apollonian and Dionysian. Within those music types, there are different genres which reflect the characteristics that Apollonian and Dionysian music possess. Gregorian Chant and polyphony are Apollonian, while contemporary music and charismatic music are Dionysian. These are the extremes of Apollonian and Dionysian music. There are some genres of music which exhibit characteristics from both Apollonian and Dionysian music such as music from the Baroque Era and traditional Protestant hymns, but do not tend to be either distinctly Apollonian or Dionysian. Each genre of music has various distinctions, but there are similarities between Gregorian chant, polyphony, and traditional Protestant music, likewise with contemporary and charismatic music.

The main difference between Apollonian and Dionysian music is the way it speaks to people. Apollonian music, as previously noted, aims to challenge a person, bringing them to a place higher than themselves, a place that is intellectually and spiritually otherworldly. Dionysian music meets the person listening where they are, affirming that person and validating emotions

or feelings. Gregorian Chant is strictly a vocal genre of music, sung in the Latin language and ultimately was made in order to keep the mass holy. The music is Scriptural, with no mention of the self, and is nothing more than the liturgy. The voice is used to represent one united sound amongst a choir, to signify the unity of the liturgy. Polyphony is similar to Gregorian Chant except it utilizes instrumentation. The Scripture, the language, and the liturgy are the same, but now the melodies have changed and been intertwined with harmonies and the use of multiple voices coming together as one. Traditional Protestant hymns use the bells as well the organ and they have a cheery tone to them, which is different from the use of polyphony by Catholic Renaissance composers. It is a moderate version of Apollonian music, if that. Baroque Era music, such as Bach and Mozart, uses the polyphony in its compositions, but also uses a style of music that is more contemporary than that of the other liturgical music thus far. Baroque Era music utilizes the piano and other orchestral instruments rather than the organ, but still attempts to enlighten the soul with Scriptural inspiration and the liturgy. It possesses characteristics from both the Apollonian and the Dionysian, therefore it is difficult to assign this type of music to either group. With contemporary music, there is a lack of Scriptural reference while also using instruments other than the organ (although the organ can replace the piano). Finally with charismatic music, the main instrument of choice is a guitar. Charismatic music is often paired with the drums or piano, sometimes even brass instruments make an appearance in a performance. From experience, contemporary and charismatic music do not include the liturgy or Scripture, but rather focus on a community presence in the Church and speak to the feelings a listener might have.

Gregorian Chant → Polyphony → Protestant Hymns → Baroque Era → Contemporary
→ Charismatic

The genres of music lined up in chronological order above illustrate a “liberalization” of liturgical music. To liberalize is to remove restrictions on something or to make changes in a concept that are less severe than before. Within this liberalization of music, it seems as though the need for Apollonian music has faded and Dionysian has replaced it (at least in the terms of composition. It turns out that Latin masses are growing in interest). Across history, different Popes (Pope St. Gregory I, Pope St. Pius X, and Pope St. John XXIII) have attempted to revert back to a more reserved type of music, but the timeline of liturgical music progressed forward during and after the Second Vatican Council, creating what we have today as Christian Rock. There have been clear and distinct changes within liturgical music. It is typical for people to like either one or two types of liturgical music.

People like music for a variety of reasons. When it comes to liturgical music, people could be looking for an ‘other worldly’ experience with their music, they could simply want to be entertained at mass, or perhaps something else entirely. When I am suggesting that people who like Gregorian Chant, traditional Protestant music, and polyphony, but not the other two genres, I am also suggesting that their Apollonian taste in music carries over to their Apollonian politics. Similarly, people who like contemporary and charismatic music would be more likely to have Dionysian values within their political views. Depending on what type of liturgical music a person relates to and enjoys most in a mass setting, this preference suggests a certain political affiliation. If a person is a Democrat, or a liberal, I believe they would tend to gravitate towards contemporary and charismatic music. If a person votes Republican or has conservative values, I say they lean towards Gregorian Chant and traditional Protestant music. There is no physical evidence to the following statement, but rather this declaration is a proxy. We cannot gather hard evidence, nor is there a massive body of knowledge on the subject, but we can delve into history,

understanding both Apollonian and Dionysian music in terms of the different liturgical genres aforementioned.

History of Liturgical Music

The history of liturgical music dates back to 590AD. Within the past 1500 years, there has been a wide variety in the structure of liturgical music. Apollonian music has been created in different historical time periods, likewise with the Dionysian. These two types of music are found in different genres, while Dionysian music is portrayed in the following 19 pages as contemporary music (of the times) and charismatic music, Apollonian music is distinguished by qualities from Gregorian chant and traditional Protestant hymns. Sometimes it is even difficult to distinguish the nature of a type of music, such as the music from 17th and 18th century composers like Bach, who has qualities of both Apollonian and Dioysian music. There is a divide amongst the more extreme versions of Apollonian and Dionysian music, which has existed from the time of Gregorian Chant until even today. That divide has become more severe in the past 60 years, since the time of the Second Vatican Council.

Gregorian Chant

Gregory the Great reigned in the papacy from 590-604 AD; he was one of the many influential popes within history. Pope St. Gregory I, despite his brief reign, was a political pope, laying out stricter laws than his predecessors. He enforced clerical celibacy and demanded clergy members to be upstanding representatives of the Church.⁶ Before his time, the Church was not being taken as seriously as he would have hoped and he decided that a re-invigorating of the congregations would help gain this respect. Gregory I also wrote documents that served to reinvigorate monasticism, reorganize the papal bureaucracy, and even launch the conversion in

⁶ The Editors of Encyclopædia Britannica. "Gregorian Chant." *Encyclopædia Britannica*.

England to Catholicism (oh how long it lasted!). Because of Gregory's strict papal style, he resembles that of a modern day conservative, with restricted and prudent beliefs.

As legend has it, in the 5th century, Pope St. Gregory the Great opposed the use of melodies from bar tunes, or Dionysian music, during mass.⁷ His way of combating the problem of secular music invading the sacred space of temples was to create Gregorian Chant, a staccato⁸ form of singing that represented the 'proper' way for the church to take up as its regulatory mass setting.⁹ With the creation of Gregorian Chant emerged the first debate between Apollonian and Dionysian music. This forming of the church through Gregorian Chant is both a precedent for and the beginning of the war of worship music that we have today. According to scholars who do not believe in the legend, Emperor Charlemagne in the year 800 requested from the Romans "authentic liturgical books and chants."¹⁰ Roman singers flocked to the Franks, teaching them what was established. The Franks adapted the Roman Apollonian music to their own style, thus popularizing Gregorian Chant.¹¹ This theory leaves enough wiggle room for Gregory I to still be the creator of Gregorian Chant, but it is not established as true.

Gregorian Chant is one of the main types of Apollonian music. Gregorian Chant is aimed to higher one's intellect to understand God.¹² There are two fundamental parts to Gregorian Chant, the *Proprium Missae* and the *Ordinarium Missae*.¹³ Sometimes during mass, we can still hear the *Ordinarium Missae*, which consists of the *Kyrie*, the *Sanctus*, the *Agnus Dei*, and the lesser known *Benedictus*.¹⁴ Often the mass parts are sung in the language of the nation, but they

⁷ Ibid.

⁸ Staccato is a series of short, separate notes that are performed in a music piece.

⁹ Levy, Kenneth. *Gregorian Chant and the Carolingians*. Princeton University Press, 19.

¹⁰ Toropov, Brandon. *The Complete Idiot's Guide to the Popes and the Papacy*. Hungry Minds, 94.

¹¹ Levy, Kenneth. *Gregorian Chant and the Carolingians*. Princeton University Press, 19.

¹² Le Mée Katharine. *Chant: the Origins, Form, Practice, and Healing Power of Gregorian Chant*. Bell Tower, 10.

¹³ The Editors of Encyclopædia Britannica. "Gregorian Chant." *Encyclopædia Britannica*.

¹⁴ Ibid.

still stem from Gregorian Chant and are necessary for the mass to be considered a worship ceremony. These mass parts have the same words in Latin, but often vary in melodies, whereas the *Proprium Missae* consists of the *Introit*, the Responsorial Psalm, the Gospel Acclamation, the Offertory, and the Communion, which have different words as well as different melodies.¹⁵ The *Agnus Dei* from the *Ordinarium Missae* is complex, with a short run time, but many vocal inflections on the words. This mass setting created the ability to have a structuralized instrumentation as well as mindful lyrics. The mindful and Scripture based lyrics encourage a levitation of the mind to a higher, more intellectual place,¹⁶ where one can reflect on their connection with God, which is overall an Apollonian characteristic of music.

The Renaissance

The Renaissance was a time of creation and personal expression through art, profound thinking, and religion. In 1440, the Gutenberg Press was created, and although Germany was not considered to be a part of the Renaissance, the spread of the press made books and music much easier to obtain.¹⁷ Music and music theory flourished during this time because of the easy accessibility of new music.¹⁸ Churches hired musicians to teach music education, further pushing the margins of creativity in the Renaissance.¹⁹ There was a budding taste in the early Renaissance period for the creation of different mass settings, and hymns.²⁰ Many popular hymns, along with notations, systems, and modes of music survived to modern day -- still being used during mass and to create new music. The most recognized mode of music is polyphony, a

¹⁵ Wyatt, E.G.P. *St. Gregory and the Gregorian Music*. Hardpress Publishing.

¹⁶ Kinney, Jay, and Richard Smoley. *Hidden Wisdom: A Guide to the Western Inner Traditions*. Quest Books, 87.

¹⁷ Kuznetsova, Natalia. "Music Appreciation." *Lumen*.

¹⁸ *Ibid*.

¹⁹ *Ibid*.

²⁰ Murray, Russell Eugene., et al. *Music Education in the Middle Ages and the Renaissance*. Indiana University Press, 307.

combination of different voices, instruments, and sounds to create melodies and harmonies that work together.²¹ Polyphony was created in order to stimulate the listener into understanding the Church and their role in the Church through music,²² therefore polyphony is regarded as Apollonian music. One polyphony heavily used in the church is the triad. Created in the Renaissance, the triad is three distinct sounds that work together to both distinguish from each other and unite as one complex sound.²³ The triad is a symbol of the trinity, God, Christ, and the Holy Spirit. According to Jeremy Begbie, a professor at Duke, God is a three part polyphony, a triad in Himself,²⁴ thus with the creation of the triad, there is a sense of otherworldliness which requires a person to search for a more elevated existence. To elevate oneself demands an intellectual advancement, the Apollonian characteristic shines through in the form of an intellectual challenge. This triad is often described as typical Catholic music,²⁵ even though it existed within the confines of both religious and nonreligious music.²⁶

The secular and religious permeated each other on many fronts, not just music.²⁷ In the High Renaissance from the 1490s-1527, artists like Michelangelo and Raphael combined Christianity with a new method of thought called humanism.²⁸ In the Sistine Chapel, divinity is seen with human, all too human features, such as ideal body types with pronounced muscles and visual facial features.²⁹ Raphael painted the *School of Athens* which consisted of both saints as

²¹ Kuznetsova, Natalia. "Music Appreciation." *Lumen*.

²² Ibid.

²³ Ibid.

²⁴ Begbie, *Beholding the Glory*, 149.

²⁵ Ibid.

²⁶ Murray, Russell Eugene., et al. *Music Education in the Middle Ages and the Renaissance*. Indiana University Press, 99.

²⁷ Kuznetsova, Natalia. "Music Appreciation." *Lumen*.

²⁸ Humanism was a movement to reform the Church in a secular way, bringing in the state and culture, not at all focusing on the God aspect.

²⁹ The Editors of Encyclopaedia Britannica. "Renaissance." *Encyclopædia Britannica*.

well as philosophical thinkers, therefore incorporating both secular and religious realms.³⁰ This permeation of secular and religious unfortunately also led to political tensions, a split in the church, and immense failures within the Roman Catholic Church.³¹

The Catholic Church was too involved with the state at this time, becoming bigger than just a base for theological teaching. Popes were overly political, looking for a “world church”³² of sorts. Pope Julius II, ruling from 1503-1513, was a militaristic leader, looking to conquer lands once under Catholic rule. Succeeding him was Pope Leo X, who granted the sales of indulgences or better known as a guaranteed spot in heaven.³³ Both Leo and Julius were using their papal powers to combine church and state, something frowned upon by many citizens at the time. Because of a resistance in the way things were running with the Catholic Church, the Protestant Reformation occurred, led by writers like Erasmus, ultimately erecting through Martin Luther.³⁴ While the Counter-Reformation by the church was attempting to influence people back into Catholicism, some good did come to the Catholics by means of the Protestants.

The Protestants, including Luther himself, began creating Dionysian liturgical music out of secular tunes at the time. Luther even suggested the singing in vernacular.³⁵ The Protestants introduced the world to the hymns that are still utilized today. Incorporating free-spirited and upbeat melodies, and the use of bells along with cheery organ tones and fast-paced tempos allowed the Protestants to flourish when creating music for worship services. These hymns were not much different from the secular music in sound, therefore they are classified as Dionysian.

³⁰ The Editors of Encyclopædia Britannica. “The High Renaissance.” *Encyclopædia Britannica*.

³¹ Ibid.

³² The Editors of Encyclopædia Britannica. “Renaissance.” *Encyclopædia Britannica*.

³³ Harline, Craig. *World Ablaze: the Rise of Martin Luther and the Birth of the Reformation*. Oxford University Press, 36.

³⁴ Ibid, 59.

³⁵ Willis, Jonathan P. *Church Music and Protestantism in Post-Reformation England: Discourses, Sites and Identities*. Routledge, 47.

The Protestants were not the only group to create surviving hymns at the end of the Renaissance era, however -- the Baroque Era produced many influential musicians that we still hear today.

Baroque Era

In the 1600s and 1700s, popular musicians from Europe created mass parts to use in place of Gregorian Chant because they thought the chants were becoming outdated. Stemming from the Renaissance, Europe was in the mood to create new art constantly, so by using lavish melodies and previously forbidden church instruments, the composers got to work, creating modern music (at that time).³⁶ These composers were seen as contemporary artists because at that time, they were producing what is known as contemporary music. Today, we would say the Baroque Era brought us classical music, but in accord with the time period, this classical music was known as contemporary and modern. One composer in particular was Johann Sebastian Bach (1685-1750). J.S. Bach was a German composer who happened to be Lutheran in faith. He wrote music, both instrumental and vocally accompanied, from 1708 to his death in 1750. Bach is known to many historians and theologians as being significantly knowledgeable in theology.³⁷ In his sacred compositions, Bach expressed his knowledge of theology within the notes; Bach believed that “dogma can be expressed much more clearly and satisfactorily in music than in verbal formulae.”³⁸ This use of dogma in his works is an Apollonian characteristic.

Bach often chose to express the theological belief of the Trinity. A trinitarian himself, Bach used E flat to symbolize the relationship between the Father, the Son, and the Holy Spirit. E flat has a key signature of three flats and is used deliberately in his Fugues and his

³⁶ Butt, John. *Bach: Mass in B Minor*. Cambridge Univ. Press, 2.

³⁷ Fn 9, page 2.

³⁸ Schweitzer, Albert. *J.S. Bach*, trans, Ernest Newman Volume 2, 318

Cantatas.³⁹⁴⁰ E flat is rarely used today, along with many of Bach's musical pieces because of the complexity and difficulty of the arrangements. To play E flat, a church must be in possession of a special organ which can be tuned to play the triad. Similarly, Bach's works are seen as superior to the musical capability of organists and musicians today. That being said, Bach is revered by many who still listen to audio versions of his pieces, in particular he has followers from all forms of life (including atheism).⁴¹ A triad that Bach is known for is the *Fugue in E Flat BWV 552*. The Fugue consists of three independent pieces of work also known as fugues, and within these musical compositions, they relate to one another in theme and in musical style.⁴² The first fugue is representative of the Father. The style of the music powerfully portrays the Creator of the universe and has an inner melody that parallels the Credo in the B minor mass.⁴³ The subjects of the second and third fugues are debated widely amongst scholars, it is determined that Bach switched the trinitarian order from Father, Son, and Spirit to Father, Spirit, and Son.⁴⁴ To go so in depth about what the meaning of songs are also is a characteristic that points to the Apollonian music. Dionysian music is not as deep in meaning as Apollonian music.

Even with the expansive knowledge and the deep meanings of his music, Catholic Churches were not particularly fond of Bach's creations during this time because of his allegiance to the Lutheran Church. The Protestant Counter Reformation was still afoot and Catholics were not too happy with Protestants as a whole. Similarly, there was a resentment towards Northern artists coming out of the Renaissance. In Italy, Northern creations were often

³⁹ Mellers, Wilfrid. *Bach and the Dance of God*, 19.

⁴⁰ A fugue is a composition where a short melody or phrase is introduced by one part and successively is further developed up by subsequent parts. A cantata is a mid-sized piece of music using voices with instrumental accompaniment, often seen with solos, a chorus, and orchestras.

⁴¹ *Bach and Religion - Part 3*.

⁴² Butt, John. *Bach: Mass in B Minor*. Cambridge Univ. Press, 77.

⁴³ Williams, The Organ Music of J.S. Bach, Vol. 1, 190.

⁴⁴ Ross, Bach's Trinity Fugue, 333.

disregarded because the Italians thought the North of Europe was trying to surpass the South in art, music, and writing. To add to the list of unqualifying characteristics, Bach also wrote secular music (Dionysian for being nonreligious and ‘popular’ to the people). While this gained a popularity with the non-religious, the religious were even more skeptical of this composer of the Church. Thus, people like Bach were not looked at with great sacred reverence until the late 1800s.

Another musician who was not nearly as belittled in the terms of mass music was Wolfgang Amadeus Mozart (1756-1791). Mozart was another composer from North Europe who worked with both secular and religious pieces of music. Born and raised a Catholic, Mozart created most famously the *Requiem* Mass, which was his final piece and also was incomplete when he died in 1791.⁴⁵ Other pieces that are still used today during mass are the *Ave Verum Corpus* motet (which I have had the privilege of performing), and the “Mass in C Minor.”⁴⁶ Mozart was not frequently played by Catholic musicians around Europe because of the difficulty of his pieces (comparable to those of Bach). The geographical whereabouts of Mozart did not so much interfere with his popularity as a composer. In Austria where he lived, Mozart was extremely reputable. Being a court musician for the Archbishop of Salzburg, Mozart wrote over 60 pieces of sacred music.⁴⁷ Although he had such an allegiance with the Church, in 1910, he was banned from liturgical ceremonies by Pope St. Pius X, for being too Dionysian in sound.⁴⁸

Much of Mozart’s works were unlike any other within the Catholic Church at this time. A handful of composers wrote a mass together called the *Twelfth Mass* which was very heavily

⁴⁵ Keefe, Simon P. *The Cambridge Companion to Mozart*. Cambridge Univ. Press.

⁴⁶ Allen, John. “World: Mozart: Catholic, Master Mason, Favorite of the Pope.” *National Catholic Reporter*.

⁴⁷ Ibid.

⁴⁸ Pius, Pope St. “*Motu Proprio*” on Sacred Music.

criticized for strangely being too easy to play.⁴⁹ This paradoxical piece of music is nothing representative of Mozart's quality in sacred music compositions. In fact, "Mozart's music was frequently problematic because of its operatic nature and its perceived difficulty for audiences."⁵⁰ One piece in particular, the *Ave Verum Corpus* motet, is extremely lavish in melody and harmonic attributes.⁵¹ The flowing of the notes suggests more of a performance than anything else, but some historians would tend to disagree. With Bach and Mozart, along with other notable church musicians from the Baroque period, their music was influenced by Renaissance polyphony, which is Apollonian, and held a very high standard for the musicians of the church.⁵² While some complained about the difficulties of the compositions leading to a type of performance seen in theatres, others regarded this music as highly acceptable church music.

Unfortunately, the music of Mozart and Bach, along with other Baroque Era composers, cannot be solely considered Apollonian. In fact, the music has many structural characteristics of the Dionysian as well. "Music, limited on its own, contributes to this mosaic of understanding... as we are drawn into this infinite harmony, we do not passively acquiesce, but vibrantly embrace our deepest nature... we engage in this interconnectedness..."⁵³ This quote from a professor at Maynooth University in Ireland suggests that the music is seen and known as Dionysian by structure, time, and method. It is actually one of great intellectual enlightenment, fueled by the intense emotional movement of the music on a person's soul. Baroque music works to remove the person listening from their body and bring them into spiritual allegiance with God Himself,

⁴⁹ Everist, Mark. *Mozart's Ghosts: Haunting the Halls of Musical Culture*. Oxford University Press, 141.

⁵⁰ Ibid.

⁵¹ Keefe, Simon P. *The Cambridge Companion to Mozart*. Cambridge Univ. Press.

⁵² Schaefer, Edward E. *Catholic Music through the Ages: Balancing the Needs of a Worshipping Church*. Hillenbrand Books, 20.

⁵³ Fitzpatrick, Kathleen. Music and Theology in Dialogue Lecture X, 15.

while also emotionally making that person understand themselves; thus it encompasses both the Apollonian and the Dionysian types of music.

Irish Oppression

According to Thomas Day in his novel *Why Catholics Can't Sing*, when he went to shake the hand of an Irish woman at mass, she refused and prayed to her rosary beads.⁵⁴ This woman, and many of the Irish Catholics in America are used to silent mass, where they pray by themselves and have no extravagant rituals.⁵⁵ The Irish tradition of a silent mass was due to the British oppression that occurred for over 700 years. In 1171 Henry II declared himself Lord of Ireland.⁵⁶ Within this time of oppression, religion was a widespread issue, resulting in the criminalization of Catholicism. England became Protestant nation and Ireland remained Catholic.

Catholicism was banned from the country, leaving the Irish Catholics at a spiritual impairment. Therefore, the Irish Catholics were forced to practice their religion in secret, therefore both expressing devotion to their religion and politically defying England.⁵⁷ It was not an open defiance, but in celebrating mass in secret, they still were going against the new law of the land. "A priest would go down to the hedge in the fields or perhaps set up a makeshift altar in a barn and celebrate illegal Mass. The faithful would come from miles around to attend."⁵⁸ This practice required stealth and silence, resulting in music being wiped out entirely from the Irish Catholic mass. Singing was too risky during the oppression, so the Irish continued to develop their traditions in secret, without music taking any part in the celebration. This silent reflection during mass soon became a habit for the Irish. They no longer needed music to express their

⁵⁴ Day, Thomas. *Why Catholics Can't Sing*. The Crossroad Publishing Company, 18.

⁵⁵ Ibid.

⁵⁶ Aibhm O Croinin (2013), *Early Medieval Ireland, 400-1200*, London: Routledge, p. 6.

⁵⁷ Day, Thomas. *Why Catholics Can't Sing*. The Crossroad Publishing Company, 19.

⁵⁸ Ibid.

faith.⁵⁹ Mass without music became a cultural preference for the Irish Catholics, they wanted absolutely nothing to do with anything that resembled Protestant tradition.⁶⁰ When the Irish were no longer oppressed by the British, in the 20th Century, tensions between religious groups were still high, resulting in a civil war that split Ireland and Northern Ireland.⁶¹ Many Irish Catholics during and after the oppression migrated to America, in order to avoid fighting, as well as looking for a new home.⁶² My own great great grandmother was included in the migration of the Irish.

At the start of the 20th Century in America, there became a problem of music in church once again, leaving the Irish Catholics to figure out where to find liturgical music that would be suitable for mass. Some Irish Americans ended up borrowing “fake real Irish songs” and assimilating them into a regularly circulated schedule.⁶³ Songs such as “O Danny Boy” and “When Irish Eyes Are Smiling,” Dionysian secular tunes, were now being played during the communion at masses.⁶⁴ Other Irish Catholics preferred the silence they once knew.⁶⁵ There was a split down the middle between folk songs of Dionysian character and simply silence. This folk music was familiar to the Irish American Catholics, so it was used during the mass to improve the congregational participation.⁶⁶ Irish Catholics would sing along to these songs because they knew them well. Even though they contained no Scriptural reference and were a mere cultural preference, the Irish continued to perform these songs during mass. They used these songs

⁵⁹ Pecklers, Keith F. *The Unread Vision: the Liturgical Movement in the United States of America: 1926-1955*. Liturgical Press, 54.

⁶⁰ Day, Thomas. *Why Catholics Can't Sing*. The Crossroad Publishing Company, 22.

⁶¹ HAllmhuráin, Gearóid Ó. *A Short History of Irish Traditional Music*. The O'Brien Press. “Music and the Birth of the Free State.”

⁶² Ibid.

⁶³ Day, Thomas. *Why Catholics Can't Sing*. The Crossroad Publishing Company, 26.

⁶⁴ Ibid.

⁶⁵ Ibid, 18.

⁶⁶ Ibid.

because the Irish did not want to acknowledge the British in any way. Any song that sounded European was discarded for being too English. While other churches enjoyed Protestant hymns, the Irish wanted nothing to do with anything that sounded too English.⁶⁷

There was a problem amidst the use of folk songs and that was the overwhelming concern of nationalism. The Catholic Church was afraid that with the use of folk songs, the Irish would make Roman Catholicism a “pep-rally for nationalism”⁶⁸ or more understandably, a cultural experience rather than a spiritual one. By including songs in the mass that had no Scriptural references, they were focusing on the nation of Ireland and the culture that came with it rather than the importance of the liturgy. I think Thomas Day puts it really well when he says that the Irish Americans were “singing sweet ‘contemporary’ songs at a ritual rather than singing the ritual.”⁶⁹ This is a direct reference to a difference in Apollonian and Dionysian music, because where the song that *is* the ritual is Apollonian, the sweet contemporary songs are Dionysian.

Pope St. Pius X

Because of religious tensions in Europe and the apolitical tendencies of different Popes, the Dionysian, or ‘contemporary,’ music from the 17th and 18th century musicians such as Bach and Mozart had not been dealt with until the politically inclined Pope St. Pius X stepped in. In 1910, Pope St. Pius X created a *Motu Proprio on Sacred Music*. This document outlined ‘should’ and ‘should not’ in his holy opinion, on the music of the Catholic mass. Pope Pius X saw the church as needing reform, so in his *Motu Proprio on Sacred Music*, he outlined the appropriate

⁶⁷ Ibid, 32.

⁶⁸ Ibid, 33.

⁶⁹ Ibid, 34.

kinds of sacred music, the length of sacred music, what instruments are allowed to be used, and even who was allowed to sing.⁷⁰ Surprisingly enough, only men were allowed to be in a choir.⁷¹

Pius X greatly opposed these Dionysian musicians with their fluid melodies that seemed more secular than religious (if only by the style of the music). Even Bach's mass parts still utilized the Latin words of the mass, but the B minor melody and the elegance of the piece as a whole distracted from the purpose of the mass, in the opinion of Pius X.⁷² This Dionysian music is easy to get lost or absorbed in, because of the way it accentuates high and low notes. It is proven that an array of notes in the vocal range provides listeners with intense emotion.⁷³ The only music Pius X wanted in his mass was Gregorian Chant and the occasional polyphony by Palestrina.⁷⁴

The *Agnus Dei* from Bach's *Mass in B Minor* varies heavily from the Gregorian Chant *Agnus Dei*, both in time, structure, and instrumentals.⁷⁵ Typically for the Gregorian Chant, there is no instrumental offering because the words are the focus of the chant, not any musical instrument. With Bach's *Agnus Dei*, the instrumentation is involved, not just with the melody, but taking the listener on a more Dionysian emotional, spiritual journey, with string instruments, pianos, and more. The focus is lifted off of the words and incorporates what Pius X saw as a performance rather than veneration. St. Pius X's ideas on music heavily backtracked in the progression of music, bringing the Catholic Church into tension with itself.⁷⁶ Some Catholics were listening to the Pope and reverting to Gregorian Chant and Latin hymns, while others were

⁷⁰ Pius, Pope St. "Motu Proprio" on Sacred Music.

⁷¹ Ibid.

⁷² Pius, Pope St. "Motu Proprio" on Sacred Music.

⁷³ Ewer, Gary. "How Vocal Range Intensifies Musical Emotion." *The Essential Secrets of Songwriting*.

⁷⁴ Pius, Pope St. "Motu Proprio" on Sacred Music.

⁷⁵ Butt, John. *Bach: Mass in B Minor*. Cambridge Univ. Press, 90.

⁷⁶ Ibid.

steering clear from the idea of a strict understanding of liturgical music, still incorporating Bach and other contemporary artists into their mass time. While some churches reverted to Apollonian and others incorporated Dionysian hymns and music, a division occurred, showing distinct differences between the types of music and the people that played them.

Pope St. Pius X was a very political leader. While he was in office, he made it a mission to return the Catholic Church to what he saw as ‘traditional’ to the best of his ability. Not solely focusing on the music aspect, Pius X condemned modernism as the worst heresy known to man, forcing his clergy and all educators to swear against it.⁷⁷ Modernism is a philosophical concept that mainly states “that every religion, according to the different aspect under which it is viewed, must be considered as both natural and supernatural...[making] consciousness and revelation synonymous.”⁷⁸ Pius attempted to subdue the progressive attitude of modern musicians and theologians, along with completely renouncing modernism; it would seem Pius X’s reserved nature resembles that of a conservative and with his appreciation for Apollonian music, it would seem that both his music taste and his politics were Apollonian.

Vatican Council II and Beyond

The Second Vatican Council is the main reason why the church is extremely different today than it was 60 years ago. The split between Apollonian and Dionysian music has become intense, and with the Second Vatican Council, the Church and society have become more modernized, or liberalized. The Second Vatican Council was called in 1962 by Pope St. John XXIII in order to “impart an ever increasing vigor to the Christian life of the faithful”⁷⁹ and to further define the laws of the Catholic Church. During his reign, His Holiness made it a point to

⁷⁷ The Editors of Encyclopaedia Britannica. “St. Pius X.” *Encyclopædia Britannica*.

⁷⁸ Pius. *Encyclical Letter: (Pascendi Dominici Gregis) of Pope Pius X ... on the Doctrines of the Modernists and Syllabus Condemning the Errors of the Modernists (Lamentabili Sane)*. St. Paul.

⁷⁹ Flannery, Austin. *Vatican Council II*. Sacrosanctum Concilium, Costello.

address the world in a progressive sense, attempting to liberalize society and the church. Because of this modernization, Dionysian music was again accepted into the church as sacred music.

With the *Sacrosanctum Concilium*, there is a release on the tight bindings that the *Motu Proprio on Sacred Music* declared. All sacred music is now acceptable in the church, and it is not necessary to use Gregorian Chant anymore, however if the organist knows how to play it, it is encouraged.

All things being equal, Gregorian chant should hold a privileged place, as being more proper to the Roman liturgy. Other kinds of sacred music, polyphony in particular, are not in any way to be excluded, provided that they correspond with the spirit of the liturgical action and that they foster the participation of all the faithful. Since the faithful from different countries come together ever more frequently, it is desirable that they know how to sing at least some parts of the Ordinary of the Mass in Latin, especially the profession of faith and the Lord's Prayer, set to simple melodies.⁸⁰

While Gregorian Chant is still highly revered, there is an absence in the necessity of the entire mass being in Latin. Suddenly, the vernacular, or the language spoken in the country, was introduced to masses.⁸¹ Apollonian music is not seen as needed during mass and the creativity of modern musicians is welcomed, thus the Dionysian music of the Church takes over. This attitude towards the music of the church and the mass as a whole offers a wider variety of beliefs on how the mass should run. Paired with the societal trends of the 60s and 70s, there is a shift towards modern music used during mass and in regular daily life; this newfound use of modern (Dionysian) music focuses on Christian Rock, gospel choirs, and theatre involving Catholic themes.⁸² Similarly in *Gaudium et Spes*, the grand consensus of the church is to modernize the

⁸⁰ Ibid.

⁸¹ Cones, Bryan. "Great Achievements of Vatican II: Liturgical Music." *U.S. Catholic Magazine*.

⁸² No evidence shows that the Catholic Church uses theatre songs during mass, but in the Methodist Church they had a mass for Valentine's Day where songs from "Oliver" and "The Boys from Syracuse" were performed. "Broadway Tunes Make a Joyful Noise." *The New York Times*.

church in order to appeal to the people, particularly the youth.⁸³ Thus the liberalization of the church begins with the 2nd Vatican Council. Part of the church liberalizing to attract the youth is the lack of vigor when it comes to going to mass, receiving sacraments, and participating in the church at all.

The Church has attempted to bring more modern music into the mix,⁸⁴ while they are still recovering from the Irish oppression which set their development of music back a few hundred years. Detailing the entirety of what music should be once again, the *Musicam Sacram* is another document from the 2nd Vatican Council that goes into depths on the acceptable instruments, the way the mass parts should be used, and the overall importance of liturgical music.⁸⁵ This document is a list of rules that set forth the expectations of the Catholic Church.⁸⁶ Some churches choose to go with what the youth wants, creating life groups that strum guitars, beat drums, and sing praise songs during and after every pivotal point during the mass. Other churches take Protestants hymns that resonate themes of community and are currently known as ‘traditional church music,’ and while they are Protestant hymns, the general populace is not aware of this. Marty Haugen, a Lutheran composer, is one of the most popular composers in the Catholic Church now. Despite his affiliation with the Protestant religion, songs of his such as “Shepherd Me O God” and “Gather Us In” can be heard every week at mass, depending on the organist. These songs are extremely contemporary, seen as a highly Dionysian type of music.

In a different light, we also see 606 churches in America that still participate in a full Latin mass, receiving eucharist on the tongue and using both the *Ordinarium Missae* and the

⁸³ “Gaudium Et Spes.” *Pastoral Constitution on the Church in the Modern World: Gaudium Et Spes ; Promulgated by His Holiness Pope Paul VI on December 7, 1965*, Pauline Books & Media.

⁸⁴ Cones, Bryan. “Great Achievements of Vatican II: Liturgical Music.” *U.S. Catholic Magazine*.

⁸⁵ Flannery, Austin, editor. “Musicam Sacram.” *Vatican Council II: the Conciliar and Post Conciliar Documents*, Scholarly Resources.

⁸⁶ Ibid.

Proprium Missae.⁸⁷ Their use of the Apollonian liturgy and mass parts illuminates a traditional understanding of the Church. In total, there are 23,133 Catholic churches in the United States.⁸⁸ While it seems like a big difference, the growth in Latin churches is exponential. From starting this thesis to finishing it (3 months' time), 10 new churches that perform the Latin mass have been added to the directory of Latin speaking masses. Is there a reason behind this split? With the coming of ages and the introduction to an era after post modernity, there seems to be an enhanced interest in politics, a deepening of party ties, and at the same time, a fracture between Dionysian and Apollonian music.

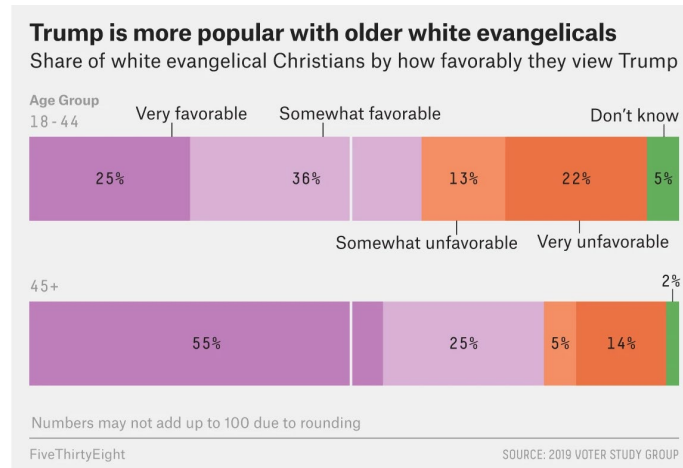
Protestant Denominations

Episcopalians and Evangelicals are an interesting test of the idea that musical taste and politics coincide. Both Protestant denominations, these religions reverse the correlation of church music and politics that is seen in the Catholic Church, thus providing more information that a correlation does occur. Evangelicals are a conservative religious group very often associated with the Republican party. In the figure below,⁸⁹ it is noticeable the approval versus the disdain in the current President Donald Trump.

⁸⁷ "Traditional Latin Masses in the United States." *Latin Mass Directory*.

⁸⁸ "The Best Catholic Churches in United States Rated By Past Visitors." *The Catholic Directory*.

⁸⁹ Cox, Daniel. "Could Trump Drive Young White Evangelicals Away From The GOP?" *FiveThirtyEight*.



The chart shows that older Evangelicals are more favorable towards the President than younger people, but even still, 61% of the youth still favor Trump in some way or another. The older generation is at 80%, which is significantly more, but both age groups still are in a clear majority on liking the President. This clear evidence points to the conservative values within the Evangelical group. The problem at hand though: the Evangelicals have mainly contemporary music and worship bands that perform during the services they have.⁹⁰ The very right wing Evangelicals do not like Latin chants or traditional hymns. This music and politics fusion is directly the opposite of what happens in the Catholic Church. The preference of Apollonian music by a liberal group is the opposite of what happens in the Catholic Church. Music such as Christian Rock increased steadily in the 70s because of the Evangelical Church's approval.⁹¹ "Christian Rock was growing more popular and less isolated, buoyed by the increasing visibility of the evangelical church...When it came to art, evangelicals weren't very discriminating."⁹² There is an ambiguity to today's Christian Rock that provides hopeful messages without Biblical content. In Matt Redman's "10,000 Reasons" there is praise to God, but without the Biblical

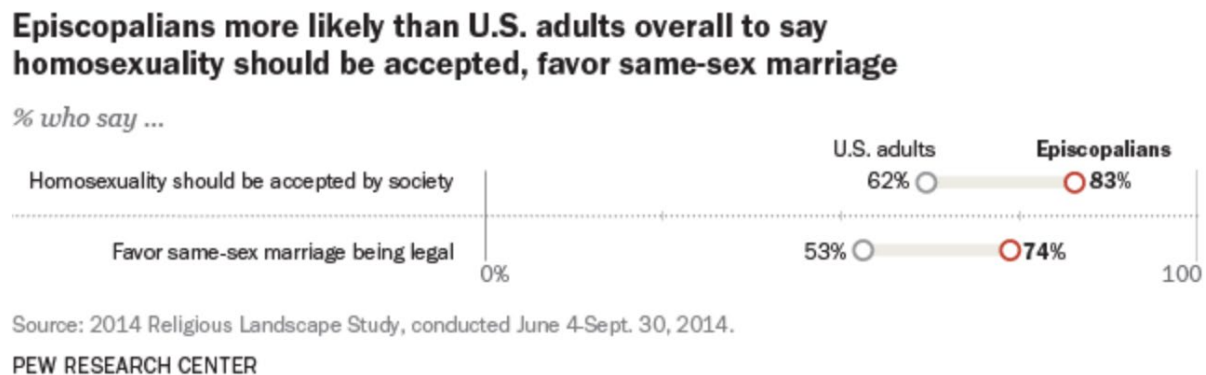
⁹⁰ Mathew Guest, *Evangelical Identity and Contemporary Culture: A Congregational Study in Innovation*, Wipf and Stock Publishers, USA, 2007, 42

⁹¹ Ibid.

⁹² Sanneh, Kelefa, and Vinson Cunningham. "The Unlikely Endurance of Christian Rock." *The New Yorker*.

content, it is lacking liturgical music requirements (at least in the sense of the Catholic Church). Still, this Dionysian, charismatic music is seen at Evangelical parishes as a hymn, which one would think displays a progressive, liberal nature, the same Dionysian values in politics. But Evangelicals, despite their music taste, are radically Republican.⁹³ There is a combination of Apollonian politics and Dionysian music taste. The Evangelical Protestant Church is known as the current “Republican Party at Prayer” because of their conservative values, but the Evangelicals did not used to this title.⁹⁴

When you drive down the street and see a church waving high a gay rights/rainbow flag, it is almost always Episcopalian. Gay rights are an issue heavily dealt within the Episcopal Church. The following chart from Pew Research⁹⁵ displays the church’s stance on gay rights. 83% of Episcopalians believe homosexuality is an acceptable concept for society, and 74% believe that same-sex marriage should be legal. Both of these statistics are above the U.S. adults comparison.



Clearly the Episcopal church is no longer conservative, same sex marriage is a value that liberals hold in high esteem. In the same pattern as the Evangelical Church, the Episcopalians provide a

⁹³ Cox, Daniel. “Could Trump Drive Young White Evangelicals Away From The GOP?” *FiveThirtyEight*.

⁹⁴ Ernesto, Fr. “The Republican Party at Prayer.” *OrthoCuban*.

⁹⁵ Lipka, Michael. “5 Facts about Episcopalians.” *Pew Research Center*.

reverse correlation to the Catholic Church's correlation. Instead of 'vibing' with contemporary and charismatic music, the Episcopalians listen to mainly Apollonian music during their services. Thus, a liberal group with Dionysian politics uses conservative liturgical music at their religious services. A good example of the Episcopal Church's standing on liturgical music is the All Saints Episcopal Church in Beverly Hills. An album put out by the choir at All Saints illustrates the traditional music listened to at their masses. The album is called *Soul's Journey* and it is viewable on Spotify.⁹⁶ Well known tunes such as "In Remembrance," *Ubi Caritas Et Amor*, "God Be In My Head," and *Ave Verum Corpus* are the staples of the list, which provide an overall taste for what is on the rest of the album, auditorily speaking. These hymns are traditional, a conservative-reserved style of music, exercising the lack of instrumentation that belongs to Gregorian Chant. This Apollonian music does not align with the Episcopal Church's liberal political outlook.

The Episcopal Church used to be the "Republican Party at Prayer,"⁹⁷ but somewhere on the timeline, they deviated from the conservative amiability to tradition and moved towards a progressive, Dionysian mindset. In the 60s, the Episcopal Church allowed women to become deacons, and in 1979, the first 11 women ever were ordained for priesthood.⁹⁸ In 2003, the first openly gay man was ordained as a bishop in New Hampshire.⁹⁹ So why the switch in parties? Some historians and theologians believe the overall liberalizing of the nation was enough for Episcopalians to change with the times,¹⁰⁰ while others say when the seminaries became liberal, the educators and leaders of the church followed suit and the conservatives left, becoming a part

⁹⁶ "Soul's Journey." *Spotify*, Choir of All Saints Episcopal Church.

⁹⁷ Ernesto, Fr. "The Republican Party at Prayer." *OrthoCuban*.

⁹⁸ "History: Timeline." *Episcopal Church*, 9 Dec. 2019, episcopalchurch.org/history-timeline.

⁹⁹ *Ibid*.

¹⁰⁰ Ernesto, Fr. "The Republican Party at Prayer." *OrthoCuban*.

of more Apollonian, anti-systematic education variations of Protestantism, such as the Baptists and Evangelicals.¹⁰¹ According to Frank Kirkpatrick, the gay community who were Christian had no other church that accepted them; the Episcopal Church saw this lack of humanity and recognized that they were not inferior to other sexual orientations, thus opening their doors to the modern era of same-sex marriage and rights.¹⁰²

The Episcopal Church should like Dionysian music. They are very interested in staying up to date with the world's passions, whether they be women's rights movements, the Civil Rights movement, or gay rights movements, all a part of Dionysian politics. During each of these moments in history, the Episcopalians stay on top of what is acceptable by the majorities. When deciding what to invest time and funds into, the Episcopal Church is encouraged to focus attention on what is current in world events.¹⁰³ Similarly the Evangelicals pay heavy attention to the politics of the world, focusing on current day problems that need solutions, an Apollonian style of politics. When surveyed,¹⁰⁴ the Evangelicals (mainly white), spoke volumes in their answers on how to prevent future mass shootings. Instead of siding with a typical liberal response of "stricter gun control," the Evangelicals chose to emphasize God and the teaching of morality in both school and society. This response is something that does not happen right now, and if you are a moderate Republican, Independent, or Democrat, this notion sounds very

¹⁰¹ "r/Anglicanism - How Did the Episcopal Church Go from Being Known as 'the Republican Party at Prayer' to One of the Most Progressive/Liberal Christian Denominations?" *Reddit*.

¹⁰² Kirkpatrick, Frank G. *The Episcopal Church in Crisis: How Sex, the Bible, and Authority Are Dividing the Faithful*. Praeger.

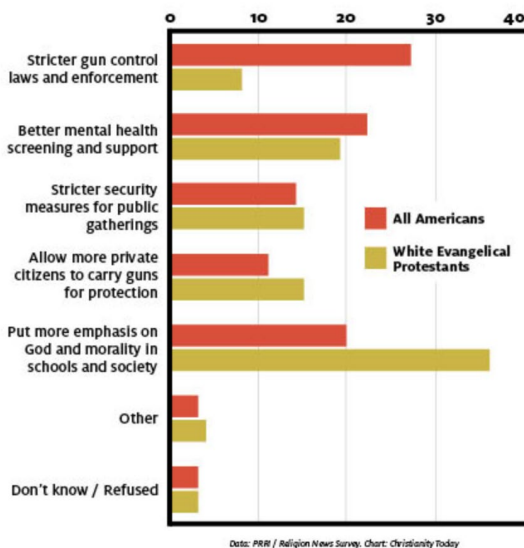
¹⁰³ Jordan, James B. *Financial Management for Episcopal Parishes*. Church Publishing.

¹⁰⁴ Ernesto, Fr. "The Republican Party at Prayer." *OrthoCuban*.

extremely conservative. Incorporating God into state and culture is something often perceived as Republican by ideal.

Obviously the two Protestant denominations are not entirely Republican and entirely

What do you think is the most important thing that could be done to prevent mass shootings from occurring in the United States?



Democrat, there are always outliers

amongst the general collection of believers,

but for the most part, the Episcopal Church

is currently a liberal, progressive group and

the Evangelical Church is a strict

conservative group. In focusing on the

Episcopalian and Evangelical rows, the

chart below¹⁰⁵ states that Episcopalians are

extremely left wing leaning, and

Evangelicals are extremely right wing

leaning. This survey confirms our assumptions with additional evidence of political leaning per

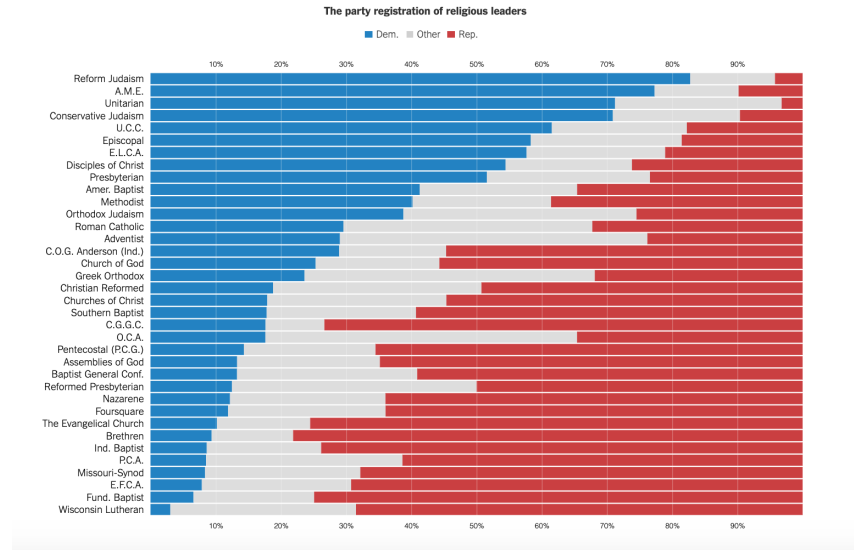
religious group. Episcopalians have over 60% of people leaning Democrat, while only about

18% identify as Republican, leaving 22% of people to be questioned. In the Evangelical Church,

only 10% of people are Democrats, while about 75% of people are Republicans, once again

leaving 15% of people to be questioned.

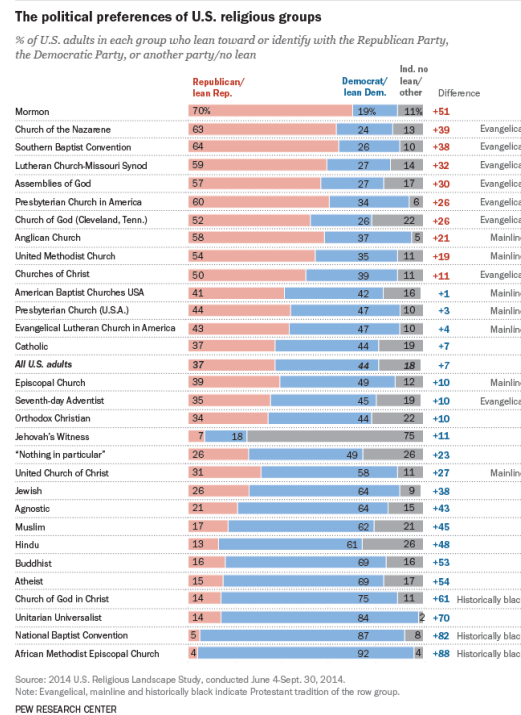
¹⁰⁵ Quealy, Kevin. "Your Rabbi? Probably a Democrat. Your Baptist Pastor? Probably a Republican. Your Priest? Who Knows." *The New York Times*.



The difference in political affiliation and liturgical music makes my claim even more relevant, but in an inverse way. Going back to the Catholic Church, let us delve into the data, with the knowledge we have gained from the Protestants, the interviews, and the history of liturgical music.

Political Affiliation and Religious Music: The Data

The Catholic Church is split fairly evenly between Democrats and Republicans according to

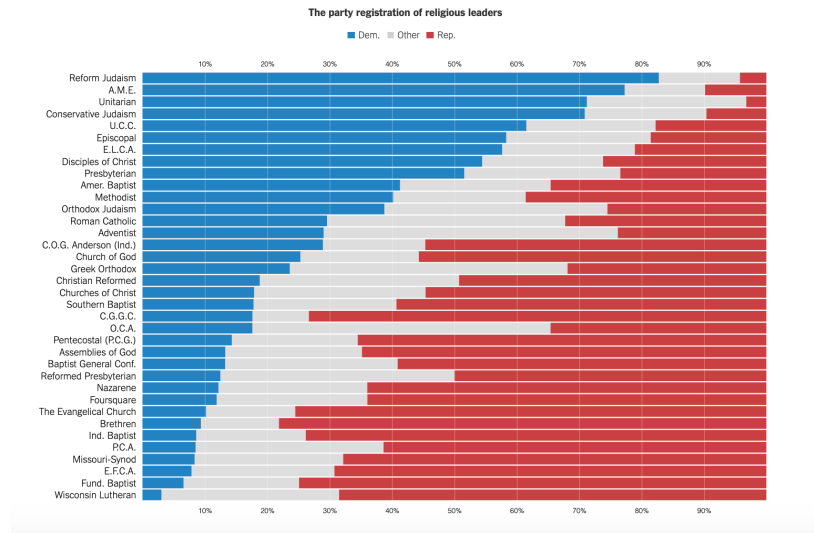


Pew Research.¹⁰⁶ In taking a look at the chart on the right, it is evident that the Catholics who took this survey are slightly more Democrats than Republicans. It is also interesting to note that the Episcopalian church is very similar to the Catholics in numbers. A politically liberal group, the Episcopal Church provides my argument on the Catholic church's political affiliation vs. liturgical music tastes with a reverse correlation. The Episcopal Church uses traditional hymns. While they have the political leanings of a Democrat, they prefer to use music that exhibits a reserved, unchanging status. They defy the argument that liberals enjoy contemporary and charismatic music -- Dionysian music. The premise that liberals are attracted to contemporary and charismatic music while conservatives are attracted to traditional music and Gregorian Chant -- Apollonian -- lies solely in the Catholic Church.

We have more evidence to suggest that the Catholic Church is evenly split in the same way, Democrats and Republicans on just about the same numbers as the previous chart. According to the New York Times chart,¹⁰⁷ Catholics are about 30% on each side of the political spectrum, leaving 40% in the middle, unsure of their political standings, or even being more moderate/independent.

¹⁰⁶ Lipka, Michael. "U.S. Religious Groups and Their Political Leanings." *Pew Research Center*.

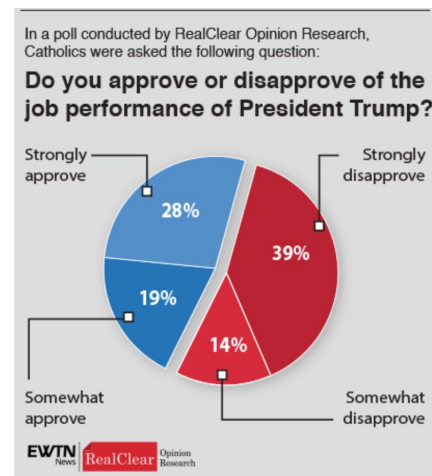
¹⁰⁷ Quealy, Kevin. "Your Rabbi? Probably a Democrat. Your Baptist Pastor? Probably a Republican. Your Priest? Who Knows." *The New York Times*.



The Catholic Church provides us with numerous hypotheses on why the liturgical music preferences seem to be a partisan split. In a poll by

RealClear Opinion Research,¹⁰⁸ Catholics were asked a number of partisan questions. When asked whether or not Donald Trump's performance as President of the United States was approvable, almost the same percentages occurred from the chart above. With a 37(R)-44(D)-19(I) split on Pew Research's political affiliation poll, 53% of people disapproved of Trump's performance while 37%

approved. Judging by the consistency of the two reports, it seems we have a fair judge of character and political affiliation on the Catholic Church. The Catholic Church is half Apollonian in political affiliation and half Dionysian in political affiliation. Therefore, we can further develop our ideas on liturgical music and how it may relate back to this political affiliation.



¹⁰⁸ "Finding the Catholic Vote - EWTN News/RealClear Opinion Research Poll #2." *EWTN News*.

Liturgical music is heavily debated in the Catholic Church today. People are torn on the necessity of different types of music, whether mass is better with Apollonian or Dionysian music, or if the type of music matters at all during mass. A big problem found in the U.S. Catholic survey on parish music is the context of how music is perceived.¹⁰⁹ Forty percent of people taking the survey wanted the congregation to sing along with the mass because they did not want the music to seem like a performance, but a worship to the Lord. This necessity for a veneration to God is seen as more Apollonian behavior. Dionysian characteristics resemble desiring a performance or entertainment at mass. Similarly, 31% of people said that clapping after a hymn is inappropriate at mass, which is a traditional, or conservative value. Still, with this information, only 15% of people surveyed have bands that perform at mass, the majority of people surveyed have a choir or cantor in their congregation.¹¹⁰ Bands tend to play more Dionysian music, but this information does not specify what the cantor and choir is singing in the surveyed parishes. While this information does not tell us about the type of music being played at these masses, the question which offered more than one option to be chosen was what people taking the survey think church music *should* entail. This opinionated response could be influenced by what people are used to, but I think preference of church music comes from somewhere deeper; the preference of church music has to do with political affiliation somehow. The snippet from the article below exhibits the data of what people would like to hear or find appropriate at church.

¹⁰⁹ Dault, Kira. "The Pews Are Alive: U.S. Catholic Readers on Parish Music." *U.S. Catholic Magazine*.

¹¹⁰ Ibid.

5. The type of music that is most appropriate for inclusion in the Mass is:

71% - Piano and other instruments with a small group leading the congregation.

63% - Organ music with a cantor leading the congregation.

61% - A formal choir that might perform a song or two on its own and otherwise sings with the congregation.

56% - Classical music.

55% - Latin songs such as *Panis Angelicus*.

35% - Electric guitars with drums.

55% of people say that Apollonian music or Latin songs are suitable, while only 35% say that instruments like electric guitars and drums, products of some Dionysian music, are acceptable at mass. With half of the surveyed group saying Apollonian music is suitable for mass, and a little less than half of the group saying that the Dionysian charismatic music of guitars and drums are suitable, it is easy to see the correlation. There are various quotes from people surveyed throughout the article, talking about what they like and do not like for music within the context of mass. The most accepted of the instruments is a piano, along with other unspecified instruments. Even still, there is no common agreement amongst the congregation, which makes us wonder why. Why can't people simply accept the music of the church as it was, as it is, as it is becoming? Why is there a war of worship music?

Conclusion

From the evidence gathered in the anecdotal conversations I had with professionals in the liturgical music field, by comparing the graphs of political affiliation within the Catholic and preferred music during mass, and by assessing political intrusion into the Catholic Church throughout history, I am confident enough to say that there is most definitely a correlation between political affiliation and liturgical musical taste in the American Roman Catholic Church. However, the proof of a consistent change in both politics and liturgical music over the last 50 years only scratches the surface of evidence we have uncovered. This thesis is not a finished research project, but rather an open door to further discussion amongst peers, colleagues, and

readers. While professionals in liturgical music spoke with confidence that there is a connection between politics and church music, and charts from various reputable research sites provided us with similar numbers according to people they interviewed, (showing us that there is a down the middle split on politics within the church and there is an almost even split on music taste as well), it is hard to close the case on a topic that has no physical data or hard and fast evidence. In a further study I hopefully will conduct, it would be extremely beneficial to survey people within the Catholic Church from around America.

The history that began with Gregorian Chant drove a divide that still exists today, possibly even deeper since the 2nd Vatican Council, and the modernization of America. Cultural ties and political intrusion into the church was shown through the British oppression of Ireland and how a nation immigrating to America lost their musical background. Perhaps the liberalization of the Catholic Church in the 1960s does not only have to do with the Second Vatican Council, but also with President John F. Kennedy at the time and his influence on Irish Catholics in America converting to Democratism,¹¹¹ the Dionysian politics. Is it an accident of history that the Church was modernized, along with the state and the sacred music? At the same time as John F. Kennedy and Vatican II, the vernacular songwriters and composers are creating modern music, Dionysian, focusing on the feelings and validation of the self rather than an outside world that traditional Catholics strive to achieve through Apollonian music. All in all, there is much more to discover, there is something paramount and momentous going on in the church (a crucial change of musical taste that has changed the world today), and I see many reasons to believe that there is a correlation between *party and song*.

¹¹¹ Burke, Daniel. "How Catholic Was John F. Kennedy?" *CNN*.

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