Sabbatical Leave Report

Name: Grey Brothers  Department: Music  Date: January 10, 2005

Project title:
Research, Writing, Submission of Materials for Publication.

Date of initial appointment: Fall 1994

Highest degree: Ph.D. Musicology  Date conferred: March 24, 2001

Period of leave requested: Fall semester, 2003

Goals to have been met through the sabbatical leave:
2. Revision of the musical edition I prepared as part of my dissertation, for publication online.
3. Preparation of two articles for submission to journals of musicology and choral conducting.
4. Rest and travel with my family in the southwestern U.S. and northern Mexico.

Summary report of sabbatical leave project:
I planned to spend most of my time in Santa Barbara revising my dissertation for publication as a book, revising the musical examples contained in it for publication, and extracting two articles from it for publication in journals. Through the generosity of Brenda Smith and the Psychology Department, I was able to use an office space in Bauder Hall, if not entirely away from campus as I had planned, certainly in a convenient location and much freer of distraction than my office in the Music Department. In addition, while not traveling for as long a period as I had hoped, I did vacation with my family for a period of two weeks.

Life seldom follows the course one might expect. As I look back on my intentions for my sabbatical, it is easy for me to be discouraged, as I appear to have accomplished little of what I had intended. This was due to a variety of unanticipated events, some of which were positive developments, which caused me to redirect my efforts in ways that I saw were in keeping with the broad intent of my sabbatical leave. On the other hand, several unanticipated intrusions occurred, which, although worthy of my time and energy, pulled me in other directions. When I look at my personal list of expectations for my sabbatical now, I have to laugh at my naiveté. How could I have hoped to accomplish all those things? What happened to all those plans, including those I articulated in my sabbatical leave proposal?

In the section of this report that follows, I will begin by indicating which of the specific goals I proposed were met and which were not. Then I will attempt to show why the outcome of my sabbatical was so different than I had anticipated, first by discussing what
I consider the positive developments that led me in fruitful directions, then focusing on other things that kept me from achieving the goals I had set.

Detailed report of the sabbatical leave project:

Dissertation Revision

*What I intended (from my sabbatical proposal, October 2002):*

I hope to begin this work during the preceding summer. Dr. Robert M. Johnson, the person who originally suggested to me the subject of my dissertation and who has developed a publishing firm, has approached me with the interest of publishing my dissertation. I hope to investigate other possibilities for publishers as well. I think the dissertation will lend itself to publication, particularly if certain portions are excised, leaving, primarily, the musical edition of the pieces it contains, with a description of the development of the polyphonic Passion as it developed uniquely in Mexico City.

*What I achieved:*

The revision did not progress as I had anticipated, although I was able to revise portions of the document in the guise of a paper and a lecture recital both of which I presented during the 2003-04 academic year. While I had hoped to have the entire document substantively revised, I did not come near achieving this goal.

Publishing Music On Line

*What I intended (from my sabbatical proposal, October 2002):*

Mr. Raphael Ornes has developed an unusual website, on which he publishes music free of copyright restrictions. I have spoken with Mr. Ornes regarding offering the music I have edited for publication on his website, the Choral Public Domain Library, and look forward to preparing my edition so that it might appear there. While most of the music is in a form ready to send to Mr. Ornes, a few errors I’ve discovered since I filed the dissertation still need to be remedied.

*What I achieved:*

In consultation with Mr. Ornes it became clear to me that revising the music I edited for my dissertation would require me to learn a music software program with which I am unfamiliar. While I downloaded a demonstration copy of this software in order to determine how it would meet my needs, I was unable to make much headway. In the meantime, I received from my colleague Steve Butler an updated version of the software program we have installed in the department music studio, but had little time to experiment with it. I realized anew what I had discovered previously, that becoming facile with music notation programs can be a daunting endeavor, made much more difficult when one is trying to notate early music, including plainchant, that does not fit into the templates of today's conventional scores. I could see that editing music for electronic publication would take a great deal more time and patience than I was prepared to give it.

Article Preparation

*What I intended (from my sabbatical proposal, October 2002):*

At the national convention of the American Choral Directors Association in March of 2001, I attended an interest session concerning the publication of articles in the *Choral Journal*, the principal publication of the organization. Speaking with the editorial staff on that occasion, I received the impression that an article on the
Mexican polyphonic Passions, including aspects of performance practice, might be of interest to readers of the *Choral Journal*. I would like to write such an article, taking advantage of my scholarly work in colonial Mexican music and my practical work as a choral conductor. Such a blend of the scholarly and practical seems to be favored by this particular journal, and interest in the music of Mexico continues to abound, so I think an article along these lines stands a good chance of publication, bringing this particular music of colonial Mexico to a wider audience.

In addition, I would like to develop from one chapter of my dissertation a more specifically scholarly article for publication in *Heterofonia*, the principal scholarly journal of Mexican music. The publisher of *Heterofonia*, Dr. José Antonio Robles Cahero, of CENIDIM (Centro Nacional de Investigación, Documentación e Información Musical), with whom I have spoken about my work, is interested in having some of it published in his journal. One of my areas of inquiry has had to do with the manner in which roles of women in the Passion narratives are highlighted in settings of the Passion from the region of Mexico City. For this aspect of my dissertation, I did some reading on the topic of the status of women in sixteenth- and seventeenth-century Spanish ecclesiastical circles. I would like to spend some time extending this research in order to increase my understanding and to contribute to my writing in this area.

*What I achieved*

I did not prepare either of the two articles I hoped to submit for publication. Not having experience in this area, I knew little of the typical procedure followed, which appears to be to send out completed articles to a number of prospective publishers. I received no response to the abstracts and inquiries I sent out.

*Travel with Family*

*What I intended (from my sabbatical proposal, October 2002):*

In the late summer or early fall, my family and I will embark on a four-week auto/camping trip to northern Mexico and the southwestern U.S. We hope first to visit a development project sponsored by the Ameritribes organization, located in Chihuahua, Mexico, and staffed by my in-laws, Andrew and Deborah Kramer.

After visiting the Ameritribes project for several days, my family and I intend to travel through the American Southwest, focusing our activities on aspects of American Indian culture.

*What I achieved:*

While we did not manage the four-week trip we had hoped for, nor did we visit northern Mexico, we were able to take a two-week road trip through the southwestern U.S., enjoying sites of natural beauty and learning a great deal about Native American culture. This trip with my family proved to be one of the high points of my sabbatical. I will never forget how willingly my children made the (by my standards) perilous ascent of Angels’ Landing in Zion National Park.

*What Else Happened?*

**Positive developments**

*Presentation at the Annual Meeting of the American Musicological Society*

In the spring of 2003, after I had filed my sabbatical proposal, I received an invitation from the American Musicological Society to present a paper at its annual
national meeting in Houston the following November, during my sabbatical. This I considered a propitious event and, as I had never presented a scholarly paper in such an esteemed venue, I spent a great deal of time during the fall of my sabbatical in preparation and practice. While drawn almost entirely from sections of my dissertation, the paper required substantial editing and revision. Happily, the presentation was quite well received by a number of people interested in the area of my inquiry. I was encouraged by the contacts I made at the convention, discovering several who might be valuable resources as my research goes forward.

While at the meeting, I was able to explore venues for publishing my music edition in hard copy. One publisher indicated significant interest in the project. *Presentation at the Annual Meeting of the Society for Seventeenth-Century Music*

While preparing for the reading of my paper at the meeting of the American Musicological Society, I happened upon a call for presentations at the annual meeting of the Society for Seventeenth-Century Music, to be held in La Jolla in March 2004. I discovered that one form the presentation could take would be that of the lecture-recital, which I thought would be a worthy project in which to involve several Westmont students. My proposal of a lecture-recital, featuring a performance by the Westmont Chamber Singers of the *Passio secundum Matheum*, by Antonio Rodríguez de Matta, was accepted in mid November. Knowing that the following spring semester promised to be quite full, I began in earnest to prepare this presentation, which included developing a workable performing edition of the music.

I led a trial run of the performance of the music, along with a short talk, at Westmont before taking the singers to La Jolla for the meeting of the Society. While I felt the presentation at the meeting was well received, by my own assessment it was not as successful as I had wished. While the music itself was not terribly difficult, the quantity of it and certain performance issues proved a tall order for the Chamber Singers, so that the resulting quality of performance was not quite as high I had anticipated. I felt I also stretched myself beyond the point that I could be as effective in my presentation as I would have liked, having to see to the travel needs of the Chamber Singers, make arrangements at the site of the performance, read the lengthy paper, and conduct the performance, in which I was required to sing a significant part. It was certainly an exhausting enterprise, but I was glad for the opportunity to present my work and I believe the Chamber Singers gained some valuable experience from their involvement in the project.

Things that kept me from achieving my goals

*Europe Semester*

Late in the spring of 2003 I was asked to share in the leadership of Europe Semester during the fall of 2004. As my wife and I had considered inquiring into the possibility of traveling on the program at some point, we accepted the invitation readily. During the summer of 2003, I agreed with my counterpart Rick Pointer to focus on the fine arts portion of the curriculum, which necessitated for me an intensive study of the visual arts. While I thought my involvement in the program would bring with it a significant focus on music, I did not want to fail to make the most of the opportunities to study the visual arts abroad, so began a process of preparation that extended until the time we left in August 2004. This, along with preparation for the other courses I would teach, in addition to all the other planning,
preparation, and communication necessary to develop the Europe Semester itinerary, curriculum, and roster cut into the time of my sabbatical significantly.

**College Choir Tour**

In the spring of 2004 I was scheduled, for the first time, to conduct the College Choir in the absence of Steve Hodson, who would then be on sabbatical. I was thus entirely responsible for setting up the annual choir tour, scheduled for the following May. Not wishing to delay making arrangements until the spring semester, when time would be short, I spent a large amount of time planning the tour and making the necessary contacts during the fall of my sabbatical.

**Faculty Search and Departmental Consultation**

During the fall of my sabbatical our department’s search for a music education person continued unabated, involving interviews and meetings of the search committee. More significantly that fall, we received word of the possibility of a large gift toward our music program from Steve and Denise Adams. The initial phase of their proposal involved a departmental consultation with a visiting team, which required several days of preparation, meeting, and performance.

**Library Donation**

In September of my sabbatical semester I was contacted by my friend Dr. Jack Gillespie, retired from the UCSB music faculty, who expressed a desire to donate a considerable portion of his personal music library to Westmont College. I communicated with Jack regarding the donation, made an inspection, and arranged with the library to retrieve it, visiting Jack’s home with two student workers to load the books into my van.

**Vocal Performance**

The weekend before that Thanksgiving I sang the tenor solo part of Vaughan Williams’s *Hodie* in two performances with the Santa Barbara Master Chorale. Preparation for this role and rehearsals with the ensemble demanded my energy and a number of hours time.

**Church Work**

Another facet of my professional life, as Minister of Choral and Congregational Music at Trinity Episcopal, continued. As I generally feel I am barely able to manage the duties of this position along with my work at Westmont and domestic responsibilities, it was difficult to avoid giving the church a goodly amount of my time.

**General Comments**

My pursuits generally seem to expand to fill the time available. While I envisioned myself quietly sequestered, happily working away on research and writing projects, in the end I felt that far more time went to other involvements that appeared more pressing. As I am sure many have discovered, the sabbatical time flew.

**Attachments:**

Abstract: *The Polyphonic Passion in Mexico City*

Abstract: *The Polyphonic Passion in Mexico City: The Passio secundum Mattheum of Antonio Rodríguez de Matta (1515-1643)*
The Polyphonic Passion in Mexico City

In the southern region of the Iberian Peninsula during the sixteenth century there developed a tradition of the polyphonic Passion characterized by intense emotion, coined the "Andalusian tradition" by the late Robert J. Snow.

This style of the emotionally charged Passion was fostered in the New World and spawned a variant, which I have labeled the "Mexico City tradition." This unique tradition, represented by twelve settings of the Passion composed in the vicinity of Mexico City, can be distinguished from the Andalusian tradition in several ways. First, representatives of the Mexico City tradition make little reference to the plainchant version of the Passion with which they were to be performed. Second, settings of the Passions according to Matthew and Mark include certain of Christ’s words uttered in the Garden of Gethsemane, which are found in the manuscripts out of the narrative sequence, as a sort of postlude. Third, the speeches specifically attributed to women in the four Passion accounts are typically given polyphonic treatment.

The decisions regarding which passages were selected for polyphonic treatment reflected prevailing devotional attitudes. Women were increasingly recognized during this period as possessing particular prophetic gifts, and it may be that their rising status in Spanish ecclesiastical circles granted women prominence in seventeenth-century settings of the Passion.
The Polyphonic Passion in Mexico City: The Passio secundum Mattheum of Antonio Rodríguez de Matta (? - 1643)

In the southern region of the Iberian Peninsula during the sixteenth century there developed a tradition of the responsorial polyphonic Passion characterized by intense emotion, coined the "Andalusian tradition" by the late Robert J. Snow.

This style of the emotionally charged Passion was fostered in the New World and spawned a variant, which I have labeled the "Mexico City tradition." This unique tradition, represented by settings of the Passion composed in the vicinity of Mexico City during the early seventeenth century, can be distinguished from the Andalusian tradition in several ways. First, representatives of the Mexico City tradition make little reference to the plainchant version of the Passion with which they were to be performed. Second, settings of the Passions according to Matthew and Mark include certain of Christ’s words uttered in the Garden of Gethsemane, which are found in the manuscripts out of the narrative sequence, as a postlude. Third, the speeches specifically attributed to women in the four Passion accounts are typically given polyphonic treatment.

The decisions regarding which passages were polyphonically highlighted in responsorial Passions reflected prevailing devotional attitudes. As a result of the unique prophetic gifts manifested by certain female mystics during the fifteenth and sixteenth centuries, women had gained unique status in Spanish ecclesiastical circles, which may have granted them particular prominence in seventeenth-century Mexican settings of the Passion.

Mexico City Cathedral Choirbook II includes seven Passion settings by cathedral maestros Antonio Rodríguez de Matta (? - 1643), Luis Coronado (? - 1648) and the celebrated Francisco López Capillas (c.1608 - 1674). Two Passions from Choirbook II, one according to Matthew and the other according to John, by Antonio Rodríguez de Matta reveal him as an expressive composer of subtlety and refinement.

Portions of Antonio Rodríguez de Matta’s Passio secundum Mattheum, illustrating characteristics particular to the Mexico City polyphonic Passion tradition, will be featured as part of the lecture. The presentation will conclude with a performance of Matta’s work in its entirety.