

**THE UNIVERSITY OF NOTRE DAME
THE ACADEMIC COUNCIL
MEETING OF NOVEMBER 22, 2004**

Members Present: Rev. Edward Malloy, C.S.C., Rev. John I. Jenkins, C.S.C., John Affleck-Graves, Nathan Hatch, Jean Ann Linney, Christine Maziar, Dennis Jacobs, Jeffrey Kantor, Rev. Mark Poorman, C.S.C., Douglas Archer, Sunny Boyd, Jay Brandenberger, Seth Brown, Tom Cosimano, Don Crafton, Katie Crossin, Kenneth DeBoer, Neil Delaney, Thomas Frecka, Nasir Ghiaseddin, Brad Gregory, Hope Hollocher, Eileen Kolman, Michael Lykoudis, Joseph Marino, Paul McGowan, Christian Moevs, Patricia O'Hara, Teresa Phelps, Ava Preacher, John Robinson, Mark Roche, Crystal Salcido, Valerie Sayers, Jeremy Staley, Carol Tanner, Richard Taylor, Carolyn Woo, Jennifer Younger.

Members Absent: Joseph Buttigieg, Tim Dale, Frank Incropera, Patricia Maurice, Tom Noble, Mihir Sen, Bill Westfall

Members Excused: Panos Antsaklis, Olivia Remie Constable, Stephen Fredman

Observers Present: Mary Hendriksen, Dan Saracino, Matt Storin, Col. Michael Zenk

Observers Absent: Harold Pace, Kevin Barry

Observers Excused:

Guests Present: Mary Frandsen, Fr. Michael Driscoll

The Reverend Edward Malloy, C.S.C., called the meeting to order at 3:05 p.m. Prof. Hatch offered a prayer.

1. Minutes of the meeting of October 27, 2004: The minutes of the meeting of October 27, 2004, were approved without correction.

2. Proposal to offer a Masters in Sacred Music in the Department of Theology: At the Academic Council meeting of October 27, 2004, members considered a proposal to offer a master's degree in sacred music (MSM) in the Department of Theology. While the program would be housed in Theology, it is conceived as an interdisciplinary program and relies on extensive participation by faculty from the Department of Music. After a lengthy discussion of the implications for the proposed MSM of the recent suspension of the Master of Music degree, members decided to remand consideration of the approval of the program to the Graduate Council.

At today's meeting, Prof. Hatch reported that there had been a thorough discussion of the MSM proposal at the November 9th meeting of the Graduate Council. That body's members then voted unanimously to approve the proposed program. The Executive Committee of the Academic Council has since approved it unanimously as well.

Prof. Hatch said that to be responsive to the concerns raised at the October Academic Council meeting, some of the discussion that occurred on the proposal at the November Graduate Council meeting will be revisited today. Although Prof. Cavadini, chair of the theology department, spoke to the Graduate Council, he is attending a conference off campus today. Thus, he sent a statement with Prof. Roche:

. . . [O]ne aspect of the proposal which may be a worry for some of you . . . is the location of this initiative in the Theology Department. The Theology Department has been the national leader in the field of Liturgical Studies at the graduate level for the past 54 years. Liturgical Studies—like most of Theology—has an “applied” side to it. Our Master's level students in Liturgy mainly go on to parish or diocesan work. Our courses in Liturgical Studies at the Master's level are heavily populated by Master's of Divinity students, that is, students studying for ministry, and they are shaped according to ministerial and professional needs. Our department is the only department in the College with a *professional* degree program (M.Div), and this makes us in some ways more like [a] university divinity school.

The proposed program will be a “professional” program along these lines. It is not intended as a Ph.D. prep in Music but [a program] for liturgical music leaders who will work in parishes and cathedrals. As a professional ministry degree, it will be accredited, as [are] all of our department's graduate programs, by the Association of Theological Schools [ATS]. The ATS has a whole set of standards applicable to such programs. An arrangement such as the one we are proposing is common enough so that there are accreditation standards in the Association of Theological Schools. Our program will be subject to external review by ATS every ten years, along with all of our graduate programming, and this in addition to, not instead of, the normal external review required by the Graduate School. This is not an arrangement we have in any way ‘freelanced’ or will be allowed to freelance without scrutiny by the national accreditation agency for graduate professional theological education.

I hope this serves to explain the location of the program in the Theology Department.

Prof. Hatch then asked the Reverend Michael Driscoll to speak to the issue of which courses would be offered in the program and in what sequence—both questions raised at the October meeting.

Fr. Driscoll said that because of those questions, he went back to the original proposal and expanded on it in pages 8 through 13 of a new attachment [provided to members before today's meeting]. His new documentation is intended to clear up some of the confusion created at the last meeting when he and others said that the program would incorporate existing personnel and existing courses; yet, because of a numbering discrepancy, the incorporation of existing Music courses into the program was not evident. In the footnotes on page 11 of the new attachment, he lists the music courses that have been offered at the University previously and shows how they correspond to the four historical periods that those who crafted the MSM proposal have defined for the program: Medieval; Renaissance; the 17th and 18th centuries; and the 19th century to the present.

In terms of personnel, Fr. Driscoll continued, all four of the Music faculty who would be involved in the program are highly distinguished, both nationally and internationally, at an applied level and at a theoretical level. They are: Alexander Blachly, Calvin Bower, Craig Cramer, and Mary Frandsen. He added that he and other Theology faculty members are very happy to work with them.

Next, Prof. Donald Crafton, chair of the Department of Music, spoke about the effect of the proposed MSM program on undergraduates, for there were some concerns raised at the October meeting on whether a new graduate program might lead to a diversion of resources from undergraduates. He said that Music expects to be able to add either four, five, or six courses to the undergraduate program as the recently suspended graduate programs are phased out. He added that he also expects a number of the department's gifted seniors to be able to enroll in some of the MSM program's courses—providing them with the opportunity to enhance their curriculum and to receive an honors distinction.

Prof. Roche spoke next—saying that he would address the proposal's connection to the strategic plan for the College of Arts and Letters. During the University's most recent strategic planning process, the College's committee for the arts identified six priorities for the next ten years. The proposed MSM program is entirely responsive to the fourth priority, which calls for an investment in the sacred arts. Furthermore, a key feature of the University's newly opened Performing Arts Center is the Reyes Organ and Choral Hall—a distinctive feature for a Catholic university. The proposed program in sacred music would take full advantage of that magnificent room and organ.

Prof. Roche also said that after the last meeting, he needed to clarify in his own mind the extent to which graduate music courses would be offered to support the MSM program. To clarify that point for other Academic Council members, he would emphasize that the organist, Prof. Cramer, would offer the same kind of individualized instruction that he has been offering in the past. What he did not fully grasp at the time of the October meeting, Prof. Roche said, is that each semester, one graduate course will be offered in the MSM program [such as *Survey of Sacred Music* or *Liturgical Theology*, see page 12 of the attachment]. Thus, approving the MSM program will not lead to a situation in which graduate students will be parachuted into existing

undergraduate courses. Moreover, the MSM course offerings will not adversely affect the music department's investment in its undergraduate program. As Prof. Crafton has just explained, because of new courses designed solely for them and the opportunity for advanced students to join the new graduate courses, undergraduates in Music will soon experience a net gain in offerings.

Prof. Linney said that members may recall that at the October meeting, questions were raised about the level of support from the four music faculty named as key faculty in the proposed program. While each of the four were invited to today's meeting, only Prof. Frandsen was able to attend. Professors Bower, Cramer, and Blachly each sent a statement to clarify their positions on the proposal:

Prof. Cramer said that his comments, as contained in the minutes of the October meeting, reflected his support for the program and that his support continues.

Prof. Blachly's statement reads: "I can say here that I am very much in favor of the MSM proposal and that I would hope to be active in the program, teaching courses on Gregorian chant, Renaissance sacred polyphony, and directing a small choir of MSM students in performances of sacred music of the Middle Ages and Renaissance."

Prof. Bower's statement is longer, Prof. Linney explained, for he raises five points and has summary comments as well. Because of certain remarks made at the last meeting about his views on the program, he asked that his statement be entered into the minutes:

(1) Since I joined the academic community of Notre Dame in 1981, I have had a consistent record of supporting and promoting both the study and the practice of sacred music of the Roman Catholic tradition on this campus.

(2) As a scholar at a university that pretends to represent the Catholic Christian tradition, I find it no less than a scandal that this University offers no program at the graduate level in sacred music within that tradition. The Catholic tradition of sacred music represents one of immeasurable richness, from Gregorian chant to the polyphonic tradition of the Renaissance, to the Masses of Mozart and Hayden, to the sacred music of 19th century figures such as Rheinberger and Bruckner – and the effective censure of the study of this tradition by the Department of Music is incomprehensible.

(3) Nevertheless, at a faculty meeting on March 27, 2000, the Department of Music formally voted to offer no program in sacred music at the graduate level. Among the reasons articulated for rejecting any such program were the possible appearance of anti-Semitism and the threat to academic freedom such a program implied.

(4) In an ideal university, the study of sacred music would take place within the Department of Music. This is not an ideal university. When quoted out of context by Professor Higgins [at the Academic Council meeting of October 27, 2004], I was being critical of the Department of Music, not of the MSM program. If my remarks in the *Scholastic* are read in context, the criticism of the department, not the MSM program, is self-evident.

(5) I have been involved in the planning of the MSM program since its inception. I have worked closely with Michael Driscoll in particular as he and his colleagues in Theology have sought to offer some remedy to the glaring and embarrassing hole in musical and liturgical studies on this campus. Because I am a musician and a music historian to the core, I had always hoped that a graduate program in sacred music would be offered in the Department of Music. That is not going to happen. Nevertheless, the academic standards articulated in Theology's proposal and the faculty that will teach in the program meet professional criteria that would be demanded by a program in sacred music in any department of music.

Thus, let it be known in no uncertain terms that, I, Calvin M. Bower, stand firmly behind the proposed MSM degree as tendered by the Department of Theology. I shall do all I can to see the program flourish and succeed."

Prof. Hatch then opened the floor for discussion.

Prof. Taylor asked why, considering the supportive comments of so many Music faculty, the proposed master's in sacred music program is *not* being offered as a graduate program in the Department of Music, even as an interdisciplinary program with another department. It is not clear to him that the department, two years down the line, will support this program; yet, because of the high degree of involvement of Music faculty in the program, such support would be required. If the program were to be offered in the Department of Music, he would be more confident that Music faculty would support it in the future.

Prof. Crafton replied that the commitment of the department is to faculty, not to graduate students. He is confident that the faculty will continue to support the program into the future.

Prof. Taylor asked whether that decision would be up to the chair and the entire faculty of the music department. It is possible that a future chair or future faculty members might decide that the department cannot afford to put its resources into the program any longer unless it is on the books as a Music program.

Prof. Crafton replied that such a turn of events could occur within any program or within any department. What can be said with assurance is that the faculty members currently involved in the proposal are very committed to it. They have been working to offer this course of study for several years, and there is no reason to think that they will withdraw their support.

Prof. Hatch said that there are many other programs, such as the Medieval Institute, with faculty drawn from other departments. Theoretically, any of those departments would have the power to remove their faculty from positions in interdisciplinary programs; yet, that has not occurred, and, in fact, there is a long tradition of faculty teaching in interdisciplinary programs. Moreover, as Prof. Roche pointed out, during the recent strategic planning process, the faculty of the College of Arts and Letters expressed very clearly its desire to make sacred music a priority.

Prof. Moevs said that it appears that as long as Profs. Blachly, Bower, Cramer, and Frandsen are at the University, they will support the program; yet, some programmatic base in Music would ensure that their eventual replacements will continue to serve it as well.

Prof. Linney pointed out that the situation could be turned around quite easily: If the proposed master's in sacred music were to be offered in the Department of Music rather than the Department of Theology, the same questions of the program's sustainability could be asked of Theology. The issue Prof. Moevs raises is relevant to any interdisciplinary program.

Prof. Moevs responded that his point is not that the program should be shifted from one department to the other but that it be considered a joint program where both departments—Music and Theology—have a say in making sure it continues. His concern is that the program in sacred music, now the Music Department's sole graduate program, will be run in cooperation with the graduate program in theology, but Theology has no power or control over the hiring, support and replacement of Music faculty on which the MSM program depends.

Prof. Hatch said that that a previous arrangement—housing a liturgical music program within Music—was tried and failed. This new strategy is designed to make the collaboration work.

Prof. Brown said that one of the issues over which there was confusion at the last meeting is the size of the proposed MSM program. In terms of the number of graduate students, that number seemed to vary a bit during discussion at the last meeting.

Prof. Roche said that the program will start with a total of four stipends. Those stipends were previously directed to the master's degree in Music and held by Campus Ministry for the support of liturgical music in the Basilica; however, if the MSM program is approved, the stipends will be transferred to the new program. Because the MSM program is a two-year program, it would fund two new students each year. The program's graduate courses will be taught on a rotating basis every other year, which means that there will be four students in each of the graduate courses in music. The ultimate goal is to bring in eight students each year for a total of 16 students. That goal could be realized only if a donor would step forward to fund new graduate stipends; although, if there were to be 16 students, he believes the program would also need a second organist on the faculty with the donor or a second donor willing to fund that position as well. With the number of students in the program falling between 4 and 16, there is room for a little bit of growth in the program if it should receive only graduate stipends.

A member asked whether the proposal for the MSM is completely separate from the dissolution of the graduate programs in music.

Prof. Hatch answered that it is. The dissolution of those programs had to do with other concerns. In 2001, the music department was reviewed, with many issues flowing out of that review and many attempts over the next two years to grapple with them. The department held a

retreat in 2003 that did not go well. During that year, different factions of the department were in conversation with him, Prof. Roche, and Prof. Kantor about the fate of the graduate programs. It was decided to establish a committee to look at the long-term viability of the programs, and after very careful work and numerous meetings, committee members concluded that the number of faculty was insufficient to support a top-quality and competitive performance-based Master of Music program. That process was entirely separate from the construction of the current proposal.

Prof. Brown thanked the Graduate Council for acting so promptly on this issue. He also said that he has confidence that the program is a worthwhile experiment and one that is likely to succeed; however, as with all experiments, there will be unforeseen bumps and wiggles along the way. He hopes that those bumps and wiggles will be assessed at some point in the context of establishing a broader program at Notre Dame in the sacred arts—for clearly, there is interest in creating a broader vision. As the University explores how various departments and programs might articulate that vision individually and with each other, perhaps there can be changes to make future developments proceed more smoothly.

There being no further comments or questions from members, Fr. Malloy called for a vote on the proposal to offer a master's degree in sacred music through the Department of Theology. The vote was unanimously in favor.

3. Committee reports:

(a) Undergraduate Studies Committee: Prof. Preacher reported that committee members are meeting immediately following today's full Council meeting to begin work on the topics of grade inflation and the University's accommodations policies for students with disabilities.

(b) Graduate Studies Committee: Prof. Kantor reported that the committee has met twice this year—the first meeting in October to hear Charlotte Kuh from the National Research Council on planning for that organization's national survey of Ph.D. programs; the second meeting was on November 9 to consider the MSM proposal. The committee's next meeting is December 1. Two items are on the agenda: the accommodations policy for students with disabilities and an update on the work of the task force on graduate financial aid.

(c) Faculty Affairs Committee: Prof. Robinson said that committee members will meet soon to determine if the *Academic Articles* need to be amended in order to address the *de facto* or *de jure* termination of academic programs at the University. Members have discussed this topic informally with Prof. Hatch, but there has not yet been any formal action on the issue.

There being no further business, Fr. Malloy adjourned the meeting at 3:35 p.m.

Respectfully submitted,

Jean Ann Linney

