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## THE RUSSICUM, RUSSIA, AND RUTHENIANS:

### THE LIFE AND WORK OF LUDWIG PICHLER, SJ

Recalling the popular saying “*Jesuita non cantat*,” one might consider it strange to speak about a Jesuit at conference on church singing, especially a conference on Orthodox Church singing.<sup>1</sup> Yet Fr Ludwig Pichler, a Roman Catholic Jesuit priest, choir director and composer, was highly respected by Russian Orthodox musicians for his work in Orthodox Church music in the second half of the twentieth century at the Pontificio Collegio Russicum in Rome.<sup>2</sup> The recent retirement of Pichler, born in 1915 in Innsbruck and active as choir director until 2009, coincides with several other factors that warrant a study of his activity at the Russicum: 1) a monumental study of the history of the Russicum has recently been published by Constantin Simon and paints a clearer picture of life at the College but only marginally discusses church singing<sup>3</sup>; 2) recent publications of Ivan Aleksevich Gardner’s (1898-1984) compositions and a catalogue of his archives at the Benedictine Monastery of Niederaltaich frequently mention either Ludwig Pichler or the Russicum, but without any further explanation of either the figure or the institution<sup>4</sup>; and 3) the Church music section of the Russicum College Archive is now in the process of reorganization and new material is coming to light.<sup>5</sup> It is mainly this new material

1 For more on Jesuits and Orthodox liturgy, see Robert F. Taft, “La liturgia nella storia del Pontificio Collegio “Russicum”,” *Studi sull’Oriente Cristiano* (Roma) 14.1 (2010), 133-142, here 140 n. 21.

2 In addition to Gardner, Alfred Swan, Marina Ledkovsky, and Fjodor Rudikov also recognized Pichler’s expertise. See Alfred J. Swan, “Russian Liturgical Music and its Relation to Twentieth-Century Ideals,” *Music & Letters* 39:3 (July 1958), 265-274, here 272; Marina V. Ledkovsky, “Professor Alfred Julius Swan and His Contribution to Russian Orthodox Music,” *Orthodox America* 165 vol. 19 no. 1. Web, 24 Jan. 2012. <<http://www.roca.org/OA/165/165e.htm>>; *Dated Curriculum Vitae*, 1; and the biographical notes in F.I. Rudikov, «Царю Небесный» *Nr. 1* (Нотное приложение к журналу «По Стопам Христа», Berkeley, Ca.: Vieglais, 1957). My thanks to Professor Denis Brearley for this last reference.

3 Constantin Simon, SJ, *Pro Russia. The Russicum and Catholic Work for Russia* (Orientalia Christiana Analecta 283, Rome: Pontificio Istituto Orientale, 2009).

4 Archpriest Boris Danilenko, *Материалы к творческой биографии И.А. Гарднера (1898-1984)* (Moscow-München: Синодальная библиотека Московского Патриархата, 2008); I.A. Gardner, *Собрание духовных песнопений для хора без сопровождения*, forward by S.G. Zvereva (Moscow: Живоносный Источник/San Francisco: Русский Пастырь, 2008).

5 Reorganization of the music archive is under the direction of Regina Klaus, MAS

that clarifies Pichler's role as a promoter of both unity and variety in chant, both in theory and practice: he had a unified understanding of the common heritage of the East Slavic Orthodox musical tradition and a unified style of harmony, but he applies it in a variety of musical traditions, mainly Russian, Ukrainian, and Carpatho-Rusyn, both as an arranger at his desk and as a conductor in the worship services of the Church.

With the current organization of Fr Pichler's archive at the Russicum, it is hoped that this paper might: 1) supplement our knowledge of certain Russian composers with whom Pichler was in contact, 2) promote Pichler's arrangements of *Prostopinije* and Galician chant among Church singers of those traditions, and 3) clarify certain aspects of Pichler's life for future study of his archive, seeing him in a wider context. This paper will begin with a brief biography of Pichler and then move on to examine his activity at the Russicum, among Russian Orthodox, as well as Ruthenian and Ukrainian Greek-Catholics.

## I. PICHLER'S EARLY LIFE

Although of Austrian Roman Catholic origin, Pichler's family established strong ties to the Balkans due to his father's work for the railroads in Bosnia and Croatia. The outbreak of the First World War forced the family to return to their native Austria where Ludwig Pichler was born in Innsbruck on 5 July 1915, the ninth of ten children. In 1919 the family moved back to Bosnia and Ludwig began his education at the Sarajevo Archdiocesan Minor Seminary of Travnik where his older brother, Alfred (1913-1992), was also studying.<sup>6</sup> Alfred Pichler went on to become the Roman Catholic Bishop of Banja Luka and was involved with liturgical questions at the Second Vatican Council and the use of Gregorian chant in Croatia.<sup>7</sup>

On 1 September 1934, Pichler entered the Jesuit Novitiate in Zagreb and then from 1942 studied at the Gregorian University in Rome. After priestly ordination on 21 July 1945, Pichler was sent to Paray-le-Monial, Burgundy, France, for his Jesuit Tertianship where he ministered to Catholic and Protestant German prisoners of war.<sup>8</sup>

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6 M. Lacko, "Sarajevo, Archdiocese of (Serajensis)," *New Catholic Encyclopedia*, vol. 12, ed. William J. McDonald et al. (New York: McGraw-Hill, 1967), 1083-1084.

7 Emil Čić, "Das Zweite Vatikanum und die liturgische Idee über die sakrale Musik in Kroatien," *International Review of the Aesthetics and Sociology of Music* 29:1 (June 1998), 75-90.

8 *Undated Curriculum Vitae*, 3-4; *Catalogus Domorum Romanarum Societatis Iesu ab A.R.P.N. Generali immediate dependentium* (Rome: Apud Delegatum P. Generalis pro D.I.R. in Curia Societatis Iesu, 2011), 58.