Pastoral music is a grateful response—a joyful noise.

Pastoral music reconciles—expresses hope—calms.

Pastoral music exalts—it liberates—it praises.

Pastoral music involves and motivates—joins together.

Pastoral music inspires and arouses—it gladdens the heart.

Pastoral music enhances and enriches the Life we share.

This magazine is for all who share that Life—and who share, as well, in the decisions affecting music at the parish level. It is for all who participate in the processes that produce the music (and those important silences!) whenever we gather for worship.

The improvement of that music is our reason for being. To that end two copies of each issue of "Pastoral Music" are being sent to each "member" of the National Association of Pastoral Musicians: one for the parish priest, the other for the parish musician—because the success of a parish music program depends on both.

Without the pastor's support, the music of a parish may attain a certain excellence; but it will never be properly related to the liturgy nor to the needs of the parish. The pastor's wholehearted involvement is necessary if the people's musical experience is to be integrated into the lifstream of the parish.

At the same time, the parish musician needs to be totally involved as the music of a parish assumes a truly pastoral function. The musician will be concerned with increasing repertoire, improving technical skills, evaluating and upgrading the total musical life of the parish.

"Pastoral Music" plans to provide the kinds of down-to-earth assistance both pastors and musicians need as they fully assume their Life-sharing roles—and we feel we've made a good beginning in this first issue.

BILL DETWEILER, Editor
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It's a Time for Ministering to One Another
BY ELMER F. PFEIL  61
Welcome to the National Association of Pastoral Musicians. Welcome to a new effort to improve liturgical music on a parish level in the United States. NPM has been founded because there are burning needs in the field of church music today.

On a parish level,—the critical level, the question of priorities must be addressed: are we willing to spend the money . . . and the time . . . to develop quality music within our liturgical celebration? Yes or No? Once that question is answered honestly, then, and only then can we move on to other questions. While it is true you cannot buy good liturgy, it is equally true that without a serious commitment to developing a musical program, it just will not "happen."

Next, we must address the question of how to provide a balance between performance of music at liturgy and integrating music within a liturgical celebration. There are two problems, and I emphasize, two problems: well-performed music can be liturgically inappropriate and well-integrated liturgical music can be poorly performed. Both are less than the ideal: and neither is to be striven for. Properly-performed, liturgically-integrated music is our goal.

There must be coordination between celebrant and music leadership. Support for the musical program by the parish priests and assumption of the responsibility of ministering the musical program within the parish community by the musician demand a new effort from both priest and musician in many parishes. In far too many, the faith of the Christian community is seriously threatened by the poor quality of music within our liturgical celebrations. Music by itself does not constitute the total effort of the worshipping community, but poorly performed or liturgically inappropriate music can weaken the faith of the parish community like nothing else.

On a diocesan level, the picture is very uneven. The basic needs are training and motivation. Many dioceses have been working hard for many years at developing training programs for organists and other musicians—consistent training programs year in and year out. Some dioceses have developed programs to encourage priests, and in a special way, pastors, to take the time, use the energy and spend the money to develop parish music programs. Many Bishops have expended the funds for diocesan music staff and supported their efforts because they have experienced in a very real way, as they trav-

elled around their dioceses, the importance and uneveness of music in liturgical renewal. I say many, but not most! Because most dioceses, in fact, do not have adequate diocesan staff to generate support, provide training and give motivation to parish music programs.

On a national level, some very serious problems face the music world: copyright, hymnals, new music, etc. The music publishers and specialists (e.g., The Composers Forum for Catholic Worship) have done an outstanding job in a very short period of time in generating a large volume of quality and useful parish music. All of us, including the publishers, know that much, much more needs to be done, but no one should bemoan what has been done in a short period of time. What we should bemoan is that we do not have a coordinated means of providing a just reward to the composers and the publishers of the new music simultaneously with easy access to the music by the smallest of parishes. There are two problems: the fact that the present copyright laws are being flagrantly violated by many, many parishes in the United States is a scandal; and the fact that all the publishers of Church music have not been able to develop a mutually-agreed-upon plan for the use of their music by the parishes is equally a scandal. Both work to the detriment of good liturgy and good music.

You recognize this list, I am sure, as but a few of the many important concerns of the parish musician. As founder of the association, it is my greatest wish that these problems get solved—or at least, get addressed. But it needs to be made clear from the beginning that the problems we face are our problems and they will be solved when we make the effort to solve them. The leadership of the association, the Board of Directors and the national staff, will continue to surface the concerns and point to possible solutions. But the real energy for solving the liturgical music problems in the United States rests with all of us. That is the reason for a membership organization.

Virgil C. Funk
President
Letters

The Surest Way
To Get Catholics to Sing

I assume you would like to see
more and better singing in Catholic
churches, especially here in the
East where we hear so little of it
and what we hear is so poor.

There may be other ways of
getting Catholics to sing as well
and as loud as Methodists, but it
seems to me the surest way would
be to hire a full-time, certified
music teacher for ever parochial
school.

If parochial schools are to
become as good as pastors like to
boast that they are, something
must be done to provide parochial
students with at least as much
and as good music education as they
would receive in public school.

Music, including singing, is or
can be important in the liturgy;
and I am thinking of singing by
the entire congregation, not just
the choir or guitarist-singers. . . .

George C. Kiernan
Long Island, NY

NPM is What Musicians Need:
Help on the Parish Level

Please forgive me for not writing
sooner. The happy burden of
Eucharistic Congress preparations
would not permit otherwise. I’m

not complaining. I would gladly
have given my life for that
glorious week—a week which we
must make count in the future of
the church in America. One thing I
do know from the experience is
that people take to quality music if
they are exposed to it, and if it is
made to put real life into the
liturgy by being used correctly! In
the more than 100 Congress-
sponsored and Congress-affiliated
liturgies, we did allow some music
which was not what we would
have desired (committees—ugh!);
however, it was not that music
which brought reactions from the
clergy and laity in their remarks
praising the music program—it
was the Dello Joio “Mass,” “The
Hallelujah” of Beethoven, and
“The Heavens are Telling” of
Haydn—and the participation in
both the Dello Joio and Sister
Theophane masses which brought
praises. People were amazed that
they could participate instantly in
both of the masses. Cardinal Knox
was amazed with the music
program, and Archbishop Benelli
said, “In this music you have
found a way to have participation
with quality, to maintain the
polyphonic art in conjunction with
congregational singing. You have
done what the church must do: it
must find new ways to incorporate

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the great techniques of the compositional art into a contemporary liturgical framework. Naturally, we were thrilled! I hope that the "Gift of Finest Wheat," the "Mass in Honor of the Eucharist" and "Pilgrim Mass" will be numbered among the first compositions you have reviewed in your magazine.

This leads me to the real purpose for this letter: the National Association of Pastoral Musicians. When I read the original "Feasibility Study" that you sent me, I was amazed. In different words, it described exactly ways we of the Archdiocesan Music Commission have outlined on a local basis for our long-range program. You have gotten to the essence of what we need on the parish level. Up to this point there has been too much in the way of national and diocesan emphasis; this is not where the musicians or the people are. They are in the pews and choirlofts of local churches, and that is the only place where we can help them. After a two-year study (we are entering the second year), we are going to do just that by sending out help and by setting up a "school without walls" in various sections of the archdiocese. Workshops for a few hours are fine, but they bring about very little in terms of "local results" for the parish musician . . .

Peter LaManna
Philadelphia, PA

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Sister Mary Gerald Carroll
New Rochelle, NY

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For Musicians: Planning

How to have it your way and still be a part of the team

BY EDWARD J. MURRAY

That hideous hamburger jingle, "Have it your way," has been mocking me since I began thinking about this article. For me, it represents the ultimate lie since the "it" is pre-determined. Imagine walking in and placing your order: "Hold the pickle. Hold the lettuce. Hold the burger. And give me a ham and swiss on rye!"

Impossible!

What does this have to do with liturgy in general and the parish minister of music in particular? It symbolizes that great barrier to a deep liturgical music renewal (which has not quite yet occurred). It symbolizes our inability or limited ability to make real the vision woven into each new ritual because every person involved in liturgy planning is too concerned about "having it his or her way." Specifically, liturgy planning is not synonymous with a trip to "Burger-Doodle."

Having-it-your-way can be accomplished in a number of ways. A few examples:

1. Pastor's tactic #347. Don't attend planning meetings. Then, rather than have to disagree with the entire committee, you can "straighten it out" with the chairperson or other individuals. Better still, just "do it your way" on Sunday.

2. Music director's tactic #218. Sit there and look tolerantly bored while everyone else struggles with themes and prayers. When it comes to "music time," take out your hymnal and play multiple choice with the folks: "Well for entrance we can do ______, ______, or ______. Then, of course, the choir has been working so hard on ______. Voila!

3. Usher's tactic #1-500: Avoid all planning meetings. "Maybe they won't have us passing out more nonsense this Sunday—particularly if we can't be found until three minutes before Mass begins."

For it is written: different strokes for different folks.

But it all comes out the same. Each has his or her little corner of the liturgy—or big corner for that matter—and "ain't nobody foolin' wif what's rightfully mine!" It will ever be that way as long as we see the liturgy either as a piece of paper with many blanks to be filled in or as an object or event out there somewhere.

There was a time before the renewal when that's what liturgy seemed to be—a static ritual observance. There were some blanks to be filled in, like the name of the deceased at a funeral or the name of the current pope or local ordinary. But, basically, Mass could be "said" like some lines of a play at a side altar with no one there but the priest. People rarely, if ever, spoke of "a good Mass" or heaven forbid "a bad Mass." We are still carrying with us many of the attitudes developed in this period.

In the "new liturgy," the Church gives us, with the new ritual, a clear framework to work in. By producing this the wider Church, the Church of Rome, has done her part. With diligence and scholarship, she has given us clear guidelines for celebration to ensure that local preference, bias or custom will not

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lead to the neglect of some part of the Gospel. She has established a clear structure and a discernible rhythm. But she does not hand us these books with the idea of "do this" and "say that." She presents them to us and says "celebrate." Half the work is yet to do. The disposition toward liturgy has changed radically (even officially) since renewal began. That change has little to do with what far-out "goodies" you use to fill in the blanks. Rather it has to do with seeing liturgy as the Word of God in words of men and women of faith.

In this framework, we begin to see liturgy as an event which happens not because the blanks are properly filled in. (If that's the case then let's have some experts fill them in and end this gaming.) Rather, liturgy becomes an event which arises out of the faith of these men and women using this particular ritual as a format and guideline.

Anyone involved in liturgy planning comes to the session with at least three garments to wear: those of believer, community member and leader. What planners must do is share their own faith, try to get a feel for the faith needs of the community and then lend their expertise to selecting effective signs and symbols for their particular community of faith. Begin with "I believe," move to "we believe" and from there to celebration.

This might sound like a very inefficient way to plan. But in the long run it has proven to be far more efficient, far more effective and—most importantly—more authentic and personally rewarding.

Here, on the other hand, is what might happen as a group gathers to fill in the blanks for Advent:

Chairperson: Let's begin. Sal's got to work the night shift. Tonight we'd like to consider Advent. I've asked you to read the readings and think of a theme; any ideas?

All: (Silence)

Chairperson: Well I thought "promise" might be nice. Yes? I'm sorry, I forgot your name.

Harriet: Harriet.

Chairperson: Yes, Harriet?

Harriet: They did "promise" last year. How about "covenant"?

Chairperson: All right. We have two suggestions: "promise" and "covenant". Any others?

All: (Silence)

Chairperson: OK. How many prefer "promise"? Three, and that makes two for "covenant." I guess it's "promise" again this year, Shirley.

Harriet: Harriet!

And so it goes—closer to reality than many of us would like to admit. It's simply a time to fill in the real or imaginary blanks on the planning sheet. (Not that I am against planning sheets. I simply don't want their being filled in to be the goal of the planning time together.) In this approach to planning, the fastest person with the loudest voice usually prevails because the goal is filling in the blanks. This model of planning is not appropriate for renewal liturgy planned by people who are themselves renewed. Ain't no renewal liturgy comin' out of folks what ain't themselves reborn!

The renewed rituals and their attendant directories ask that the faith and life of the local community be woven into the celebration. The goal in planning should be three-fold: 1. To get a feel for or get "a handle on" this feast or this season. From this standpoint we all begin as equal partners, as believers. 2. To make suggestions regarding how this mood or message might best be symbolized or delivered. 3. To give direction to
those persons with specific competencies so that they can make their plans and realize our common vision.

Once a group develops this model, (which is not a committee model, but more of a family or conversational model) the simple feasts and ordinary Sundays and minor celebrations can be done in an evening. The larger ones take as many as three or four sessions.

Consider yourself, the parish music minister, using such an approach. In this setting you not only administer music but you minister to people. You need not show up with a catalog of every piece that’s ever been written on the Advent theme. You don’t have to sit there bored to tears while the banner people decide whether felt is becoming too expensive. You are in a community of equals discussing (perhaps, even praying about!) what a certain feast means and what it signifies. You are exploring it biblically through a sharing of some or all of the readings. You listen and contribute to a discussion on what this season has meant to believers in the past and how the community’s present experience can be brought to bear on this celebration in this season.

Ideas grow as memories and moods become more vivid. Into your musical head begin to flow bits and snatches of melodies. Various musical styles, expressing the variety of moods being discussed, begin to suggest themselves. You mention a few to test the water. Observe the response. No one’s investment is being threatened. You listen.

You think in more basic terms—not “what songs to sing” but rather, “What sounds suggest this season? What instruments develop the mood?” You reflect: “If Advent is a desert time, if we want to communicate the desert feeling, the desolate mood, can we use very basic and simple instrumentation for some of our music to help to supply or to suggest this mood?”

The music minister now ministers musically. The group has described the feast, the celebration. The music minister now brings his or her expertise to bear on their shared discovery. First, the need is for thinking not of a piece of music, but simply to think musically. The music minister helps the group to assist her or him. Together, they struggle to put the mood into a musical mode. In the end the music minister will have to do most of this work but the planning team will have given much help and inspiration.

At this point, having developed a “feel” for the task, each person begins a “first shot” at putting flesh on the skeleton. For the musician or musicians this is a matter of making some of the major selections and deciding whether to include such forms as dance or special instrumentation. When the group reconvenes, each brings back a report, including demonstration with records, piano or other appropriate media. This process allows the group to share points of view and ideas each person feels are pertinent to this celebration. During this session, careful attention must be paid and deep trust must be exercised.

All art is diminished by efforts to describe it. Artists hate to do this. For the sake of the entire celebration, however it must be done. It is vital, therefore, to listen to each presentation in order to determine how well it will create the effect intended. It is also vital to trust the expertise of the particular person about whether something will produce the desired effect. Evaluation after the celebration will provide the opportunity to find out whether “it happened” or not.

At the end of this planning segment, the music minister knows what will float and what will need to be buoyed up. But at this point, it’s pretty much “you’re on your own!” The music will be worked into and around the ideas of the group: their visuals, their dance, their prayers, processions and meditations. The task of the music minister is to be true to the faith meaning discerned by the group as well as to the demands of the specific ritual, knowing that the task of the others is to be equally tried. The greatest joy, however, comes from not only participating professionally, but also personally.

“Having it your way” doesn’t work at the “Burger-Doodle” and it doesn’t work in liturgy planning. It can get the blanks filled in, but it cannot get a real liturgy planned. If the people on the team are responsible and the leadership is persistent, then the blanks will almost fill themselves in. The trick is to use an approach which encourages us first to deal with each other as Christians and second to “feed” each other—in this case, with ideas.

Mr. Murray is director of the Department of Religious Education and Liturgy, Diocese of Richmond, VA
For Musicians: Liturgy

When you’re choosing offertory songs, don’t choose songs of offering!

BY RALPH A. KEIFER

... the real ‘offertory’ of the Mass is the great prayer of offering, the eucharistic prayer with its acclamations.

Yesterday’s solution is often today’s problem. And that is the case with the indifferent musical treatment of the “offertory” that is common in so many parishes today. Many hymnals contain songs described as “offertory” songs. Most of them, old or new, are in the vein of “Lord, Accept the Gifts We Offer”—expressing one thematic offering; and many of them are merely paraphrases of the now-abandoned prayers of the priest during the “offertory.” Few—very few—are good either theologically or musically, and even fewer are truly suitable for the kind of eucharistic liturgy intended by Vatican II and the new liturgical books.

Most “offertory” songs are the result of a makeshift. Before Vatican II, one of the major concerns of the liturgical movement was to create room in the liturgy for expression of the fact that the people, as well as the clergy and other ministers, actually offer the eucharist. Liturgists were quite aware that this was expressed clearly in the Canon (eucharistic prayer), and Josef Jungmann labored the point in his massive two volume “The Mass of the Roman Rite.” Writers like Clifford Howell popularized the traditional understanding of the Mass as the offering of the whole church in books like “Of Sacraments and Sacrifice.” Unfortunately, before Vatican II there was not much room in the rite of Mass as it was then celebrated for the eucharistic prayer or Canon to look or sound much like a prayer expressing the offering of the whole church. Most of it was whispered quietly by the priest, and with only a few ardent exceptions, musical acclamation (at that time, the “Sanctus” and “great Amen”) remained the property of choirs. Vernacular song was not permitted during the eucharistic prayer (though, incidentally, it often was in medieval Europe). Promoters of liturgical renewal turned to the “offertory” for a more lively expression of the people’s share in offering the eucharist. Offertory processions and hymns like “Lord, Accept the Gifts We Offer” were introduced.

This was a useful expedient for its day, and it was an improvement over the practice that had gone before it. Some vocal participation by the people, after all, is better than none. Unfortunately, most parishes have remained stuck in the rut of
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that pre-Vatican II makeshift. Too few people responsible for parish worship have noticed that the reformed eucharistic liturgy gives fairly ample room to vocal expression of the people’s offering without the makeshift of “offertory” hymns. The real “offertory” hymns are the acclamations of the eucharistic prayer. Those acclamations are real parts of that prayer, and the Sacramentary states loudly and clearly that it is to be understood as expressing the offering of the whole church (see §54 of the General Instruction of the Roman Missal). But the eucharistic prayer will not be felt by the people to express the offering of the whole church unless the people are helped by musicians to join in the acclamations with a vigor and a solemnity that matches the vigor and solemnity of the stance of the priest during the eucharistic prayer. Nor will the eucharistic prayer be felt to be the high point and supreme vocal expression of the people’s offering if the eucharistic prayer is upstaged by the “offertory” (Preparation of the Altar and Gifts) or if the eucharistic prayer is acclaimed by indifferent song or by mere recitation.

Many planners of liturgical celebration (and editors of some hymnals) fail to notice that what we commonly call the “offertory” of the Mass is not called that in the Sacramentary. Rather, it is described as the “Preparation of the Altar and Gifts,” and it is understood as a preparation for the act of offering which is expressed in the eucharistic prayer. The “offertory” (Preparation of the Altar and Gifts) is not intended to be a separate act which has meaning in and of itself, and it is not intended at all to be understood as a separate act of offering. The Preparation of the Altar and Gifts is what its title says it is—a gracious gesture of preparation for the solemn act of offering which will follow it.

I will concede (not cheerfully) that the Preparation looks like anything but a preparation in actual practice. Too often a procession is accompanied by a vigorous song about offering, and then the priest holds forth with prayers aloud while he dramatically elevates the bread and wine. Carried out in this fashion, the Preparation looks and sounds like an action of offering, separate from the eucharistic prayer. But this common manner of carrying out the Preparation represents a serious misinterpretation of the liturgical books, as well as creating competition with the offering of the eucharistic prayer. First of all, it is not required that the “offertory song” be about offering in any way. What the Sacramentary calls the “offertory song” is a translation of the Latin cantus ad offertorium, and what the Sacramentary has in mind as models are the offertory chants of the old missals—almost none of which were songs about offering. With very few exceptions, the old offertory chants were merely seasonal or festal psalmody. The Sacramentary also indicates quite clearly that the priest is not to say the prayers during the Preparation of the Altar and Gifts aloud especially if there is a song. If there is no song, he may say two of the prayers aloud, but even this is only a concession, not a requirement. With equal clarity, the Sacramentary instructs the priest only to lift the gifts “a little,” not dramatically. What the Sacramentary has in mind is a measured, somewhat quiet prolonged gesture of preparation in three parts—people’s procession accompanied by song, ministers’ silent graceful readying of the altar, and a conclusion with the “Pray, my brothers and sisters” and the “Prayer over the Gifts”—prayers which point to the action which follows (i.e. to the eucharistic prayer) as expressing the one offering of the church. This prolonged gesture of preparation is intended to lead up to the eucharistic prayer in such a way that it can actually be experienced as a peak moment of celebration, especially at the points of intensity that are punctuated and affirmed by the people through their acclamations. This requires an “offertory song” that is truly felt to be preparatory (and not an end in itself), as it requires also that celebrants carry out their part of the preparation quietly, as is appropriate for an action intended to point to a more important action to follow.
What can be sung during the Preparation of the Altar and Gifts? In a way, it is easier to say what should not be sung during that time—e.g., songs which give the impression that the Preparation is an act of offering. It is easier to say what should not be sung because the possibilities for what can be sung are almost endless. Any music that respects the preparatory character of the rite and the character of the occasion and season is appropriate. Such music includes everything from psalmody to many of the eucharistic hymns of the Wesleys. The eucharistic hymns that are not appropriate are those only which are clearly communion hymns or adoration hymns suitable for Benediction. Cues for selection of music as regards content should be taken from the readings, responsorial psalm and Preface of the day. If there is a real "offertory procession," then music of a processional character is appropriate. Many of the songs now restricted for use as "entrance songs" would serve equally well as accompaniment to an offertory processional—that old standby "Praise to the Lord, the Almighty" is only one among many songs of this type.

While the Sacramentary encourages an "offertory procession," it wisely does not require it. There are occasions when it is better to omit it. If the architect of the parish church so misunderstood Catholic worship as to omit creating a good aisle space in the midst of the congregation, then processions will be awkward, ugly and therefore rather pointless. And if the choice is between no procession and two embarrassed last-minute "volunteers" shuffling six feet with cruets, it is better not to have a procession at all. A respectable procession requires at least four people, and it requires that they be well prepared, at least well enough prepared not to look as if they were going forward to have red "A's" blazoned on their foreheads.

A respectable procession, especially in a large church, also requires that people visibly move for some distance. Often, a real procession will only be possible on feasts and special occasions. It is better to save the procession for such occasions than it is to cheapen and trivialize it by doing it halfheartedly with too few people and too little movement. On the other hand, the collection is normally an important moment in virtually all Sunday parish liturgies. But it is too frequently carried out as an undesirable interruption of the Mass rite. The collection is, for most people, a real expression of religious commitment. And a religion centered on an incarnate Lord should be less squeamish about the use of something as material as money for religious purposes. There would be nothing wrong with the ushers' coming in procession to present the money gifts to the priest. The Sacramentary encourages such a practice, and provides some helpful suggestions (usually ignored about it). In many parishes, this procession with the collection might well constitute the normal "offertory procession," at least on ordinary Sundays.

And if there can be no procession, this need not mean the omission of processional music to begin the...
Preparation of the Altar and Gifts. Often, what cannot be expressed in action can be expressed with equal effect in song. In any case, processional music should not be treated as mere "cover" for processions. It needs to be kept in mind that all music for worship is prayer or invitation to prayer. Whether three stanzas or twenty should be sung (and by whom) must be determined on the basis of what serves prayer in the spirit of the liturgy. Obviously, processional music is desirable as accompaniment to a procession because it enhances and draws attention to the movement taking place. But the purpose of the "offertory procession" is preparation for the eucharistic prayer. How long the song should be, and who should sing it, and what its character will be should be determined by what leaves the people more ready to join attentively in the eucharistic prayer. There is nothing wrong, for instance, if the "offertory song" continues into the priest's preparing the altar. And many congregations will not be able to join very enthusiastically in acclaiming the eucharistic prayer if the "offertory song" is too enthusiastic or taxing. In such cases, music by a choir or soloist or even simply instrumental music as "offertory song" is appropriate.

Nor are the possibilities for "offertory song" exhausted by music of a processional type. The demands that the present Liturgy of the Word places on a congregation, as well as the needs to experience the eucharistic prayer as a peak moment, both suggest that the congregation's experience of the "offertory" (Preparation of the Altar and Gifts) should be much quieter and more diffuse than it often is at present. The average congregation needs something of a "breather" at this point. In the normal Sunday liturgy, with priest's homily, profession of faith, and prayer of the faithful coming just before the Preparation of the Altar and Gifts, the people are likely to be taxed too much if they are expected to respond enthusiastically again with an "offertory song." If people are to be ready to enter into the eucharistic prayer with attention and something like enthusiasm, they may well require an "offertory" that does not place too many demands on their focused attention or on their voices.

This presents the musician with ample opportunities. The Preparation of the Altar and Gifts is an appropriate time for choral motets, instrumentals, solos or music of a meditative sort—provided that choral or instrumental efforts do not upstage the eucharistic prayer which will follow. If meditative music is used, care should be taken to see that the rite itself is carried out quietly and with dignity; there should be harmony between what takes place at the altar and what takes place musically. In particular, care should be taken to see that meditative music does not become mere "cover for the collection." If the collection and meditative music do coincide, the use of such music should continue until well after the collection. Otherwise, the effect is jarring and distracting. Few people are able to be meditative while fumbling for envelopes and scrambling to catch the basket.

The fact that the Preparation of the Altar and Gifts is only an act of preparation does not mean that it should be as brief as possible. As a genuine act of preparation for intense prayer, it should take place with a measured and deliberate grace. But in much parish worship, it does tend to be drawn out more than is really necessary. Musicians should do all they can to correct the main offenders on this matter—celebrants. Too many celebrants refuse to receive the gifts from the procession or to prepare the altar until the music has finished. This mistaken practice is required neither by the liturgical books nor by good liturgical sense.

To sum up, the real "offertory" of the Mass is the great prayer of offering, the eucharistic prayer with its acclamations. This should be the dramatic peak point of congregational prayer and song. The "offertory song," or better, the music during the Preparation of the Altar and Gifts should lead the people to praying the eucharistic prayer through singing its acclamations with vigor and enthusiasm. The "offertory song" should function as part of an act of preparation, not as a vocal expression of an act of offering.

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For the Clergy:

No musical talent?
You can still help your parish music program

BY JOSEPH A. WYsocki

Advice is cheap; experience is far more valuable and costly. My intent in these few pages is to share some experiences—not all mine, but of friends as well—which offer some ideas about how to foster and encourage a parish music program by ways other than with money.

It would be an easy thing if we could write a check, and within a few days receive in the mail an instant music program complete with organists, guitarists, a choir, some singers, a folk director, a choir director, several cantors—in short, a ready-made music team! Would that this were the case! But it's not the case because a good music program takes more than a check: it takes time, effort, enthusiasm, interest—and whatever talent we may possess.

But don't be put off by the talent requirement. While it's helpful, such talent is not indispensable. In fact, some highly satisfactory music programs flourish without a musically-talented pastor! The kind of talent that is more valuable is the gift of "recruiting" competent people; or, if unable to do that, delegating the responsibility to someone who can.

Let's consider the matter of recruiting a minister of music. What shall one look for in evaluating prospects? I have found that all good will and no talent rarely work. Likewise, much talent and no understanding of the liturgy are a combination bound to lead to grief. So go for a balance: a musician of average or above-average competence who also has an appreciation for what the liturgy is all about.

It is beneficial to be honest with parish music people...

There are many stories of parishes which hire a concert artist as minister of music in the hope that this person magically will save an ailing or mediocre music program. While that artist may be totally proficient musically, that same artist can virtually destroy every liturgical and musical effort because that person possesses no understanding of the relationship between music and liturgy.

A lack of talent on the part of the pastor can be more than compensated by a willingness to get involved—by an openness to that dimension of liturgy we call musical. So, it is vital first of all, to see the musician as a contributor to the total, overall prayer-life of the parish—and not simply an adjunct. In other words, like the celebrant, the lector, the ministers of eucharist, the deacon, the altar people, musicians are part of the liturgical team and need to be treated and respected as such. Encourage them in their efforts, refrain from lording over them simply because they are "employed." A team is a team only because its members work together.

It is beneficial to be honest with parish music people: if they're good, praise them—at times, even a word or two during a celebration; if they're not so good, urge them to improve. But if they can't improve, despite all good intentions, replacements are in order.

Important in this regard is interest: show that you care about the music. Such interest may take the form of participating fully vested and in full view in the first pew some Sunday while a new hymn is being taught, or while some new acclamations are being introduced. Or it might mean appearing at another liturgy on Sunday (other than those two or three at which you preside) to act as projectionist, or as cantor—or as another singer in the group. Or it might mean spending an extra hour during the week with the new guitarists or organists to make sure tempos are right and intros are defined and accurate.

Interest may mean going with the musicians to a music workshop or two, or going alone to some "refresher" sessions, just to keep up with what's happening in the liturgical musical world. (There are times when even that "dabitur vobis needs refreshing!)

A willingness on the part of the clergy to be with and work with the music groups is absolutely necessary. Here are some ways to go about this.

(a) Perhaps what is needed is sitting down with the group simply to decide what's "good" and if such a music piece can "fit" into the planned service. This is team effort—and team effort which works another way: perhaps a hymn (such as "Amazing Grace") speaks—prayerfully—to the music group; it fits the overall service.
plan, and is enjoyed by your congregation. Why not use it, even though you yourself might not care for being called a "wretch", or even under the same circumstances, using "Were You There" at the close of a Good Friday service, even though you don't especially enjoy "spirituals."

(b) A little coaching and some coordination can be helpful. It makes the greatest difference to the total dynamic of the celebration to have a "Holy, Holy, Holy Lord" follow immediately upon the final words of the Preface instead of waiting for the musicians to pick up their instruments, assemble, flip pages, begin an intro, then sing—or similarly, turn on the organ, wait, register the instrument, play an intro and then begin singing. It makes the greatest difference for the opening greeting at the reading of the Gospel to "ride" on the final notes of the Gospel Alleluia or Acclamation instead of this sad series of events: singing the Alleluia, stopping, a silence, walking over to the lectern, waiting, finding the place and then finally, "The Lord be with you."

(c) Needed, too, is a consideration of the prayer-character of what musicians are about. Praying with parish musicians, guiding them through the selection of hymns for what they say and how they pray is not only valuable but indispensable to the musical and prayer life of the parish.

(d) The pastor must be willing to step in and recruit people as cantors, as singers, as guitarists. If a phone call won't do, then a letter or a personal visit might. Interest and enthusiasm beget the same.

A further aspect of this entire process is expectations—both of priest and musician. Dependability is of great importance. Musicians, for their part, must operate on schedule, being present in sufficient time to put themselves together, to provide "last minute" coordination with the celebrating team, to do a rehearsal and to provide good music at the celebration.

Expected of the musician, too, are at least the key musical elements to

... musicians are part of the liturgical team and need to be treated and respected as such.

be provided and sung at the liturgy, viz., the Responsorial Psalm, the Gospel Alleluia, the Holy, Holy, Holy Lord, the Memorial Acclamation, the Great Amen.

Also, good—not mediocre, but good—things are expected from the parish musicians:

(a) not necessarily (and hopefully, not always) all new music every week or for every celebration, for there is a value in allowing musical selections to be lived with for a few weeks, even months. Congregations become comfortable with the selections and begin responding spontaneously to elements such as the Preface and the Holy, Holy, the Intro to the Memorial Acclamation and the Acclamation itself, the Doxology and the Great Amen.

(b) not necessarily always music, either. Silence at the proper times and places helps the celebration to breathe, to live. More importantly, silence helps the worshipping community to pray.

Expected of the musician is coordination of the different groups within a parish, especially when several groups are introducing the same response, the same acclamation, the same hymn. It is disturbing to a congregation to learn one rendi-

tion, one "version" of a piece of music with interjected refrains, etc., and then the next time at the next celebration sing the same piece of music without the interjected refrains, the repeats, the embellishments. This kind of lack of coordination disheartens and confuses ever a congregation that wants to sing.

The minister of music or song leader should plan a brief "warm up"—perhaps not always, but most times—with the musicians and the congregation prior to a celebration; but it must be brief, with the celebration beginning on time. Prolonged practices which continue for fifteen minutes strive to accomplish too much for one celebration. To be effective, a warm-up needs to be brief, planned, and non-demeaning: congregations have the right to be treated as adults.

And with regard to the pastor, the celebrant, the priests, a similar set of expectations is in order:

(a) Competent musicians expect adequate instruments and music for their use. Unauthorized copying of music violates copyright laws, and two half-manual, thirteen-pedal electric organs violate the integrity of a parish organist.

(b) Musicians expect the clergy to listen (if not to learn) and be interested in their music. If music is important to us—if it is an impor-
tant part of the celebration—it becomes important to everyone. The attitude of the celebrant is easily detected by congregations and musicians alike.

(c) Musicians expect an ability on our part to read the feelings, the sentiments, the tenor of the celebration and of the people celebrating. This reading mirrors itself in our attitudes, our words, our gestures.

(d) Musicians look for encouragement; but this encouragement need not always take the form of words. Encouragement reflects itself in opportunities to offer new musical selections, whether vocal or instrumental. It also reflects itself in expectations, in silences, in gestures ("body language") and in words.

Finally, this survey wouldn't be complete without at least some reference to finance. I'll state three concerns briefly:

(1) Competent musicians need a respectable, realistic wage. If we expect quality music in our churches, then we must be prepared to offer financially what is needed to achieve this.

(2) Definite budgets must be set for music, instruments, supplies—not simply a casual statement that "there is money available." A definite budget speaks a real language: it means that the musician may purchase what is needed, without feeling that begging is necessary. From a psychological standpoint, a definite budget bespeaks a definite value to the musician qua musician, qua person: it allows this musician to be. It means the musician and the work of the musician matter.

(3) Finally, encourage the musician to attend workshops and institutes, to order trial packets of music and the like. Growth is fostered in this way, and the music program in the parish will take on new life.

In summary, then, a vital music program in a parish exudes several vibes. There's the vibe of joy: "I'm glad I'm here, and I'm glad you're here, and I'm glad we're all here." Next, there's the vibe of concern: "I care about you and I care that the music is good music." There's the vibe of sensitivity: "I know the feeling of this celebration." And there's the vibe of pride: "I'm proud of our parish, of our celebrating community, of our musicians and of our good music." Finally, the music program depends on encouragement, both in word and from the pocket.

May your music program live and flourish!

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From Drums and Profane Instruments...
to Drums and Profane Instruments

BY JAMES M. BURNS

King David must have had a tear in his heavenly eye when St. Pius issued his Motu Proprio in 1903, thereby banning the 'psaltery, the drums and all profane instruments' . . .
Music in the worship of the Catholic Church has had a dual history of distinction and denigration. There have been moments of greatness and times of restrictive silence. The times of renowned Ars Nova stand in bleak contrast to the era of the Dark Ages. To trace the history of music in the worship of the Catholic Church is to delve into the growth of the apostolic community of a few hundred to what is now a complex organization of millions.

Within this organizational structure, the parish is the sociological unit most familiar to the 20th century Christian. It is within the parish that the major liturgical activities occur. The church is the gathering point for the worshiper; and within those four walls what is offered in worship and praise should be an indicator of the faith, spirit, motivation, and unity of those gathered there.

The parish, however, was not always the center of liturgical celebration. In apostolic times the parish did not exist. The diocese with the bishop as pastor was the unit of pastoral care. Priests sent out by bishops to individual homes for the Eucharist returned to the bishop's house after the service. Only during the 4th century was the practice of stationing a priest in these "worship houses" introduced. In later times, land-owners established chapels (parishes) within their boundaries so that their serfs and families might worship and receive the sacraments of the church.

Musically, however, the tradition of worship music resided in the court chapels and the great monasteries, not in the small parishes. Not only did royal patronage insure high-caliber musical performance both in court and in chapel, but it also laid the groundwork for the building up of the library of works destined for liturgical performance since the conductors of these royal chapels were often both composers and conductors. Little attention was paid to the fact that these same composers wrote not only for the chapel, but also for the court, the dance, the theatre, and also for the royal opera and the dining room. Their works were designed to fit the occasion, be that sacred or secular.

The role that music plays in the parish today is as diverse as the far-flung court chapels and monasteries of history. Church music in prior times was locked into a theology that stressed the transcendence of God and the worship which of necessity flowed from that belief. Today, however, with existential theology and philosophy being the intellectual ground for many of the scholars in the Church, a tendency to reduce the transcendent aspect of worship to a more "realistic" concept has appeared. The stress is on the human, the real, the "non-God-talk" approach.

Formerly, church music could be confined to the categories of Gregorian chant, sacred polyphony, and modern music. The work of St. Pius X in his Motu Proprio 1903 set the stage for a liturgical renewal that would stress more emphatically the role of the worshipper and the relation of music to worship. From this document came the statement that "music is the handmaid of the liturgy", i.e., music is to serve the liturgical function and underwrite the text in an artistic and spiritually uplifting manner.

As a result of this one phrase, church musicians, and particularly composers, began a type of "Gebrauchsmusik" or "functional music" which was not only restrictive in outlook both harmonically and contrapuntally. It also worked against the overall growth of Church music as an art form. As comfortable as this type of writing was, it was a veritable dead-end street in terms of artistic development.

Written at one specific point in history, the Motu Proprio was aimed at the excesses of 19th century pietism and at the worship and musical practices which had flowed from that era. The liturgy gradually had been formed.
Reactions came rapidly as the difference between sacred and secular became less distinct and meaningful.

into a "courtly" celebration, and as the practices of courtly pomp and circumstance multiplied, the liturgy grew further and further away from the people. It became a spectacle, a drama totally complete in itself, with no need of involving those in attendance. Indeed, attendance was more important than involvement.

As a result, pious non-liturgical practices arose so that the faithful might have both a spoken voice and a singing role in prayer. Thus came into being the Laudes of the Blessed Virgin which eventually led to the service of Benediction of the Blessed Sacrament (and later was the basis for the May processions). At the same time, devotions to particular saints were practiced, giving rise to pilgrimages, novenas, chaplets, tridua, and other festal occasions. Contemporaneous with this was the composing of music that would be appropriate for the people; music that was "easy to sing" for the congregation, and texts that were written in the language of the people with sometimes little regard for doctrinal truth.

With such a scene, i.e., the formal liturgy of the Church being in a foreign tongue in which the worshipper did not take part, and, indeed, was cautioned not to open his mouth; and, a non-liturgical prayer process open to individual interpretation both as regards manner of celebration and music, it was inevitable that excesses and abuses would arise. Inevitable also were the severe and restrictive reactions imposed by church authority in dealing with these excesses and abuses.

From such a heterodoxical melange the American parish emerged, insofar as the American worshippers had their ethnic roots grounded in the ancestral practices of their foreign-born progenitors and their musical traditions imported from European sources. The great influence which continental composers had on their American counterparts is one of the most illuminating chapters in the history of American music and the American Catholic Church. Monastic foundations in America introduced the traditions of spirituality and worship, as well as the monodic tradition of Gregorian chant. As the great cathedrals and major churches of our country were built, many of the organist-choirmasters designated to fill these posts were of European extraction and education. Not only were they gifted performers, but many of them were composers as well, and brought their respective traditions to America, e.g., Pietro Yon, former director of music at St. Patrick's Cathedral, New York; Nicola Montani, former director of the Society of St. Gregory; and Msgr. Leo P. Manzetti, former director of music at St. Mary's Seminary, Baltimore, Md., to name only a few.

It was Pope Pius XII and his encyclical "Meditator Dei" in 1947 that updated the work of St. Pius X and literally demanded a reordering and a rethinking of the worship processes. The North American Liturgical Conference was formed to work for these reforms, as were the famous Assisi and Lugano Conferences. Later, the Second Vatican Council in its Constitution on the Sacred Liturgy issued definitive and wideranging guidelines on the role of liturgy and music in the worship structure of the Church.

Slowly the various dioceses of our country examined the work of these conferences and Vatican II and gradually set in motion the machinery that was to give the American Church the diversity which is now the singular characteristic of the church music scene in America. Reactions came rapidly as the difference between sacred and secular became less distinct and meaningful. Latin was dropped as the language of the sung mass; the guitar was recognized as an instrument for worship purposes, and the use of folk-music as a legitimate form of sung praise was admitted and acclaimed by many.

Along with the aforementioned, there were other reactions which can only be viewed as "over-reactions," e.g., the abolition of many church choirs, the disuse of organs as instruments for worship, the dropping of the Latin musical repertoire in favor of an almost nonexistent vernacular tradition, the obliteration of courses of study in Gregorian Chant and a concomitant lack of interest in the formation of Schola Cantorum. Tradition was viewed with a jaundiced eye and listened to, if at all, with a prejudiced ear. The result was to be calculated only some years later when a better evaluation could be made of the total scene.

The first wave of musical and liturgical reaction swept over the American Church as a gigantic juggernaut, carrying with it both the good and the bad, alienating many and winning others, changing form and structure on whim and preference rather than on long-range viewpoints. Seminaries and houses of formation for religious brothers and sisters dropped course offerings in sacred music, and their choirs became things of happenstance or of non-existence. A strong trend toward relevance via the guitar and folk music was offered as a panacea for liturgical musical ills.

Musical simplicism was the philosophy of the day, guaranteeing the amateur the role and time which had been so long denied him. Texts were written and sung which upon closer scrutiny could neither be called good poetry nor good lyrics. The success of the work was based upon "relevance" and that was the important word of the time. Yet, this was a necessary phase in the emerging musical scene. The demise of one musical life signalled the rise of a new form which would create new opportunities for church musicians.

Part of the emerging scene in the liturgical renewal has been the role which folk music has played. A large amount of "composed folk" music has been published, most of it within the style and form of country-bluegrass. Many of these composers have plied their craft well and
What is needed is a renewed interest, along with two essentials: better training in liturgy...and improved musical skills...

have shown a high degree of sensitivity in their musical settings of texts designed for use at worship. The immediacy and accessibility of their idiom has proved to be a “shot in the arm” to many younger groups who are its most zealous advocates. As with any new form that receives popular acclaim, however, the good is intermingled with the poor; and we have tended to be less than critical in our evaluation of these new liturgical artifacts.

Folk music is the result of decades of cultural and ethnic refinement, and the United States folk music has a noble and illustrious history which has paralleled our country’s growth and development. Folk music that has received the careful editing, researching, and collating by the Library of Congress, the Lomaxes, Jean Williams, and John Jacob Niles reflects the struggles, the battles, the celebrations, the religious convictions as well as the victories and defeats of our forefathers; yet, this large collection has received little attention.

Since folk music is the backbone of any country’s musical heritage, it can give to students a “feel” for the musical expression of times past as well as a knowledge of cultural change and development. Justine Ward in her books on the Ward Method used folk music of many lands to give to students an insight not only of American musical idioms, but also the musical expressions of other lands. How these traditions applied to worship was illustrated by many musical examples. If folk music is to live up to its name, now is the time for a renewed inquiry into the musical history of the folk idiom and how that idiom can be applied to our contemporary worship practices.

Closely allied, but relatively unexplored, is the area of ethnic music. Beyond the recognition of a few Negro spirituals and an even smaller number of white spirituals, our worship traditions have not used the music of various American ethnic groups. Only recently have we begun to explore the black musical resources, and the result has been the formation of gospel choirs which have highlighted both the vibrant rhythm and spontaneous movement which are part of this heritage.

There are other aspects, however, which have yet to be viewed and appreciated. The music of the Indian tribes has been researched and examined by musicologists, but rarely by liturgical musicians. A similar fate has been that of the Spanish-Mexican heritage which has long-standing roots in the California missions. The sheer energy and fire of much of their music has been lost through neglect; likewise, the impassioned and moving cantilena are known mainly through recordings, but rarely through performance. Definitive editions are needed if these great musical traditions are not to be lost. If such editions be-

come available, then we would have another vital source of music available to the contemporary worship scene.

For many worshippers, the instrument of worship has been the organ, be it reed, pipe or electronic. In our day, the use of the organ rests, for the most part, on the talent, artistry and ingenuity of the individual player. With a gifted player, the organ can be used effectively to support and lead a large singing congregation, thanks to the articulation, ensemble and mass of sound which the instrument possesses. In this regard, it can support large group singing better than the guitar, which by comparison and nature, is small in sound and intimate in quality. (The question of guitar amplification is a moot question, since such amplification tends to falsify the essential timbre of the instrument; yet, thanks to the rise of the “rock” mass, many believe than an amplified guitar sound is the “only way to go.”)

The various resources of a good organ need the talent of a sensitive player if the organ is to complement and enrich the liturgy and not prove a distraction. Preludial music can set the atmosphere and mood for the Eucharistic celebration and can help carry this mood through to its conclusion whether by a reflective piece when appropriate or strong rhythmic support during congregational and choral singing.

While the perennial question of “pipe organ versus electronic organ” is always to be answered in terms of purchasing an instrument suitable for parochial needs, the employment of a competent musical director who is a versatile and accomplished organist is a sine qua non for those parishes who hope to have a rich and rewarding liturgical musical program.

The demise of one musical life signalled the rise of a new form which would create new opportunities for church musicians.
The only limits placed on a church musician are those that are self-imposed.

Along with the development of the choir arose the role of the cantor. Monasteries relied significantly upon the talent and voices of these cantors (usually two) to introduce antiphons, psalms, canticles, etc. Not only were they significant from a musical point of view, but they literally "cued" the movement of the liturgical action as far as the congregation and choir were concerned.

In our time, the role of the cantor has been enlarged to embrace that of song leader, teacher, director, soloist, and musical major domo who works with the choir-director/organist, congregation, and Celebrant. A good cantor sets the stage and directs the musical action for the congregation and through the medium of the responsorial psalm offers food for thought and reflection. Although the historical role of cantor was filled by men (and usually those ordained to some minor orders), in our day it is being successfully filled by both men and women.

A well-wrought service finds the musical forces of the congregation, the cantor, the choir and the organist/director working together to bring about a well-conceived service, conscientiously prepared with the best music possible, done as convincingly as is humanly possible as a testimony to the faith and zeal of those participating.

King David must have had a tear in his heavenly eye when St. Pius X issued his Motu Proprio in 1903, and thereby banning the "psaltery, the drums, and all profane instruments," because Psalm 150, that magnificent paean of praise, urged all people to

Praise him with the blast of the trumpet.
Praise him with the timbrel and dance.
Praise him with the clanging cymbals.
Praise him with the lyre and harp.
Praise him with timbrel and dance,
Praise him with strings and reeds
and joyous song.

(Paraphrase of 1964 Breviary translation)

St. Pius X was dealing with a situation, both musically and liturgically, which was filled with abuses, i.e., operatic arias sung during the offertory, choral settings of the mass which lasted an hour and a half, saxophone quartets playing "O sole Mio" as the communion on Easter Sunday, as well as many minor abuses. The reaction to his document was severe and dramatic, but necessary.

Thanks to the Constitution on Sacred Liturgy of Vatican II in 1963 as well as the many declarations on church music subsequently issued by dioceses throughout the world, musical instruments have been restored to our worship services so that we might once again rejoice with their sounds. The experience of a Christmas service with carols accompanied by organ, strings, classical guitar and harp adds an extra dimension to the atmosphere of the festal celebration. The electrifying impact of a brass fanfare signifying the beginning of the Easter Vigil can enhance the celebration of the central mystery of our religion.
Perhaps the use of these instruments spells a return to "triumphalism" for some; yet, for others, triumphalism is the theme of our song of praise—"Christ Has Risen, Alleluia!" To hear Handel's "Hallelujah Chorus" sung by a massed choir with full orchestral accompaniment is to realize how much more resonant and joyful that mighty chorus can be with full orchestral resources!

The question of formality in church music can only be determined by the nature of the celebration being planned. Previously, the formal resources were considered Gregorian chant, sacred polyphony, and approved contemporary music. In our time, however, the formality embraces not only the music, but the entire celebration—so that all of the various filaments can be woven into a tapestry of rich and meaningful worship experiences.

Some can plan a service that includes a Gregorian chant "Kyrie"; a "Gloria" by Palestrina; a gospel-style setting of the responsorial psalm; an "Alleluia" from a current hymnal; the Bossa Nova "Holy, holy, holy"; a starkly dissonant contemporary "Anamnesis"; the Dresden form of the "Great Amen"; a blue-grass "Lamb of God"; a communion anthem such as Byrd's "Ave Verum"; and close with a rollicking version of the gospel song "O, Clap Your Hands" and rest content that there was something for everybody. The truth of the matter is that what they have conceived is a musical delicatessen, a rummage sale of songs; in short, a musical collage without the glue. In trying to have "something for everyone," the result is "nothing for anyone."

Our categories of formal, classical, and contemporary are useful to help us recognize where these musical offerings fit in the history of liturgical music. Their fitness in the liturgy, as well as other musical choices, can be guided by the directives given in the publication of the American Bishops entitled "Music in Catholic Worship." Therein the various roles are discussed, the musical elements are appropriately weighted, and the liturgical significance of each part of the mass is spelled out. It is a pamphlet which should be used by all connected with the planning of a liturgical service in which music is to play a role.

The church musician of today is in an enviable position thanks to studies in liturgy, music, scripture, and the allied areas which can contribute to an understanding of celebration. All of the elements that have gone into the building up of the musical heritage of the Church are available. All that is needed is the motivation, the education, and the resources to use them well.

While many churches still suffer from a priority schedule which places church music somewhere below cutting the grass and replacing light bulbs, there are signs that the old priorities are changing and the area of church music stands to benefit greatly from these changes. More churches are employing full-time directors of music whose work it is to plan, in conjunction with the liturgy committee and the clergy staff, the yearly celebrations, not only for the Sundays, but also for CCD masses, children's Eucharists, adult education groups, etc. There is a renewed interest in competency in liturgical music just as there has been a renewed interest in the speaking and the preaching of the Word of God. These elements often have been neglected, but now they are emphasized in such a way that parishioners might be able to revitalize their faith and conviction as well as their liturgical participation.

The past has seen many composers and organists contribute to the worship of the Church. The Singenverein tradition brought the music of Schweitzer, Stehle, Witt, and Singenberger to American churches at a time when the first inklings of a new liturgical tradition were being thought about. Many choirs sang the mass settings of Fersi, Montani, Yon, Schroeder, de Klerk, Nieland (to name only a few) for an appreciative congregation and clergy.

With the new awareness of what liturgical participation meant, however, a radical change was in store for church music and church musicians. What had been an audience was to become a performing group. The role of the congregation was changed to that of an active one in contrast to its previous passive stance. The choir, similarly cast, was placed in a new light with new features to be assimilated and rendered, i.e., the responsorial psalms, the alleluia verses, choral descants to mass settings, etc.

As the work of Vatican II has progressed, many musicians have lamented the loss of great music in church services. That some of it has been irrevocably lost is true. That all of it is inevitably destined only for concert choirs and staged performance is not true. The opportunities for new and inventive planning are manifold, and the truly inquisitive spirit of the church musician has a larger sweep today than ever before.

What is needed is a renewed interest, along with two essentials: better training in liturgy and its relationship to music and improved musical skills on the part of the practicing church musician. Sound collages of Ligeti and Bolcolm, polymodal compositions of Messiaen and Langlais contrast sharply with the musical insouciance of Bernard Huijbers and Calvin Hampton; yet, these are only a few of the many composers whose work is available to the searching and willing-to-be-enlightened church musician.

The only limits placed on a church musician are those that are self-imposed. The need for an atmosphere of openness is essential if liturgical music is to be up-dated, forward-looking, and dynamic. Such an outlook embraces the total spectrum of liturgical music from Gregorian chant to rock! That may not be where you are, but that's where it is!

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A Sense of History, 
A Thirst for Excellence

BY STEPHEN ROSOLACK

The great strength of a musician at the present time may be to recognize that he is involved in all of the styles . . .

If we believe in the value of a reformed liturgy, we must attempt to see the value of simple musical literacy and make it a goal in our educational process. Namely, the ability to read a melodic line.

People do not learn the appreciation of something. They learn through experience, by doing it.

Music for the most part is not yet fully integrated into prayer and worship. It is simply an appendage; it ministerial power has not been tapped. We should not rush out to hire "ministers of music" until we understand what a "ministry of music" really is.

We must seek simple, sturdy and beautiful music from the best composers available.

An artist makes his activity look or sound as though anyone could do it. Virtuosity reveals the ego; artistry reveals the soul.

The sound of full congregational singing should be one of the most sought-after and thrilling experiences of both the liturgical musician and the celebrant.

The current liturgical music scene is as exciting as it is frustrating. I ward off periodic depression by convincing myself that we are involved in a beginning of sorts. I continue to trust that for the sake of our members we eventually will attain some practical skills, a thirst for excellence (one's own best) and a sense of history in our approach. We are presently in a predicament of all to often worshiping at our worst rather than at our best as we seek to accommodate documents, mandates, committees, fads, the publishing industry and the demand for easy answers. We approach liturgy with the greatest anticipation and with minimal preparation. Liturgical music is one of the most problematic of areas because we are at various levels of skill, comprehension and expectation.

I identify three types or styles of liturgical music currently in use. Each variety relates to particular functions, needs or failures.

The first is the commercial pop-folk style. This style has produced many good and many bad results. At its best, pop-folk attempts to catechize people in liturgy, scripture, and Christian living and relationships. At its worst it replaces those old vernacular hymns we thought had disappeared. The pop-folk style was a token nod to youth in its initial stages, but now its biggest enthusiasts are middle-aged worshippers.

A significant contribution of pop-folk has been to open the door to all styles of music in worship. Many musicians lament this and insist that we should have something better. Maybe we should, and maybe we do where people have gone after something better.

Meanwhile, an exclusive use of the pop-folk style is a sign of the sad failure of parochial music education at all levels. We have over the years sacrificed elementary musical literacy to consumer skills. People do not teach what they haven't learned. Music has become a commodity appended to life rather than a natural activity integral to it. Notice the current budgetary difficulties in schools. Also notice that music is one of the first items to go because it is quickly classified as a "frill." If music is
not natural and integral to life in general, it surely never will be natural and integral to liturgy in particular.

The great potential of a genuine folk style is that a music might grow out of a people rather than be sold to it. The painful question is whether white middle-class suburban people are capable of evolving a folk music whose content and ideals can be compatible with the challenges of the Gospel. There are some places where a local or native repertoire is emerging. But needs and life styles of specific communities nurture the emergence of such music. Rather than imitate the repertoires, we need to imitate the communities.

The second category which I observe is one which rather hastily provides new music to respond to a reformed liturgy and its people. The music ranges from the simple, convincing and functional to the bombast of a counter-reformation. Composers are reflecting either a growing, personal and skillful artistry, or simply the ability to imitate and reproduce formulas.

In this area of new music, we are desperately in need of ecumenical expertise and cooperation. Some of the most beautiful and simple liturgical music is being written in other denominations. We seem to have forgotten the time of the reformation when Luther enlisted the assistance of the best composers of his time to support the changes that were made.

If we are afraid of ecumenical involvement and cooperation then we should be concerned about our tremendous insecurity. There are large numbers of musicians who overlook the stimulation, help and fellowship they could find just by walking down the block.

The third type which I observe is the classical tradition which draws its materials and techniques from anywhere and everywhere, be it the medieval past or the avant-garde of the present. I call the style "classical" because of the traditional training necessary to produce and perform the repertoire. The consciousness of the classical practitioner is likely to be one which views the present as another moment in history rather than the only one. The classical musician is more apt to be aware of the whole church rather than the limitations of its parochial parts. There is generally less fear of ecumenical involvement by the classical musician and therefore sharing takes place. This style of music is viewed often as more conservative in its stance. It is, however, more apt to accomplish integration within the liturgy as its set of standards for usage and performance. Genuine native folk and ethnic music generally find sympathetic treatment and a greater appreciation in the classical environment.

The great strength of a musician at the present time may be to recognize that he is involved in all of the styles, but still free to develop personal excellence within a community in the style that he loves the most. The quality of our work will convince our people that we care for them as well as ourselves.

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Judging the Quality of Church Music

BY LEWIS McALLISTER

Where are we? How did we get here? And where are we going? Are there any questions more meaningful? The answers are bound to be over-simplifications! We are in a state of chaos. We have passed through many great moments and many unfortunate lapses of understanding. In the post-Vatican II Church working with the musical parts of the sacred liturgy, we have a history and tradition for which we can be vastly proud. Music has probably never been so much the concern of everyone as it is now. But neither has it existed before in such a state of aesthetic confusion!

Everyone has his own special standard of judgment. A musically literate colleague of mine would forego all other music, if it were necessary, in order to preserve the music of Gustave Mahler. Another sneers at Mahler because he, personally, "doesn't like" him, yet makes sacrifices to attend concerts of 18th and 19th Century chamber music and gets most excited over the extravagant sounds of Charles Ives! Thank goodness for a third colleague who straightens it all out with one magnificent and scholarly quote: De gustibus non est disputandum. There can be no dispute in matters of taste.

Has it not been aesthetic judgements reflecting taste which has brought us to the musical diversity in which we now live? And once we survey objectively the extreme diversity, does it not reflect the unique and varied tastes of many peoples living together on one planet in closer contact with each other than ever before? We musicians involved with liturgical music have diverse people to consider in making our judgments. Pastorally they are in our musical charge. In order to keep our own perspective as contemporary musicians, we must carefully view the present in the light of the past!

Our earliest tradition was rooted in the synagogue. The whole concept of music in those ancient days was to add some sweetness to prayer and to lift language out of the ordinary, to exalt our supplications and thanksgivings to God. St. Jerome wrote about cacophony and the "harmony" of the true Christian good works in spite of less than good voices. St. Augustine found himself "seduced" away from prayer by the sheer sound of chants and yet at the same time lifted up to unreachable heights of prayer without it. Somewhere in the "music" of which both of these men write, we find the devotion and balance that gave us Gregorian chant and eventually the polyphony of the Renaissance.

But the Renaissance did not just flower suddenly from nowhere. Working upon the modal theories of Pythagoras from ancient Greece, a marvelous group of courageous 9th century musicians at Notre Dame in France led us quietly away from monophonic chant into the joys of organum. Imagine the mind-blowing experience of hearing for the first time even short works in which two harmonious pitches were sounded at the same time . . . and imagine also the problem of educating the listeners to the fact that it was order they were hearing, music of high quality, new and exalting sounds that would give still more meaning to the sacred texts.

Who was to sing this new music? The choir, which had already replaced the congregation in singing (because the "cacophony" of the congregation was deemed unfit as an offering to God), had been trained to sing an unaccompanied single line in unison. Specially trained choirs were necessary to tune their voices carefully in order to realize the potential of this new music. Even then, the sense of being special, part of the elite, held a lot of choir members in service. (Women were banned from these choirs as late as Pius X's Motu Proprio! Do you remember?)

Before organum, troping was a common enough
embellishment on the original plain chant. Take the example of the Sequence and its origin. The four syllables of the “Alleluia” had been stretched into ecstatic melismas, longer and longer melodic patterns, as the joy of the feast would dictate. The melodies were often difficult to learn. Texts were added to the long melismas (jubilus) facilitate their memorization. The texts had merit of their own and so this practice of adding first music, then words soon gave way to that of creating new and independent compositions for various parts of the liturgy (as the Victimae Paschali from the 11th Century). How foreign it is today to experience these essentially musical pieces recited in dull monotones.

In a similar manner, other free forms were introduced musically into the liturgy of the Mass. For instance, novices (and the musically literate sector of the congregation) would sing the chant Agnus Dei qui tollis peccata mundi, followed by the more highly trained choir interpolating a meditation (example: “Who art made holy, that Thou mayest purify the acts of human kind . . .”) in two-part organum freely composed. This troping would be followed by the multitudes again singing the miserere nobis to the familiar cadence. (Is this a practice that might prove tasteful and practical during consecrations today?)

In one 12th century example, an alleluia of some 14 notes was extended by an additional voice singing a flowing melisma of some 60 measures (modern notation) over the notes of the original chant. The motives of the lovely “Ave Maria” chant extend like graceful vines from the mother plant and wind their way through a lovely early 16th Century motet by Josquin des Prez, being especially noticeable at the points of canonic imitation. Victimae Paschali becomes the melodic basis for the strong Passion chorale, “Crist Lag in Todesbanden,” which in turn is extended to a complete cantata (No. 4) by J.S. Bach in the early 18th century. The modern composer, Igor Strawinsky, after demonstrating his characteristic revolutionary tendencies in his “Symphony of Psalms” and “Canticum Sacrum” (two highly religious works but not intended for the liturgy) fell back into the stylistic tradition of a capella motets for his “Pater Noster” and “Ave Maria,” (which were written for the liturgy) only hinting at his modernity by that charming static quality that is a hallmark of much of his work. Gelineau, working just prior to Vatican II, set his sprung-rhythmic psalmody to what he called “universal melodic-recitative patterns,” primarily those formulas used in Gregorian psalm tones!

And so the experience of building new music out of old permeates church music tradition. From a pastoral point of view, it might have the advantage of introducing new music and at the same time giving the congregation the older, familiar music to cling to. Whatever the advantages, it seems to suggest something in the minds of the composers almost metaphysically important about the presence of the chant.

Seeds of ancient tradition spring newly flowered throughout history, expressing not a clinging to the past, so much as an understanding of it and thereby an ability to build practical new things from the materials of the tradition, a healthy growth without a strong negating reaction. But there was always a courageous movement onward, involving the discovery of new and fresh ways to express one’s self musically to God.

Yet, we as human beings share a natural antipathy to change. God has never truly shown a preference for any particular musical idiom over others. Certain congregations of reformed Jews still defend zealously “traditional” prayer settings. They were actually composed in the mid-19th century at the time of their reformation. Many Mormons generally feel that the “songs of Zion” are to be written in the style of the hymnody prevalent in 1830. Some Catholics are having difficulty accepting the music of the final English edition of the Sacramentary. It involves changing from what they have only too quickly grown accustomed to during the interim period since Vatican II.

The 18th and 19th centuries continue to influence our contemporary Church music scene. Beginning with the 18th century, the homophonic styles put an importance on melodic inventiveness that was only furthered by the practices of the 19th century, when it became necessary for a composer to actually “sell” his product to the public rather than please a refined and often musically literate aristocracy. Composers became more intensely personal and jealous of their own melodic material than ever before. Individuality became a necessary hallmark of each composer—if he wanted to find a market for his personal product, that is. The tastes of the public brought a wider and wider gulf between music that was meant for the general masses and that which carried on the tradition of appealing to the educated elite. Popular music was distinguished for the first time from classical music.

In our own century, this gulf has broadened. The harmonic revolution, begun as long ago as 1850 by Wagner with “Tristan,” opened a new door to modulation and chromaticism, setting the standard for invention which has led to experimentations still in progress with 12-tone techniques, dissonant counterpoint, Neo-Classicism, Primitivism, Expressionism and all the other widely divergent styles that exist in modern “serious” music, including those involving pure sonorities and their electronic manipulations—and even the game-of-chance techniques of the aleatorics. For the “serious” musician today, even the definition of what constitutes music is a question. Further the idea of discovery, experimentation and uniqueness has held such sway that tradition—writing music that sounds like other music already in existence—has become anathema!

The 20th century discussion and problem of sacred versus secular music actually is of recent origin. In the 15th century, the practice of the so called parody masses of Dufay called for the tenor to sing one part of the Kyrie to the popular tune “Se la face ay pale,” and this fact was honestly admitted in the title of the Mass. There is little stylistic difference (discounting the texts, of course) be-
We musicians involved with liturgical music have diverse people to consider in making our judgments. Pastorally they are in our musical charge.

tween the secular “Coffee Cantata” of Bach (17th-18th century) and his many other cantatas on religious themes. In fact, the practice of the secularization of certain types of music took place regularly in the late 19th and early 20th centuries.

But in our own times, publishers have begun to specialize in sacred or secular music, or sometimes dividing their companies into one type or the other, or at least separating the catalogues. The separation with which we have lived and grown up is a conditioned one. Most recently, there are signs of movement toward a recognition of the limitations imposed by such a separation.

At my most recent visit to the music jobbers that came from a “religious” press, I found a small volume celebrating (as the foreword noted) the “diversity of mankind” and the various “peoples we meet on the journey through life.” The volume included “This Is my Father’s World,” “Everybody’s Talkin’ at Me,” “I Am Woman,” “Amazing Grace,” “A Simple Song” (from Bernstein’s ‘Mass’), and something divertingly entitled “The Holy Spirit and Elmer’s Glue!” Obviously the texts vary dramatically from sacred to secular, but musically we are approaching a sort of union in the span of a few years. And rightly so, since musically there really can be very little separation.

Many of our present day parishioners have not been exposed to this historical practice. When we recognize the secular source of musical material and react because of our own conditioning, there can be confusion. I’m reminded of a baccalaureate Mass recently where the reaction to the introit was spectacular! A rock combo greeted the celebrating cardinal with an antiphon based on “Twist and Shout” (with a text ironically about singing “a new song unto the Lord.”) Righteous indignation of the conservatives contrasted with hearty approval of an equal number of participants; the former condemning because the music was secular (and it was, because of conditioning), and the latter commending because the music was “relevant” (which it was for the same reason.)

While the heritage of western music is prominent in any discussion of contemporary church music, we are coming to realize how narrow and restricting this view of church music is. For another group of equally serious musicians, liturgical music history must be viewed from an entirely different perspective. Ethnic sources, spirituals, jazz, popular show tunes have and continue to influence contemporary religious music for a significant number of celebrations. Our confrontation, sometimes without knowing it, with the music of the Orient and the Near East, has affected the timbres in all types of music to which we are increasingly willing to subject our ears.

Rock adaptations of the oldies-but-goodies; the big-band popular idiom and the Broadway style each have a history which needs to be traced, identified and brought to bear on our understanding of the present scene. The brevity of treatment here does not reflect a belief that this music is in some way marginal or only minimally involved in the development of contemporary church music, but an admission that extended treatments need to be developed and presented in a more complete form than is possible here.

As musicians in 1976, we have an overwhelming bulk of music at our disposal. We have almost all (or at least an overwhelming body of the ‘best’) of the Gregorian chant preserved for us from tradition, as well as an ever larger array of Latin and vernacular masses, motets, and hymns which have streamed from the pens of composers of all levels of competence, from the 9th century to the 20th. We have almost unlimited ethnic and racial material to be surfaced within our tradition. We have, outside our own tradition, an immeasurable host of hymns, chorales and psalms set in various vernaculars which have proven themselves serviceable for congregational singing in Protestant and Jewish services. We have anthems and other classifications of choir “selections” including whole cantatas and oratorios down to simpler descant embellishments of hymns, psalms and acclamations. Since Vatican II (and even before), publishers have offered larger and larger libraries of works specifically intended for use in our renewed liturgies; psalms, hymns and all sorts of settings for biblical and liturgical texts. We have numerous examples of freely adapted old sources, expressing some “new” slant, be it emotional, devotional, pantheistic, transcendental, relevant or merely “poetic.” These deal with almost every value in religious thought from brotherhood to modern scientific technology from all manner of professional and amateur composers. Some are most skillfully executed from a musical standpoint but unfortunately obscure the text; others, full of clumsy and irregular musical progressions, somehow enhance the textual meaning beautifully; still others, happily combine both positive attributes; and still others, unhappily, neither. And all of this with optional parts for a multitude of instruments from keyboards to, I suppose, kazoo! We are faced, then, with what must surely be the greatest offering of music in the history of the church, and most of it within easy listening access through performances on recordings! Such an opportunity!

With a grasp of the history of music within the liturgy, is it any wonder we are baffled by the question: what is quality in music?

Each of us, based on our own personal conditioning, could argue the question to the point of exhaustion. De gustibus non est disputandum!

What will be the criteria for judgement? I’m sure you have heard it before, but it’s a truth, nonetheless: pastoral, liturgical and musical considerations all must come into every choice of music in the liturgy.
God has never truly shown a preference for any particular musical idiom over others.

Perhaps our biggest obstacle to a satisfactory resolution of the problems facing us today is the divergence of our own personal tastes. A progressive priest clashes with a choir director bound by the traditions of his training. A conservative priest is faced with a brave new "upstart" who wants the organ console moved downstairs next to the altar. Some of our parishioners refuse to sing anything they sang last week . . . they want constant variety and freshness. Others refuse to sing anything they don't know, even though the choir has sung it to them the past three weeks—and yet they take a dim view of the "disruptive" practice session before mass.

Some say that it is of paramount importance to keep historical or stylistic unity within a mass. On the other hand, it can be argued that a diversity of styles is but a reflection of our own diverse culture. The practice of dividing up the music according to type and apportion it to different congregations according to their particular persuasion produces some agreeable liturgies.

At an early Mass I recently attended, the choir sang beautifully in Latin, while the congregation busies itself with rosaries and what they seemed to think was their part (the altar faced the wall). I "adjusted" to the English of the readings and homily, although they were delivered by the priest in the same rapid sing-song with which he expedited the Latin portions of the Mass. I inquired on my way out if this might be a "traditionalist" faction. I found that there were three other masses each Sunday (all with the priest facing the people and in English) one with a cantor and four hymns, another with a good choir and congregational responses, and a third with the folk liturgy complete with an extensive combo. Maybe this is being pastoral; I myself don't think so.

Others will mix styles almost randomly, based on what suits the performers and the library at hand; and they will produce some agreeable liturgies. I was very moved by a Mass recently that included massive processions for choir-congregation-organ-brass, a cantor leading the congregation with organ and guitar (yes simultaneously!) in the liturgy of the word and an offertory that was purely instrumental for guitar, mandolin and recorder. In spite of the divergence of styles, everything followed the directives of the council, fulfilling the ministerial functions peculiar to each section of the mass. And it is on this basis that we must make our final judgements.

I suspect that, as musicians, we get tied up emotionally and resort to all sorts of defenses to keep our own equilibrium (and our own egos intact, too). It is difficult for us to find an objective perspective, although we must! One of the most difficult things for me to keep constantly in the front of my vision is an admission that each of us must make sooner or later: that music is, after all, the hand maiden of the liturgy. We must sacrifice our own tastes and subjective standards in attempting to discover the true function of music in the liturgy according to the dictates of the Holy Spirit.

When I began working earnestly with music in the Church at Mount St. Mary's Seminary, I remember the stress of having to make decisions with only those (apparently) sorely disappointing, vague generalities given in the Council's "Constitution on the Sacred Liturgy" to supplement my own personal tastes. I anxiously sought every new directive that came out, whether from a mimeographed sheet brought back from a diocesan workshop by some seminarian or in the official pronouncements of the various authoritative committees. Ironically, nine years later, I find that in almost every directive and pronouncement that has been forthcoming there has been something that was there all along, intrinsically expressed in the document with which I was originally so disappointed, but too blind to understand! Have you examined it recently? It does not tell us, really, (except for the pride of place reserved for Gregorian chant), what music to use. Thank goodness for that!

But it does tell us why to use the music we select. Quality cannot be measured by the age of the music, or by the source of the music, or by the beat or the harmonic or melodic "values" based on our educated and cultured taste.

"Music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity and enriches sacred rites with heightened solemnity." Oh, to understand the real and honest meaning of these simple directives!

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Church Music In the U. S. Today

What the FDLC found out when they surveyed the dioceses

Because the theme of this first issue is “Church Music Today,” it seemed appropriate to include the results of the survey made by the Church Music Committee of the Federation of Diocesan Liturgical Commissions in 1974. Responses to questions 1, 5 and 6 have been omitted because of space limitations.

In the spring of 1974, a questionnaire was distributed for the purpose of assessing the strengths, shortcomings and needs of the liturgical music field in the United States at the present time. This questionnaire was sent to each diocese throughout the country. Replies were received from 93 dioceses. It is in light of these replies that this report is being made.

The questionnaire consisted of seven basic questions which served as springboards for further questions and comments from diocesan musicians or representatives of the Federation of Diocesan Liturgical Commissions. These questions were:

1. What kind of educational programs does your diocese have for church musicians?
2. Since Vatican II, how well have choirs fared in your diocese?
3. What problems in general do church musicians have in your diocese?
4. To what degree do the clergy give support and direction to church music?
5. In your diocese, do you have any training centers (e.g., colleges, seminaries) for church musicians?
   Please list.
6. Please give the name, address and telephone number of the chairperson of your diocesan music commission.
7. What kind of support would you expect to have from such organizations as the National Catholic Music Educators Association (NCMEA) and the Federation of Diocesan Liturgical Commissions (FDLC)? This is a highly important question for us.

There were many common themes running through the replies. In general, it would be correct to make the statement that liturgical music in the United States is not meeting the current needs of the worshipers, and in the vast majority of dioceses the prospect for much growth in this area is very dim without a great deal of assistance on the part of some central agency such as the NCMEA or FDLC.

Because it would be prohibitive to record each comment, it seemed wise to select those which best represented the general consensus of thought in each area. The remaining comments were tallied and recorded as “number of people replying thusly.”
Question 2. Since Vatican II, how well have choirs fared in your diocese?

They are being revived to a great extent. 34
A majority have been dropped altogether. 31
The number has steadily increased. 10
Choirs sing for special occasions only. 4
They never held any importance, then or now. 3
Miscellaneous answers (none alike). 13

Reasons given for the condition of choirs today (in order of importance):
There is not enough awareness of the role of the choir's relationship with the congregation in participation in the worship service. 30
There is no encouragement on the part of pastors. 27
There are few competent directors. 17
There is too great a distance between choir and congregation, physically and psychologically. 13

Comments:
For the most part, they are too much work for most pastors. Congregational music is easier. Why bother with beauty when you don't really have to?" (Saginaw, Michigan)

After an initial impression that choirs could (should) be jettisoned for congregational singing, they are making a steady comeback in the diocese. But they need a lot of guidance on what music from the "old" repertoire should be retained as fitting for the new liturgy and on what music from the "new" repertoire is truly good art for use in the English liturgy. (Scranton, Pennsylvania)

Many disappeared. A limited few have prospered. Pastors are discouraged, tired of fighting, willing to accept anything in order to be relieved of constant bickering. This places musicians in untenable positions. We cannot fight alone! (Portland, Oregon)

As far as quality of performance, musically, I believe the choirs of the Archdiocese have fared extremely well. As far as positive thrust in implementing the invitations of the Council, I think very poorly. Choirs still seem stuck in the pattern of the five movement Ordinary and although they take advantage of other acclamations, etc., it seems they still maintain a distance from the congregation. (Atlanta, Georgia)

As with most dioceses, choirs here have fallen into disuse. They find it difficult to see how they fit into the new liturgy. Work is now in progress to make the Cathedral the "show-place" of how it can be done. (Buffalo, N.Y.)

Question 3. What problems in general do church musicians have in your diocese?

Inadequate (if any) salaries paid to music directors, organists, and other musicians. 44
Lack of training and/or poor musicianship. 44
Lack of understanding of new liturgy, both by musicians and clergy. 30
Little, if any, pastoral support for music programs in parishes. 28
Lack of acceptance and cooperation from congregation. 18
Poor quality of music from which to choose. 15
Lack of resources and materials (music, training programs, etc.). 6
Lack of communications among musicians in a given area. 6
Reluctance to break with tradition, musically. 6
Lack of respect and freedom accorded musicians. 45
Sustaining choir membership. 4
Poor quality instruments and physical sound set-ups. 3
Lack of help (all responsibility falls on one person). 3

Comments:
Lethargy among the people who are somewhat reluctant to do any congregational singing. (Baker, Oregon)
Most of the people in our diocese who serve as Church musicians are well-meaning volunteers with little musical or liturgical preparation. (St. Augustine, Florida)
The results of a survey which I sent out last year seemed to indicate a need for an ongoing educational program as well as opportunities to evaluate new music. These problems were particularly applicable to the rural parish. (Lansing, Michigan)
The usual poor salaries, responsibilities too often measured in terms of hours put in rather than level of ability and perfection; tough battles in schools trying to maintain quality, too many straight diets of folk liturgies for children poorly done and planned; plenty of static from both radical left and right. (Cincinnati)
The biggest problem is a two-sided one: on the one hand, a lack of competent personnel, professionally trained both musically and liturgically; and, on the other hand, an unwillingness to financially support good parish liturgical music programs. (Indianapolis, Indiana)
Lack of consistent salary and wage scales; lack of any long-range program for instructions and for coordinating efforts. . . . Polarity of bishop and conservatives vs. energetic dilettantes strong deterrent to progress. (Pt. Wayne-South Bend, Indiana)
There is little incentive to go into the work because they are poorly paid, and people seem more ready to criticize than to encourage their efforts. There is little
interaction among musicians, too little sharing. (St. Cloud, Minnesota)

Many know music but do not know liturgy. This results in difficulties in fitting music in the liturgy. Some are still "Old Church" in their approach to music, e.g., singing the entire ordinary at Mass like the Old High Mass. There is also problem of paying professional people to take care of music programs for sake of excellence. (Madison, Wisconsin)

Question 4. To what degree do the clergy give support and direction to church music?

<table>
<thead>
<tr>
<th>Option</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Very little</td>
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</tr>
<tr>
<td>Some</td>
<td>17</td>
</tr>
<tr>
<td>Improving</td>
<td>50</td>
</tr>
<tr>
<td>Good</td>
<td>5</td>
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<tr>
<td>Great deal</td>
<td>1</td>
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<tr>
<td>Try to control</td>
<td>4</td>
</tr>
<tr>
<td>Support good, direction lacking</td>
<td>6</td>
</tr>
<tr>
<td>Not informed enough about good liturgical music to be effective</td>
<td>21</td>
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</tbody>
</table>

Comments:
Few give direction. Most not interested nor informed enough about good liturgical music. (Portland, Maine)

Generally they would like to see church music happen, but don't know how to go about it. (Fairbanks, Alaska)

Not too much. They have become addicted to the easy liturgy in missalettes. (Spokane, Washington)

When the priest doesn't support the program, then nothing happens. Music is often looked on as something that has to be tolerated. Education would help. (Jefferson City, Missouri)

Some give fine support, some few give no support, even block efforts; but in general most of the clergy are grateful for whatever musicians can contribute to celebration. It would be safe to say that in general they do not give specific direction. (Ft. Worth, Texas)

Every indication is that there should be four hymns at Mass, and if someone takes care of it and leads the singing or plays the organ, fine. If not, do without.

Not much direction or priority given to it. (Davenport, Iowa)

Depends on interest of the pastor in good or indifferent liturgies he celebrates. (New Ulm, Minnesota)

I cannot quote percentages but we have a few who give real direction to the choirs and those working in music in their parishes. Increasing numbers of clergy seem to be recognizing the need of musical competence and are willing to pay for it. Still others remain insensitive to the values of good music and do not encourage or promote it. (Milwaukee, Wisconsin)

As always, where the clergy show a real interest in the day-to-day functioning of a music program in a parish, music serves worship as it should. Where there is apathy among the clergy, the "sous" of vibrant worship are absent. (Boston, Massachusetts)

From what I have observed, each priest considers himself to be the expert on music and this seems to be an area not to be encroached on by others. (Baker, Oregon)

Those clergy who are musicians generally do. Others are hiring music directors and paying them substantially. The latter will increase as time goes by. (Toledo, Ohio)

Music is still considered only important for weddings and funerals. (Rockville Centre, New York)

This is the sorest point of all. I really don't believe that the majority of clergy realize that they have to give direction to liturgical music other than the selection of hymns. I feel the homework as far as familiarity with the documents, especially the 1972 "Instruction on Music" has not been done. (Atlanta, Georgia)

Question 7. What kind of support would you expect to have from such organizations as the National Catholic Music Educators Association (NCMEA) and the Federation of Diocesan Liturgical Commissions (FDLC)? This is a highly important question for us.

The requests for support fell mainly into eight general categories. Therefore, this section of the report will be thus divided, with pertinent comments immediately following their related categories. These eight categories are discussed in order of the importance placed upon them by numbers of requests and suggestions for aid (the first being the most frequently mentioned, etc.).

I. A strong push nationally for high-caliber liturgical music. There is a distinct feeling that much of the "new" music being brought into the parishes is either unsingable (for congregational use) or of poor quality.

They should be strong voices nationally for good liturgical music. (Boston, Massachusetts)

. . . some real work done on "good" church music which will be available and able to be done by simple choirs and people. (Davenport, Iowa)

To produce music that is easy to learn with text that conveys a religious message. (Sioux City, Iowa)

In my view which may be controversial, we have allowed a new kind of poor music to be introduced into our churches, equally unsatisfactory as the sentimental slush of pre-Vatican II. The problem used to be inferior music in many churches because of inferior musicianship. Now we tend to have better musicians, but rank amateurs foist inferior "contemporary" music on just about everybody. I think I can give an example. The kind of music (illegally reprinted) that pops up in summer schools at Catholic colleges, filters back to our schools, mostly through the sisters. It seems to be taken for granted that if one can strum a few chords on a guitar, one is an accomplished musician. Good modern music of various styles is seldom used; Gregorian chant unheard of; the works of the classics (e.g., a Bach chorale) rarely performed. What I think needs to be done is to point out strongly to our Catholic colleges that in addition to doing such a superb job of bringing the best theological experts to summer schools, that they also need to positively contribute the very best musicians to guide and direct the many liturgies which take place on summer school campuses and which will have a tremendous impact on liturgical music in the schools, parishes and CCD programs in the years ahead. (Sacramento, California)

The music that these two organizations seem to encourage is beyond the taste and ability of our people. We need simple, more familiar music and we don't know how to obtain it, other than guitar music and music provided by the various missalettes. (San Angelo, Texas)

II. Along with the general urge for better quality music, came an equally forceful request to proceed with a national Catholic hymnal.

We think the time has come to supplement the poor monthly Mass booklets with a national Catholic hymnal and service book. (Worcester, Massachusetts)

Do something about the proliferation of hymnals. This is a big problem. There are only a few very good hymns in each one. We are left with a situation of either singing bad hymns often or buying all kinds of hymnals which is too expensive and bad pedagogy. Music publishers are unwilling to do anything about this awful situation. (Hartford, Conn.)

I think that continued work on a body of songs which will give stability to music (also admittedly stagnation). It will be most helpful at this time. At least everyone will be singing the same songs and we would be free of poor selections which currently go on to the detriment of prayer and worship. (Brooklyn, New York)

The FDLC could include the music
person of each diocese in their official roster. This would enable communication on a more direct line. From such representatives the music committee for the country could be drawn and might open up new avenues of creative inquiry. For example, a national hymnal could be actualized and produced rather than worried about ad infinitum and fussed over to death. I think we are sophisticated enough and literate enough and mobile enough that we can prevent a repitition of the Caecilian Society’s dogma and encourage a healthy pluralism. The fear of doing anything on a national level that I sensed last October in Oklahoma City is partly due to this provincialism in the USA’s church music. We need to expose ideas in a national forum. We need to act—to sin bravely. (Greensburg, Pennsylvania)

I think the national hymnal will be quite a help, particularly if it comes out in a good usable form, especially for choirs and organists. Missalettes generally put the music in the back. This tells priests and congregations that the musical way to do a Mass is by exception. The preferred way is to say it. Simple participation aids need to be developed, well printed, which put music within the text itself, so that “flipping” is kept to a minimum. Eight or twelve pages only, they would not provide much variety; you’d use another booklet for something else. In short “settings” would be developed for various occasions and feasts, employing simple, less simple, more complex music which has actually worked in other places. Responsible musicians would thus be given a way to exercise a good influence on other places. This would give a solid beginning, from which people could advance on their own. (Spokane, Washington)

It would seem that one or both organizations could sponsor a study and development of a worthwhile “participation” booklet that could easily be used in parish liturgies—that would have at least the musical settings for the simple Gradual—responsorial psalms, Gospel acclamation and memorial acclamations, Holes and Amens, together with other antiphonal style music, along with a good selection of hymns. (Evansville, Indiana)

III. Those surveyed expressed a need for a central information center, one which would make available lists of qualified people to train others, new music which is available and in general would keep parish musicians informed of new trends, methods and possibilities in music programs.

I would expect almost any kind of support that these two organizations can give by way of finding out who are the qualified people, church musicians in each diocese and keeping them aware of what is going on liturgically and musically. I myself would like any idea you can offer regarding the setting up of training programs and cantors since I hope to begin doing this soon. (Springfield, Massachusetts)

Provide a directory and resume of resource people so that when we do plan in-service programs we will have possibilities to plan for a program. . . . (St. Augustine, Florida)

I think that both these organizations might serve as information centers, receiving and sharing news and reports of what is being done in various dioceses to further Catholic Church music and provide some education for church musicians. Perhaps, by sharing this information with liturgical commissions and mailing a second copy to the bishop, more support and encouragement from the chancery office might be forthcoming. If neighboring dioceses were to be more aware of one another, some cooperative efforts might enable them to get top-notch clinincians and liturgists for an occasional or annual Church musicians’ workshop. Choirs need to be motivated, and before that happens their director needs fresh motivation and enthusiasm. (St. Cloud, Minnesota)

A central evaluation of organ and instrumental music from all publishing firms and dissemination of information in a mimeographed newsletter. So many of our organists are completely unaware of the wealth of materials for brass and organ, etc.; and no one diocese, unless it is very large, can provide this service. Such a newsletter could be sent to each individual liturgical commission and they could make copies for their musicians. I have seen some excellent work along this line from Milwaukee, Detroit and San Diego. Chicago has an exceptionally fine list of suitable music for weddings. (Lansing, Michigan)

The FDLC and the NCMA can both assist the musician by making publications and news releases available that can be used in a diocesan newspaper or by a newsletter for musicians in a given diocese. NCMA is doing a better job with "Musart," though the increase in price has caused a loss of members in our diocese. (Jefferson City, Missouri)

IV. In the area of new music, many people have much to say about the need for support and encouragement of composers.

Commission music to be composed. The Composers’ Forum is doing a great job in choral music, but we need people’s music: good hymns, unison ritual music, etc. We can’t do the job without good music and plenty of it. Available hymnals—ugh! Missalettes—ugh! Ugh! (Detroit, Michigan)

Commission quality composer to write simple hymns that can be sung in unison or in parts only. (Hartford, Connecticut)

We need new forms for singing of the psalms and acclamations of the Mass. These forms must be simple yet powerful and expressive. We cannot continue to adapt Gregorian Chant to English. The lack of good music for the psalms is leading in many places to the complete dropping of the responsorial psalm, sometimes replacing it with silence only. The development of music for the rites of the other sacraments besides the Eucharist seems to be an untouched area where much work needs to be done. If the office will ever be restored to the local parish as intended in the new Liturgy of the Hours, a whole new field is evident there. (Oakland, California)

V. A great deal of interest was shown in the present copyright laws, which many felt needed changing.

Set up a national clearing house for obtaining copyright clearances so you don’t have to write to sixteen different companies. Work towards standardizing copyright procedures. (Yakima, Washington)

As before, we’re still waiting for some unified program to make the selection of good music and the copying thereof a matter of ease rather than the hassle it is now. (Honolulu, Hawaii)

Continued work on copyright problem: educational materials or statements aimed at clergy, at public, etc., on copyright; investigation, pressure as organizations on just solutions, equalizing licensing procedures (as discussed at Oklahoma City). (P. Worth, Texas)

VI. A general lack of liturgical sense on the part of church musicians came to light in many comments. Some people also suggested workshops for clergy and parish musicians to coordinate efforts more effectively.

Perhaps organizing a roving group of two or three people who could go from diocese to diocese putting on a good simple workshop for choir directors and organists. (Dallas, Texas)

We would appreciate recommendations of good liturgical music being published as well as competent musicians who would be available for workshops and as resource people. (LaCrosse, Wisconsin)

In our diocese we have no Catholic institution of higher learning and very few, if any, local resources. The cost of workshops (such as those mentioned in
question 1) are prohibitive. Is there any way that the group you mention could sponsor workshops or act as a catalyst for them in areas like ours at a cost we could meet? (Natchez-Jackson, Miss.)

One problem we are faced with is where to get qualified personnel to teach workshops. We have several who could work with the organists . . . but we are concerned about those who could conduct the workshops for guitar and cantors. It would be helpful to know the available, competent people in these fields, their fees and requirements. (Providence, Rhode Island)

Making some video-tapes, filmstrips or films on the role of music, choirs, the cantor, etc. This could multiply the presence of resource people and could be brought to local parishes. (Marquette, Michigan)

How about some cassettes for organists (and-to-be) and choir directors (and-to-be) on the nature of liturgy and their role/function in it? (Syracuse, New York)

Hopefully, NCMEA and/or FDLC could provide one day workshops in music education for clergy or a tape series for distribution to the same group. (Nashville, Tennessee)

I would like to see a travelling road show that could be invited into a diocese for a few days just simply to explain the thrust of the directives that have recently come. I often feel that church musicians feel threatened by the congregation and see them as something to be overcome rather than supported. There obviously are such things offered from time to time in the larger dioceses, but our church is so small that we find it difficult to locate the quality personnel that could produce such a thing. (Atlanta, Georgia)

VII. Assistance in establishing salary scales was frequently requested.

Not the least of problems is undignified, parsimonious salaries and stipends for qualified, educated, practised and highly capable ministers of music who are constantly deified by democratic practices (so-called) outrighting experts by neophytes of limited personal experiences who may only express their ignorance of the problems in question. (Portland, Oregon)

That parish councils in some way be informed that the church musician be treated on a professional basis. It is unreal to listen to lay people determine how much an organist should be paid. It seems that some organization should set some standard of a minimum wage for the church musician. Not only the laity need this education, but clergy and religious. (Manchester, N.H.)

Perhaps this is short-sighted of me, but my own committee has come to the conclusion that until we get a decent pay scale for our musicians, anything else is band-aiding. One great complaint among our musicians is the lack of communications between the clergy and the musicians. One presumes if the musician were adequately paid, he would be taken seriously by the clergy, so that even that would improve. I do believe that our clergy must be educated—so that they understand they must have professional musicians—if the liturgy is to improve. And professional musicians must be paid. At the moment I think that is where you can help the most. (Grand Rapids, Michigan)

VIII. Several replies from rural areas urged aid to those areas.

I would very strongly recommend that you concentrate your efforts on assisting small rural dioceses like ourselves. We have close to no local resources. Many parishes music, if they have any at all, is provided by the proverbially slow little old lady that squeezes out a melody or two on the electronic organ at one of the Masses on Sunday. The larger metropolitan archdioceses around the country have the people, the money and the resources available to put together whatever they need. It is people like ourselves that need the help. The closest concentration of talent is San Francisco—over 1500 miles away. We are not even close enough to much activity for people to know that there is much we are missing out on. (Yakima, Washington)
The Classic Conflict: Between Faith and Liturgy

BY JOHN GALLEN, S.J.
The critical uneasiness occurs in the struggle of our people to find a way to express in action . . . the faith which enlivens their hearts.

(makes community) whenever the faithful celebrate their experience of the Paschal Mystery (manifests community). Faith directs and shapes liturgy. Liturgy directly and shapes faith. *Lex orandi est lex credendi.*

Thus has the alarm been sounded. Since faith and liturgy go together, the unravelling of faith inevitably dictates the impossibility and the destruction of liturgy. No faith, nothing to celebrate in faith. If there is static, unrest and wandering on the level of faith, then there must be, if liturgy mirrors the quality of a people’s faith, the same problems on the level of liturgical prayer. And vice versa. What affects one, affects the other.

So it will be a surprise to no one, the doomsday message continues with unshakable logic, if we find Sunday Mass to be an advanced case of the “blahs” instead of vibrant sharing among Christians who are on fire with a piety scarcely matched since the lovely days sketched in the pages of Acts. If our faith today is so vapid, who should wonder that our liturgy is so reliably without impact or import? Mixed-up faith makes for mixed-up liturgy.

That sounds pretty unsettling. And a lot of truths emerge in the telling. For example: to label many Sunday
liturgical assemblies as “blah” could pass, in some cases, as unrivalled gentleness and supreme understatement. Remembering that the American Bishops’ Committee on the Liturgy pointed out in 1972 that “poor celebrations weaken and destroy faith,” the direct power of that statement suddenly assumes new force (see “Music in Catholic Worship”). Bad liturgy is nothing so neutral as “blah.” It is a destructive assault on the very faith that enlivens, seeking to quench it. Bad liturgy is worse than boring. It kills. Puts faith to death. The bishops used strong language about this because they had a deadly situation to describe. We could never have felt comfortable with such talk twenty-five years ago, having been much more inclined in those days to consider a well-intentioned “act of the will” while present at the liturgy (never mind the quality of symbol-making) to be the proper assurance of its authenticity.

But liturgy is not commensurate with acts of the will. It is human (whole-person) ritual activity in which Christian believers share their faith in Community. Without faith to share together, there won’t be any liturgy. And poor attempts to sacramentalize faith in unsuccessful or unauthentic symbols weaken whatever faith is present.

We have been rediscovering all these truths in our day. Most especially have we seen with a renewed clarity the intimate relationship that exists between authentic faith and authentic worship. What, then, should be said about the rumor repeated here, that a diminished or even corrupt contemporary faith has caused us endless liturgical problems while, at the same time, “unfaithful” liturgical celebrations have corrupted our faith?

To begin with, it’s not all that simple. There is no doubt, of course, that, in a way that parallels every age of the Church’s life, we must accuse ourselves (as the bishops of Vatican II did so realistically) of being a sinful people. We are no strangers to infidelity, and we suffer its crushing impact with a pain that sears our hearts. If this brings us to our knees, that is a good place to be. Best of all, it is an exhilarating place to be in the company of others, to experience the consolation of their unrelenting encouragement and strength. I have, for example, a Jesuit religious superior and dear friends who have, time and again, extended that quality of support to me in the misery that infidelity brings. I hope that everyone is able to find that kind of community whose healing touch makes such pain bearable and opens out the vistas of new life and conversion as a palpable reality. Sin is an important truth. But healing and saving at the hands of a risen Jesus is an even more important truth.

Once sin is acknowledged and suffered, therefore, there is more to say. Concretely: two facts cannot escape our attention.

First. An honest searching into the question of where Americans might be in their faith-life reveals that, together with sin and the whole range of difficulties which they experience, faith for our people is very much alive! Why do I say that? What makes it possible to utter a statement like that which could seem to some very much like unqualified naivete? How do I know that there is a great wealth of faith in America’s people?

I have asked them. Together with colleagues of Notre Dame’s Murphy Center, we have just spent an entire year (in a program we have called “Partners in Dialogue”) journeying to every part of our country, and meeting with the people who live in these places, to listen to their prayerful reflections upon their own lived experience of God’s presence in their lives. What we have discovered in our encounters with our people is a vibrant awareness on their part that God truly touches them and holds them in his embrace. A million agonies, to be sure! But more than agony: Presence. Searching and pilgrimage into the Mystery of God and his great plan for us, continuually showing himself to us in ways that are predictably unpredictable if he is truly God—these are the experiences of our people.

The signs that Paul (Gal. 5:22) pointed to as trustworthy indications of genuine religious experience entirely color the lives of these faith-ful people: love, joy, peace, patience, kindness, goodness, trustfulness, gentleness and self-control. They do not live without suffering and struggle. But faith appears to be very much alive in our land. In some quarters, these may sound like unfashionable and surprising considerations. I believe they are accurate.

It is interesting and exciting—because it confirms this point of view—to note that the statistical study recently conducted by Chicago’s National Opinion Research Center yields a similar array of data (see Greeley, McCready and McCourt, “Catholic Schools in a Declining Church”). Prayer, piety and commitment are found on all sides. It would be altogether necessary to bring forward a contradictory set of data, anchored in fact, before it becomes possible to agree with the thesis that authentic faith has crumbled into decay during our time.

Faith itself is not really the focal point of the tension we experience. The crisis appears rather to be shaped in another way. Genuine faith is there. The critical uneasiness occurs in the struggle of our people to find a way to express in action, in a new world, the faith which enlivens their hearts. A new moment of history has brought with it precisely that: newness. Radical human experience endures, to be sure. But its forms, discontinuous in this or that accent and tone with previously familiar ones, invite us to new adventure and risk—and to a beyond, to a place where we have not been.

The result? Excitement, yes—but also frustration and even anxiety. Faith seeks to unfold and find a way of expressing itself: in a life-style, a friendship, a marriage, a life-work, a ministry and—in a liturgy.
Discovering that newness of expression is precisely where the present crisis is to be found. Faith must find a way to flower fully if it is to be healthy and vigorous and true to itself. Unless it can find these ways to come to fulfillment, it will then fall into the sickness that can destroy it.

A second consideration. This brings us to the question that exercises us here: the shape of liturgy today. We may express the question in precise terms in this way: do contemporary liturgical forms and modes of expression afford the proper, harmonious, nourishing and graceful expression and flowering of genuine faith that liturgy may normally be expected to provide? If liturgy has, in the immemorial preaching of the Church, always been described as the "sacrament of faith," what may be said today of the sacramentalizing of faith? Is faith being expressed and nourished in liturgy? "Poor celebrations weaken and destroy faith," we are continually reminded. If faith cannot grow, it will wither.

The conclusions of our Murphy Center study suggest this image: our people may often feel as though they are swimming in a winter lake, submerged in water that is covered over by ice—and they can't break through, can't break out into the open. In other words, the answer is "no": liturgy is not usually providing the healthy development of faith that may legitimately be expected of it.

But it would be better to say: not yet. Why? The answer is built right into the structure of the Church's reform of worship—and is not the least surprising, once it is examined. Vatican II's liturgical reform engineered a two-stage structure of gradual renovation. The first stage sought the recapturing of central elements of tradition that may have been obscured by the vicissitudes of history, so that all the liturgical service books could be revised into more faithful expressions of that tradition. The second stage seeks the full enshinement of this recovered tradition within the culturally-shaped lives of communities all around the world. A task of enormous proportions!

The structure of the reform does, I believe, give the clue to why contemporary liturgical forms have not yet become the "comfortable" modes of prayer that liturgy may rightfully hope to offer. It is too early. Too soon. When, for example, it is expected that the first stage of the reform will require a recapturing of the tradition, riches which belong to the community's patrimony, so that the service books might be revised, it should be clearly understood that this task necessarily involves the wide-ranging challenge of catechesis for all. The revision of books is lifeless unless the inspirational force of such revision also actively inspires the persons who use the books! Books belong in the hands of people. That is when they come to life. And people need the books—for their inspiration.

A conclusion: the way to liturgical reform is through the revised books. That is, people must bring to these books all their living faith, allow their faith to be further enriched by the wealth that may be found there; and then

Liturgy always starts with where people are, as believers. But it doesn't leave them where they are.

... faith for our people is very much alive!
(stage two of the reform), they need to seek modes and forms of expressing these books in a way that will truly allow faith-life to expand and unfold ever more richly.

If we have not yet come to this mature level of fully-expressed faith in liturgical forms that take their shape in a new age of the world’s history, this is hardly to be classified as a surprise (which makes it no less painful or frustrating, of course). The same NORC survey revealed that enormously high percentages of American Catholics favor the direction that Vatican II’s liturgical reform is taking. But it is an arduous pilgrimage. And we have, in a very real sense, only just begun. Thirteen years (since the Constitution on the Sacred Liturgy) have seen many fresh and encouraging developments, together with many mistakes. A little perspective indicates that the work and the excitement of reform is still in its early stages.

The problem is not faith. The problem is in discovering lived-out expressiveness and nourishment for faith. If that is not discovered, then it will, very quickly, become a problem of faith because “poor celebrations weaken and destroy faith.” That may already have happened in some places. How many places? It is difficult to say, but attention must be paid to the increase of frustration which now begins to manifest itself more articulately and more abundantly. The frustration does not arise from corrupt morality, evil intention, anti-authority impulses, or the decay of a once-glorious but now sadly collapsed religious life and spirit. It arises from living faith—in search of fulfillment. Complaints are coming mostly not from unfaithfulness but precisely from faithfulness.

My colleague and friend—Robert Taft, S.J., writes in the preface of his recent book (“The Great Entrance”) a paragraph that may accurately set our sights on the invitation to reform that is before us:

The history of liturgy is the story of a people at prayer, expressing in worship its peculiar cultural incarnation of the common faith. For the forms of worship are the product of a religious culture and spirit, the unique way that a particular faith community perceives, lives—and celebrates its Christian life. If liturgy is the most perfect religious expression of the soul that animates each tradition, a proper understanding of liturgy demands an understanding and sympathy for the genius and temperament, the ethos from which the liturgy springs.

That says it. The story of an American people at prayer is at this juncture: they are seeking to discover how they may be able to pray, in this our time. They are not wanting in faith. Only in its crucial nourishment.

*Father Gallen is director of Murphy Center for Liturgical Research, Notre Dame University, Notre Dame, IN.*

**Signs of Renewal:**

**The Revised Books**

The Roman ritual now has been revised more extensively than at any time since the edition of Paul V in 1614. The call went out from the Fathers of Vatican II: “With the passage of time... there have crept into the rites of the sacraments certain features which have rendered their nature and purpose far from clear to the people of today. Hence, some changes are necessary to adapt them to present-day needs” (#62, Constitution on the Sacred Liturgy). But with the revision of Christian Initiation (Baptism for adults and children as well as the rites of Confirmation), the rites of Penance, Marriage, Anointing and pastoral care of the sick, the blessing of oils and consecration of chrisms, the rite of funerals and institution of readers and acolytes, it is essential that everybody be persuaded that the scope of the revisions not be limited to the changing of rites and texts. The aim is to foster the formation of the faithful. Full and active participation of the faithful-filled is the priority, “for it (the liturgy) is the primary and indispensable source from which the faithful are to derive the true Christian spirit” (#14, Constitution on the Sacred Liturgy).

“Faith grows when it is well expressed in celebration” (Music in Catholic Worship, Bishops’ Committee on the Liturgy, 1972). We live in a world of signs. The words, gestures, familiar patterns of speech and manner, the symbols of color and light, and other sense-affecting things—all these sign and complete the inner life of the individual and communities of two or more. The signs we use to be in touch with another, to bridge the space between self and other, can deteriorate. When the soulful kiss becomes a peck on the cheek, this speaks more than words. The sign of a kiss, like any sign, speaks by doing what words alone fail to do; and if not continually invested with meaning, the sign betrays more of what is not there, than what is. So also in our common prayer. “The faithful should easily understand the sacramental signs and should eagerly frequent those sacraments which were instituted to nourish the Christian life” (#59, Constitution on the Sacred Liturgy).

The signs then must express who we are yet move us toward the vision of who we are to become. With centuries of emphasis on the effect of the sacred signs rather than on taking the signs seriously in themselves, we have been losing our grip on the reality of the sacraments. When the signs used in the sacraments—the sigs, the rhythms of sounds, the body gestures and postures, the whole movement of word and ritual—touch our inside self and open us to the touching presence of God, then we will handle the
signs gently and reverently. Sprouts of this renewal are beginning to appear. Words are being uttered more deliberately and not machine-gunned as if their "sacramental" effect were the only important thing. Bread is being served on plates (of varying composition) and not in large cups on pedestals; wine, oil and water are being poured from seeable, significant containers rather than miniatures. Gestures of touching are being restored to better speak of communication between persons—divine and human. Because the "things" of our worship are being looked at for their speaking value, so are we examining that sign so important to congregating people and binding heart and heart—the sign of music. We have the Roman ritual revised; we have the new books. But the renewal of the Church's prayer is not complete; rather, "we've only just begun." Flesh and spirit vitality must bring the skeleton of guidelines and rubric to life. And music is the fulcrum, in many ways, on which are balanced the atmosphere for praise and the experience of God's presence.

What is the place of music in worship celebrations? I suppose you could say music belongs in the servants' quarters. It is "ministerial; it must serve and never dominate" (Music in Catholic Worship, BCL, 1972). It serves by heightening the message and mood of the Word of God and unites the people by uniting their voices. But the effect is uneven. Throughout the revised books, music is presumed; when it cannot be part of the people's expression, then the provisions are made for this. Since the beginning of ritual reform, the music problem has been obvious: people ranging from willing, hesitant or unwilling to sing; texts that were trite or ponderous, and melodies that were trivial, or music suitable only for the professionally-trained ear; the easy-to-form ruts of singing at the same times and never at others. The list is long. We can add to it without problem.

As the call went out from Vatican II to revise the form of our worshipping experiences, so the call is going out from the worshipping assemblies for a music that expresses them, raises them up and "in-spirits" them to praise God and to be present to each other. Is this too heavy a burden for music to bear? By no means—if selection and placement are pastorally, liturgically and musically sound. "Our rich heritage of Latin chants and motets, polyphony, chorale hymns, responsorial singing, music in folk idiom and many styles of contemporary composition... as well as the repertory of good music used in other communions..." are the base for discernment of music both suitable and appropriate.

The International Committee for English in the Liturgy (ICEL) has been working to provide some music for the revised Sacramentary, but what is included in chant-like form is far less than the committee will be offering in "white book" form in the near future. After advertising for composers to submit samples of their work and evaluating works by Composers' Forum as well as works by other composers, ICEL asked a limited number to submit sample music for texts the committee provided. As a result, people's texts as well as ministerial texts were composed for the rites of Baptism and funerals. The number of commissioned works has grown to include musical settings for the Liturgy of the Hours—in fact, an entire resource section of new music. Other texts ICEL has dispersed for commissioned music pertain to the Ordination rite, Confirmation, admission of baptized Christians into the Church, Marriage, Penance, worship of the Eucharist outside the Mass, the Anointing and pastoral care of the sick.

ICEL's policy for reprinting music is quite workable. Any publisher can apply to ICEL and get permission to reprint. And when a parish requests reprint permission for non-profit purposes it is given readily and gratis.

The quality of music in our assemblies is the great priority among the reforms. Many people are talking about it; and many are translating their talk into the work of searching, studying and sharing. Perhaps there is no end to the search, but at least we are on the way.

William P. Saunier
Schools, Music and Liturgy: Not Enough Hours, Not Enough Staff

BY MARY ELECTA COLUMBRO

... music built around three chords, poor theology and weak spirituality is still heading the lists ...

Winds are blowing in a different direction—and national events are pointing to a new trend in school music programs. Where have all the classroom music teachers gone? Have they joined the major secular professional organizations, have they been recycled into other areas or are they running the student liturgies? Confronted with the demand for instant participation, frequent liturgies and the often-futile challenge of building a faith-community among pre-adults, many teachers simply have left the musical scene for other professions which do not require constant pressure and instant results.

The average Catholic will tell you that what annoys him most at Sunday Mass is the music—be it organ, guitar or some other combination of instruments. Everyone complains about the quality but few know what to do about it. Workshops, conferences and mini-courses devoted to this topic are numerous. But music built around three chords, poor theology and weak spirituality is still heading the lists of sales over music that is truly suitable for liturgical use.

Where does one begin? In my opinion, Catholic schools have failed to expose several generations of Catholics to the arts. Statistical studies show they have succeeded and excelled in other things. But a generation of adults who grew up without an appreciation for the arts are now in the position of deciding whether to fund the arts in the current generation. And based on their judgment of priorities the cycle will perpetuate itself and the liturgical arts and music picture will continue to be barren. And the quality of the school music program and the quality of the liturgical music program are intimately related.

For the parish which has an elementary and/or high school, there is the opportunity for enlightened courageous leadership to lay the groundwork for musical skill. This is a long-term project and there seems to be no other way around the problem.

At a recent public meeting of a diocesan music commission, this question was asked of the audience made up of parish and school musicians: “How can we help you best?” The answer: provide some kind of basic music course. And this level of education cannot be accomplished at isolated workshops and conferences. The evidence points to a need for in-depth training—but that doesn’t solve the immediate problem.

The matter of staffing is a part of the overall problem. School music and liturgical music both require full-time staff. Too frequently, if a professional musician is in either of these positions, s/he is expected to function as two full-time persons. S/he must teach the classroom music in addition to teaching the Mass hymns to whichever class has the liturgy that week. And far too often this latter task must be done either by dropping the regular classroom activity for the week, using her/his lunch half-hour or using the one 20-minute free period the teacher may be allotted each week. In addition the teacher has to rehearse the guitar players—and then the principal “suggests”, a folk choir be formed among sixth and seventh grade girls (when it is common knowledge that students in grades six through eight don’t particularly want to sing!)

It is possible for the classroom teacher her/himself to do very well teaching music as a part of the regular classroom activity in grades one through six. But teachers apparently feel very inadequate in this area and therefore avoid the job. They resort to the weaknesses of teachers before them who defined music as a fun class or relaxation from learning and only engaged in singing along with records—which went too fast or were pitched too high. From music classes such as these, O Lord, deliver us.

An ideal solution to our music problem would be to have a music education specialist handle the classrooms and a minister of music be responsible for the parish work. A number of dioceses have taken up this latter role.
... many teachers simply have left...

borrowed from Protestant denominations and have earnestly incorporated her/him into the total ministry of the local church. As many dioceses have attempted to resolve the religious instruction problem covering school, CCD and adult education by hiring a DRE (director of religious education), so too we must address ourselves to a broader perspective of music in the total picture of Catholic education and its use in the liturgy.

There have been no headlines telling of schools which have excellent music programs together with excellent liturgy programs. Too frequently the competent musicians are fading from the Catholic scene. They are seeking positions—and finding them—where their education and expertise are appreciated and where they can experience a sense of growth in their work.

We as Catholic music educators must strive for the ideal one step at a time. There is a tremendous challenge to provide a superior musical training program in the parish school and support quality music within the liturgy, working to accomplish at least some part of what we propose.

No ideals. no accomplishment. Low ideals, mediocrity. High ideals, the sky’s the limit!

Sister M. Electa is associate professor of music and chairman of the Music Department, Notre Dame College, Cleveland, OH.
"How We've Done It . . ." will be a regular feature in "Pastoral Music."
Contributions are welcome and should be no more than three double-spaced typed pages in length.
Our active, rural parish of 250 families can boast that for a period of several years, three choirs—a folk choir, a men’s choir, and a women’s choir—serviced three out of the five Sunday services offered each weekend. As Parish Music Director, Organist, and Choir Director, I would like to share some of the formulas that succeeded with the two choirs that I directed—the “A-Men” (men’s choir) and the “Volkaleets” (women’s choir). These two choirs retained separate identities yet merged when occasion demanded it. As separate entities, they had their own secretaries and treasurers, were responsible for their own Sunday liturgy and rehearsed on separate nights every week. As the mixed choir, they merged efforts for feasts and special parish and out-of-parish events. As director of an SSAA choir, a TTBB choir and an SATB choir, I enjoyed a complete scope of music to delve into.

By rehearsing each group separately, we accomplished twice as much. Even when the entire group was to sing together, each choir learned their own parts before coming together at a joint rehearsal. I noticed more visiting and disruption during joint rehearsals. At the separate rehearsals, each group worked more diligently so as to impress the other group and not appear inferior. Yes, there was a good-natured spirit of competition between the men’s and women’s choirs. As director, I used that spirit to advantage and often enjoyed a quiet chuckle later on.

Being a rural parish, we had our own particular problems—a small organ, no piano for rehearsals and an often-unheated church in winter. We solved these problems and in the process found a few unexpected advantages of holding our rehearsals at my home. In the interest of the choirs and our own personal priorities, we have set aside a large room containing a fairly nice-sized organ, a small grand piano and alphabetized shelves for music files. The choirs were comfortable and relaxed, and members without baby sitters often brought their children along. The choir chipped in for beer and wine to be shared during our break. Coffee was always available. Members often brought treats to be passed around, especially on birthdays.

The choir enjoyed a good spirit of fellowship and appreciated each other’s company many times during the year—Christmas and birthday parties, summer picnics, camping and fishing trips, concerts and eating out. Whenever possible, we began our celebrations with Mass. Our pastor joined most of our ventures, and we believe his cooperation and obvious pride in the success of the choir to have been essential to the choir’s enthusiasm.

Our members were proud of the choirs and their membership in them. The men’s matching bright red sportcoats with white pants and black bowties and the women’s matching white gowns fostered this pride. They looked sharp and received many compliments. The women sewed their own dresses and wives or sisters sewed the men’s coats. There were many sewing bees and plenty of help was offered to those with little sewing ability. The whole sewing venture was a lot of fun and some women are now sewing all their husband’s coats.

An enthusiastic, dynamic choir must have a leader who also possesses these qualities. This spirit is contagious!

I have found that when a choir is challenged beyond what they think they can do and then, under careful guidance, achieves their goal, the group not only enjoys a healthy sense of pride in accomplishment but is impatient for the next hurdle. The principal that nothing motivates like success applies here, too. A parish that has become accustomed to the good music provided by a choir often will fail to offer the necessary praise and encouragement. I found it helpful to seek other sources of recognition for the choir. We sang for many ecumenical services and functions in and outside our rural area. In this area, it is unfortunately common for churches to have little or no music available in their own church community. The choir made it a mission to help these churches when possible. For example, sang a concert at 11:00 P.M. on Christmas Eve, then Midnight Mass, morning Mass at 9:30 A.M. and drove into the next county to sing for a neighboring church at 11:00 A.M. Yes, it was tiring—but what a feeling of accomplishment and Christmas spirit!

The choir usually worked right through the summer if they felt there was a good reason. One good reason, of course, in a rural area is the expansion of our church community to include the large influx of tourists and summer visitors. Instead, the choir found it restful to take off a week here and there in the course of the year especially after a strenuous season.

In a nutshell, the choir worked hard, prayed often, enjoyed each other, relaxed and celebrated together and in their service achieved what it is to be Church.

Ms. Volkman is director of music, St. Bruno’s Church, Dousman, WI.
CALIFORNIA

Los Angeles Ongoing program
English chant is alive and thriving in Los Angeles, especially in St. Sebastian's Church and Marymount High School Chapel. For details write: Dennis Fitzpatrick, F.E.L. Publications, Ltd., 1925 Pontius Ave., Los Angeles, CA 90025.

ILLINOIS

Chicago November 20
All-day folk workshop by Father Carey Landry. Sponsored by Music Staff of Office for Divine Worship and Archdiocesan School Board. Write: Office for Divine Worship, 201 E. Ohio St., Chicago, IL 60611.

La Grange October 5 (8:00 P.M.)
Organ recital on Noach tracker organ by Marie-Claire Alain in the chapel of Our Lady of Bethlehem Convent, 1515 W. Ogden, La Grange Park, IL 60525.

Peoria October 10 (3:00 P.M.)

Peoria October 10.
Concert of choral music with orchestra featuring the Diocesan Schola Cantorum. Stephen Rosolack, conductor. Free-will offering. St. Martin de Porres Church, 619 Hurlbert St., Peoria, IL 61605.

INDIANA

Fort Wayne/South Bend Ongoing program
Diocesan organist training program aimed at helping the amateur church organist. Includes liturgy sessions. Emphasis in 1976-77 on conducting. Write: Sister Margaret Andre Waechter, CSC, 137 West Angela Blvd., South Bend, IN 46617.

Indianapolis October 11—14
National meeting of Diocesan Liturgical Commissions. Sponsored by the Bishops' Committee on the Liturgy, the Federation of Diocesan Liturgical Commissions and the Archdiocese of Indianapolis.
Stouffer's Indianapolis Inn. Write: National Meeting of Diocesan Liturgical Commissions, 1350 North Pennsylvania Street, Indianapolis, IN 46202.

St. Meinrad Ongoing program
Continued work in English chant under Father Columba Kelly, OSB. St. Meinrad Archabbot Schola Cantorum invited to provide music for the Convention Liturgy for the Indiana Catholic Education Convention. St. John's Church, Indianapolis; October 29 at 9:30 A.M.

MARYLAND

Baltimore October 7-10
Second Annual Baltimore Congress on Liturgy: "The Praying Church." Sponsored by the Archdiocese of Baltimore through the Division of Liturgy. Speakers include Fathers Gerard Broccoli; Joseph Champlin; Godfrey Diekmann, OSB; Edward Farrel; John Gallen, SJ; Aidan Kavanagh, OSB; Jack Miffleton; Eugene Walsh; Dr. William Storey and others. Write: Baltimore Congress on Liturgy, P.O. Box 652, Severna Park, MD21201.

MISSOURI

St. Louis Ongoing program
Organist training program sponsored by the Archdiocese of St. Louis beginning its ninth year. Purpose: to train elementary school children, teen-agers and adults, laity and religious for playing organ for church services. Write: Charles Cordeal, Director, 421 Woodlawn Ave., St. Louis, MO 63119.

NEW YORK

Buffalo November 18-21
Liturgical Festival. Open to all clergy, religious and laity, especially those interested in parish and school ministries: lectors, extraordinary ministers, organists, choir directors and members, artists, architects, celebrants, etc. Principal speaker: Father Clarence Joseph Rivers. Write: Office of Worship, Diocese of Buffalo, 100 South Elmwood Ave., Buffalo, NY 14202

WASHINGTON, D.C.
November 12-14
Conference on theory and practice of liturgy, including on-site demonstrations in Washington Cathedral and Georgetown University Dahlgren Chapel. Theme: The Molding of Worship—the Impact of Space. Sponsored by the Guild for Religious Architecture and Center for Pastoral Liturgy, Catholic University of America. Fees: Individual, $40.00; couples, $65.00; students, $15.00. Write: Guild for Religious Architecture, 1777 Church St., N.W., Washington, D.C. 20036.

WISCONSIN

Milwaukee October 3
Liturgy celebrating 750th anniversary of death of St. Francis. Liturgy in St. John's Cathedral to be attended by Third Order Franciscans of the Archdiocese. Milwaukee premiere of Sister Theophane Hytpek's "Pilgrim Mass" commissioned for the 41st International Eucharistic Congress.

Send announcements to be included in "Calendar"—music programs, seminars, workshops—to: Rev. Lawrence Heiman, C.P.P.S., Director; Rensselaer Program of Church Music and Liturgy; St. Joseph's College; Rensselaer, IN 47978.
Anamnesis
Clarence J. Rivers cantor, SATB choir and congregation, accompanied. Stimuli Inc., Box 20066, Cincinnati, OH 45220.

This is an acclamation that does what an acclamation is supposed to do. It sings. In fact, left in the files alone too long, this music will often sing itself. Levity aside, it is one of those interesting pieces that is very easy to teach a congregation and very rewarding for all concerned. When done well, it provides a full, lush, inspiring vehicle for the proclamation of the mystery of faith that, in addition, goes a long way toward teaching a congregation the real nature of the acclamation. Please, don’t rush this one. Read all the splendid background material provided in the beginning. And, finally, study it carefully to find the different combinations of participation available. Then sing it, with love.

Song of the Three Young Men
Richard Proulx cantor, congregation, choir—accompanied by organ and small percussion instruments. GIA Publications, Inc., 7404 S. Mason, Chicago, IL 60638.

Taken from the Book of Daniel, this canticle of praise, with its triumphant aspect and especially using the graduated percussion effects for which Mr. Proulx is so familiar, will serve you well as a strong and moving processional, a festival responsorial—or even an emphatic communion music. The choir parts are doubled, so that sopranos and tenors sing the same part and altos and basses are paired. The music itself marches, or rather perhaps pulses in a dignified “2”. Be sure to use the handclapping. This, again, is a congregational part that encourages good singing and is worthy of it.

Missa Criolla
Ariel Ramirez cantors, SATB divisi choir—accompanied by keyboard, guitar and percussion. Lawson Gould Inc., NY.

Published in 1965, this is the classic work in Spanish and can be sung by almost anyone, provided you are simpatico. It is a rhythmic and vibrant excitement that will not fail to infect even reluctant celebrants. When it is reflective in the Agnus Dei and parts of the Kyrie and Credo, it will move the pews. You will need good percussion players, a good keyboard person try a harpsichord, amplified and you can add any number of guitars, mandolins, string bass or the like. Start with the Agnus Dei slow or the Gloria fast. Either will give your liturgy a flavor that you don’t have to be of Hispanic origin to revel in. It is recorded and available.

CHANGE OF ADDRESS NOTIFICATION
Send to ‘Pastoral Music’, 1029 Vermont Avenue, Washington, D.C. 20005, at least six weeks in advance of change. Include address label giving both old and new addresses with ZIP codes for each.
Alleluia
Theophane Hytrek cantor, SAB choir and congregation—accompanyed. Composers Forum for Catholic Worship, Inc., P.O. Box 8554, Sugar Creek, MO 64054.

While Composers Forum is one of the giant sources for music for cantor, and Sister Theophane a very prolific and successful composer, I have chosen to call to your attention a little one-page gem from the Baptist songs CF (71-103 which, if you feel as I do, could make your whole year. This charming alleluia is sung by cantor, repeated then by two or three or as many different parts as are available or possible. It is a model of simplicity, being sequential and concolnic, yet the results are so full that your congregation and choir will think you a genius. Just tip your hat to Sister Theophane... and CF.

Entrance Song from Lyric Liturgy

If you haven't yet sung any part of Lyric Liturgy, I suggest you get a copy and start learning it. You soon will. It looks like one of those pieces that becomes very popular for festivals and large celebrations. And rightly so. It is massive. It is impressive. It is musical. For now, I recommend the entrance song. It is entrance/rhythmic. It has an attractive and easy-to-sing melody. But what it really does and watch out is b-u-i-l-d. You see, I have this feeling that entrance songs that don't actually build or increase in stature as they proceed to the area of celebration, contribute only static and thus actually detract from the action. There is no static here. Through rhythmic and melodic devices the composer actually drives that procession to the altar. The words aren't bad, either. I can see this as a Christmas procession and, even more stunningly, an Easter procession, but I'm getting a little ahead of myself.

James Hansen

50

Choir—Children's

Come, Go with Me to Bethlehem
Joe E. Parks unison and two-part anthem. The Choristers Guild, P.O. Box 38188, Dallas, TX 75238.

This piece is simple in words and melody. Written entirely in the key of G, the range is suitable for younger voices, i.e. ages 6 through 10. The two-part section has the flavor of a round. For the most part, the accompaniment supports the melody. The use of handbells will provide an interest effect. This is an excellent selection to use as part of a carol service, a Christmas program, or as a choir number during the Liturgy during the Preparation of the Gifts or as a meditation hymn after Communion. Approximate time: minute.

Listen, Shepherds, Listen
Carolee Curtright unison and two-part anthem. The Choristers Guild.

A brisk melody, written in quarter notes, provides easy reading and singing for young children. The delightful G—minor melody is set against an interesting accompaniment. The harmony section contains many progressive fourths and fifths, but the sound of these is offset by a correctly-played accompaniment which supplies the minor and major sounds. The lyrics speak of the message to the shepherds. This carol is appropriate for concert or program use as well as a choir selection in the liturgy. Approximate time: 1½ minutes.

Sleep, Little Baby Jesus
Carolee Curtright unison. The Choristers Guild.

A four-verse carol with 6/8 lilting melody which children like to sing. The step-wise progression of the notes facilitates learning and the lyrics are simple yet biblically sound. The accompaniment supports the melody and the flowing eighth notes in the bass keep the piece moving. A nice selection for a music program or the liturgy. Approximate time: 15 sec. per verse.

'Tis Winter Now, the Fallen Snow
Arranged by John T. Burke SA and organ. The Choristers Guild.

This pleasant melody from "Kentucky Harmony 1816" is simple to read and easy to sing. The text speaks of the warmth of God's love amidst the cold of winter. The piece is written in polyphonic form and is appropriate for concert use or in the context of the Mass. Approximate time: 2 minutes.

One Starry Night, Bethlehem Lay Sleeping, When Little Jesus Was Born
Linda and Dale Wood unison. The Choristers Guild.

A collection of carols for young voices, this delightful group suits children ages 7 through 11. Most of the melodies are step-wise progression with flowing rhythm. The lyrics are good; the accompaniment is not difficult. The creative choirmaster will find opportunities to use instrumental additives to an already excellent musical menu. The carols are appropriate for use in program or church music. Approximate time: 30 seconds each piece.

Awake, Awake to Love and Work
Arranged by John T. Burke unison or SA with organ, flute descant and handbell option. The Choristers Guild.

This A—minor melody from Wyeth's "Repository of Sacred Music of 1813" is written in 4/4 meter. The flute descant moves contrary to the melodic line, creating an exceptionally pleasing effect. Not specifically about Advent, the text is most suitable for that season. This hymn will satisfy the choir director who is searching for a slightly elaborate but not-too-difficult selection that is appropriate for both program music and church use.

Christ Jesus, Lord and King
Jean-Philippe Rameau, adapted by Helenclair Lowe unison voice, flute, organ/piano. The Choristers Guild.

For young voices that need simple melodies, this selection is just the thing. The use of instruments enhances the plain melody. The text is excellent and short: A carol that can be used in any situation. Approximate time: 1½ minutes.

On a Winter Night
Joy F. Patterson unison and two-part. The Choristers Guild.

Written to suit young voices "On a Winter Night" has a lilting 3/4
meter. The range is high, but so are children's voices. The harmony is easy and the text is written to reach the understanding of young children. The piece is appropriate for use as program music or a choir selection during Mass. Approximate time: 1 minute.

Sing Noel!
A delightful carol for children between the ages of 10 and 15. This piece can be sung in unison voice as effectively as in two-part harmony. Lively in tempo, “Sing Noel!” is a refreshing change from the traditional carols and is appropriate as a carol program selection.

A Babe so Tender
Arranged by Katherine K. Davis SSA. E.E. Schirmer Music Company, Boston, MA.
This Old Flemish carol has a liltng 3/4 rhythm which keeps the melody moving. Youth choirs that have experience in singing SSA harmonies will find this carol easy to learn but rewarding in effect. The two verses, though repetitious, are readily understood by children. Each voice part is a pleasing melody itself and, when combined, all voices blend in beautiful major harmony. Appropriate for concert music or for use in the Mass, the carol appeals to all ages. Approximate time: 1 minute.

How Still and Tiny
Setting by C. Alexander Peloquin unison or solo with accompaniment. Gregorian Institute of America, Inc., Chicago, IL.
This Polish carol flows smoothly in step-wise progression except for a few intervals of fourths and fifths. Although voiced for SATB arrangement, the carol is quite effective when sung as a solo preferably a boy soprano supported by the accompaniment. Another possibility—the children sing the SA harmony accompanied by string or woodwind instruments playing the TB sections. The text is basically the manger scene retold. Appropriate for carol service or choir selection during Mass. Approximate time: 1½ minutes.

Lullaby on Christmas Eve
Christiansen-Overby. Augsburg Publishing House, Minneapolis, MN. (SSAA)
A delightful lullaby in 6/8 meter that is written to be sung as a soprano solo, supported by voicings of sustained major chords with simple chromaticism. If the range of the alto sections is beyond the ability of the singers, a few instruments can be used to sustain the harmonization. Musically, the piece is well-written. This would be an appropriate selection for a choir concert or carol service. Although the text speaks of a mother watching over her child, it is not excessively saccharine. Approximate time: 1 minute.

The Angels' Song
Jean Pasquet (SA). Augsburg Publishing House, Minneapolis, MN.
A simple 6/8 rhythmic melody, written in the key of C major, is within the vocal ability of most children's voices. The harmonies are mainly thirds, sixths and some fourths. The chromatics are easily handled by children well-trained in singing on correct pitch. The angels' proclamation of Jesus' birth and the message of love and peace are woven into the one-verse lyrics. An interesting selection for a Christmas program or as a choir selection during the Preparation of the Gifts at Mass, the entire rendition will last approximately a minute, depending upon interpretation and tempo.

King Herod and the Cock
Arranged by Benjamin Britten unison. Boosey & Hawkes, Inc.
A simple step-wise melody in the key of G minor is sung against an accompaniment of dotted eighth and sixteenth notes. The four short verses speak of the Wise Men and King Herod, but not based entirely on the biblical account. This is an excellent “fun” number for a Christmas concert. Approximate time: 2 minutes.

Jesus is Born
Arranged by Noel Goemanne for 2 or 3 equal voices. World Library of Sacred Music, Cincinnati, OH.
The flowing melody of the "Huron Carol" St. John de Brebeuf, S.J. is sung against a counter melody in the Soprano II section. Measures later, the Soprano I section carries the counter melody; the second soprano section, the melody. Some measures of chordal harmony exist in the arrangement. A well-trained children's choir can perform the arrangement well. However, the children's voices in unison singing the melody, supported by instruments sustaining the alto and second soprano notes, is effective. Because the third verse is written in a higher key, it is better performed by boy soprano voices. This piece is appropriate for concert use and as a choir selection during the Mass. Approximate time: 2 minutes.
Ave Maria
Zoltan Kodaly (SSA a cappella). Theodore Presser Company, Bryn Mawr, PA.
Although not a recent publication, the quality of music has endured the test of time. A well-trained boy choir can handle well the vocal range. A children's choir composed of boys and girls can perform it if the high soprano boys carry the Soprano 1 melody while the girls sing the second soprano and alto sections. Young voices in the alto section may have a difficult time producing a musical G below middle C. The notes are not difficult to sing, but the clear, resonant tones necessary in the performance of this composition are a challenge to both the singers and the director! Liturgically, the "Ave Maria" is appropriate in both the Advent and Christmas seasons. Used during Mass, this is an excellent choir hymn for the Preparation of the Gifts or as a meditation hymn after Communion. The major and minor harmonic blend is soothing and has a quieting effect. Approximate time: 2 minutes, depending on interpretation and dynamics used.
See also "organ" reviews, page 59.
Anne Kathleen Duffy

Choir—Mixed Voices

The Lord Said to Me
Based on the text of the old Christmas Introit, this fine motet/anthem escaped our notice when it appeared in 1968. Ideal for Christmas or other festive occasions. Modal elements, interesting pedal point and brass fanfares combine to form a rather exciting processional for the Christmas feast. Difficulty is average.

While Shepherds Watched Their Flocks by Night
George F. Handel, arranged by Fred Bock. Gentry Publications. No. G—200 @ 40c. Pre-recorded accompaniment tape track available from the publisher: No. G—200 T @ 9.95.
Here is a fresh and imaginative arrangement of an old war horse— for SATB voices with keyboard accompaniment. Traditional but happy music. Difficulty is average, in fact, rather easy.

Hark a Thrilling Voice is Sounding
William Henry Monk (d. 1889), arranged by G. Winston Casset. Augsburg Publishing House. No. 11-1789 @ 45c
This is easy and very traditional choral writing for SATB voices, congregation and organ. Interest is sustained by a rather demanding tenor solo introduction, a soprano descant for the final stanza and the use of solo organ stops for the accompaniment. (There is a slight textual error in measure 47; substitute "in" for "is".)

Lo, How a Rose E’er Blooming
This fine old melody still fasci—
nates arrangers. Here is a brand new setting for SAB voices, organ and soprano solo descant. Rather easy music—useful during the communion rite, as well as for your Christmas concert.

Magi Viderunt Stellam
(Wise Men who Saw the Star)
Tomas Luis de Victoria (d. 1611), edited by Martin Banner. Shawnee Press. No. A1385 @ 40c.
Elegant polyphony for unaccompanied SATB voices. Mr. Banner's modern performing edition puts bar lines between the staves to avoid their intrusion into the flowing polyphonic lines. Difficult. Be sure to learn and use it in Latin before attempting to sing the English text.

Christ the Newborn King
Dorothea Brandt. Word Inc. No. CS—2697 @ 35c.
Just what the doctor ordered for choirs whose resources are limited. Something new and easy with a nice contrast between sections in A minor and A major. For SATB voices with keyboard accompaniment.

The Glory of the Lord
If you are looking for something off the beaten path, then examine this number. It is original writing, both melodically and harmonically. Might be very useful as a procession on the Christmas feast. Difficulty is medium. For SATB voices, trumpet in C, trombone and organ.

Tonight, Jesus is Born
(Quodlibet with "Silent Night")
Eugene Englert. Shawnee Press. No. A—1310 @ 35c.
A "quodlibet" is a fun piece. In verse 1 "Silent Night" is sung by the male voices, in verse 2 it appears in the organ voices, and in the final verse it is sung by SATB voices with a soprano descant. The composer calls for a piano accompaniment, but a resourceful director will know how to handle that problem. Difficulty is only average. Useful for your Christmas concert or during the communion rite on Christmas Eve.

Come Join the Angels Singing
French carol, arranged by Hal Hopson. Harold Flammer. No. A—5718 @ 35c.
Don't miss this happy setting for two-part mixed voices, keyboard accompaniment and optional percussion. Ideal for smaller choirs. The ingenious choir director will find the right place for it. Rather easy.

Come Run, Ye Shepherds
Tune from "The Sacred Harp", arranged by Hal Hopson. Harold Flammer. No. A—5712 @ 35c.
Music such as this will make most choirs sound good. Should be fun for your singers—if they are unsophisticated. Difficulty is less than average. For SATB voices with keyboard accompaniment.

Gloria
Peter Schickele. Elkan-Vogel, Inc. No. 362-03222 @ 50c.
This is part of Diptych, a set of two sacred choral works for Christmas. With a driving rhythm and a unique and fresh harmonic approach, this is music for the avant garde choir. For SATB voices with piano and optional percussion—xylophone, bells, timpani. Medium to difficult. Latin text.
O How Joyfully
Latin hymn "O Sanctissima", edited and arranged by Walter Ehret. Theodore Presser Co. No. 312-41133 @ 40c.
Traditional and familiar, but listed here because the arrangement calls for accompaniment by piano and/or brass quartet. Rather easy music for SATB voices.

Music Filled the Sky
Original music such as this deserves a hearing during the Christmas season. Englert’s approach is traditional, but highly imaginative and fresh. Rather easy music for SATB voices and organ.

You may also want to examine the following:

Sleep, Little Jesus
Polish Carol "Lulajze Jesuńu", arranged by Robert Preston. Harold Flammer. No. A—5733 @ 35c.
Rather easy music for SATB voices, keyboard accompaniment plus optional flute and finger cymbals.

Sleep, Holy Infant, Sleep
Dave Brubeck (from La Fiesta de la Posada). Shawnee Press. No. A—1360 @ 40c.
Music for the above-average choir. Brubeck calls for SSA/TBB voices with piano plus optional finger cymbals, tambourine, crotale and maracas.

The Angel's Carol
William Billings, edited by Oliver Daniel. C.F. Peters Corporation. No. 66532 @ 60c.
Music of medium difficulty for unaccompanied SATB voices.

Make We Joy Now in This Fest
(The Christmas Story in Old and New Carols)
Carl Schalk. Concordia Publishing House. No. 97-5013 @ $1.50.
Rather easy music for SATB choir, flute and oboe (or other descanting instruments).

Choir—Equal Voices

And the Word Became Flesh
One of five original pieces in this fine composer’s “Five Hymns,” this number is ideal for the Christmas feast. Zimmermann’s music is always rhythmically alive and interesting. Difficulty is average. Verses 2 and 4 can be sung by SATB voices.

I Wonder as I Wander
American folk carol, arranged by Jeffrey Van. Augsburg Publishing House. No. 11-0324 @ 35c.
If you have available a good alto or baritone as well as a good classical guitarist, be sure to examine this new setting of an always-welcome carol. In place of a guitar, you might use a harp, harpsichord or even piano to accompany the easy and familiar melody.

Hodie Christus Natus Est
David Eddleman. Shawnee Press. No. E—181 @ 40c.
The text is just a few phrases (“Hodie Christus Natus Est,” “Gloria in Excelsis” and “The Lord is born today”) which appear in all kinds of rhythmic patterns. This is a lively and exciting number for singers who feel secure with syncopation, etc. For two-part voices (SA, TB, SB, or A/AT) and piano with optional chimes, string bass, maracas, claves and bongos. Guaranteed to wake up any group of worshipers.

On That Earliest Christmas Night
Danish carol, English text and arrangement by Robert Preston. Shawnee Press. No. B—403 @ 35c.
Less familiar material in a straightforward setting—for SSA voices and keyboard accompaniment with optional tambourine and triangle. Easy.

Bright and Glorious is the Sky
Danish melody, arranged by James Melby. Augsburg Publishing House. No. 11-0921 @ 40c.
The same melody as in the preceding number with a different set of words and a more imaginative setting. Difficulty is average or less. For unison voices, organ and optional flute.

You may also wish to examine the following:

Bless the Manger—Child
A Collection of Twelve New Christmas Carols for Unison Voices
Edited by Rod Schrank. Concordia Publishing House. No. 97-5340 @ $1.00
For adult and children’s choirs. Easy music intended as a “refreshing change” from traditional fare.

Jesus Holy, Born So Slowly
Polish carol, edited and arranged by Walter Ehret. Theodore Presser Co. No. 312-41135 @ 40c. Also available for SA (312-41018) and SAB (312-41136).
Easy music for SSA voices with piano and optional flute.

All My Heart This Night Rejoices
Sandra L. Telfer. Concordia Publishing House. No. 98-2268 @ 35c.
Easy music for unison voices with organ accompaniment.

What Wondrous Thing!
Austrian carol, arrangement and English translation by Robert Preston. Shawnee Press. No. B—414 @ 35c.
For SSA voices and piano with optional flute obligato. Rather easy.

’Twas in a Place Most Humble
German carol, edited and arranged by Robert Field. Theodore Presser Co. No. 312-41138 @ 40c.
Easy music for SA voices with keyboard accompaniment and optional descant for violin—or flute, recorder, oboe, etc.

A Christmas Wreath
Paul Liljestrand. Shawnee Press. No. B—416 @ 40c.
Three original pieces, all rather easy, for SA/SSA voices with keyboard accompaniment. Two of the texts are by Christina Rossetti. Optional handbells for two numbers.

The Light Has Come
A service prepared by Jeanne Narum and Carolyn Jennings. Augsburg Publishing House. No. 11-0922 @ $2.25.
Inspired by Col. 1:12-20, the service emphasizes Christ as the beginning and end of all creation. The authors have included both original and familiar material. For treble choir, congregation, organ plus various instruments—flutes, bells, etc.

Elmer F. Pfeil
A Child is Born,
12 Songs for Christmas


Tastefully arranged in the French Noel tradition, Fr. Deiss’ collection has a flavor of Christmas in the Gallican manner. From the quiet and restful “Sleep, My Sweet Jesus” of Alsace to the gay and buoyant Bas-Quercy “Let’s Leave Our Sheep at Home,” this collection offers old music in new arrangements that are piquant, joyful and creative.

It is unfortunate that the instrumental parts are not issued separately but are only contained in the full score. For those parishes who are looking for “something new” for Christmas, this collection should be considered. The stereo recording would be an ideal teaching vehicle to enable the congregations and choirs to get a sense of the proper tempo, rhythm and accentuation.

Mass Of Meditation


Well-crafted and melodic, the “Mass of Meditation” is a distinctive addition to the library of congregational settings. Congregational writing is based upon thematic repetition with a range from middle C to the octave above. The “Glory to God” is scored for choir and organ alone and asks for a well-trained group with an inventive and sensitive accompanist. (There is an editorial error on page 9, viz., the printed text reads “Lord Jesus Christ, the only Son of the Father,” whereas the official text omits the word “the.”)

Written in block-chord style with plenty of 7th and 9th chords for “atmosphere,” this setting moves easily and comfortably between tonal and polytonal writing that is always accessible and congenial.

Mass in Honor of St. John Vianney


Written with an eye to immediacy of appeal and ease of performance, this setting is characterized by simple, block-chord lines set in 4/4 meter throughout with supportive accompaniment in which the congregational part is doubled by the soprano line. “The Lord, Have Mercy,” “Glory to God,” and the “Holy, Holy, Holy” are set to similar melodic constructions, whereas the “Lamb of God” is cast in a lyrical carillon-type figure that provides melodic contrast to the preceding sections.

The elementary harmonic construction of this setting together with a lack of rhythmical variation looks backward to the Singsaemul tradition in which functionality was more important than the development of the musical form.

Mass in Honor of All Saints


Cast in a choir and congregation dialogue, this mass setting utilizes a soprano descant over the congregation (“Lord, Have Mercy”); a three-part choral section alternating with unison congregation (“Glory to God”); a long melodic congregational line answered by the choir (“Holy, Holy, Holy”); and a three-part choral setting of the “Lamb of God” (reminiscent of the opening melody of the “Lord, Have Mercy”) to which the congregation adds only the short responses. In the “Holy, Holy, Holy,” the phrase “Heaven and earth are full of your glory” is set to a rhythmic pattern that displaces verbal accents. Care will be needed to stress the tonic accent of the words against the up-beat of the music. There could be built-in rewards for those congregations and choirs able to negotiate musical dialogue with care and nuance.

Neither Silver nor Gold


With lyrics that savor of the riches of biblical tradition and music that is refreshingly simple, yet not naive, “Neither Silver nor Gold” is a collection of 55 songs for use at worship. Accompaniment is scored for guitar alone or organ (where appropriate); and vocal lines are set for congregational singing as well as for choral ensembles and, in some cases, instrumental accompaniment. Congregations which enjoy “harmonizing” will find in this collection a number of songs in which a second or third part is printed for them, almost as an invitation to congregational ensemble.

The riches of the psalms and selected biblical passages are explored (sometimes by translations, sometimes by paraphrases). Parishes interested in having their congregations become more aware of biblical texts will find “Neither Silver nor Gold” an aid, especially with those settings that are appropriate to the Advent and Christmas season. The price tag could put this publication out of reach of many congregations, however.

NALR also publishes a multi-record set of the songs contained in this collection.

James M. Burns

THINGS TO COME
in the next issue:

Theme: Prayer and Music

Featuring William Hartgen Mike Joncas Joe Wise

plus the new music of the Breviary and the Sacraments
Let My People Sing


“Let My People Sing” is a collection of 26 pieces of liturgical music produced by Huub Oosterhuis (texts) and Bernard Huijbers (music) as a project of the Stichting Werkgroep Voor Volstaalliturgie in the Netherlands. These pieces are published in English translation by North American Liturgy Resources, and are available in separate fascicles arranged for choir (cantor), congregation and keyboard(s); there is also a booklet containing the congregational refrains to all of the pieces, which is likewise entitled Let My People Sing. People’s Edition, Book I. NALR has also made available two demonstration records of the music, one in Dutch recorded “live” as it was being used for worship at Huijbers’ community in Amsterdam, the other in English recorded by the parish choir of St. Matthew’s in Baltimore, Maryland, and entitled “When from our Exile.” Two extremely popular pieces of the Oosterhuis-Huijbers collaboration that are not included in “Let My People Sing” are available separately from NALR—the round “Even Then” (based on Psalm 13) and the responsorial song “When from Our Exile” (based on Psalm 126). Finally a theoretical work of Huijbers indicating the background for his compositional endeavor has been published by NALR and is called ‘The Performing Audience.’” (1974, $4.95).

Why would American “folk” liturgical musicians be interested in this music for their congregations? Don’t we have enough indigenous musical traditions to express the faith of Americans at worship? Besides, isn’t the common denominator of American “folk” music the use of the guitar, while this music clearly is for keyboard?

First of all, I think this music can be used as it stands to express the faith of many mainstream worshiping communities in the United States. Like the U.S., the Nether-lands reflects a pluriform and industrialized society with a high degree of literacy; worship music written for such a culture may well survive Atlantic transplanting. Secondly, the music is deeply biblical (most of the pieces are Psalm settings or Psalm paraphrases) and expresses the power of the Scriptural image without wrenching it from its original context or leaving it in an ancient aura removed from the faith-experience of contemporary worshipers. Thirdly, some of the melodies are actually Dutch folk tunes with substituted words (a tradition that goes back at least as far as Luther). Although Dutch congregations may have the same problem with such hymn-writing that Americans might have with religious words put to “On Top of Old Smokey,” we can benefit from vigorous and time-tested melodies without previous verbal connotations in our culture. Admittedly, this music may not be useful for every American congregation (I think that most of the idioms would be somewhat foreign to Spanish or native-American congregations). But it deserves a hearing as much as any of the other “folk” productions identified with American music-making (e.g., the St. Louis Jesuits’ music or that of Weston Priory). Finally, the music is often easily adaptable to guitar sonority and contains an admirable variety of styles which may help to bridge the gap between “folkses” and “traditionalists” in many worshiping communities.

If there is a single factor most impressive in this collection it is the power of the texts. Oosterhuis’ work is simply the best liturgical poetry I have found; it is evocative,
solidly based on Scripture without being blind quotation; it is moving and arresting, with a prized particularity that calls out a common response of wonder and thanksgiving. Consider the following text called “People of God”:

Not like a torrent or storm, not like an axe on a tree-trunk
not like a shot in the heart does God deliver his word
but like a gleam of the sun, like a green twig in the winter
peeping above the hard ground—such is the kingdom of God.

Word that seeks only to serve, voice that does not break the silence,
name that does not open doors, stranger of unknown descent.
Men melted down into peace, children and those poor in spirit—
these hear his name in their hearts, they bear his word in their flesh.

Blind men know him by his hand, deaf men are able to hear him.
Happy the man who believes, happy the tree at the spring.
Not in the tomb of the past, nor in the temple of daydreams—
Here he is right in our midst, here in the shadow of hope.

Here in our dying each day we learn that we can believe him;
we become people of God—love now decides life and death.

Sung to the plaintive melody and slightly astringent harmonies which Huijbers provides, this song is a marvelous and moving congregational cherishing of the presence of Jesus in his Word. Note also the felicity with which Oosterhuis captures the freshness of a Biblical image; instead of the literal translation of the refrain in Psalm 46 (“Yahweh Sabaoth is on our side/our citadel, the God of Jacob”—Jerusalem Bible translation) we have this powerful chant sung to a rock rhythm:

He is for us, the God of the powers,
a God of people,
a mighty fort!

There are two possible problems I see in the worship use of these texts. First, in a congregation which is somewhat theologically unsophisticated, Oosterhuis’ fondness for apophatic theology may make some of his texts shocking. For example, this verse of the “Song at the Foot of the Mountain” addressed to the God of the pilgrimage could be terrifying to a worshiper whose faith images the Father as the unchanging mighty fortress:

no nice safe path to walk along, no spot or leg to stand upon,
no rock, no firm foundation.
no heart that speaks, no spurring springs, no blood that wells and swells and sings,
no soul for contemplation, no neat round number, standard rule, no doomsday hanging over all
in dire and dreadful fashion, but you are people maimed and small, the homeless, nameless people—all who cry out for compassion.

Secondly, for congregations that are becoming increasingly sensitive to the sexist structures of our worship language, phrases such as “No one lives for himself: no one dies for himself” may be objectionable. (NALR has recognized this possibility and provides the alternate text: “We live not for ourselves; we die not for ourselves”); but it is obvious that the rhythm of the latter does not reflect strong English usage.) Perhaps individual congregations can re-arrange the texts to accommodate people’s sensitivities on this point. But the real problems in translation for singing must be addressed: how could one alter “To live on earth as gods, as lords and masters/you fall as fell the grain of wheat, you die and then are born again” without losing the power of the strong and paradoxical images?

Huijbers’ music is characterized by a simplicity and singability which runs the gamut from anthems (“No One Lives for Himself”) through responsorial psalmody (“As the Deer”) and alternating psalmody (“When Israel”), to through-composed hymnody (“Song of the Holy Spirit/Our God Provides”). He has recovered two rather neglected usages in congregational singing: first, the technique in Byzantine psalm singing of a fairly lengthy “antiphon” which begins and concludes the piece; second, a detachable grammatical unit which can be used as a congregational “response.” For example in his setting of “Our Help” we have the following antiphon:

Our help is the name of the Lord who made the earth and the heavens.
Toward us he is a most merciful Father, and his fidelity knows no end

with its detachable “response”:

Our help is the name of the Lord, and his fidelity knows no end

(Of course in Byzantine psalmody of this type, the refrain is usually only the last grammatical unit of the antiphon, but I think the influence is obvious.) Huijbers also uses a follow-the-leader technique for certain pieces in which the congrega-
tion repeats word-for-word and note-for-note the lead of the choir or cantor (e.g., "Song of all Seed").

It is obvious that Huijbers is writing for a musically illiterate congregation and he creates melodies characterized to sophisticated musicians’ ears as “clicheed.” Rather than taking that as a criticism, Huijbers glories in the fact that common assemblies can pick up his melodies and feel confident in their parts with a minimum of practice or none whatsoever. The sophistication in his music-making he reserves to the choir and keyboard(s) who decorate the congregational line with polyphony or harmony, or alternate with the congregation. Huijbers pleads that musicians begin to attune their ears to the unique timbres of solo, choral and full-throated congregational singing; he suggests an alternation of such timbres for variety rather than increasing the complexity of the music. It is obvious that the music is written to emphasize the use of the text in a liturgical context; there are relatively few self-contained hymns or anthems. Most of the music is open-ended and especially apt for word-responses or summation-statements at various climactic points of the liturgy. A disadvantage for the guitar-based “folk” musician is that many of the pieces contain no chord-symbols above the melody line; this can be remedied in much the same way as guitarists have adapted the Gelineau psalmody to the unique demands of their instrument.

I’d like to list some of the pieces which I found especially suitable to guitar sonority and which worked very well in the congregations I serve:

—“As the Deer”;
—“How Faithful God” (some of the chords on the verses are a bit more sophisticated than the average “folk” song, but it is well worth improving your technique);
—“I Want to Call You” (almost a rock rhythm—great power generated by the rising keyshifts through the verses; would be especially good with a strong bass);
—“My Heart Longs” (I suggest transposing the song to D and capoing up three frets for those guitarists who find F a difficult key);
—“No One Lives for Himself” (might transpose to G for those guitarists who have problems with barre chords);
—“Not to Us” (the bolero rhythm makes it especially good for percussion instruments; perhaps a piece to introduce liturgical dance to your worshipping community);
—“Our Help” (I suggest transposing this from F sharp minor to E minor for the guitarists);
—“People of God”;
—“Song of All Seed” (especially good at funeral liturgies);
—“Song of the City” (I suggest transposing it to G because the tessitura of the hymn tune is a little high for the average congregation);
—“When Israel”;
—“You are My God.”

In addition both “Even Then” and “When from our Exile” are well-adapted to guitar, though the latter might be transposed from E flat to D.

NALR has done a great service to the American liturgical music tradition by publishing the Oosterhuis-Huijbers’ collaboration. It may come to have the importance of the Gelineau psalmody or some of Deiss’ music, to name other “imports” which have gained a place in the American repertoire. It forms a perfect bridge between the demands of simplicity and variety, congregational participation and challenge to the professional musician. Most importantly it recognizes the unique ministerial function of liturgical music. A second English edition including the Oosterhuis-Huijbers “Table Prayers” is in preparation; watch for it!

Mike Joncas
Instruments

New Organ Accompaniments for Hymns
Paul Bunjes. Concordia Publishing House, 355 South Jefferson Avenue, Saint Louis, MO 63118, 1976. $5.50, (Instrumental Melody Parts $2.50, Instrumental Descant Parts $1.75.)

This collection includes 42 hymn and chorale melodies which may be used with 111 hymns in 'The Lutheran Hymnal.' Ten of these are set with instrumental descants usable with 28 hymns of this same hymnal. These hymn settings would be especially useful in expanding and enriching the musical content of a hymn or chorale, especially those with many stanzas. The instrumental melody parts are simple and easy to perform. Care must be taken to make sure the tessitura of the hymn melody corresponds to the effective tessitura of the instrument performing. For example, the 'C Instrumental Part' of the 'Open Now Thy Gates of Beauty,' in order to be effective for the flute, should be performed an octave higher than written.

The descants unfortunately reflect the lack of ornamentation in the original hymn. It is regrettable that the composer did not take the opportunity to breathe more life into these new settings of hymn tunes.

Nevertheless, the effort to expand the utilization of a variety of instrumental accompaniments during liturgical services is very welcome and is a credit to the publisher and to the composer.

New Organ Accompaniments for Selected Hymns of Paul Gerhardt
Theodore Beck, Jan Bender, Paul Bunjes, Donald Busarow, Hugo Gehrke, Thomas Gieschen, Richard Hillert, Paul Manz, Charles Ore, David Schack, Carl Schalk, and Ralph C. Schultz. Concordia Publishing House, 3558 South Jefferson Avenue, Saint Louis, MO 63118, 1976. $5.50 (C and B flat Instrumental Descant Parts $4.50)

Although these new organ accompaniments for selected hymns of Paul Gerhardt are not particularly profound, they provide us with another means of variation for the liturgical celebration. As the preface to the collection states, there are "two settings for a given hymn, of which one setting is with solo instrumental descant." These descants are quite simple and easy to perform. However, one may be rather disappointed that the composers generally were not more innovative and creative in producing less prosaic descants, since the whole idea of a descant is to give a refreshing sparkle or lift to the hymn tune. This sparkle is achieved to some degree in "Jesus, Thy Boundless Love to Me," a hymn setting by Hugo Gehrke, or two flutes or two clarinets, "O Lord, How Shall I Meet Thee," a setting by Richard Hillert, also presents a nice cantus firmus for oboe or trumpet with a descant for oboe or flute.

Performers should be aware of the tessitura of the descant melody. Not all the C instruments sound well on these descant parts, e.g., the flute in the low register.

Robert E. Onofrey

Organ

Concertato on Adeste Fidelis

An easy arrangement for organ and brass players alike (two trumpets, two trombones) on the well-known Christmas tune. One verse uses the brass alone in a striking reharmonization, while the final verse employs a brass obligato against the full organ. Although it is

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not suggested, this would make a stunning accompaniment for the entire congregation. Brass parts are included.

Suite of Organ Carols

This suite of carols is specifically for the Christmas season. They are rather short and easy, beginning with a toccata on "Bring a Torch." The composer employs a different compositional device for each succeeding carol: variation, invention, fugue, trio and fantasy. Some mild dissonances occur—just enough to make the arrangements fresh. A useful book for Advent and Christmas.

Six Pieces by Contemporary British Composers

As the title suggests, there are six pieces of varying styles from easy to moderate difficulty by six distinguished British musicians. The titles of each suggest their usefulness for almost all occasions: "Pavane," "Scherzo," "Prelude," "Interlude," "Saraband and Interlude," "Toccata in Seven."

Five Carol Preludes

Kent presents five short preludes—no more than two minutes each—of easy to medium difficulty. Although a little short perhaps for a prelude, one could do several of these together. There is a variety of styles among the five settings. The collection is a worthy addition to the organ repertoire for the Christmas season.

Noels

Here are seven short variations on old French carols by the 18th century Frenchman. They are of easy to medium difficulty and offer the organist many opportunities for change of registration between variations. They vary in length, but would all be suitable as preludes during the Advent Christmas season. The edition contains registration suggestions appropriate for these early baroque French works.

Concert Set for Organ
Gordon Binkerd. Transcribed by Rudy Shackelford from the version for piano. Boosey & Hawkes, NY, 1974. $7.50

Here is a set of four short tone paintings entitled: "Witches," "Legend," "Etude" and "Mice." Of moderate difficulty, they employ some rather sharp dissonances (at least for the average "church" listener), i.e., scale passages a major seventh apart. These might make a good contrast to the normal diet of recital pieces, but I would question their use in any sort of liturgical setting—for the titles alone, if for no other reason.

A Little Organ Book
Richard Stoker. Boosey & Hawkes, 1973. $2.00

This is a collection of six very short pieces of moderate difficulty and rather atonal. Beginning and ending with a "Processional" and "Recessional" of a highly syncopated nature, the intervening pieces comprise a "Sequence," "Air," "Chorale" and "Elegy."

Children's Carols for Improvisation
Nancy I. Thoren. Augsburg, 1975. $1.25

A very useful collection of some familiar and some not so familiar carols for Advent, Christmas, Lent and Thanksgiving. The settings are in unison, two and three parts. Easy accompaniments can be played on the piano or organ and are also recommended for xylophone, glockenspiel and recorder. The singable arrangements with easy instrumental parts make these highly suitable for any sort of junior choir. Each carol has one or two paragraphs of program notes by Ms. Thoren which suggest some alternate ways of performance.
It’s Time for Ministering to One Another

ELMER F. PFEIL

If parish liturgical celebrations do not get off the ground, if they are lackluster or perhaps even boring, it may very well be due to the fact that worshipers simply do not know what it means to be church. It is difficult, if not impossible, to be a faith community and to give public witness and testimony to a vision of church that is not shared.

The model of church which Segundo has in mind seems to coincide with the one described in Chapter 2 of the Acts of the Apostles. There we discover a community whose faith in the risen Lord flowed over, as it were, into a life of communal sharing (“those who believed shared all things in common”) and communal worship (“the brethren devoted themselves . . . to the breaking of bread and prayers”). It is only this kind of faith community that can become a visible sign of Christ’s redeeming love to the larger community around it. In the wake of the heavy eucharistic emphasis since the Constitution on the Liturgy it is somewhat painful and embarrassing to have to admit that the Eucharist, by itself, cannot be a sign for the world; it is only a sign for Christians who, through service, make Christ’s healing ministry present and visible to their own generation. Is this perhaps the reason why, as Segundo poses the question, Chapter 13 of John’s gospel narrates not the institution of the Eucharist but its fulfillment in the washing of the disciples’ feet?

The new rite of Christian initiation of adult points us in the same direction. Beautifully described as a spiritual journey in the company of the faithful, it presupposes that the heart of the church is warm, that Christians want to share their faith in the risen Lord, that they are anxious to celebrate the conversion taking place, and that they are even willing to accompany the catechumens on the long journey to the Easter Event. To accomplish this the whole idea of “faith community” must take on flesh and blood because, as Ralph Kiefer has pointed out, it is ridiculous and incongruous to “welcome people into a community of strangers.”

The model of church evoked by such considerations is a far cry from the model which has been fashionable for such a long time—a self-contained and highly efficient unit, a sort of colossas which still measures success in terms of statistics, counting the noses of people who do not even bother to know one another. Rarely does a parish share either its spiritual or material resources with one of its neighbors. And new parishes! They are still greeted as competitors because they take away people, that is, revenue from the colossas.

By contrast, the word is getting around that the measure of a successful parish is not only how much it gets its people to give, but also how much it gets them to give away. The power of the church is the power of the Suffering Servant himself, and therefore it is unthinkable that ministry and service should stop at parish boundaries.
A new association of pastoral musicians makes sense precisely because no parish is an island. In practice, many parishes have been getting by on a very meager diet because, liturgically and musically, they have cut themselves off from the “life” of the church around them. It almost seems naive to mention the ways in which church musicians, by ministering to one another, could have enriched worship in their own parishes: sharing music, exchanging choir lofts, learning new music together, initiating common cantor training programs, sitting in on liturgy planning sessions in a neighboring parish.

A new association of pastoral musicians makes sense because no parish can afford to take the risk of cutting itself off from the social and cultural life around it. Liturgical life can atrophy not only by becoming boring, but also by becoming alien to its own time. It is as mobile and as changing as is mobile and as changing as ours seems to have a special need for a flow of ideas and a sharing of resources not only from parish to parish, but from one end of the country to the other.

The time has come for liturgists and parish musicians to share their strengths and weaknesses even on a national level. We will have something to celebrate when we begin to wash the feet of the disciples, as Jesus told us to do.

Father Pfeil is chairman of the Office of Worship, Archdiocese of Milwaukee, Milwaukee, WI, and editor of "Gemsbain."

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**NPM Tours**

Music study tours are now being planned for NPM members. Tour opportunities will begin in June 1977 and continue every three to four months thereafter. Each of the four tours in preparation coincides with music events: either festivals or regular season concert/theater offerings. Each includes a study week or seminar in music of the liturgy. The entire tour can be taken for academic credit, if desired, or certified with continuing education units—or, if they wish, participants may decide simply to enjoy travel and music with fellow NPM members.

Look through the stimulating tour descriptions that follow here; select the one(s) most interesting and possible in your time schedule. Then send the Tour Reply Card provided for you following page 32 in this issue.

Tour groups will be limited in numbers to provide the most favorable conditions for both travel and study as well as musical enjoyment. Plan now for an enriching experience in your music life!

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**Holland Festival Tour: June 14-July 1, 1977**

Preceded by three study days in New York City, this tour includes the XXXth International Festival of the Arts in Amsterdam and a seminar with Bernard Huijbers and Huub Oosterhuis. Tours of Antwerp (Flemish art and culture); Brussels (NATO, Renaissance art, Musical Instruments Museum); Paris, (the Louvre, Notre Dame, Paris Opera, Opera Comique).

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**European Music Festivals Tour: July 9-29, 1977**

Annual Music Festivals available on various dates in Bayreuth, Munich, Salzburg, Verona, Zurich. Liturgy and music seminar (3 days) at Innsbruck. As many music performances as dates allow and the budget will bear!

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**Oktober Musikfest Tour: October 6-28, 1977**

Liturgy/music study week at Trier. Includes October festivals and music events in Cologne, Munich, Vienna, Graz and/or other Austria-Germany cities.

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**Epiphany Festival Tour: January 4-21, 1978**

Liturgy/music study days in Paris with Lucien Deiss, Pere Gelineau, Pere Gy. Winter season music events in major cities of north central Europe (Paris, Brussels, Amsterdam, London). Sharing the joy and beauty of Epiphany with Europeans for whom it is a Major Feast!

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Send the Tour Reply Card (following page 32) right away for additional information and details of tour inclusions.

NOTE: All departures are from New York.
"Hot Line" means urgency, immediate need, fast service. We at NPM know the first two often mean a parish crisis related to music in the liturgy. NPM can supply the service necessary to meet that urgency and need.

Are you searching for an organist, a director of music, a cantor? Or are you a musician looking for a position in a parish in your present locale or in a new location? NPM can be the agent for bringing the two together.

Already in the two short months (at this writing) of its existence, NPM has been able to assist with problems of personnel in the area of music. A college in the Midwest suddenly lost an instructor three weeks before classes were to begin. NPM HOT LINE put prospective teachers and the dean in touch with each other and the job was filled within ten days. A church needed an organist, our files yielded a match, and both pastor and musician were assisted.

Are you seeking a college or university which offers music education in a particular field? Hot Line can help by suggesting several schools which meet your special requirements. We had an interesting chat a few weeks back with a father looking for a specific type college in a prescribed geographic area for his would-be-musician daughter. Again, NPM could help, and did so.

You will find reply cards addressed to NPM HOT LINE following page 32 of this issue. Fill out the appropriate card and send it to us. HOT LINE will try to put you in touch with the right person(s) to solve your problem.

Whatever your musical problem or question, call us any weekday between the hours of 10:00 and 5:00 ET. NPM staffers will do their best to respond effectively. The following are current HOT LINE listings. Call us about them.

- MUSIC DIRECTOR NEEDED—Kansas area parish.
- CANTOR/MUSIC MINISTER—well trained in conducting, singing, composition. Seeks position in music ministry.
- LYRICIST seeks composer to set religious lyrics to music.
- COMPOSER seeks commissions. References available.

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