Prayer and Music
Musician's Prayer

BY JOE WISE

Quiet
God I need this quiet
before you
before me
before we begin
to settle
to touch base, and space
and pace
that is more fully human
more fully you
to chamois off
the dull haze
of routine

Your presence
declutters me
specials me—and mine—and ours
rouses my randoms
to deliberates
touches all the knobs
that call me into focus
and contrast
and brightness
Sharpen's tint and hue
Readies me
to make my signs
my sacraments
to add my words
to the vocabulary
of the unsayableness of you
and how you love
and us—and how we love.

It still rocks me
that you're committed
to my signs
our interchange
My fingers are sore
I'm a picker
picked all last night
it was a gas.
Bringin' that
bringin' all my years of pickin'
and what little I've managed
to make of notes and signatures
and key changes—(I still need
to grab hold of more of that)

and what lot I've managed
to allow to happen to me
being with those
who marry music
wed it to themselves
so fully
the sign is all one
the medium is the message
bringin' it all
this time.

The tunes feel good
today
"Giftin' us with your presence"
is one of my favorites
I'm glad we're opening
with it
How untruing you are
in the intensity of your presence
to us
How stingy we are
with the energy we need
be present
to us—

My technicals
are ready
I think my Gibson
has finally caught up with
the humidity
sound checked out
clear and tonal
I've rerun those tunes
like crazy through
my head
they're ready for my heart now
cold to warm
I can lead and pray them now
the soft and loud of them
the woof of tune
the warp of rhyme
the screaming peace of them
I can be of service.

Sunday morning services,
Lord, they
always come after
Saturday nights

the heads and tongues
are thick and dry
Let me go slow
go real
to where we are
go with the old
the young, the not so sure
Go easy
appear and disappear
lead and be led
in the flow.
Give the quiet back
I may usurp
Quit measuring by decibels
After the thrill of
scouting and reconnaissance
in intro and bridges
let me be quick
to hand over
the quest
for your presence

and ours to each other
to all of us

Help us get inside
the rhythms today Lord
Really inside
core out the words
taste, touch and handle
them as once we did
with your best word
Trigger our inner journeys
Invest us in our tunes
Squander us on your word
Lie us out
rainbowed
voice to voice
face to face
drummer boy
Best for you
Best for them
Best for us
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For Musicians: Liturgy

Do you concoct liturgical substance—or liturgical sauce?

BY RALPH A. KEIFER

There, in their pondering together of the scriptures and in their breaking of bread, the disciples discover the Lord in their midst.

I have sat through any number of liturgy planning sessions where, after much discussion of readings, season, people who will be present, etc., the first question on music is, "Okay, now what will we use for the entrance hymn?" I am convinced that this is a signal of one of our deepest problems in liturgical music: that the dynamics of the rite of Mass are not well understood, and that music is not being used as effectively as it might be. In too many cases, music functions as a kind of liturgical sauce, filling in around the edges but not adding much that is integral to the act of worship. The sauce may be "high church" or very good "folk"—but it is sauce nonetheless.

So to begin with some basics that are too often neglected. One of them is that liturgy is prayer. "I am your God, you are my people" is a refrain that runs practically through the entire Bible. And it is a refrain that has been the keynote of our liturgical tradition, not only since the time of Christ, but in fact since before even the Jerusalem temple was built. All acts of worship, especially liturgical prayer, are intended to evoke a sense of being in the presence of God. Whether this is described as a "sense of mystery" or less dramatically as "reverent," "prayerful" or "devotional," it comes down to the same thing. An act of worship is an expression and a re-evoking and reaffirming that the worshippers stand in the presence of God. It should go without saying that this does not imply that God is absent outside of acts of worship. But it does mean that all acts of worship demand expression of a sense that the divine is present to the worshippers. An act of worship without a sense of the divine presence is no more possible than a meal without food or a swim without water. Worship and a sense of the divine presence to the worshippers are inseparable, and it is not real worship if there is not some kind of evoking of the sense of the presence of the divine.

This does not mean that all worship is necessarily "solemn" or "formal" or "awesome." God is not an archbishop or a supreme court justice. God is indeed awesome and mysterious, and some sense of this should be communicated in our worship. The God of the Bible and

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Christian faith is, after all, not merely a jolly Santa Claus. But if he is awesome, that is not all he is. The immediacy of God's presence extends to all things, and all human emotions and expressions are reflections of who he is. The exuberant joy of charismatic choruses or the tenderness characteristic of so much Gregorian chant are as appropriate to expressing a sense of the divine presence as the grandeur and solemnity of Bach. And as some people may be merely annoyed by charismatic choruses or merely bored by chant, others may find Bach "saying" nothing to them.

An act of worship to feel and sound as if God is present. If what is heard and felt only sounds and feels like triviality or pomp, and not like a human response to the divine presence, people will say, quite correctly, that they "can't pray" there. To be sure, there is such a thing as educating religious feeling. To reduce God to something that calls forth only one particular set of feelings is to take part in idolatry, not worship. Authentic worship demands that a range of feelings be called forth in the act of worship—awe, joy, grief, tenderness—and all the other feelings that are appropriate to a God who is parent, lover, judge, ruler, healer, savior, inscrutable and incomprehensible, mighty and gentle. But Christian worship is not simply a gamut of feelings before a paradoxical God-in-general. For Christians, the divine presence is a mediated presence. It is mediated in and through all things, but especially and above all, it is Jesus Christ who mediates the presence of God to us. Jesus Christ is the human face of God. And the presence of Jesus Christ is also mediated. We do not meet Jesus Christ as his disciples met him in the days of his ministry in Jerusalem and Galilee. Rather, he is met through those whom he has called his own, through the word proclaimed and preached and heard, and through the actions we call sacraments. One of the most beautiful New Testament accounts of the presence of the risen Lord can be found in the story of the disciples on the road to Emmaus (Luke 24: 13-35). There, in their pondering together of the scriptures and in their breaking of bread, the disciples discover the Lord in their midst.

Since music is one of the most powerful vehicles for expressing religious feeling, as well as being the most acceptable medium for sharing that feeling with strangers, music has everything to do with evoking a sense of Christ's presence in the parish celebration of the eucharist. The old rite of solemn Mass did some of this very well. It communicated what people somewhat fuzzily call a "sense of mystery." Music, silence and elaborate ceremonial combined to communicate an awesome sense of Christ's presence in his ministers—and above all his presence under the forms of bread and wine. When people speak of a "loss of a sense of mystery" they are in a certain sense quite correct. The new rite of Mass does not have the same dramatic power as the old.

But the new rite of Mass does have the potential to express a far richer and more varied sense of the presence of Christ, not only in ministers and sacrament, but also in the praying people and in the eucharistic actions of offering and sharing the eucharistic supper. The new Liturgy of the Word could communicate a sense that God speaks to us in the proclaimed Word, and the new Liturgy of the Eucharist could communicate a sense that Christ in his people offers the eucharist. I use words like "potential" and "could" because much of the potential of the new rite is sadly neglected. Three things tend to undermine that potential: the assumption that the Liturgy of the Word is merely instructional; the failure to utilize silence, as well as failing to indicate to the people that pauses are for prayer and reflection, not merely awkward breaks; and the assumption that active participation is the same thing as having the people sing and say together as much as possible.

The Liturgy of the Word is instructional, but it is much more than that. It is, first and foremost, a liturgy. That is, it should evoke a sense of the divine presence, create a sense that God speaks here and now. The only possible way to do this for a large group is to use sung responsorial psalmody and alleluias, as well as quiet pausing and

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measured movement. The function especially of the psalmody and alleluias is to create a prayerful “atmosphere” for hearing the Word. Mere recitation deadens that “atmosphere.” It is far less a violation of the character of the Liturgy of the Word to substitute material that can be sung for the exact words in the lectionary than it is to substitute spiritless recitation and noisy speed for a climate of prayer. The Liturgy of the Word should not only say but also sound and feel like it is a proclamation from a God who is alive and present—and present not only in ministers and word but also in the praying assembly.

In addition to the use of silence and song with the readings, careful attention to the prayer of the faithful (general intercessions) is necessary. Coming as it does at the end of the Liturgy of the Word, the prayer of the faithful should function as something of a finale and should have the measured and prayerful quality of the rest of the Liturgy of the Word. Too frequently, the prayer of the faithful is too brief and too instructional for it to achieve that measured and prayerful quality. The sung prayer of the faithful is rare, and one with generous pauses between petitions is rarer yet.

In the Liturgy of the Eucharist, the singing of the people’s acclamations (holy, holy, memorial acclamation, and great amen) is especially important. The General Instruction of the Sacramentary describes the eucharistic prayer as being spoken by the celebrant on behalf of the whole congregation as an expression of their offering (Cf. no. 54) and as a “peak” point of eucharistic celebration. The people’s acclamations express their share in the offering. The mere recitation of acclamations does not create a sense that people join in the offering, and it is doubtful that such a sense can be created unless the acclamations are longer, livelier and more frequent than many that now are used. The centrality of the eucharistic prayer and the people’s share in it is also not felt very readily when other music in the eucharistic celebration competes with or overshadows these central acclamations. If the eucharistic prayer is not felt to rise from the prayer of a congregation as

When people speak of a “loss of a sense of mystery” they are in a certain sense quite correct. The new rite of Mass does not have the same dramatic power as the old.

its “peak” point, music in the liturgy has not accomplished its task.

“Active participation” does not merely mean having the people have their mouths open most of the time, or even much of the time. What it really means is that they should be able to experience and share in Christ’s presence as a praying assembly, as a community that welcomes the proclaimed word from a living and present God—and as co-offerers of the eucharist. It is only true “active participation” when people have a sense of sharing in the most basic of liturgical actions—assembly as a praying people hearing the Word, offering and sharing the eucharist.

Acclamation, not hymnody, is the most basic form of popular participation in the liturgical prayer of the eucharist in the Roman Catholic tradition. It might be worth observing, too, that too many musical forms of acclamation are chant-like, a style of music that cannot be called “popular” in our culture. Surely this hampers a sense of participation and should be a matter of concern for composers, not only with regard to eucharistic prayer acclamations, but also in the development of a genuinely popular responsorial psalmody.

Finally, it might be noted that the musical task for ordinary eucharistic celebration would be immensely simplified if more attention were given to acclamations. A congregational repertoire of acclamations is easier to build than one of hymns. Not that there has to be a choice: hymns function well for peripheral liturgical elements such as entrance processions. But however well they may function in such places, they are still only sauce.
Among the various arts which serve the Church in worship, it is music alone which is called "an integral part of worship" by recent Church documents on liturgy. This honored position may prove itself to be the downfall of the musician unless s/he recognizes the full role the musician is to assume in the Church's celebrations.

In the past the Church musician held a dignified but expendable place in worship. The musician's contributions were defined specifically as to place within the service and, to a great extent, even to texts which could be used. Hence, when the renewal in liturgy began to gain momentum after Vatican II, the musician as a general rule continued to define her/his role in terms of repertoire only; the difference now was that vernacular texts and contemporary settings were sought. The flexibility of the use of music allowed with the passing of the terms "high" and "low" Mass relieved somewhat the burden of preparation but frequently was not seen for what it was meant to be: a call to understand each celebration and to select creatively music based on this understanding. The musician, and others, all too often continued to view music as something to be added, much like frosting on a cake.

Although this sketch is roughly drawn, it is a fairly accurate description of the musical experiences in many of our churches over the past decade. How else explain such situations as beautiful music in church but little congregational participation; a highly trained musician "bombing out" in the liturgy committee; an untrained volunteer providing four hymns but little else?

The problem seems to lie in a misunderstanding of the different skills to be employed in performance, on the one hand, and in planning, on the other. The former requires thoughtful selection of material, careful and (for the average volunteer choir or instrumentalist) sometimes long rehearsal and, at the moment of performance, sometimes quick decisions due to circumstances beyond one's control. The latter, planning, requires other skills including a basic and continually deepened understanding of the flow of liturgy; an intimate concern in the entire process which determines the focus of a given celebration; an understanding of music as an integral part of worship, not a beautiful but dispensable adjunct and a sense of this parish, this congregation, the faith level of this people.

Parenthetically it must be said that all these skills must be anchored in the musician's personal and communal role of worshipper.

"The former," "the latter": we as musicians cannot choose one or the other. If we wish to serve in the prayer experience of the community, we must acquire both sets of skills. This wedding of planning and performance will be fruitful only through our active involvement in the liturgy team or whatever type of planning organization operates in the parish. The line "just tell me your theme and I'll choose some songs" must be acknowledged for what it is: either a blissful ignorance of the musician's total role or a refusal to take the necessary time for planning with the team. Finding a hymn or two that fit the liturgy team's theme by virtue of having the word "trust" or "reconcile" in at least one stanza cannot relieve us of the primary task of active membership on the team.

It is the liturgy team as a whole which must take into consideration first the general flow of the great feasts and Sundays. Easter and Christmas have preparation times, peak moments, "debriefing" periods. The Sundays of the year have here and there clusters of scripture around a particular theme but with less concentration than the great feasts. To work most effectively, the team must decide in a general way what periods will receive more attention. Having set priorities over the year, or at least over an extended period, the team can give its attention to a particular feast, Sunday or season. The importance of the musician in this stage of the planning cannot be too strongly stressed, whether from his stand-
As a member of the liturgy planning team, the musician must be aware of the areas of competence of the whole liturgy team.

Serve to alleviate the situation, occasionally encountered, of the musician who feels his territory, his rights, his authority are being threatened or violated by the liturgy team. If we have taken part in the planning process, we will be in a position to share our understanding with a wider circle of parishioners, the other musicians. These in turn will prove excellent channels of information and anticipation which branch out around the parish.

At the same time we can share with the entire liturgy committee some of the limitations inherent in dealing with music preparation. If they are considering a sudden change of plans or if they change at the overall view of the year mentioned earlier, have them read the skills demanded of musicians as performers. Musicians know, but liturgy teams may not, that it isn't always the need for rehearsal on the part of the musicians that dictates a new song. A balance has to be sought between musical choices eminently suitable to a particular day and those familiar melodies certain to elicit strong congregational participation. "The perfect song for this celebration" may simply have to remain on file for next year (with everyone at peace with the decision) because we haven't the copyright or there is not sufficient time to prepare the musicians or it needs to be more familiar to the whole congregation to be effective here.

Now for some self-examination. As musicians we may view our abilities and responsibilities in a different light than the team views us. Beyond the numerous professional musicians serving in the Church, there is a great crowd of non-professional musicians, men and women who have been given the responsibility of leading music in the parish but who do not "do music" for a living and whose abilities range from above average to mediocre. Since most people view themselves as middle-of-the-road, perhaps a couple of examples might help in this self-probing.

There is the organist who will "die at the bench" and can't be replaced until then (1); another is the reluctant volunteer—song leader, organist, guitarist—who remains through a sense of obligation... "I don't do it, who will?" Our "commitment 'til death" may be admirable but only if we are also committed to keeping up with the developing role of the minister of music. Help for musicians at the parish level can come from diocesan offices, from workshops, from conferences, from magazines and books. A diocesan director of music can generally be brought into a parish to work with your own parochial musicians.
this isn't feasible, a grouping of neighboring parishes may be the answer.

The Federation of Diocesan Liturgical Commissions provides its members (the chairman and secretary of every diocesan liturgical commission) with a list of competent speakers on a variety of topics; an inquiry into this may prove helpful. Alert your pastor or the church secretary to your interest in workshop brochures. Many come in the mail each year and are junked simply because no one is there to ask for them. The Liturgical Conference has a very fine publication, “The Ministry of Music,” which has built-in teaching and training suggestions. The National Association of Pastoral Musicians has a number of services in this specific field available to its members. Two books well worth your time are “Spirit and Song of the New Liturgy” by Lucien Deiss and “The Performing Audience” by Bernard Huibers. The first provides a wealth of background on music in the Mass; the second, provocative thinking on music in the church today, the church musician’s role and self-image, the congregation’s role.

A final suggestion: ask the parish to send you and/or other musicians to some national or regional workshops at parish expense. The benefit will be both personal and communal.

Thus far consideration has been given to a parish situation involving a liturgy team of which the musician is a member. However, there are perhaps as many, if not more, parishes with either a loosely structured small group (e.g. pastor, religious education director, head of lectors, music director) or simply the pastor and the musician. The less complex organization does not relieve the musician of the need for any of the performing and planning skills mentioned earlier. In fact, we may find here additional responsibilities.

My own parish falls into the first category—a loosely structured group, expanded on certain feasts or seasons by an ad hoc committee open to any parishioner particularly interested in that occasion, e.g., July 4, Thanksgiving, Lent. The positive value of the small team is that the members are constantly working together in one way or another, they usually know each other well and ideas flow easily among them. The problem intrinsic to such a group is that meetings may not be regular and communication casual so that messages aren’t always passed to every member. Almost any time something fails to work out in a celebration, it can be traced to a fault in communication. The occasion of such an error shouldn’t have to result in a flood of self-justification on anyone’s part; instead a careful tracing of the pre-action communications system is in order. We musicians can take this to heart: do not feel threatened by errors (you won’t live long, or at least not very happily). Yours will be more visible than the other members’ but if you “keep moving,” you also will receive more instant support from your congregation. Afterwards, check out the flow of information and, where necessary, begin a routine “check-in” with the one person who seems to get everyone else’s messages.

The musician operating fairly

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alone in a parish needs more input from the pastor in understanding the focus intended for the parish on seasons and Sundays. If such help is not volunteered, do not hesitate to ask the celebrant. You also bear a heavier responsibility in self-education. Workshops and books mentioned earlier can be supplemented by magazines such as "Liturgy," "Pastoral Music" and "Modern Liturgy." (This is not to imply that these magazines would not be useful for any group!) If you are in this position, you need also to foresee and forestall two specific problems. These are not absent from others' experience, but where there is a team, other members may assume the responsibility of pointing out these problems. The first is the boredom of a musician arising from the repetition of some of the principal parts of the Mass, in particular the acclamations. We tend to forget the few contacts the community as a whole has with any one piece of music. A new Holy into a couple of lines at a time with the help of a song leader, cantor and/or choir may expose the congregation to a given setting seven or eight times a month. Yet the musicians of the parish have probably been over it twice as much in their first couple of rehearsals.

Our concern must be for the community's ease and enjoyment of its role—and this means repetition. With repetition, the other problem arises. The logical way to train musicians is meticulous rehearsal. But a congregation is not (ordinarily) a group of musicians. It is a whole "other" instrument. It has a right to know its parts so that it will be able to respond freely within the worship, but this should not mean long rehearsals or even weekly rehearsals for the ordinary parish.

It is difficult to formulate simply the skills needed to achieve this ease for the congregation. The first aspect certainly is long range planning. Then there is the ability to teach comparatively selectively and: to point out similar melodies, to catch only the problem spot and review it carefully but quickly. Another aspect frequently overlooked is the difficulty for many people in the visual arrangement of words and music: a congregation will feel at home much sooner with a hymn whose words they have read through aloud.

A final comment for the musician, whether working alone or as part of a team: the most important need is the awareness of yourself as part of the praying community. This was said before but it bears repeating and detailing. The saddest comment is this: "I either don't feel like I've gone to Mass or I get it in' at another Mass." The saddest situation is this: a director (or organist or folk group or whoever) who spends whatever time is not actually given to playing and singing in preparing music, passing signals to choir or instrumentalists, and in general creating distractions for the whole congregation. No matter how gifted or skilled, the musician must prepare fully and then participate fully in the prayer of the community. The Mass which uses music must be a vehicle of prayer for all present.

The role of church musician then is a richer, more demanding role than ever before. At the same time the additional skills we have mentioned can only add to the enrichment of ourselves, the development of warmer relationships within the community, and a vital, joyful celebration of God's love for his people—surely a worthwhile goal for the labors we assume.
For the Clergy:

Your role in meeting a pressing need: guiding the musician in prayer

BY JOSEPH A. WYSOCKI

What a colossal job tackling the topic of our role as facilitators with regard to musicians and prayer! It would be so simple were we able to say that if we only invited musicians to the communion table first—before everyone else so that they were able to man their instruments and be ready for the communion song—the issue would be solved. But this approach is hardly even in the direction of a solution. One thing is certain, though: as priest, one of our roles is that of responsibility for and obligation to fostering and increasing the prayer life of our entire community, and specifically, fostering the prayer life of the parish musicians with whom we serve on the celebrating team.

In short, our focus is one of practicality, i.e., realistic ways of supporting and developing the prayer life of the parish musician—personally, liturgically, and musically, with the goal of ultimately encouraging the musicians to assume some degree of responsibility in leading the congregation (through music) to deeper and more meaningful prayer.

First, then, we need to look at ourselves, for our musicians look primarily to us and then to our church as a source of inspiration for life. Our congregations look to us to bring peace, to bring freedom, to fan in them that glow which spreads from one to the other. And they look to us to be present in the best possible ways—i.e., as makers of community, as makers of unity, as reconcilers. This is being pastoral, being priestly.

The priest who is attractive and truly part of the team. We need to "keep them comin."

Also crucial to this is our commitment to ourselves and what we’re about. We pray and we celebrate and we lead not only for our people, but with them. It works both ways: as we express and nourish their faith, we express and nourish our own as well. As we lead, as we pastor, we exercise not only our ministry, but evoke from them their ministry, too.

In our role as "clergy," we can so easily become removed from (call it calloused, insensitive, even "holy") our people. Indispensable to being priest, though, is allowing our humanness to come through. We have nothing to lose—and everything to gain—by opening ourselves to our communities. These latter expect us to be ourselves, and expect us to show forth our uniqueness. It is good to acknowledge this in them as well.

As priests, we are leaders, Christ-figures and prayer people. Consequently, we need to be willing to give time to developing these three roles. When we know who we are, and enjoy being who we are, then it is easy to convey this by our attitudes. Fear, feelings of insecurity (musical or otherwise), rivalry have no place in this situation: we are all team members; and the more we respect and enhance the specific roles of the members of our team, the more we become the genuine leader. All of us have particular gifts, talents and competencies—and in no way does this mean competition with one another. On our part, the liturgical team and the entire community look to us for theological, spiritual and liturgical knowledge and expertise. And only we are expected to bring this particular expertise to what we do. Good will and enthusiasm are poor substitutes for such competence.

So, we draw from others their particular gifts, talents and competencies, and in the process realize that the more we respect and enhance their specific roles, the more we become that genuine leader. When our congregations and our musicians feel good about themselves, their roles, their progress then we are on the road to good community and good liturgy. And this requires getting to know those musicians, that team—to have good feelings about and toward them.

Musicians must be encouraged to assume some responsibility for leading the congregation (through music) to deeper and more meaningful prayer.

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when personal relations are real, when vibrations are good, when expectations are realistic and alive, when interdependence is useful and profitable; so, another step toward praying community is instilling that "close together" feeling. Conversely, when musicians—or congregations in general—begin to feel that they are audience or spectators, or even worse, "opposition," then activity ceases and community begins to die. Similarly, the same effect occurs when we feel that the team doesn't want or need us either!

Some essential conditions begin to emerge here: first, we need to develop personal relationships with the celebrating team and with our community itself, and secondly, our community needs the atmosphere of hospitality and reverence to survive. Only then do we begin to pray.

When we speak of practical applications, we now find that simply playing or singing at a celebration isn't enough if we expect our communities to live and thrive. We also find today that seeking our glory alone, being jealous, conniving, even being insecure or shy have no place in our celebrating communities. And while playing or singing is a tremendous service, it is not enough: music must minister, and as importantly, music must pray. Because music is such a vital aspect of celebration and worship, because music is so closely linked to what we sing or play (i.e., the texts), because music can and does affect an entire community simultaneously, because it can capture the attention of the entire congregation at once, it is indeed important! And even more importantly, through music we are able to pray more perfectly. Music serves the prayer experience beautifully, and most aptly!

And to foster this, our musicians must be praying people. Life is too short for in-fighting: life is too short for competition; life is too short for prima donnas... We all want to pray, and thus we need to foster that kind of music which both in sound and in text clearly supports and promotes this prayer. And in this regard, there is a direct correlation to the common faith of the planning team, of the congregation, and the selection and manner of song at a celebration. Songs reflect the prayer life of the group. So before we look to beautiful music, before we look to good liturgy, we must first look to prayer—and it is this which distinguishes the true liturgical musician.

So, we seek to instill in our musicians that one absolute standard: music needs to be suited to prayer, and to be qualified for this judgment, we must also be praying people.

In the concrete, then, what does all the above mean? It means that at choir rehearsals, at folk group practices, at cantor meetings, we be there—perhaps not all the time, but regularly. It means being there, not only in support, but as leader of prayer (which we are), as encourager, as stimulator. This flies in the face of that old notion that as priest (and sometimes as priest having no musical ability or training) we "keep hands off" in regard to keeping the musicians going. The groups need a leader of prayer, they need someone who will—initially, at least—analyze the texts of hymns to see if they bespeak the community singing them, if the theology is accurate and appropriate, if the songs have a direction (i.e., lead to fellowship, etc.); musicians need to learn that hymns do express the hopes of the community (especially, for a world of peace, justice, freedom, love), that hymns and songs are, in fact, the medium of expression and exploration of the community's needs and wants. Musicians need someone who will do more than pray with them—i.e., more than simply making an appearance to rattle off a Hail Mary or a Glory Be, or even celebrate a Mass once a month for the deceased members of the group, or worse yet, help organize the sale of sick call sets for the choir trip in the summer! Musicians need more than being at the head of the common line; they need the priest as pastor, as liturgist, as theologian, and as friend; they need someone who will speak on the theological and prayer aspects of hymns and songs, someone who will be with them as a prayer person, someone who is interested in their prayer life and spiritual well-being, both as individuals and as a group.

Perhaps, in response, we might be ready to "drop in" from time to time on a music session, and while there develop some prayer form which fits the particular occasion—some prayer form which both educates and enlivens. Perhaps we can get involved in that role as leader of prayer, meeting with those musicians to discuss new music in its multifarious aspects (especially with regard to theology and prayer), searching for that music which will shape a group into a genuine minist-
	ry and not simply into a performing group, and searching for that music which will lead to fellowship, warm and deep, and not simply to a good musical group. Also, we might be prepared to sponsor days of prayer combined with music workshops, be they in the parish or at local centers (such as 'Deis Days' sponsored by World Library, or those by Gregorian Institute or North American Liturgy Resources, etc.). And important here is not only that we sponsor such events, but that we participate in them as well. All of us—celebrant and musician alike—are part of a team, and alike we are integral to worship: without one or the other, the service is lacking and incomplete.

Or on a simpler scale, we might, at a meeting with our musicians, listen to some of their music (tape recorded, perhaps), pause for quiet meditation, then end with formal prayer; or, using the readings for the upcoming Sunday or feast, make a response to the Word by selected music; or even use music to introduce a reading from Scripture and again as a response to that Word. All in all, the point is seizing the opportunity to share prayer with the group, ending perhaps with the Lord's Prayer and a blessing. And celebrating a Eucharist isn't always the answer.

Important here is acknowledging the fact that musicians need integration with liturgical planners. Musicians have a place and a right to be in those sessions which plan the community celebrations. No group is autonomous—all groups need to be coordinated as one celebrating team. And concretely, this means that musicians work with organists, work with organists who work with organists, work with organists, all doing well and prayerfully whatever they do! And we, as priests, are there, in their midst, being with them, doing well with them and doing all prayerfully.

So, in short, prayer doesn't exist in the abstract. It exists in you and me, in the musicians, in the celebrating team, and in the concrete community. And this community is the pastoral situation wherein we are called to pray, and not only pray, but pray with the music!
Prayer and Music: Singing the Meaning of the Words

BY MIKE JONCAS

The first grade assignment for art class: to draw the manger with Mary and Joseph and the Baby Jesus. Johnny includes in his rendition a shadowy figure looking not unlike Friar Tuck: it is "Round John Virgin."

Singing the meaning of the words indeed!

Johnny's problem with "Silent Night" is different in degree only—not kind—from the problem of a congregation invited to sing hymnody whose texts have no meaning to them. Listen on a Sunday morning as our assemblies sing of "bulwarks never failing," "cloven skies," "regal scepters," and "dungeon, fire and sword." In order to squeeze any meaning from such texts, members of a congregation must make gargantuan imaginative leaps.

If the musician is to exercise his ministry and take responsibility for what is communicated by means of music in the liturgy, then s/he must be sensitive to language appropriate to Christian ritual. Specifically, liturgical discourse is primarily evocative. Language that is appropriate to the liturgy must call up and identify human experience, recalling and making that experience present in the cherishing of the Word itself. The analogs for such discourse are not to be found in computer print-outs; rather, proper parallels are to be found in poetry and in the silent language of the heart.

People throughout history have cherished the evocative Word through the medium of music. From native American chanting—through the sustained "om" of Eastern mantras—to the jubilus of the "-ia" in a chanted "alleluias," music causes something to happen that transcends the content of both text and music. Compare the Easter "alleluias" intoned by a solo voice at dawn accompanied by brass and timpani with a mumbled "alleluias" accompanied by nothing more than the rustle of missalettes. Literally, they both "mean" "praise the Lord"—but the effect of each is worlds apart. The point is that the meaning is there only when the text is enhanced by music. Ritual music is represented by the convergence of two factors, only one of which is "musical." The most impeccably performed piece of Renaissance polyphony may evoke no more than polite admiration, while the

We can take real insight from the Old Testament language: there was no single word for "prayer."

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Phrasing is perhaps the most difficult of all, especially when dealing with full congregational singing.

rough-hewn emotion of an “Amazing Grace” may speak volumes of prayer in a cracked and broken voice and rickety piano. Thus, the first task of the liturgical musician is to frame and determine through music the liturgical event that is taking place.

Processional music, for example, simply is accompaniment for movement. This accompaniment may be tri-umphant (organ sfz and a horn quartet ff). It may be lyrical with a solo flute improvising mp while a dancer cherishes the holy space. Or it may be penitential with muffled drum and the low chant “Kyrie Eleison.” But the music is tied up to the event. It would be silly to extend processional music long after the movement ceases. It is not music done for its own sake. By the same token an acclamation is a virile shot of musical adrenalin, not a perfumed aural bath. A chant demands a setting that evokes contemplative prayer, not just a perfunctory run-through of the required number of text repetitions.

After determining the nature of the event and the part music is to play—whether autonomous or subsidiary—the musician must consider the text. As I mentioned earlier, the discourse generally proper to song texts is evocative and poetic; we sing in Christian ritual proclaimed theology, not systematics or rubrical di-

rections. One wonders why we need song to inform us that:

We greet the Lord present within the assembly;
We hear his good news announced clearly to all;
Our priest is presiding; in Christ we are abiding.
As we invoke God’s blessing and answer his call.
or:

These 40 days of Lent, O Lord
With you we fast and pray.

Texts like this deny evocative discourse; they report on the present condition rather than call up from the assembly the deepest articulation of what it means to be called to live God’s life in the world.

The musician must make a judgment on the literary quality of the text s/he is called to sing or set. All too often musicians simply decide on a song’s use from its melodic appeal and a single phrase or two of text which makes some vague reference to the liturgical event. We cannot continue to sing doggerel. Admittedly song-poetry is a different genre than spoken poetry, but the same standards for clean imagery, careful attention to meaning as determining meter, unhackneyed vocabulary and common intelligibility must be applied. But until musicians begin to exercise this critical responsibility we will be inundated with vague paens to peace, love and personhood in place of real liturgical poetry.

It is only out of this context that the musician can turn
to the proper musical ‘techniques’ for the communication of the texts’ meanings. I would like to consider these techniques: tone, volume, timbre, phrasing and accent.

First, tone. There is a tone presumably suggested by the composer as well as a tone called for by the text. One does not sing Wagner with the same tone with which one sings Debussy (and this is not just a matter of volume, for all the Wagnerphobes among our readers). Similarly one does not sing “Jesus Walked That Lonesome Valley” with the same tone one sings “O Sacred Head Surrounded.” By and large musicians have a keen ear for the tone appropriate to various musical genres. (How many of us would buy “Tiny Tim sings Rossini’s Greatest Hits”?)

We are not as sure of ourselves when it comes to the tone demanded by the text. Our churchly vocalizing falls into the same tone of sanctimony which plagues certain preachers. The only “holy” organ tone is flutes with plenty of tremolo; the only “holy” vocal tone is transported lyricism, eyes gazing heavenward. Balderdash! We can take a real insight from the Old Testament language for prayer; there was no single word for “prayer,” there was only laughing, cursing, singing, pleading, joking, arguing, pondering in the presence of God. Similarly, there is no single tone appropriate to all religious texts—some Psalms are angry and should be sung with rage; others, quietly meditative, demand vocal restraint and lyricism: still others are more didactic, or proclamatory, or ecstatic. Tones appropriate to the entire gamut of human emotions should be found and incorporated into the technical repertoire of cantor and choir member.

Second, let’s consider volume. Perhaps the key word here is variety. Who says that all the verses of a basically joyful hymn have to be sung at the same volume, one step this side of the threshold of pain? Who says that an instrumental piece played after communion has to cause Aunt Jane to turn up her hearing aid six notches? Different events and texts call for different volumes; thus the need for a congregational leader who can indicate precisely the volume needed to bring out the meaning of a song. Don’t be afraid to experiment with unusual volumes for familiar texts. Clarence Rivers wisely notes in an introduction to his setting of the eucharistic acclamation “Christ has died” that singing the same text, melody and harmony at a restrained volume after the congregation is used to full-throated performance may create an overwhelming sense of acclamatory reverence. A certain freedom is needed here to run with the spirit of a given celebration: the liturgical musician will be informed soon enough by his community if the volume does not evoke the meaning of the text for the assembly.

Third, timbre. Bernard Huijbers in his book “The Performing Audience” suggests that professional Western musicians may have developed an unexamined cultural prejudice against certain musical timbres. Consider the opera star, incredibly facile in full-throated Italiante vocalization, who reacts with disdain at the timbre of Hank Williams’ “Jambalaya.” Can any of us accurately reproduce the vocal sounds of a Turkish love song, or the Spanish Passion week saeta, or the call to prayer of a Moslem mosque? Perhaps as in the matter of tone we need to be more attentive to the various timbres available to us in the singing assembly—just men’s voices (yes, it can happen), just women’s voices, only children under ten, only teens, only adults over forty, etc. If we are serious about communicating the meaning of the texts we sing, it’s a little foolish to have women lustily belting out “Rise Up, O Men of God” or a children’s choir doing the “Nunc Dimmitis.” We need to overcome our prejudice that the only “real” group-singing timbre is a disciplined choral sound, beautiful as that is. There are timbres expressive of the whole people of God that can only be achieved by untrained voices transforming “Holy God We Praise Thy Name” into a doxology to rival a Schubert “Gloria.”

The matter of phrasing is perhaps the most difficult of all, especially when dealing with full congregational singing. Any language is more than a discrete package of defined verbal events; the structure of those events determines meaning as well. Thus “woman-without-her-man is a savage” brands the speaker a male chauvinist pig, while “woman—without her, man is a savage” will win the speaker the PTA Gloria Steinham Public Speaking Award. Thus the musician must be concerned not only about musical phrasing, but the sense of the text itself. Usually metrical hymnody presents the most problems; the obligatory caesura at the end of each half-phrase produces such heresies as “alone we find salvation” (rather than “in your kingdom, Lord, divine, alone we find…”). One solution—invite the congregation and/or choir to read the text with you, thus getting it’s bare cognitive meaning as well as its phrase structure. Hymn writers and composers have not always been as helpful as they might be in avoiding such pitfalls in the communication of meaning.

Finally, accent. Here Huijbers is especially helpful in defining the problem if not providing ready-made answers. He notes that the peculiarly Western prejudice mentioned earlier has influenced our modes of transcribing music; purely vocal techniques (including accent) must be forced into transcription schemes which are designed primarily for instrumental effects:
The variations instruments normally dispose of are: short—long, high—low, loud—soft, fast—slow. But how, for example, is one to notate a vocal accent which is not to be sung louder, but by shortening the vowel of the preparatory syllable? How does one indicate a light accent? ... (Instruments) are constructed and used for tone-color stability, whereas vocality, correctly understood, is based on tone-color variation. (The Performing Audience, p. 98)

Thus the liturgical musician has to be even more attentive to the literary character of the text, because its peculiar combinations of vowel and consonant sounds must be examined to determine precisely the accents and modes of accentuation which will bring out the meaning of the text. Will liquids (l, r) and soft sustained vowels express rage in the same way sibilants (s, x) and clipped sharp vowels do? Can singers be trained to use the alliterative and onomatopoeic qualities of the text to enhance meaning? (Of course, one is caught up short here when the text is in a foreign language or is a “singing translation” of the original.)

In conclusion, I’d like to return to a theme I examined earlier: that the meaning of a musical event in Christian ritual cannot be divorced from its context. There are times when music and text become so wedded through traditional use that the song-word-event becomes more than the sum of its parts. A recognition of this leads to a certain caution in using these “metrical aids” which have sprung up recently, which claim to provide texts appropriate to every conceivable liturgical event to be stretched on the framework of familiar hymn-tunes. I am not opposed to this in principle, and often the tunes chosen are quite serviceable and had relatively unmemorable texts to begin with. But I have no desire to sing “new improved” words to “O Come All Ye Faithful” or to mouth platitudes from “The Little Prince” set to the glorious folk melody “Wailie, Wailie.”

Perhaps we simply need to be reminded of the glory of singing together and the meaning that can evoke. The Dutch poet Huub Oosterhuis, who has collaborated with Huijbers on so many liturgical pieces, says it well:

To sing contagiously; catching fire from each other.
That is what I want to see and to experience...

To sing what you are; what you are, and have lived so
long, laboring, taciturn, dazed, lonely, not knowing,
jabbering, stammering; your town, your hands, your questions, your wife, your friends, your voice, your past, your future—here-and-now...

Training in waiting, humming, listening, being silent.
Training in imagination, feeling, ecstasy.
By doing, to become greater than you are...

I believe in believing songs, which contain words that can only be sung, which are defenseless as only songs can be, which know what cannot be known.

("At Times I See," pp. 112-113)
He who sings prays a lot?
It depends . . .

BY NATHAN MITCHELL

These four characteristics of liturgical prayer—acknowledgement, bodily movement, imagination and fantasy, silence—have direct repercussions for selecting music.

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The Anglican priest-poet George Herbert once described prayer as "the church's banquet... God's breath in man... a kind of tune which all things hear and fear." These rich images of prayer as nourishment, breath and music have had a long history in the Christian tradition. From the earliest times Christians have been identified as a people who pray constantly in the Spirit of Jesus. Paul's advice to the Thessalonians has continued to find hearers in every age: "Be happy at all times; pray constantly; and for all things give thanks to God!" (I Thess. 5:18).
In recent years there has been an exciting revival of interest in Christian prayer. A flood of materials about prayer and its possibilities for expanding mind and consciousness have appeared. Meditation and prayer have become signs of a new frontier in religious experience.

There are a number of reasons for this resurrection of interest. Experiments with hallucinogenic drugs in the ‘50s and ‘60s led some people to explore the human potential for spiritual “highs” induced through altered states of consciousness. Medical research into the activity of the human brain revealed some of the physical and psychological benefits that result from practices like meditation. Reactions against the boredom and listlessness of a technological society led some people to seek a simpler lifestyle in which the disciplines of prayer and meditation play an important role. “Transcendental meditation” became popular on college campuses and even among corporation executives wearied by the relentless competition of the business community. The ancient literature of Hinduism and Zen Buddhism beckoned some to look East for enlightenment. Charismatic prayer groups emerged, offering hope of fulfillment for Pope John’s vision of a “new Pentecost” in the Catholic community.

Not everyone would agree that this “new frontier” of prayer is a healthy sign. Some argue that Christians should not spend their time “navel-gazing,” but should turn their attention outward toward the urgent problems that beset ordinary people: poverty, violence, racism, the role of women in society and church. But even its critics concede that the prayer-movement may well be a signal of renewed Christian vitality.

Does this new frontier of prayer offer any hope for worship and music? I believe that it does. For worship and music, like personal prayer, are ways to explore the mystery of God as it continues to unfold in the flesh and history of human beings. God’s Word is simultaneously a public Word addressed to the entire community and an intimate Word that calls the individual to faith and conversion. The silent “liturgy of the heart” is possible only if one has first tasted the Lord’s goodness in the assembly of his people.

To say that worship is prayer is a truism. But we often fail to notice that in a single celebration a variety of prayer-experiences are offered to the community: the prayer of acknowledgment, the prayer of the body, the prayer of fantasy and imagination, the prayer of silence. First, let’s look at these general characteristics of liturgical prayer.

Acknowledgment: To worship is to recognize and affirm a relationship, to acknowledge a mystery. Liturgy invites us to quit making speeches about ourselves. It beckons us to become open enough, generous enough, to lay aside our immediate moods, our whims, even our legitimate concerns long enough to acknowledge God’s presence to people as mystery and gift. Liturgy is a freedom-nourishing feast. In liturgical prayer we find an opportunity to free ourselves so that we can give ourselves to God and to one another in the Easter-relationship sealed in Jesus’ blood.

The silent “liturgy of the heart” is possible only if one has first tasted the Lord’s goodness in the assembly of his people.

Body: One important form of liturgical acknowledge-ment is the prayer of the body. An early Church Father once remarked: “Flesh is the hinge of salvation.” He was right. Human beings do not “have” bodies; they are bodies, bodies that can think and thank, create and care. The body is not a mere tool that the brain occasionally plays tricks on; it is an intimate expression of who we are and who we intend to become. To pray with the body in worship—to sing, dance, sit, stand, touch, embrace—is to reveal what God was up to when he created the world and sent Jesus among us. For human bodies are God’s language, his speech, his continuing conversation with creation. When Jesus identified himself with bread and wine, he guaranteed that God’s conversation with creation would continue through the ordinary bodily gestures of hearing, taking, touching, washing, anointing, eating and drinking. To celebrate Jesus’ memory in the Eucharist is to pray with the body, to open our bodies to his Easter presence.

Imagination and fantasy: If worship were an exercise in cold logic it could be planned and celebrated on computers. Fortunately, however, liturgical prayer is messier.
Ultimately, music in worship has a single purpose: to build up the community as the body of Christ in faith and love.

more interesting than that. Liturgy is a festival for the person who is in touch with the power of fantasy and imagination. That master of fantasy, J.R.R. Tolkien, once wrote that the gospel itself is a supreme example of the imaginative story, the “fantasy” that seems unreal but actually puts us in touch with truth. Tolkien remarked:

The Christian has still to work, with mind as well as with body, to suffer, hope and die; but he may now perceive that all his bents and faculties have a purpose. . . . So great is the bounty with which he has been treated that he may now, perhaps, fairly dare to guess that in Fantasy he may actually assist in the efflorescence and multiple enrichment of creation. (The Tolkien Reader.)

When the Christian community worships it indulges in unparalleled “fantasies”: God become man, death become life, cross become victory, weakness become strength. At the Exsultet of the Easter Vigil this prayerful “fantasizing” reaches an incredible pitch: “The power of this holy night dispels all evil, washes guilt away, restores lost innocence, brings mourners joy; it casts out hatred, brings us peace . . . Night truly blessed when heaven is wedded to earth and man is reconciled with God!”

Easter is the ultimate “fantasy” of Christians at prayer. For Easter celebrates not a “restoration” to life, but a breaking through to an entirely new life. What Easter does in faith, fantasy and imagination do in prayer: they open up entirely new alternatives for living; they let people see that a new and better world of human relationships is possible; they help people break through to a new vision and understanding of creation.

Silence: The fourth element of liturgical prayer, silence, does not mean simply the absence of noise. Silence, like song, is a quality, a total reaction to life. Non-verbal communication in liturgy is just as vital as the shared language of speech. Silence creates personal and psychological space, gives people room to stretch, breathe and grow. In this sense silence is an act of Christian hospitality: it allows people to listen comfortably, calmly, without undue pressure. Giving people time for silence allows them to sift through their reactions to Word and symbol. “Gabby” liturgies that bombard people with constant noise actually create severe psychological barriers to deep communication. That is one reason why celebrants and song-leaders who are always “bending the ears” of the congregation often meet with powerful passive resistance. Silence in liturgical prayer is an invitation to hear the subtler resonances of what is being said and sung.

These four characteristics of liturgical prayer—acknowledgement, bodily movement, imagination and fantasy, silence—have direct repercussions for selecting music. There is a crucial difference between “liturgical music” and “music performed at a liturgy.” This difference demands an examination of the relationship between art and faith.

Though they are closely related in their impact on human beings, art and faith are not the same thing. Both are aesthetic experiences, but there is an important qualitative difference between the two. Faith alone can make a claim on human life that is total, absolute, unqualified and unconditional. For faith deals with what is utterly unique and ultimate in human experience: the mystery of God coming to life in our flesh. Art, on the other hand, can never make a claim on human life that is unqualified or unconditional. We cannot surrender to art what we surrender to God in faith. This is not to deny that art is a way of transcending, of moving beyond our personal limitations. Good art certainly does awaken in us a longing for unsurpassed beauty. It beckons us forward toward the flawless beauty that belongs inexhaustibly to God.

But for all its power, art remains an approximation, a “hint followed by a guess,” to paraphrase a line of T.S. Eliot. Really fine art always points beyond itself toward something deeper and more universal in human experience; it is never self-consciously “arty” or “cute.” A good work of art respects the limitations of its medium: it lets glass be glass, wood be wood, stone be stone. Good art is content to be simply what it is, without false pretenses or cosmetics.

As an art-form, liturgical music has this same quality: it points beyond itself toward something deeper and more universal in human experience. Music in worship is always “service music,” music at the service of faith’s unique and ultimate power. Liturgical music seeks to center our attention on the mystery of God celebrated in faith by the Christian community.

Some practical consequences evolve. Because liturgical music is service music, it has to take into account some factors that music simply “performed at” a liturgy would not need to bother about. Here are four such factors:
Liturgical music must respect the type of prayer called for by the action of worship as it unfolds in a given celebration. Worship has a dynamism of its own. It unfolds in a series of "verbs" or "action moments" that evoke quite different responses in prayer from the community. The entrance song, for example, serves a prayer-function distinctly different from the responsorial psalm. Why? Because the "verb" or "action moment" of the entrance rite calls for activities like "assembling," "coming together," "converging," whereas the "verb" of the responsorial psalm calls for activities like "pondering," "deliberating," "mulling over." That is why the same piece of music will not necessarily work, with equal success, at every moment of the liturgy. A rousing hymn like Ralph Vaughn-Williams' "At the Name of Jesus" might work very well at the entrance rite, but fail miserably to satisfy the prayer-needs of the community when it replies to the readings in the responsorial psalm.

Or take the communion rite. A strictmetrical hymn in solid 4/4 time may not work well while people are moving, at different speeds, toward communion. At this moment in the liturgy, the bodily movement of the congregation—itself a prayer—may call for a freer musical form: e.g., a short, easily memorized refrain sung between cantors and people so that books are not needed.

Liturgical music calls for sensitivity to season and symbol. Music, it must be remembered, deals with "symbols in sound." And these "symbols in sound" can provoke definite psychological reactions in people—reactions of joy, fear, melancholy, nostalgia. (Think, for example, about couples who choose a song that has a special symbolic significance for their relationship). Sensitivity to musical symbols is critical in selecting material for use in worship. For example, even though "Joy to the World" is not an exclusively Christmas text, its inevitable symbolic associations with the Christmas season make it difficult to use at other seasons of the year. Or take the Advent season, with its themes of eager expectancy, anticipation and hope. We are right to identify Advent as a joyful season, but its joy is a mellowed happiness that matures slowly over ages of disappointment and suffering. Advent's joy is not frivolous exuberance, but quiet longing that mounts gradually toward the fulfillment of Christmas. One might reflect this spiritually, for instance, by waiting until later in the Advent season to introduce the "Rejoice" refrain of the hymn "O Come, O Come, Emmanuel."

Liturgical music should not try, self-consciously, to sound "holy." Any musical idiom—jazz, folk, "classical," "contemporary"—is appropriate for worship if it serves to point the community beyond itself toward the mystery of God celebrated in faith. The reverse is true, as well. Any musical idiom that offers itself as an exclusive focus for the community's attention in worship becomes poor liturgical music. There is a parallel to be noticed here with the presiding celebrant at liturgy. A celebrant who makes himself the central object of the celebration is not serving the people, but dominating them. The same thing can happen with music. When music begins to dominate, rather than serve community prayer, it becomes an unwelcome intrusion.

Liturgical music is not immortal. It is important to recognize that it is no sin to throw liturgical music away once it has served its purpose. Not all compositions are immortal. We should be ready to let a piece of music die, calmly and naturally, when its interest, importance and usefulness for worship have declined. If we take the theological notion of the "pilgrim church" seriously, we should have no qualms in admitting that the community's liturgical experience represents a gradual process of maturation. As the community matures in faith, it will require different forms of music and prayer in the liturgy. The purpose of liturgical music is not to stifle this sort of maturation, but to assist it. And that requires a vigilant attentiveness in selecting musical materials that will match the maturing faith of the people who celebrate.

Ultimately, music in worship has a single purpose: to build up the community as the body of Christ in faith and love. As St. Ignatius of Antioch expressed it:

... Come and join this choir, every one of you; let there be a whole symphony of minds in concert; take the tone all together from God, and sing aloud to the Father with one voice through Jesus Christ, so that he may hear you and know by your good works that you are indeed members of his Son's Body.

M. Staniforth, trans., "Early Christian Writings."
Spontaneity in Music: How the Charismatics Experience It

BY JIM CAVNAR
We all know we are singing this song because this is the prayer we want to pray, this is the truth we want to proclaim, this is the joy we want to celebrate.

One unusual characteristic of music at a charismatic prayer meeting is that the song leader seldom selects a song until just moments before it is going to be sung. One or two songs at the beginning of a meeting may have been selected in advance, but from that point on, little is planned. In fact, at a smaller prayer meeting, the song leader may not even select the songs that are sung in the meeting, because the meeting is always open to others spontaneously leading a song.

Another thing about music at charismatic prayer meetings. There are no set times when a song is sung other than at the beginning or end of the meeting. Prayer meetings almost always begin with a song; but, in between, the number of songs sung and the timing of the songs are seldom the same from week to week.

The reason music at a charismatic prayer meeting is marked by such spontaneity is not because of indecision or inconsistency, but because it is vital to the character of the prayer meeting that the music be used to actually express our response to God or the prayer that we desire to pray at that particular moment. And one can never tell in advance just what the Holy Spirit may lead us to pray or to sing.

Music at a typical liturgy is quite different from this. Songs are almost always selected in advance and are always selected to fill the usual spots when songs are required—the entrance procession, the offertory, the communion, the recessional, etc. And all too often each song is introduced in a monotone announcement: "Now we will all stand and sing song number 12." I believe there is much that leaders of liturgical music could learn from the experience of charismatic prayer meetings. I wouldn't suggest that parishes simply copy the style of prayer meetings, but what prayer meeting song leaders are learning can provide the liturgical song leader with valuable insights. Already the approach to music in the charismatic prayer meeting is starting to have an effect on the use of music in liturgies associated directly with the charismatic renewal. Structured prayer at a liturgy provides a different environment for music than a free-flowing, spontaneous charismatic prayer meeting. And yet, I believe many of the principles unconsciously used in the selection and timing of music in a charismatic prayer meeting can be applied in a liturgical setting as well.

I'd like to highlight three characteristics of music in a good charismatic prayer meeting which could have relevance in liturgical music as well: appropriateness, purpose and flow. First of all, music in a good charismatic prayer meeting has appropriateness, that is, the songs express what the group wants to express at a particular time. If we are feeling an awe and reverence for the Lord, we will sing a song that gives expression to this feeling. If we have heard an exhortation or teaching about the power of Christ's resurrection, we will sing a song which further expresses this theme. Appropriateness means that the song has a message appropriate for that time in the prayer meeting and that it be emotionally appropriate. Obviously, a loud and fast song won't be used during a time of intense, quiet worship. Since the song leader can't always predict how the group will feel or what it will want to express to the Lord, the song leader can't fully plan the songs to be sung during the prayer meeting. It is this characteristic of appropriateness—that is, selecting songs which fit the group in their message and in their emotion which could also characterize the music of a liturgy.

A second characteristic of music in a good prayer meeting is that it has purpose, that is, the songs lead us somewhere. I've noticed some songs tend to lead a prayer meeting into a particular kind of prayer. For example, a well-known song in the charismatic renewal is the "Hymn of Glory" by Charles Christmas. Whenever this song is sung, it invariably leads us into a livelier praise of God and calls forth from us this kind of praise. On the other hand, some songs may be selected because they build upon or continue the kind of prayer which is already in the meeting. For example, the familiar chorus, "Alleluia," tends to build upon and continue a period of worship in a prayer meeting. Charismatic prayer meetings frequently use short choruses to build and develop a period of worship. The choruses are not so long as to attract much attention to themselves, but allow the prayer group to
One can never tell in advance just what the Holy Spirit may lead us to pray or to sing.

build and continue a period of worship already begun. Some songs are transition songs, that is, they tend to terminate a particular direction of expression so that when the song is over you feel ready for something new. You feel moved out of what led up to the song and ready to move in another direction. The song may serve as a summary statement of what has happened thus far and leave us ready and open to a new direction. Conscious or unconsciously, song leaders in a prayer meeting select songs with some kind of purpose in mind to lead the prayer group toward a particular prayer, to build or continue the atmosphere of prayer or praise that has occurred in a meeting, or to summarize a previous direction and prepare us to move in a different direction.

A third characteristic of music in a prayer meeting is “flow.” This is a difficult characteristic to explain, but one that would be readily understood by anyone who has attended very many charismatic prayer meetings. Every prayer meeting is characterized by flow, that is, one thing leads to another. Each part of the prayer meeting evolves naturally from what has gone before and there is no disruption in the development of the meeting from beginning to end. The timing of various events in the meeting—song, shared prayer, exhortation, sharings, teachings—is appropriate to what has gone before and leads the group in a coherent way. The meeting is not disjointed, but everything fits into an organic whole. Music, too, is selected in such a way that it fits into the flow of a prayer meeting. An experienced song leader in a prayer meeting does not find it hard to discern what kind of songs would enhance the flow of the meeting and what kind of songs would disrupt it.

The result of these characteristics of appropriateness, purpose, and flow is that the music at the prayer meeting has a genuine spiritual immediacy. It speaks to where we are at a given moment, it is occasioned by what we have just done, it expresses what we feel at just the time we are ready to express it. It is not “canned.” We all know we are singing this song because this is the prayer we want to pray, this is the truth we want to proclaim, this is the joy we want to celebrate. And we know that the person leading us in this song is doing so because he felt moved by the Holy Spirit at work in the meeting to lead us in this sung prayer or acclamation. There is no reason why this same kind of immediacy cannot be present in liturgy.

However, while music can make a real contribution to the flow and development of the prayer meeting, it is by no means the only determinant. Of primary importance is the effect of the prayer meeting leader and the responsiveness of all the people who are in the prayer meeting. The same can be said of liturgy. No matter how effective the song leader is or how careful or open to the Spirit he may be in selecting songs that are appropriate to the flow of the liturgy, unless priests and people are united in the Holy Spirit, the effectiveness of the song leader will be severely limited. I have often seen people who are used to participating in charismatic prayer meetings join together in liturgy in a way that completely preserves the sense of unity and flow and free response to the Spirit that characterizes a charismatic prayer meeting.

Song leaders at a liturgy might be interested in how songs are introduced in a charismatic prayer meeting. During a period of free worship, that is, a spontaneous series of songs and prayers, songs generally are not introduced. They simply are started by the music leader or by another person in the prayer group. Although songbooks are used at most prayer meetings, most people sing from memory once they learn a song. When someone starts a song everyone joins in after the guitar introduction or after they recognize the first few words. When someone at a prayer meeting prays aloud, they do not introduce the prayer, they simply start speaking to the Lord. Likewise, songs are prayers and are simply prayed without introduction. A song might be introduced by title and page number if it is not well-known, or at a time when announcing it will not disrupt the flow of prayer. Such an introduction may include some exhortation or encouragement to prayer, for example, “Let’s continue to praise the Lord in singing the Hymn of Glory,” or “I think we should respond to what the Lord has been saying to us by expressing our desire to follow him with the song, ‘Amen, Our Hearts Cry.’” The introduction flows into the meeting and is not separate from it like taking time out of a game to read the directions. The person introducing the song is truly “with it” and not merely a commentator who stands off to the side and periodically announces the next event.

I believe there is much for the song leaders of our parishes to learn from the music of a charismatic prayer meeting, and there probably is no better way than to take part in such a prayer meeting. But keep in mind that the principles and characteristics I’ve described here were not figured out and decided upon by prayer meeting song leaders—and then applied. Most of them have had no need to figure out such things. Prayer meeting song leaders, like everyone who attends a prayer meeting, are there to seek the Lord, to love him and to worship him, and in the midst of doing what comes naturally as they respond to our God they have developed something new in the approach to music. But apart from a genuine response to the Lord, these discoveries would quickly lose their life.
Worship and prayer are the means by which people express the meaning and purpose Jesus Christ provides for their lives.

The church is fairly quiet. A stir here and there. An usher moving to seat latecomers. The reader is proclaiming the first reading of the day, clear of tone and firm of voice. But it is difficult to listen. To the right of the area for the proclamation of the Word, paper is being shuffled. The sounds of tuning of strings ease their way around the sounds of Old Testament faith. A couple of people huddle in earnest consultation; one turns aside, giggling. Another person is trying to attract the attention of the music director. Hand signals fail and vocal signals follow with a hiss. The director notices and a hurried conference ensues after the concerned persons move through others, causing chairs to shift and a book to fall. Ah, yes. The folk group is at prayer. At prayer?

In another part of town, the proclamation of the Word
Good worship and good prayer require a major investment of personal faith.

is progressing, the organ introduces a strong invitation to respond and a choir and cantor lead the congregation in sung reflection. As the music concludes, the reader moves forward to prepare for the next selection. A moment of silence descends. A meditative moment. Something seems wrong in the choir loft. A steady buzz. It is not a siphoning pipe. The organ is electric. No, there is the unending energy of low conversation. It is a common thread which binds celebrations together in this parish. The choir is at prayer. At prayer?

Perhaps it is not pleasant to reflect on the situations related above. They are not so overstated that names and places could not be provided. In either case, the opportunity for community worship was not realized as well as it might have been. Some members of the congregation no doubt left with the unspoken but strong conviction that musicians were doing what they wanted to do without even minimal concern for the purpose which ought to reasonably invest their presence: prayer.

This attitude has provoked endless discussions, some quite heated, about the music chosen for worship. It is the conviction of this writer, well aware that some poor music is used, that in more than one situation it was the demeanor and attitude of the musicians which was a source of upset. More easily and with less threat, a parishioner asks critically about music. The concern not voiced is no less present.

Musician: You may have a point, but what more do you want? We spend time trying to serve the parish. We rehearse and we do music. What more do they want?

Parish: It is not that we are ungrateful. We understand too well the important work you do. It is not “the what” but “the way” you do music. Each person present at Mass should be able to offer a basic image of that presence, to symbolize one common denominator. Whether celebrant or musician or parishioner, each is to be a praying person. Whatever ministry or function, it is to be directed to the service of the public prayer of the community. This is not a side issue or one easily dismissed. Worship is a major and important response of people who believe. Worship and prayer are the means by which people express the meaning and purpose Jesus Christ provides for their lives. We are not speaking here of a task to be accomplished, of a formula or some set of predetermined actions. We are asking for an attitude which speaks, inwardly and outwardly, of a relationship between the Lord and His people.

Musician: That sounds great. It is pious and anyone who would disagree would surely call his or her presence into question. Our willingness to continue to do our work under less than ideal circumstances just seems to be taken for granted.

Parish: The question is not whether the musician is appreciated. The question is prayer. Music has a unique power to reach and move people of faith. It enters the heart and the spirit with a directness. Such an art can be the occasion for the deepening of faith. It might also be an agent for the destruction of faith.

Musician: We don’t disagree with that view of music. We, in fact, recognize the validity of the position you are suggesting. We choose the best music we can afford. We work for hours to perform it as well as possible.

Parish: We are aware of your concern for musical quality, both in the music and its performance. But how often do you address the quality of faith of those performing the music? When musicians have moved from the choir gallery to positions before the congregation, it is not too much to suggest that the style of presence symbolizes the faith present, individually and collectively. Let us ask the question this way: What would happen to the “faith” of many musicians if music became even less important or disappeared totally? This may seem an unfair question but it suggests one important fact: faith is a question for concern before music and musicianship.

Musician: You still haven’t shown that what we have been doing works against such values. We do choose our music with care. We are aware of the needs of the praying community. We choose music they can sing and try to assist them in their response.

Parish: Fine. What you suggest is basic to your task. But the question is: “Why are we doing this at all?” Most of the congregation has some sense of faith and worship. They generally do not mistake the core of Christian experience for well-ordered extrinsics. Our people are able to discern the quality and direction of their prayer experience. Remember the complaints about musicians “putting on a show.” No one wishes to be ungrateful. Surely parish musicians have been, for decades, among the most generous of parish members. They have shared their talent and their time and energy in concern for music in
The external symbol of prayer, the internal turning to God should be present in all who have gathered in worship.

worship. Worship takes place in church, a gathering of believing people. This implies a sharing of a deeper kind. It implies faith, a vision of belief, which calls us together to join in common prayer of thanksgiving, petition, to ask pardon and for life. This is not just a disembodied faith, a vision. It is a conviction which directs our lives beyond ourselves to a Lord present in his people. By sharing a common expression of our belief, in our prayer and in our lives, we intend to identify ourselves with the Lord Jesus and the community which is his presence to and for the world.

Musician: You seem to want a special and rather ideal response from musicians. We can’t make such demands. We would really get into trouble if we tried to ask people to “prove” their faith as a condition for doing music in the parish. We have to be realistic.

Parish: The realism of our time is that the musician in the parish is today being spoken of and described as a minister. One cannot be a minister except in relation to the church. Church is a group of people accepting belief in Jesus and his work and living it out daily.

Musician: What can a parish musician do if faith, personal and lived, is so important to parish prayer and worship? What would you have me do?

Parish: First, I would challenge you to examine your own faith. The changes and new directions in church life in the past years have left many musicians frustrated and unhappy. They have had to learn a great deal of new music for revised rites. They have struggled to master an entirely new repertoire. It is even more important for musicians to understand the role of the revised worship in the life of the church, to face the adult questions about contemporary faith. There is a need for the parish musician to learn to express that faith in worship, to be a person who can pray, alone and with others. When the community can experience people who understand the words they sing, who relate those words to their lives, whose public presence gives witness to the value of worship and prayer, there no longer will be those lingering doubts about the motivation of the parish musician.

Musician: Are you saying that if the parish musician does these things, the quality of prayer in the parish will be effectively changed?

Parish: This is a beginning for the parish musician—the ministers of music, but the effort cannot be seen as the sole responsibility of the musician. Each person in the community has some share in the growth of faith. It would also not be helpful if the musician saw this effort as only self-directed. There is the need to respond to the support of the faith of the larger community. All of us need the example and expressed support of others to grow and nurture our faith. Musicians who do not understand this see no reason for complaints about their public behavior during worship or their lack of prayerful presence. Not only do such attitudes work against the needs of the community, they damage and can destroy faith in people struggling to clarify or find support for faith under duress. Seeing the musician’s role as enriching the ministry of the church to its people means reaching out in service to other believing people. With a ministerial and prayerful attitude, the quality of parish prayer and worship will be addressed in those terms. Questions and concerns about good music well performed will not be removed. But they will no longer be first questions. They will be necessary secondary questions.

Musician: You are speaking of obligations of parish musicians. Some of this sounds fine. Be concrete. Just what does this mean for the musician?

Parish: Obviously, the first obligation is to be Christian. This is not just a label. Ancient Christians were given the label “Christian” because of the style of their life. Could we, on the basis of our lifestyle, be so labeled? Secondly, be good musicians. Know that the ministry you exercise touches the faith lives of all the community. As Christian men and women, be prayerful and responsible in your service. Know the community you serve. Serve their needs and their prayer. Prepare yourself, spiritually and musically, to offer only the best. Offer leadership to the community. Stand present, in service, as believing in your Lord, as his community, your community. And finally, care for the worship and prayer as they are experienced in the parish. No good music will be performed without care and preparation. Music cannot be the sole agent for the prayerful and life-giving worship of a community. Each ministry and role is important, contributing its own special energy to the whole. When the community joins in common or silent prayer, there should be a clear invitation to the musicians to be with them in heart and mind and spirit. The external symbol of prayer, the internal turning to God should be present in all who have gathered in worship.

There are no magic formulas. Each musician, as each Christian, must look at life and at faith and assess how these might be brought into the life and faith of the community which witnesses to that faith in the Father, Son and Spirit. It is a lifetime project. The goodness and generosity of parish musicians deserve the title of “ministry.” Such a title demands of each and all a faith which highlights and directs the service of music. Without such a direction, one might as well “come to the cabaret.” With it and in it, our prayer and worship will have a richness and meaning which might even earn us a label. Christian.
A group of musicians and liturgists was invited to respond to some of the matters raised in the opening articles of this issue of "Pastoral Music." They were asked to make their reactions practical and specific.

The participants met late one evening during the recent annual meeting of the Federation of Diocesan Liturgical Commissions in Indianapolis. Their host and moderator was Rev. William Saulnier, NPM membership director. Members of the group were Most Reverend Rene H. Gracida of Pensacola-Tallahassee; Sister Joselyn Brenner, Omaha, NE; and Reverends Philip Abinante, FDLC Music Committee, Monterey, CA; Daniel Coughlin, chairman FDLC, Chicago, IL; Ron Krisman, Amarillo, TX; and Arthur Perrault, chairman, FDLC Music Committee, Santa Fe, NM.

About the decorum of musicians:

§ In the Catholic tradition, quiet prayerful preparation has a valuable place among the congregation who come early for the Eucharist. Musicians, therefore, ought to set up and tune up in a place apart from the body of the church.

§ In parishes where there is a team approach to doing liturgy, the celebrant, lector(s), musicians need to set up early, then spend a few minutes in prayer together so that their service role is underscored and they are able to focus on the prayer theme of the day.

§ One way of keeping order during the celebration and avoiding whispering and shuffling back and forth is to prepare a list of the music ahead of time and give a copy to each musician.

§ The revised Order of Mass has emphasized the distribution of roles during the liturgy. Is it really necessary, then, for a music group (singers/instrumentalists) to be so highly visible that they all but stand front and center? There are times for them to lead, provide accompaniment, but must they always dominate?

§ We can learn from some Protestant worship services where the choir is very much central and visible but not at all distracting. It is not a matter of hiding
the musicians as much as their developing a sense of presence so that when they are not ministering, they do not distract the assembly.

Practice before Mass:

- One mistake many musicians make is to practice something for use in the liturgy of that day. Rather, it is important to practice a hymn a week or two weeks in advance. This allows the people not to be distracted by the newness when the hymn is used.

- It is important that the right person be chosen to practice with the people. That person may not be the group leader or choir director, but someone who can enthusiastically inspirit the congregation to take part.

- The beginning rehearsal ought not be longer than two or three minutes. Advance planning can eliminate lengthier practices and preclude practicing too many new things at one time.

- Psalm refrains—for a people becoming more and more a singing community—need not be practiced before Mass. If the instrumentalists play through the melody and then the cantor sings it, the people can pick up on it rather easily.

- It is important that the person leading a practice not provide the congregation with a mini-homily or grimly insist they sing because “we’ve got to do this and that’s all there is to it.” Rather, with gesture and encouraging tone, let the song “speak” for itself when introducing it.

Music after the readings:

- The first thing to deal with is silence. The use of silence as the first response to the readings is imperative. Not an endless time (though 30 seconds to a minute can seem endless), but a period in which no one is shuffling or “getting organized.” Silence does not mean that no one is sure what is going to happen next.

- The music should not begin as soon as the people have responded, “Thanks be to God.” Neither should the cantor disrupt the silent time by preparing to sing.

- One way to achieve better timing in that period is for the reader, when the people have responded to his “This is the Word of the Lord,” to remain at the lectern with head bowed for 30 seconds or so. Then his moving away to his place can be the cue for the musicians to instrumentally introduce the response and for the cantor to go to his place for leading the people. Only when the sung response is finished should the lector (the same one or another) move back to the lectern.

- We must develop the art of helping the various ministers of the Eucharist to see each part of the liturgy as an artistic whole and that different timing is needed for different parts of the Mass. While the music should lead into the reflective response unhurriedly at the time of acclamations during the eucharistic prayer, the rhythm is interrupted if introductions are lengthy. One note or chord ought to suffice at those times.

- When the celebrant is given a pitch for something he is to sing, it is best done with one note, not a chord. A musically unskilled celebrant may not be able to pick out the dominant note in a chord.

- As to what is sung in response to the readings: first of all, if the Alleluia is not sung, it is never to be said.

- Explore the variety of ways of dealing with the psalm. With many seasonal refrains available, a congregation can learn a basic repertoire and use those while the psalm is chanted; the psalm can be recited by a person (other than the reader) as instrumental music is played. Or a choir or music group can sing the psalm entirely, with the congregation beginning it and ending it with one of their seasonal refrains.

The Preparation of the Gifts:

- The name of this rite has been changed to Preparation of the Gifts. Therefore, many musicians and liturgists feel that instrumental music during that time would be preferable. This gives the congregation time to reflect on all they have heard and done to that point.

- Instrumental music seems preferable during the collection, and at least instrumental music ought to ac-
company the procession with the gifts of bread, wine and money offerings. There is no point in a procession without music.

§ This is another moment when timing is important.

§ If singing is done by the congregation or by a music group or choir, then songs of praise are more in keeping with this action than “offertory songs.” The real offertory is during the eucharistic prayer.

Acclamations and Eucharistic Prayer:

§ It is important to know the celebrant’s style in order to assure good timing during the eucharistic prayer. For example: when the celebrant joins his hands as he concludes the preface, this is a good cue for musical introduction of the Holy, Holy. Or at the end of the eucharistic prayer, when the celebrant reaches for the plate and cup to lift them up, that is a good cue to give him a note to sing the Doxology or to quietly play the introduction to the people’s Amen so that it can begin as soon as the celebrant says “forever and ever.”

§ Introductions should be very brief and the acclamations themselves (the Holy, Holy, Holy Lord, the memorial acclamation, the Doxology) ought not be so lengthy or repeated so many times they seem endless.

§ Announcements about acclamations should not interrupt the flow of prayer. The information can be posted on a hymn board or printed in a program.

§ If the celebrant can sing a variety of introductions, then the assembly can learn which acclamation goes with which introduction.

§ The musicians do not have to change the acclamation each week. They might get tired of the same sounds if they play at several Masses every weekend, but the people are there for only one.

Communion and Preparation for Communion:

§ The rhythm and flow of the liturgy should not be interrupted by music that is too long, for example, during the greeting of peace and the preparation of gifts.

§ The Lamb of God is one chant often misunderstood. It is meant to be a litany accompanying the breaking of the bread. If a more real form of bread than the wafer is used, then the Lamb of God might have to be extended. There is no magic in its being done three times. If the wafer form of bread is used, why not do it only once?

§ Should the Lamb of God be sung at all if it does not accompany the breaking of the bread?

§ Timing by musicians comes into play again after communion. If several pieces have been prepared, yet communion takes a shorter time than anticipated, the choir/music group/instrumentalists should eliminate a piece rather than “get it in” because they’ve practiced it.

§ The silence after communion must be honored. One way to invite silent reflection is by music (sung or instrumental, or instrumental with a repetition of a small section of the day’s gospel, or even a secular reading). Music creates a mood for reflection and eases the assembly into it.

Music for “going out”:

§ The final musical selection need not be a hymn, but maybe an instrumental rendition.

§ Usually the people are ready to sing at the end, as a kind of final statement or Amen to all that has come before.

§ Even if the people do not sing the last selection, the mood of the choir or instrumental piece ought be “up” rather than somber or reflective.

§ A final word about planning: composers more and more are relating music to the different parts of the Eucharist; for example, the Holy, Holy is related to the acclamation is related to the great Amen. In planning the music to be used in any given celebration, it is important to use music within each part that is compatible and not jarringly different.
We simply can’t do and pray without music. This Community would feel cheated if ever we even tried not to sing—we have yet not to sing at any one of the Sunday liturgies.

Everyone knows we’ve got liturgical crises, generated especially by a shift from monastic-cathedral rituals to parish rituals. It’s finally crashing in on us that parish liturgies cannot be copy-catted from monastic traditions carte-blanche. The typical American parishioner does not want to be a poor man’s monk or cloistered nun. This comes home as especially true when church musicians (people from the pews) sue and demand living wages. We as parish communities previously received a good part of our rituals from the free labors and experiments of the monasteries, particularly our musical riches in Gregorian chant and the 16th to 20th century classics. But today we are going to have to pay parish musicians for writing parish music.

Meanwhile, our parish-community here in Louisville experiences singing as integral to our worshipping assembly—and with a good measure of success. We do sing at every eucharistic liturgy and at most of our other liturgies, e.g. communal Penance celebrations. We simply can’t do and pray without music. This community would feel cheated if ever we even tried not to sing—we have yet not to sing at any one of the Sunday liturgies.

Our experience as parish is that music is not just the “handmaid” of the parochial liturgy but is intimate and integral to all our liturgical expressions. Music knits our praying community together at all our liturgies—and we have three eucharistic liturgies each week-end, all having the same music, same accompaniment, although different musicians and different leaders. We sing at every possible juncture recommended, while employing variations regularly.

How do we do it?

First of all, I’d like to tell you who we are. This Epiphany-Community is privileged to have a large core of committed parishioners (650 families) who choose to come here for liturgy. We are five and one half years old, having begun from scratch. We have no school, we are in an upper middle class surround-

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Epiphany has used portable instruments from the very beginning: guitar is our basic instrumentation with piano, bass, cello, viola, flute and harp as occasional variations.

One happy surprise: we have had a good response to our singing the words of Institution — in English — and in Gregorian chant.

We currently have six song leaders. We screened and tested each of these before they began leading our singing. We tested for quality of voice, leadership, presence and sensitivity to what good music is relative to the whole assembly. These leaders/cantors rotate regularly. We have practice sessions for all singers so that each singer leads at the same tempo. In this way people are not confused in timing as they participate at various liturgies on different Sundays. When we are to learn new things, we make a cassette tape and distribute a copy to each singer for listening and review. On special feasts throughout the year we practice longer and much more intensely. We have achieved some degree of coordination in all our liturgies as a result of these musical efforts and we feel these elements are essential to what we experience as good liturgies.

Key to all our music is planning. We plan the music for each Sunday Eucharist one month in advance. The way we do it is rather simple: representatives from the musicians and singers sit down with the priests, pour over the Scriptures for each Sunday, and from our repertory we select appropriate music. Most of the time our musical selections are vocal, at times they are respornorial, at times they are instrumental only. We always select first a Gospel Greeting, the Holy, Holy, the Memorial Acclamation and Doxology, all of which we will probably use for at least one month. Then we read the first scripture passage considering a proper responsorial Antiphon and Psalm, if we do not have a musical selection for the Psalm offered in the Lectionary.

Next we select entrance, communion and concluding songs according to seasons or feasts. Most of the time we use a song while the collection is being taken up and during the time it is brought forward with the bread, wine and food for the poor.

We introduce new music to our community at various times. The Advent, Christmas, Lenten and Easter seasons provide opportunities for new choices of music. But we always try to learn only one new thing at a time, repeating this song regularly for the next several Sundays at least. When we learn a new Holy, Holy or Acclamation we will use it for perhaps two months before changing. In preparation for introducing a new piece of music, our musicians and singers are given the music well ahead of time, along with the cassette recording (as explained above). At the Sunday liturgy itself, after making our announcements, we introduce the musicians and singers and invite them to teach the new music. We generally go over the new music only once.

One happy surprise: we have had a good response to our singing the words of Institution—in English—and in Gregorian chant. The two of us priests con-celebrate, or at least lead, each Sunday Eucharist; and we are able to render the words of Institution together. We don’t do it every Sunday, but when we do sing the words we can feel and “hear” the attention and silence in the assembly. We have deliberately memorized the melody, so that we are not in any way glued visually to the notation. We have had nothing but positive feedback on this variation musically. With imagination and a sensitivity to the whole eucharistic action, variations are possible in so many ways.

From my experience here at Epiphany I feel there is one critical element to having a musical-prayerful liturgy—an element so often overlooked by those in charge. I refer to good acoustics. So often acoustical systems are engineered to enhance the spoken word. Our building is alive and active, sometimes almost to the detriment of the proclaimed word, but still very comfortable for the musical word. I am so happy that the building in which we meet and pray can accommodate that assembly’s sung prayer.

We are constantly receiving very positive feedback from our core community, as well as from the many visitors who come here wondering about our liturgy. We are told there is a sense of “mystery” in our celebrations, generated by a reverent sense of pace by priests, lectors and musicians. We are not afraid to pause quite often in each eucharistic liturgy. We are not afraid to take time with each action. We are not afraid to wait for people to settle down. We feel truly a community at prayer-filled worship. And integral to all this, the one outstanding bond that brings it all together is our music. It can be done—we’re doing it!
ICEL reports:
Music for the Liturgy of the Hours

BY PETER FINN

The Church favors the communal celebration of the Hours over and above its private recitation and strongly urges the sung celebration of the Liturgy of the Hours.

In light of the liturgical reform of the Second Vatican Council one cannot emphasize enough the importance of the Liturgy of the Hours. The Constitution on the Sacred Liturgy and the General Instruction of the Liturgy of the Hours stress its prominent place in the life of the Church.

Christ is present "not only when the Eucharist is celebrated and the sacraments administered but also in other ways—and especially when the Liturgy of the Hours is celebrated. In it Christ is present: in the assembled community, in the proclamation of God's word and in the prayer and song of the Church," the General Instruction affirms (author's italics).

The celebration of the Hours is not to be considered the exclusive
right and duty of clergy and religious but it is the right and duty of all Christians by virtue of their baptism. Moreover the Church favors the communal celebration of the Hours over and above its private recitation and strongly urges the sung celebration of the Liturgy of the Hours, since singing the Hours “is more in keeping with the nature of this prayer and is a work of greater solemnity.” (General Instruction, no. 268)

The International Commission on English in the Liturgy (ICEL) has completed the English translation of “Liturgia Horarum,” the four volumes of the Liturgy of the Hours. It also has prepared an excerpt from the four volumes, “Christian Prayer,” which contains the principal Hours of Morning and Evening Prayer. In order to encourage the communal and sung celebration of the Liturgy of the Hours, ICEL has included in “Christian Prayer” a hymn section of 185 hymns with melody lines and has provided a music section with new musical settings for the texts in Morning, Evening and Night Prayer.

The National Conference of Catholic Bishops has officially approved “Christian Prayer” for use in the dioceses of the United States. Though “Christian Prayer” is essentially a complete edition of Morning and Evening Prayer, the four publishers of this edition have incorporated other elements from the complete four-volume edition of the Liturgy of the Hours. Three of the publishers have included the hymn section with melody lines and the music section. The accompanying chart indicates the publishers of the one-volume edition and outlines the contents of the five editions of “Christian Prayer.”

The hymn section allows the music planner to consult a wide and varied tradition of fine texts and melodies for the celebration of the Liturgy of the Hours.

The hymn section in “Christian Prayer” is the result of four years of research and consultation on the part of ICEL. A music subcommittee was established which searched through the many hymnals used throughout the English-speaking world to select the most appropriate hymns for the Hours; it also solicited and reviewed numerous unpublished hymns. As a result hymns for all seasons of the liturgical year, solemnities, the feasts of the Blessed Virgin Mary, some feasts of the saints, all the Commons, and the Office for the Dead have been incorporated into the manuscript. A liturgical guide and general index accompanies the hymn section. Since some of the hymns may be sung for more than one feast or situation there are 289 suggestions for the use of these hymns in the liturgical guide.

As part of its process of compiling and selecting the hymns, ICEL secured a non-exclusive permission for the use of all hymns in the Liturgy of the Hours and in “Christian Prayer.” By doing so, ICEL could thereby insure the quality of the hymns to be used and was able to provide a common set of hymns for all published editions and excerpts of the Liturgy of the Hours.

In selecting the hymns, the music subcommittee followed the norm set by paragraph 178 of the General Instruction which permits conferences of bishops to adapt the Latin hymns to suit the character of their own language and to introduce fresh compositions, as long as they are in keeping with the spirit of the Hour, season or feast. Some forty or more of these hymns are translations of Latin hymns. There are contemporary translations of traditional Office hymns such as “Te Lucis ante terminum,” “Christe qui Lux es et Dies” and “Rector potens, verax Deus.” There is also a translation of the classic third century Greek evening prayer hymn, the “Phos Hilaron.”

Hymn texts by a number of gifted contemporary authors such as James Quinn S.J., Fred Kaan and F. Pratt Green are present in this section as are such well known traditional texts, “For All the Saints,” “The Church’s One Foundation,” “Now Thank We All our God” and many others.

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**Publishers and Contents**

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The National Conference of Catholic Bishops has officially approved “Christian Prayer” for use in the dioceses of the United States.

The tunes for these hymns have their origin in a number of various traditions and styles. There are some plainsong melodies, traditional Gaelic, English, French, Dutch, American, German andGenevan Psalter melodies, together with tunes by Bach, Beethoven and Ralph Vaughan Williams. The music of Lucien Deiss, Jean Langlais, Stephen Somerville and other contemporary composers has been included in this selection. Thus on the feast of the Epiphany one may choose to sing Deiss’ “Sion, Sing” or the traditional text, “As with Gladness Men of Old” to the melody “Dix.” In short this hymn section allows the music planner to consult a wide and varied tradition of fine texts and melodies for the celebration of the Liturgy of the Hours.

The following list of those who granted ICEL permission to include their hymns in “Christian Prayer” indicates to an extent the variety of sources in this hymn section:

PUBLISHERS (ENGLAND):
Faber Music, Ltd.
Oxford University Press
Stainer & Bell Ltd.
Search Press
Proprietors of Hymns Ancient and Modern
Geoffrey Chapman Publishers
Methodist Publishing House

PUBLISHERS (UNITED STATES):
World Library Publications, Inc.
C.I.A. Publications, Inc.
North American Liturgy Resources
McLaughlin and Reilly Company
Fides Publishers
Helicon Press
The Church Pension Fund
G. Schirmer, Inc.

ORGANIZATIONS AND RELIGIOUS COMMUNITIES:
David Higham Associates, London
Hymn Society of America
Acta Foundation, U.S.A.
National Office of the Apostleship of Prayer, India
Starbrook Abbey, England

Ampleforth Abbey, England
St. Mary’s Abbey, England
Mount St. Bernard Abbey, England
Weston Priory, U.S.A.

INDIVIDUALS:
H. R. Hughes, England
The Rev. Brian Foley, England
Canon H. C. A. Gaunt, England
The Rev. Stephen Somerville, Canada
Gabriel Hack, U.S.A.
The Rev. Mgr. Martin Hellriegel, U.S.A.
Ernest Merrill, U.S.A.
Jerome Leaman, U.S.A.
The Rev. Enrico Garzilli, U.S.A.

Recognizing that the full sung celebrations of the Hours throughout the year are not possible for many groups within the Christian community, the General Instruction proposes the following guidelines in the music section:

1. The Office should be sung at least on Sundays and feast days (no. 271).
2. The two most important Hours, Morning and Evening Prayer, should be sung (272).
3. Communities may follow the principle of “progressive solemnity,” whereby there are several intermediate stages between the full sung Office and the simple recitation of its parts (no. 273).

In response to these guidelines ICEL has provided music for Morning, Evening and Night Prayer during Advent, Christmas Season, Lent, Holy Week, Easter Season, Pentecost and Sundays in Ordinary Time.

The musical settings of the different parts of these Hours were arranged for the music section in the following order:
I Invitatory and Introductory verses
II Psalm tones and antiphons
III Canticles and antiphons for Sundays
IV Responsories
V The Canticle of Zechariah, the Canticle of Mary and their antiphons
VI Intercessions
VII Musical settings of the parts to be sung for Week I, Sunday Morning Prayer and Evening Prayer II as well as Night Prayer after Evening Prayer II on Sundays and Solemnities. This section was intended to serve as an example of how the resources in the previous six sections might be put together to include all the sung parts for a particular Hour in their order of use.

Where necessary, directions for singing the music and using the various resources in this music section are given. ICEL commissioned C. Alexander Peloquin, Richard Proulx, Stephen Somerville, Howard Hughes S.M., Ralph Verdi C.P.P.S., Chrysogonus Waddell O.C.S.O. and Laurence Bevenot O.S.B. to compose the new musical settings in this section. Together with these new settings ICEL secured permission to include the previously published psalm tones of A. Gregory Murray O.S.B., Laurence Bevenot O.S.B. and Father Percy Jones.

In selecting the composers for this project, ICEL considered the recommendations of its music subcommittee. For the past two years, the subcommittee has reviewed the work of numerous composers throughout the English-speaking world. More recently they evaluated Office music submitted by religious communities and individuals in the ICEL countries. Some of the music reviewed was submitted to ICEL by the U.S. Bishops Committee on the Liturgy which had asked religious communities in the U.S. to send in samples of their Office music and any suggestions for the music that would appear in “Christian Prayer.”

The music section provides the parish musician with enough resources to sing a complete Hour or parts of the Hour during the various liturgical seasons and on Sundays in Ordinary Time. In addition to the music in this section ICEL plans to provide more music for the Liturgy of the Hours during the coming year.

In the end, the International Commission on English in the Liturgy hopes that both the hymn section and the music section will encourage the celebration of the Liturgy of the Hours not only in religious communities but also in parishes so that all Christians may praise God through the prayer of his Church.

Mr. Finn is Assistant, Music and Translations, International Commission on English in the Liturgy.
ICEL reports:  
Music within the Sacramental Rites  

BY PATRICK W. COLLINS

Our first commissioning of music has been for the Rites of Baptisms and Funerals.

Pope Paul VI recently spoke of the great need for new quality music for the liturgy. He was simply voicing a need that is felt throughout the English-speaking world.

Aware of the need for quality congregational music for the Eucharist and the other sacramental rites (which include baptisms, weddings, funerals), the International Commission on English in the Liturgy established a subcommittee on music in November of 1974. The subcommittee's task was to set up a process of commissioning simple music of high quality for congregational use. ICEL has asked its music committee to concentrate its efforts on new music for the people's parts in the rites.

The original members of that group were Reverends Percy Jones and William Jordan of Australia, Patrick Collins and William Baumann of the United States, Laurence Hollis of England. Presently the membership includes Hollis, Jordan, Collins, Baumann, Mr. Michael Callaghan of England and Ms. Karen Clarke of the United States. These people were chosen for their sound pastoral knowledge of music.

Our task first of all has been to select texts from the sacramental rites which could be set to music. Some of the ICEL texts can be sung beautifully whereas others are better read than sung. We have attempted to have musical settings done only for those which "sing well."

We have also suggested places within the sacramental rites which are in need of new texts. For example, a text might be composed for the ceremony of candle lighting which has become somewhat popular in this country at weddings. A new translation of the responsory for funerals, "I Am the Resurrection," has been requested by our subcommittee. The original translation was not ready able to be set to music. Liturgically it was problematic because it ends on the word "death." This should not be the last word of the rite. It also uses a musically difficult phrase, "Every living person..."

Once we have selected the texts, we prepare to have them assigned to composers for setting. Our process for this commissioning of music needs explanation.

We advertised widely throughout the English-speaking world for composers who would be interested in writing music for us. Many composers submitted samples of their work. Upon study of these by the members of the subcommittee, we asked certain composers whose works indicated an ability for good congregational composition to give sample settings of a given text.

Following the subcommittee's evaluation of these sample settings, an initial commission is offered to a composer to complete a setting of the assigned text. This initial commission is understood as a request for music without an obligation to use that music.

Upon completion of the full setting, the subcommittee evaluates the work. Usually we have several suggestions, and then the composer polishes the work in accord with our comments. When the perfected work is returned to our committee, we either accept it and pay the full commission, ask for further revision, or we return it to the composer.

The music, finally approved by the music subcommittee, is given to the Advisory Committee and the Episcopal Board of ICEL for their evaluation and ultimate acceptance. Once the Episcopal Board has approved the music it becomes the property of ICEL and is released to the various conferences of bishops who, upon their approval, make it available to interested publishers in their respective countries. The copyright remains the property of ICEL and can be used with permission by parishes, groups or publishers on a nonexclusive basis.

Our first commissioning has been for the Rites for Baptisms and Funerals. These include settings of funeral responsories "Saints of God," "I Know that My Redeemer Lives," "I Am the Resurrection," "Lord, You Raised Lazarus" and "May the Angels Lead You into Paradise." For baptism, we have commissioned settings of various acclamations and other songs which accompany the rite.

Composers whose works have reached the final stages of commissioning and acceptance are Ar-
thor Hutchings (England), Howard Hughes (United States), Ralph Verdi (United States), Laurence Bevenot (England), Theodore Marier (United States), Philip Duffy (England) and Michael Dawney (Ireland). Many other composers have submitted samples of their works for consideration. Some of these composers are now in the process of preparing settings for us.

Our list of composers expands at each of our subcommittee meetings which are held twice each year. Anyone who would care to submit his/her work or the work of any composer for evaluation is encouraged to do so. Send the samples of the composer's work to: Mr. Peter Finn, Coordinator of Music Subcommittee, International Commission on English in the Liturgy, Suite 1009, 1234 Massachusetts Avenue, N.W., Washington, D.C. 20005. This would be of great assistance to us in our work.

At the present time we are preparing settings of texts for the Rite of Confirmation, The Rite of Penance, the Rites of Ordination, the Rite of Holy Communion and Worship of the Eucharist outside Mass and texts for new hymns.

Anyone who wishes to submit music for consideration or the work of any composer for evaluation is encouraged to do so.

We are especially interested in providing hymns for Lent and Reconciliation, Confirmation and the Holy Spirit, the Presentation of the Gifts, modern hymns in honor of the Blessed Virgin Mary and entrance and closing hymns for funerals. Both traditional choral hymns and antiphonal forms are being considered by the subcommittee.

Ministerial chants (i.e. chants for the celebrant) at Eucharist and in other rites have been part of our work as well. Various settings of the Our Father, Prefaces, Exsultet and chants for ordinations and blessings have been completed.

Our subcommittee is aware of the need for broad consultation in the preparation of good music for the liturgical rites. Therefore we have selected ten special consultants from throughout the English-speaking world who will receive copies of the music we are commissioning. Their evaluations will be studied as part of the subcommittee's own evaluations of the music. A larger number of general consultants will also be asked for their reactions to our music.

You who are parish musicians in the United States will come in contact with this music when publishers use it in their publications. It will be available to them on a non-exclusive basis at an early date.

In the meantime, please contact Mr. Peter Finn (see address above) to express your needs for new musical compositions for the liturgy. Do you need psalm settings, hymns, acclamations? Is your greatest need for Mass music, weddings, funerals, sacramental rites?

The building of a new quality repertoire is slow. Many become discouraged with some of the inferior music that has been produced since Vatican II. But we need the patience of Job and the rashness of the prophets as we produce and test our new music for worship and prayer. And your assistance is important.

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This is the long-promised one-volume edition of Lauds and Vespers from the Liturgia Horarum. Available November 15, 1976.

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Workshops and Meetings

**CALIFORNIA**

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National Mid-Winter Conclave of the AGO. Highlights will include performances and lectures. University Hilton, Pasadena. Write: Marilyn Baumbach, Registrar, 9104 Arcadia Ave., Pasadena, CA 91175.

**INDIANA**

Fort Wayne March 26

**MINNESOTA**

Minneapolis January 7-8
Augsburg Church Music Clinic. Admission free. For details write: Augsburg Publishing House, 426 South Fifth Street, Minneapolis, MN 55415.

**NEW YORK**

New York City, White Plains, and either Ulster or Dutchess County January

**OHIO**

Columbus January 15
Augsburg Church Music Minichoral Clinic. Admission free. Write: Augsburg Publishing House, 57 E. Main St., Columbus, OH 43215.

**Pennsylvania**

Pittsburgh January 28

Pittsburgh January 28

**TENNESSEE**

Bartlett January 15

Memphis and Jackson December 5 and 12 respectively

**Texas**

San Antonio January 24-27

**Instructional Programs**

**Indiana**

Rensselaer Saint Joseph’s College, planned for summer 1977
Expansion of graduate church music program to include Music Education emphasis. Present emphases: Composition, Conducting, Organ, Voice. Write: Rev. Lawrence Helman, Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, Rensselaer, IN 47978.

**Kentucky**

Ft. Mitchell Thomas More College, January-February
Short term, non-credit course in the basics of liturgical music. Emphasis on organ and choral literature. Intended for parish musicians with no professional training. Instructor: Robert J. Schaffer, A.A.G.O. Spon-

MINNESOTA

Winona College of Saint Teresa, fall 1976
Introduction of specialization in sacred music. Write: Chairperson of Music Department, College of Saint Teresa, Winona, MN 55987.

PENNSYLVANIA

Pittsburgh Duquesne University, fall 1976
Inauguration of Baccalaureate and Master's Degree programs in Sacred Music. Write: Director of Sacred Music Program, School of Music, Duquesne University, Pittsburgh, PA 15219.

Scranton Fall 1976
Diocesan music task forces. Two teams formed to assist parish music personnel. Each task force made up of a priest-liturgist, choir director, cantor-leader of song, organist and folk musician. Pastor requesting the service of task force is required to attend sessions. Write: Rev. Thomas V. Banick, 315 Wyoming Ave., Scranton, PA 18503.

Scranton and Dallas Marywood College Misericordia, fall 1976

Master of Arts program in church music planned at Marywood College. Write: Church Music Program, Marywood College, Scranton, PA 18509.

Send announcements to be included in "Calendar"—music programs, seminars, instructional programs, workshops—to: Rev. Lawrence Heiman, C.P.P.S., Director; Rensselaer Program of Church Music and Liturgy; St. Joseph's College; Rensselaer, IN 47978.

Information must be submitted by the first of the month at least two months prior to publication date (e.g., February 1 for the April-May issue).

THINGS TO COME
in the next issue:
Theme:
Tradition
Featuring
William Bauman
Eileen Freeman
Alexander Peloquin
Clarence Rivers
Carlos Rosa
Eugene Walsh

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Sometimes it is necessary to place music somewhat arbitrarily in a particular category for review. For example, a piece of music for "Congregations" might also logically be included in the "Choir" or "Cantor" sections. Therefore, it is suggested that readers scan categories other than those of immediate interest to them.

Note: "Folk" will be included as a category again in the next issue.

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Cantor/Song Leader

Pilgrim Mass


If you have been looking for a new setting of the Mass that is substantial music, accessible to the average choir, interesting for the congregation and a gracious setting for the liturgy, stop! This piece of music by Sister Theophane has it all. And more.

On the whole, I think this is one of those "landmark pieces" in American church music, similar to Peloquin's "Gloria of the Bells," that probably will become an island around which other pieces will gravitate for a while. Sister Theophane writes beautiful, singable melodies.
which you will find in every section of the Mass. The harmonic clothing is warm and colorful, both in the chorus and the organ parts.

From the cantor’s point of view, the entire Mass can be sung in unison, with cantor and congregation alternating, which adds to its versatility. And speaking for the congregation, Sister said that she tried to write “instant music”, music the congregation is able to sing on first hearing. She has succeeded. The Holy Lamb of God use the cantor to introduce the principal melody which is then taken up by the congregation. In fact, the Lamb of God melody line is specified first for the cantor, to be followed by unison choir; but I have never been in a situation where the choir has had a chance to get it out. Each time the congregation has taken up this lovely line immediately. The responsorial psalm is one of my favorites. It is rhythmically infectious and melodically both a perfect frame for the words of Psalm 117. (Please use your own good sense as to where you repeat from.)

As to the Alleluia, this must be Sister Theophane’s favorite word, for whenever she sets it to music it seems that it has never been done before and never needs to be again. The Glory to God is dynamic and exciting, then lyrical at turns; but it is brief, which to me is an additional virtue. In the Lord Have Mercy, she provides the contemtones for the celebrant before the entrance of the cantor. Please don’t try these without rehearsing them well with your celebrant. Easier yet, let the cantor (or someone else with experience) do them.

This Mass has something for everyone: for the musician it brings formal interest, innovation and freshness. For the non-musician: what she went after—instant appeal; but also, I think (here I go out on my limb again), lasting attractiveness. I cannot, for instance, separate her melodic version of the Lamb of God from the spoken text anymore.

I like this music. I think a lot of congregations and choirs and cantors will like it, too. More important, I am convinced it will give a strong boost to congregational prayer. On these grounds, why are you sitting there? Go order a copy and see for yourself.

***

I would like to let you know about a new and very helpful booklet, “The Cantor’s Handbook” is chock-full of information that will be useful to you in your work. It is authored by Richard Clayberg and can be had for a paltry $2.00 from Rev. Lawrence Heiman, C.P.P.S. St. Joseph College, Rensselaer, IN 47978.

JAMES HANSEN

---

Choir—Childrens

Sweeley Sings the Donkey

This is a collection of easy rounds—all of them about birds or animals (even one snake)—for children to sing or play together on piano and/or recorders. Some rounds are old, some are more modern, and they come from different parts of the world such as England, Czechoslovakia, Belgium and other countries.

The selection of rounds is appropriate for small children’s voices and the young folk can easily understand the delightful texts. Acting out the words could provide much fun! Nancy Winslow Parker’s illustrations in the style of a medieval setting enhance and capture the humor of each round. Besides the enjoyment found in using these rounds with groups of children, the animal and bird themes can be appropriately used in a children’s liturgy that focuses on creation or Noah’s Ark, or kindness toward God’s gifts (pets, etc.) in the animal kingdom. A creative person will perceive values in these simple rounds that can be correlated in secular, religious and liturgical celebrations for children.

This would make a delightful Christmas gift for children.

Little Grey Donkey
Natalie Sleeth (unison for children’s voices with oboe, sand block, wood block and keyboard instrument) Choristers Guild, P.O. Box 38118, Dallas, TX 75238. 1970, $.35.

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Other Music
For catalogues and lists of the music for choir and/or congregation published by either company write or call collect.
A minor, lilting melody with a simple accompaniment presents the musical image of a donkey moving through the pathway strewn with palm branches. The text simply asks the donkey whether he knows who he carries on his back—Christ the Lord of Galilee. The rhythm of the accompaniment supports the flow of the melody which has a range suitable to young children’s voices. The piece is most effective when the unison voices are enhanced by the counter melody of the oboe or flute and the donkey’s walking sound is made by the sand and wood blocks. Performing time is approximately two minutes and can be quite effectively used in any Palm Sunday celebration, especially one with children and for children.

Like as A Father

Children’s voices introduce this melody, joined by the tenor and bass sections and finally by the soprano and alto sections of the adult choir. The music moves slowly in major harmony mainly and supports the text which speaks of the mercy of the Lord toward those who fear Him. This is an appropriate Lenten selection and the children’s voices singing against the adult voices give the effect of all mankind’s need of God’s mercy. The range of the children’s voice part is average and can be handled well by a young adult (teenage) choir or a youth choir of children ages 10 through 14. The entire composition takes about 2½ minutes to perform.

Faith, Folk and Clarity
Peter Smith, ed. (A collection of folk songs-unison) Galaxy Music Corporation, 2121 Broadway, New York, NY 10023. 1969, approx. $2.00.

This collection of folk songs contains many simple melodies and texts that are appropriate for children’s voices and also children’s understanding. Many of the songs are by Sydney Carter and speak of religious themes, such as “Judas and Mary” which is a beautiful poem set to a lilting, yet easy, melody. This is an excellent selection for Lent, or for liturgies that have themes concerning the poor, God’s love and mercy, etc. There are many similar folk songs in this collection that can be used in children’s liturgies and also teenage liturgies. The melody line is chording for the guitar and the text is printed separately on the lower part of the page, in many instances. The texts relate to many different themes, such as freedom, prejudice, peace, war, world need, social concerns, the life of Christ, Christian worship and the Christian life. It is a worthwhile book for those working in the fields of religious education and liturgy.

Anne Kathleen Duffy

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Choir—Mixed Voices

Psalm 130

This is a dissonant and difficult setting of Psalm 130 as found in the Book of Common Prayer. Wyton has in mind a really good choir and a very capable soloist. The latter sings the English text while the SATB choir interjects the words de profundis. It should be very effective as a prelude to Lenten worship or at the end of the communion rite during the Lenten season.

Processional Psalm for Lent
Richard Proulx (SATB choir, cantor, and handbells) GIA Publications. 1975, $30.

Here is a rather restrained setting of Psalm 130 (“Out of the deep”) that seems to capture the mood of Lent, i.e., reconciliation. Choir directors should be able to find many uses for it. Although written for cantor and SATB choir, it is mostly unison and two-part music, and so ideal for parishes with limited resources. Don’t let the handbells stop you.

Out of the Depths

When this fine number appeared in 1961, Catholic choir directors gave little attention to anthems with English texts. Hovhaness’ idiomatic style—strong, somewhat stark, always uniquely rich in choral sounds—will not be everyone’s cup of tea.
But there are choirs that should be singing music such as this. This demanding music is for the above average choir, soprano solo, and organ (or piano).

Have Mercy on Me

Elegant English polyphony for SAB voices a cappella. Lent offers many opportunities for singing this kind of music. It also answers the question: Where has all the good music gone? Highly recommended for above average choral groups.

Hosanna to the Son of David

A fresh approach to a text long associated with Palm Sunday—useful especially during the procession. The composer also had Advent in mind. Music such as this, clothing familiar words with a new musical “dress,” deserves a hearing. Difficulty is moderate (or less). It is intended for SATB voices, a unison choir (or select voices) and organ.

We Adore You, O Jesus

The style of this piece is typical of the Baroque composers who perpetuated the church style of the Renaissance. Coggin’s underlaying of the music with an English text seems to be very singable. For SATB voices (ideal for many parish choirs) and keyboard accompaniment. Difficulty is moderate.

Elmer F. Pfeil

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Congregation

Litany for America
Austin C. Lovelace (narrator, choir, trumpet and audience with organ accompaniment) Somerset Press, Executive Drive, Carol Stream, IL 60187. $.45.

The well-known hymn tune “Materna” (America, the Beautiful) serves as the basis for this extended anthem which utilizes original narrative sections alternating with verses of the hymn. Verse one is unison with a descant; verse two is set for a three-part choir; verse three for sopranos alone; verse four for mixed choir with organ and trumpet; and verse five is a recap of the refrain for choir, audience, organ and trumpet. With Thanksgiving Day, Labor Day, Memorial Day, and the 4th of July in our yearly calendar, this arrangement could prove its effectiveness and value.

Creed
Calvin Hampton, ICET text (congregation and organ with SATB voices ad lib) GIA Publications, 7404 S. Mason Ave., Chicago, IL 60638. GIA edition G-1959. $.50.

An over-burdened accompaniment together with a needless SATB harmonization elongate the credal text. The recurrent melodic figures are functionally designed for ease of learning, but are cast with unrelied monotony. The text of the creed is bulky and unfelicitous as it stands, even on a literary level. This arrangement adds to its present state on a musical plane.

A Festival Eucharist

With a sure craft and a deft musical cast, Richard Proulx has set the Sanctus, When We Eat this Bread, the great Amen, the Lord’s Prayer, and the Agnus Dei. Composed for His Eminence John Cardinal Cody on the occasion of the Second Annual Archdiocesan Choral Festival in 1975, this setting is strong in design, yet possesses an ease of rendition that makes it accessible to amateur choirs as well as being a good vehicle for those choirs with greater choral resources. Since the organ and brass are optional, many churches could use this Eucharistic setting to good effect. (Instruments called for are 3 trumpets, 3 trombones, timpani and percussion.)

Sing Joy, Sing Love
Judy Humnick (unison with organ or two C instruments) GIA Publications, G-1928.

A simple straightforward setting of an original text which could be used with good effect for a congregation which is not going to quibble over the single-like effect of the poetry and the music. The feminine
word cast could restrict it to congregations of women or, perhaps, schools.

A Prayer for Us
Alexander Peloquin (solo voice, speaker, SATB, congregation, organ, brass, bell and timpani ad lib) GIA Publications. G-1982. $1.00.

A lengthy (31 pages) sacred-patriotic anthem utilizing a refrain “O the depth of the riches and the wisdom and knowledge of God!” together with recitation, choral collages and concluding with an augmented setting of “America, The Beautiful.” A big sound can be had from this arrangement, but beware of the ubiquitous rolling chord figures and the 6/8 meter. They can grow tiresome.

JAMES M. BURNS

Instruments
Psalm 100 with the Lectionary Refrains
Ralph C. Verdi, C.PP.S. (English translation copyright 1963 The Grail, England.) Composer’s Forum For Catholic Worship, Inc., P.O. Box 8554, Sugar Creek, MO 64054. 1972, for private use by membership.

This piece has a great variety of possibilities for liturgical use. The eight simple melodic refrains with their settings for cantor or unison choir and congregation with organ accompaniment, along with optional choir and instrumental parts, make this composition interesting and versatile. The instrumental parts for C instruments (oboe, recorder, flute, violin or trumpet) or B♭ instruments (trumpet or clarinet) are well written and enhance the melodic idea.

ROBERT E. ONOFREY

Organ
Four Dialogues for Organ and Percussion

This is a very dissonant and very difficult work. It is also hard to read since the copy is simply a reproduction of manuscript. The four sections are fanfare (calling for trumpet, trombone), celebration (using a cymbelstern), dirge (requiring 32 reeds) and toccata. This requires a large, versatile organ to achieve the many effects desired. One also needs a first-rate percussionist. Not very practical for small parishes.

Communion Reflections

Here are three, short, moderate-to-easy settings of communion hymn tunes. These practical pieces can easily be performed on any sort of organ—some solo stops are called for. The composer suggests manual changes, but leaves the actual choice of stops to the organist.

Sonata IX

This moderate-difficult sonata requires no special effects aside from a good bit of technical facility at the organ. Three of the five movements are toccatas. They are separated by a ciacona and a fugue. The toccatas are tonal in that they begin and end in the same tonality. The ciacona theme employs all twelve tones. The fugue, in five sharps, is the most tonal movement and seems to do what all good fugues should.

Organ Book No. 5.

Here is a collection of 13 short works, including some choral preludes, of easy-medium difficulty. Although the composers represented wrote for the organ, these are, for the most part, lesser known pieces. Composers include Krebs, Rheinberger, Landini, Schumann, Reger and Guilmant. Some are for manuals only. A useful collection.

Preludes and Postludes, Vol. 4
Augsburg. 1976. $3.25.

This collection includes six moderate-difficult works by six contemporary American composers. They are very useful for church and recital if you are willing to work at them. Most make use of dissonance but stay within a key center.

Organ Music for Manuals

This collection contains 30 short pieces by composers dating from the 15th through the 19th centuries. All are for manuals only and are easy. Some registration is suggested, but as Trevor points out, the ideas may be used at the player’s discretion. These are practical, useful pieces for small parish organs.

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About Authors

JOE WISE has taught school: elementary, junior high, undergraduate, graduate. He has counselled in a mental hospital, an orphanage and a detention home for boys. Currently serving his sixth year on the Liturgical Commission of the Archdio-

cese of Louisville, KY, he has recorded ten albums, written the book, "The Body at Liturgy," and the sound/photo/poem/essay, "Songprints." He has written and published six collections of contemporary liturgical music: "Gonna Sing My Lord," "Hand in Hand," "A New Day," "Watch with Me," "Welcome In," and "Take It for Gift." Two collections of children's music, "Close Your Eyes" and "Show Me Your Smile" were written by him.

Joe's wife is Maleita. They have two children who are Michelle, 9, and John, 7.

Joe has degrees in philosophy, theology, religious education, and counselling and guidance. He's done it all in 37 years.
Commentary

Alexander Peloquin on Prayer and Music

Mr. Peloquin is Composer in Residence, Boston College, and Director of Music, Cathedral of Sts. Peter and Paul, Providence, RI.

If you don't believe that Christ is a real part of your life—and if you don't believe that it is Christ who improves your vision and lights the creative spark in you—then you'll be producing concerts, not liturgical music. Whether or not Christ is a part of it makes the difference between an aesthetic and a religious experience.

When I attend a service in which the music is good and the spoken word is bad, it's a concert. When the spoken word is good and the music is bad, it's a talk show.

Performance can be a prayer of sheer concentration and devotion and elevation of mind. In performance you can contemplate God through beauty, the very best you have to offer. God after all is the supreme artist, and in performance you hope he is working through you.

The power of music in community prayer is unique. Music has a power no word has because song goes beyond words. The power of music was there for St. Augustine who said about the Alleluia that even the vocalization of "-a, -a, -a, -a" was music going beyond the word.

The role of music in community prayer is to unite—and to elevate in uniting. The celebrant must be aware of this. The more I write for liturgy, the more I see that it has to be one piece of cloth. If the celebrant isn't alive, forget the music. The celebrant has to be alive, of course, for a setting like my "Lyric Liturgy" because it is almost incidental music for the Mass. It flows with the Mass; it isn't just stuck on.

Just as music must truly be a part of the Mass, so must a musician truly join the community of the parish rather than just being an employee. He must be a part of the whole. The parish musician may well serve on various committees if he finds this fruitful and he can make a contribution in this way. But the demands on the musician's time are tremendous when you consider he needs time to rehearse, conduct, compose, plan, look up new repertoire.
And all the time the musician must keep the whole picture in mind, remembering the service as prayer with his music as a part of that prayer. If he doesn't do this, he'll end up choosing the wrong music.

The parish musician must see himself as a minister of the community with a dedication born of faith (remembering that dedication without technical knowledge will cripple him)—and not just a musician pasted on or hired for service.

So many actions of the musician must be seen in light of their unifying effect on the parish. When the parish minister to the community with music at the liturgy, he must be active and alive. And when he is not ministering with music, the musician must be in active attendance. It's not easy because once he's through with his musical obligations, he can let down and forget he is part of the whole liturgy and that he has a responsibility throughout the community's celebration.

If I were to address the priest on how to help the parish musician, first I would say he should be on speaking terms with his musician. They should go out to lunch now and then. If a stirring book comes out that he wants to share, he should share it with his musician. He should buy records for the library. He should encourage the musician to get whatever music he has heard that is exciting.

He should see to it that the organist or musician is able to attend conventions and meetings. If the pastor attends one of these, he should bring back information or material, cassette, music, whatever.

To the practicing musician, I would say this: if you take seriously what you have to do on weekends, it can be an exhilarating sort of martyrdom. You have to believe to do six Masses. It cannot be the Roxy Theater—or the Radio City Music Hall sort of “Here I am.” (And you can degenerate into that.) If you are not nourished by prayer, then six masses become something you cannot endure. The musician's faith is shaped by many facets of his life: by prayer, by scripture, by art, by everything that brings meaning to his life, listening to great music, reading great writers. . . .

In compositions I'm working on now I have been deeply moved by the prayers of St. Bernard of Clairvaux and St. Augustine, and a hymn about “Brother Sun” for St. Francis' 750th anniversary. Simple words, almost single words become prayers: the words of John Henry Newman, “Soul of Christ, be my sanctification,” or the words of Mother Teresa of Calcutta, “Do small things with great love, and make the Eucharist your source of joy.” These words nourish me.

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