Tradition and Change
Tradition and change. Tradition as an expression of values. Tradition as that which binds us together.

Tradition: a fair subject for us who identify ourselves by the things we do together—for those of us who attach the very meaning of our lives to the doing of certain actions repeated by Christians like us throughout the centuries.

Tradition: a worthy subject because at the center of all that we do is the "remembering" our Lord directed us to do.

There's a new awareness of tradition in the Church today. This issue is concerned with tradition—and with the change inherent in keeping tradition alive. The thrust of the issue is three-fold.

American historical tradition is the subject of Eileen Freeman.

Tradition at the parish level is treated by three writers in "For Musicians" and "For the Clergy."

Current issues precipitating change are the subject of four more articles. The issues: the national hymnal, copyright, sexism in hymns, and the ecumenical lectionary.

Elmer Pfeil rounds out the issue with "Commentary" on the old and the new and how they affect the pastoral musician.

In her article, Ms. Freeman notes the importance of both the blacks and the Hispanics to American church music tradition. The June-July issue will be devoted to the importance of the various ethnic traditions to American Church music. Included in that issue will be Clarence Rivers on black music and Carlos Rosas on Mexican-American.

The theme of the April-May issue will be "Music in Catholic Worship—the 1972 document revisited." Among the authors: Godfrey Diekmann, Robert Dufford, Aidan Kavanagh, Frederick McManus, Elmer Pfeil, John Barry Ryan, and Richard Wojcik.

B.D.
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New NPM Effort Pleases
Former NCMEA President

Congratulations on your first issue of Pastoral Music. The articles happily combine scholarship with popular appeal.

Church musicians of all professional levels and style badly need exposure to liturgical principles, possibilities in adaptation, musical resources, imaginative planning, and shared experiences. This initial effort reveals a sensitivity to the needs of pastoral musicians by a well qualified board of directors and assemblage of authors. It augurs well for the future. Best wishes for continued success.

I am confident that the members of NCMEA whom you are serving for the unexpired term of their membership will want to continue to receive your journal as members of the new association.

(Msgr.) Donald J. Reagan
Former President, NCMEA

Copyright: Nobody Knows How to Proceed

... As a member of the Council of Priests of the Archdiocese of Philadelphia, I raised the question in a meeting this week of the use of songs by our churches without proper permission. You are familiar, I am sure, with the lawsuit in Chicago.

If the priests at the meeting are representative of priests generally—and I think they are—they are quite willing to seek the proper permissions and pay for them. The problem is nobody knows how to proceed. I was asked to come up with a simplified form that churches can use in seeking the required permission. Can you help me?

There is no doubt in my mind that most pastors want to do what is right. They need direction. Certainly it would be to the advantage of the publishers and songwriters to simplify the whole process.

What has happened in a number of cases is some group in the parish—frequently a youth group—has run off songs for a guitar Mass and has been using them for some time. The pastors paid little or no attention to what was happening. Now they find they have song books in their church with a great number of songs and no permission. They are now storing them away until they can straighten out the mess.

A typical church will have the "Peoples' Mass Book," a missalette—and also a home-made hymnal.

Speaking, then, as a member of the Parish Committee of the Council of Priests of the Archdiocese of Philadelphia, I ask for advice, direction, suggestions—anything that will help. If some simplified form could be devised it would be great.

Joe Duffy, O.S.A.
Philadelphia, PA

Editor's note: See "Copyright: Does Anybody Have the Combination?" page 22.

Congratulations
On Pastoral Music

Congratulations are in order for Volume I, Number 1, of Pastoral Music! So many things have been touched in this first issue—things which have been in need of analysis and presentation to the musicians and religious of the parishes. I am certain that many of my subscribing associates share my enthusiasm and excitement in anticipation of future issues.

I thank you for assisting the efforts of so many in the Lord's musical apostolate.

William T. Tapp
Director of Music—Organist
Cathedral of St. Jude the Apostle
St. Petersburg

Further Response
Re Offertory Songs

My purpose in writing is to express warm congratulations on the first issue and strong, complete agreement with Ralph Keifer's "When you're choosing offertory songs, don't choose songs of offering!"

I would like to document what he urges by brief quotations of [additional] statements on the subject:

1. In 1969 the National Conference of Catholic Bishops decreed:

"The offertory song need not speak of bread and wine or of offering. The proper function of the offertory song is rather to accompany and celebrate the communal aspects of the procession. The text, therefore, may be an appropriate song of praise or of rejoicing in keeping with the season. Those texts are not acceptable which speak of the offering completely apart from the action of Christ."

"In general, during the most important seasons of the church year, Easter time, Lent, Christmas, and Advent, it is preferable that most songs used during the offertory be seasonal in character. During the remainder of the church year, however, topical songs may be used during the offertory procession, provided that these texts do not conflict with the paschal character of every Sunday (Constitution on the Liturgy, art. 102, 106)."

2. In 1968 the U.S. Bishops' Committee had made the same point, with some elaboration:

"The procession can be accompanied by song. Song is not always necessary or desirable. Organ or instrumental music is also fitting at this time. The song need not speak of bread or wine or offering. The proper function of this song is to accompany and celebrate the communal aspects of the procession. The text, therefore, can be any appropriate song of praise or of rejoicing in keeping with the season. (See approved criterion above.) The song need not accompany the entire preparation rite. (The song, if any, continues at least until the priest has placed the bread and wine on the altar, while saying the accompanying prayers quietly; see no. 50 of the General Instruction, no. 19-21 of the Order of Mass.)"

"If there is no singing or organ or instrumental music, this may be a period of silence (see no. 23 of the General Instruction). In fact, it is good to give the assembly a period of quiet (that is, while the gifts are prepared and placed on the altar, until the introduction to the prayer over the gifts: "Pray,
PRESIDENT’S REPORT

- Membership totals are on target as projected while not surpassing initial conservative projections. Association finances likewise are on target, with no surplus in the budget.
- The matter of “individual” memberships was discussed at length in connection with the Constitution and By-Laws. Concern was expressed that the cost of membership might make it inaccessible to persons who wish to enroll as individuals. But the Board reaffirmed the initial NPM decision to direct its efforts toward substantial change and growth in the Catholic Church Music in particular, making it essential therefore that the clergy be involved in the association along with musicians. It was decided to continue the policy of offering “dual” memberships only. Board members suggested that “single” members be advised that in joining NPM they are contributing to the improvement of national church music and in passing on the extra copy of the magazine, they will be helping others. The Constitution and By-Laws were approved with minor amendments. (A copy may be obtained by members from the NPM office upon request.)

BOARD MEMBERS’ COMMENTS

- NPM must raise the consciousness of musicians to their role as ministers in the Church and that the “ministry of music” be one of action rather than title. In ministering to people through music, ministers of music often lose sight of the ministry aspect of their work; and NPM should foster both proficiency and the role of minister.
- Identification of the need of its members is of critical importance to NPM.
- Methodology must be developed for staying in “tuning fork” relationship with membership. Means for members to interact must be found while avoiding excessive headtrip offerings.
- It was agreed that “musical liturgy” should be the norm rather than “liturgical music” or “music in the liturgy.”

PROGRAM

- Regional meetings were announced as a means for interaction of members who must be enlivened not by ideas but by experience: the “experiencing” of musical liturgy.
- Response to the possibility of a national meeting was excited because the meeting would provide a kind of umbrella for all that is going on and would do what regions could not do.
- Cassettes in production were announced and need expressed for one on the third Rite of Reconciliation with a possible penitence service for Advent and Lent.
- Regarding tours, Trier and Innsbruck were identified as good choices. It was suggested that the Mozarteum in Salzburg also be included if possible.
- Hotline was endorsed as an excellent service for NPM to provide even if it is costly.
- “The New Parish Musician—a Training Kit” was announced to assist the clergy or parish liturgy team in providing the parish musician who is competent in performance but untrained in liturgy with a series of fundamental liturgical training materials—geared specifically to the parish musician. Included will be Sunday Mass, funerals, weddings, and 14 other parish events. Editor of the project is Omer Westendorf.

brethren...”) before demanding, at the preface, their full attention to the eucharistic prayer.”

Both these explanations can be found within the front matter of American editions of the sacramentary, along with the General Instruction, other decisions by the U.S. bishops, the directory on Masses with children, and other material helpful to pastorally oriented musicians. Since the sacramentary may be found in every church and chapel of the United States, it is a readily available source of information for pastoral musicians.

As a supplement to Ralph Keiter’s sound remarks on integrating the bringing of bread and wine with the collection of money for the poor and the other needs of the Church, a little bit of ancient modern history may be helpful. In 1963, the bishops of the Second Vatican Council were completing work on the Constitution on the Liturgy, including the decision to reform the Mass ritual. The Council’s liturgical commission submitted to the Council this explanation of its proposal: “The rite of the offering should be so described and adapted that the participation of the people, which may take place at least on more solemn days—either a procession of the people as a whole or of their representatives (as is still done in the Ambrosian liturgy). Likewise the prayers which accompany the offering should be so revised that they correspond better to the meaning of offering of gifts which are later to be consecrated...”

The point then, and now, is that the gifts of bread and wine are indeed brought forward by the people and placed on the altar by the priest—but they are gifts prepared in relation to the offering that is expressed in the eucharistic prayer. Song (or even instrumental music or silence) can help to relate a prayerful preparation of the elements of bread and wine (and gifts for the poor and the Church) to the central sacramental act; the preparation should not look or sound like separate, distinct, autonomous offertory.

Frederick R. McManus
The Catholic University of America
Washington, D.C.
For Musicians: Planning

How to build a parish repertoire: first you

BY EUGENE A. WALSH, S.S.

For creating good parish worship in general and for building a worthwhile parish music repertoire there are preliminary conditions that must be met by the parish leadership. The first requirement: a conviction that worship is a priority. Second: an open-minded, hard-working liturgy committee that knows what they are doing.

After that you need a competent minister of music, proper criteria, an adequate budget, some intelligent planning, some creative implementation.

But first, you must have at least one person who is both competent musician and competent minister of music. There is a difference. A competent minister of music exhibits two very specific qualities: an openness to all kinds and styles of church music, old and new; and an awareness and acceptance of the new criteria for using music in worship. If the music person does not possess these qualities, no matter the level of musical competence, you haven’t got a minister of music. And if you haven’t got a minister of music, you very likely have a snob. For sure, you have got lots of grief.

There still persists a surprising amount of confusion about the criteria for choosing music for the new rite, a hopeless mishmash of the old and new. Ignorance in this area is intolerable. I suggest, therefore, that you do careful homework on two documents. One of them, “Music in Catholic Worship,” published by the Bishops’ Committee on Liturgy and available from the USCC Publications Office or from North American Liturgy Resources (see addresses below) sets forth very clearly the new requirements. For instance, the document speaks of three judgments that must always be made in selecting fitting music. There is the musical judgment to be made by music people: Is it good music? Beyond that and more important there is the liturgical judgment: Does the music fit this particular text and its particular function in the Mass? Then there is the pastoral judgment, which is the final and most important one: Is the music suitable for these people in this place in this culture (or even in this sub-culture)?

The document also lists and explains the different kinds of songs we are to look for and describes the specific characteristics we need to look for in these songs. For a sample: acclamations are different from responses and both of these are different from hymns. Acclamations belong to the people and so must be written and performed accordingly.

There is another small brochure called “Guidelines for Effective Worship” published by NAIR. This booklet sets forth structure and dynamic of the eucharistic action and offers a tested procedure for putting it all together. It is like a cookbook. Somehow, someway, from whatever source, the people who produce Sunday Mass must understand the principles set forth in these two documents and operate from them, or else they are not competent to do the job.

Next there’s the question of budget. The days of piracy and plunder are over, thanks to the courage of F.E.L. and other young
Davids. If you want an adequate music program you’ve got to be willing to spend some parish money to make music available in a useful way. There are a number of ways to go.

The easiest and most common route is the leaflet missal. It does solve a number of problems of repertoire. But it does have some important drawbacks. One, I do not like somebody a thousand miles away designing most of my worship program. Two, it offers too much. The congregation needs to have in hand only the parts they are responsible for. For all else that goes on: readings, eucharistic prayer, etc., they should be listening and responding, not reading. Good worship is an experience, not a head trip. Three, it denies to the parish the possibility of putting forth some really creative effort and struggle to develop a program of which they become an integral part. However, even leaflet missals can be used creatively.

Another way to go—a better way, I think—is to choose a basic hymnal and then devise a way to make new and changing materials available. For this enterprise there are two possibilities well within the range of any reasonable budget. First, the leaflet throwaway: you get an annual license from F.E.L. and/or NALR, to name a couple, that allows you to reproduce your Sunday program in quantity using their materials. The conditions are clearly stated in the agreement. The fee for both of these licenses comes to about $150 a year. Not bad. The work of weekly layout and reduplication is a plus for parish involvement.

You can also get from companies like NALR a license for reproducing their material for a more permanent type parish hymnal. For instance, here at Theological College we are paying $100 for 200 copies of 100 songs. That’s a lot of songs for a year’s repertoire (or more!). Reproduction costs come to something like $5 for 200 copies printed on both sides. Parlay these or similar costs over a two or three year parish budget and you come up with a very reasonable figure. Keep your eye open for the offer of the National Association of Pastoral Musicians to assist you in this kind of operation.

After you get the budget squared away then comes the planning. If you have digested the contents of “Music in Catholic Worship” and “Guidelines for Effective Worship” you will know better what to look for in music. You will be searching out several different kinds of songs: acclamations like Alleluia, Holy Holy, Memorial, Doxology; scripture and bible songs with refrains for responsorials; more songs with refrains for communion. You will be looking for cantor solo music, choral music for meditation, descants of all kinds, instrumental music, good recorded music.

You will be looking for some of the really good stuff that is coming from the Dutch Huijbers-Oosterhuis (NALR) combination. You will discover also that we have come a long way from the jejune “Here We Are—Sons of God” syndrome to musically sound and scripturally focused material like that of Peloquin (GIA) as well as that found in the St. Louis Jesuits’ “Earthen Vessels” (NALR) or in “Songs of Praise” from the Word of God community.

Another question for planning: how many new songs should you plan to learn in one year? A healthy response would be maybe 10 to 15 new hymns of the traditional style, including some seasonal ones like for Advent, Lent, Easter. In addition maybe ten or more good opening and closing songs in guitar style, along with some refrain type songs for scripture response and for communion. You will look for maybe four or five sets of acclamations in both organ and guitar style. Already you have plenty for a year along with what the people already know. More than that gets you indigestion.

A further question for planning: how do you program these songs so that they become familiar repertoire? First, you plan ahead in large segments like Advent, Christmas, Lent, Easter, etc. Each segment should be planned and made available to the celebrating team some weeks in advance, for instance. Advent material is ready at the latest by the end of October, and so on. (If you are not doing such long-range planning, or are not willing to begin, then forget the
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An Initial Request Form is included in this issue on the adjoining card.
One set of acclamations can be repeated without wearing thin for two to three months at a time, provided they are worthwhile singing in the first place.

whole idea of building a repertoire.) Second, you use the principle of repetition skillfully. Any new song needs to be done four or five times before it becomes familiar. Good programming sees to it that this happens. One set of acclamations can be repeated without wearing thin for two to three months at a time, provided they are worthwhile singing in the first place.

Songs with refrains can be programmed several times in sequence, like one good refrain for a scripture response can be used for all four Sundays of Advent. Just change the psalm text, which can be sung or read against a music background. In programming and presenting songs with refrains you make it very clear that only the refrain belongs to the congregation; it is their responsibility. Verses are the business of the cantor or choir. In addition you can stop singing songs during the time of Preparation of Gifts, particularly songs about bread and wine, and use instead instrumental music or choral music or recorded music or silence. When you do this you get a double benefit: the people get to relax and you cut down on repertoire.

And finally. All the planning in the world leads to nothing if provision is not made for learning new songs. You must provide at all Sunday masses a period for the congregation to prepare itself for worship. Five minutes, no more, no less. It works, if you remain faithful to five, no more, no less, and if you know how to teach songs without beating people to death.

Another thing to remember: people always resist new stuff. If you back down when the first flak rises, you have lost and you deserve to lose. There is a principle as old as people: first you abhor, then you tolerate, then you embrace. Take it from one who has been at this game for 40 years. Put your armour on and stick with it. If you have chosen well, both you and the music will be accepted. Continue smiling and continue explaining, but don’t back down.

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9
For Musicians: Liturgy

Why the memorial acclamation matters so much

"Let us proclaim the mystery of faith."

The people assembled sing out: "Christ has died. Christ is risen. Christ will come again!"

There are two rich actions that have been handed over to us from the worshippers of the past that in spirit and clarify our present celebrations: blessing and remembering.

Blessing (berakah) has several forms. God is blessed for the wonderful works he has done in the past. A "litany" of events—creation, the Exodus, the reign of David—is recalled, and God is praised as the source of all Israel's history.

The blessing concludes with the need of the present. A final petition is added: "God, you have done all these wonderful things in the past; act now, in our time." The past works of God are celebrated as a precedent for his action now. Past and present merge into one prayer of blessing. Blessing has come to be directed to things, to people—a prayer for God to take the world and people and make them holy.

Christian worship is also based on the Jewish-rooted understanding of remembering (anamnesis). In the Old Testament there were three important facets of remembering. First, Jews remembered past events by simply retelling the story of these events. Second, in that retelling of the past, remembering drew the past events into the present. And finally, because remembering consisted in the re-enactment of the event, past events were present through ritual signs—a re-presenting of the event.

So the Jews in celebrating their Passover, not only retold the first Passover and made that Passover present to them, most importantly they envisioned themselves as part of that first generation delivered from death.

While remembering is extended throughout the entire Eucharistic celebration today (and all other sacramental moments), it is signed in a dramatic way in the words of the Eucharistic Prayer, "Do this in memory of me."

At the Last Supper, Jesus said to his followers, that whenever you make this thanksgiving with your friends, "Do it, making memory of me." It is as if Jesus says: "Recall the past: creation, the deliverance, the reign of David; relive my death and rising; recollect the coming reign of God."

"When you do this, do this making memory of me" means that Jesus has empowered the community to re-present the events of God's action in time. The whole work of redemption is to be remembered in the Eucharist. All that God has done in the past is brought into the present, as well as the vision of the Kingdom to come.

Remembering the past is not something that a liberal theologian concedes to the traditionalist, nor a sociologist concedes as important for "keeping in touch" with one's past because it's healthy or rewarding. It is the moment, the event, when Christians in a very ordinary way express through sign and symbol their deepest faith in the work of Jesus. We are Christians only so far as we make memory of the life of Jesus, and making memory is done in word and deed.

Musically, then, maintaining a tradition does not mean simply singing 19th century hymnody or even Gregorian chant in Latin. Maintaining our tradition means keeping faith with what has been handed over to us: the great acts of God and his Christ, so that our celebrations in the present continue these events, share in them and flow from them. It is a very sophisticated minister of music who can celebrate regularly with these historical pieces in such a way that they do not degenerate into "reminiscences" of the past.

Lewis McAllister in his article "Judging the Quality of Church Music" (Pastoral Music 1:1) indicated how new melodies were introduced in the 11th century by means of new free forms "growing out" of the old. The metaphor of the green shoot sprouting from the old stump expresses how tradition and constant change must integrate with each other.

Such metaphors limp, of course, when the full meaning of Eucharistic
Remembering is considered. In the Eucharist, the past event is not simply the foundation or the source of the present, but also the memory and the fulfillment of God's salvation in Jesus, the Christian community in present time, and the present and past participations of that salvation.

Musically and ritually, this focuses on the memorial acclamation. When the community sings the acclamation, "Christ has died. Christ is risen. Christ will come again," the community fulfills the command of Jesus to remember him whenever we break bread together.

This is the scenario: The Eucharistic blessing, like the berakah used at the Last Supper, praises God for his saving work: creation, the redemptive life of Jesus, the Kingdom come. Central to this is the retelling of the story wherein Jesus hands himself over (tradition) to those who remember in his name. "This is my body given for you. This is my blood of a new and everlasting covenant." And the retelling ends with the command: "Whenever you do this, do it making memory of me." Jesus is telling us that whenever we recount the great acts of God, we also must remember the great act God has worked in him through his death and rising. The People answer: "Christ has died. Christ is risen. Christ will come again." In song or shout, we ritually fulfill the command given us by Jesus to make memory of him, to unite past and present. In this acclamation we are doing what Jesus told us to do.

A word of caution, lest we fall into an error of our past worship. In emphasizing the importance of the memorial acclamation as an act of remembering, we must not minimize the importance of remembering in the whole Eucharistic prayer—indeed, in fact, the whole of the Eucharistic celebration. The entire Eucharistic prayer is a memorial of the works of God. But it is appropriate to say, in a brief summary way, in a ritual sign way, the memorial acclamation sung by the congregation is our remembrance of the great acts God has done in Christ. The Prayer of Blessing goes on: "Having made memory of the death and resurrection of the Lord Jesus, we now offer to you, almighty Father, this perfect sacrifice, . . . ." To paraphrase, now that we have made memory specifically of the great acts done in Jesus, (his death, resurrection and final coming) we as a community now remember (and do) the offering of Jesus to God. And the great "amen" which the community calls out as the conclusion of the Eucharistic prayer is a ritual affirmation that this community believes in these great events, offers praise and glory to God with Christ and is ready to live them in the daily lives of each individual.

This is tradition par excellence. God hands over to us all he has done in Jesus. In proclaiming the death of the Lord until he comes, we are remembering precisely who the Lord is and what he is all about in our lives. We are all traditionalists!

And the music that carries this memorial acclamation, the way in which it is done, must represent our profound awareness of what we are really doing. Our faith requires that we shout it out. Our reverence requires that we sing with awe and wonder. Our hope requires that we sing it with vigor.

Regardless, we can never "remember" casually.

V.C.F.

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For the Clergy:

New, positive views of tradition can help you in your parish

BY JAMES DALLEN

Americans in recent years have re-discovered their varied pasts. Customs and traditions which they once barely remembered and rarely advertised they now proudly revive to strengthen their families and to revitalize their communities. Immigrants pitched everything into the melting pot; now their great-grandchildren are trying to reclaim their heritage.

But there is a new minority: those who are not “ethnics,” who belong to no distinctive cultural group, who are instead part of that great suburban mixing bowl where it would seem, blandness can be the only result.

Catholics, of course, are not exceptional when it comes to the rediscovery of a cultural heritage. Hispanics, blacks, and other groups are waking up their parishes by a new attentiveness to their customs and traditions.

But among Catholics too there is a new minority made up of individuals who feel left out because their “ethnic heritage” has been lost!

All this applies to parishes as well. Ethnic and national parishes have had traditions. But the “average American parish,” particularly the rather recently established suburban parish, has no traditions. As people begin to look to their roots and to revive traditions, such parishes seem left out.

But are traditions so minimal, even in the great suburban wasteland? Is it rather that parishes give little thought to the traditions they do have—or, even more importantly, to the traditions they are in the process of creating?

Growing attention to this topic is more than a fad. It is the realization of the value that traditions can have for any community, including our parishes. Perhaps it was the Bi-centennial—but whatever the reason, there is a new and positive view of traditions in a land that has generally prided itself on an absence of precedents.

Tradition, of course, is not an end in itself. The source of its values is the richer self-evaluation which it makes possible for a people. It is the recognition of this which has given many groups in American society a new pride in their identities and a new realization of the contributions these members can make to the group at a particular time. They also create a sense of community over time.

Traditions do more than bind together members of a group at a particular time. They also create a sense of community over time.

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It would be inaccurate to blame liturgical reform for the dismantling of tradition. Traditions are not the same as dead routines, for traditions carry or transmit the life of the community.

There is a rhythm to their lives which sets them apart.

Traditions can provide a similar enrichment to a parish. They can serve to integrate its members, giving them a sense of pride and of belonging. They can create a parish personality.

Traditions, though, do more than bind together members of a group at a particular time. They also create a sense of community over time. Traditions provide roots, a foundation in a past that still lives. In the parish, tradition provides a concrete experience of that communion of saints which otherwise is only an abstraction in the creed.

Traditions are also a vital statement of a community’s values. Members of a community may not have reflected upon these values or established a statement of priorities, but their customs and traditions are a living expression of what is important to them and why. Without tradition their lives are as shaky as... as a “fiddler on the roof”?

Perhaps this catalog of ways in which traditions can be the source of a richer self-evaluation for people only serves to remind us of what many of our parishes lack in both traditions and a sense of community. The two, it seems, often go together. Traditions may not guarantee community, but their absence is certainly no asset.

Many traditions have been lost in recent years, but it would be inaccurate to blame liturgical reform for the dismantling of tradition. First of all, traditions are not the same as dead routines, for traditions carry or transmit the life of the community. Liturgical renewal has been concerned with burying the corpses of traditions which have died, while resuscitating those that still have a chance. Secondly, while “progress” does sometimes mean the loss of traditions, it generally is still possible to transmit the vital element even though the vehicle is changed.

Let me give an example of what I mean. A priest-friend has told of a small mission church he once cared for. The church was heated by an old potbellied stove. The first family to arrive on Sunday morning would light the stove and as people came they gathered around it, warming themselves and visiting. As the group grew larger and the church became warmer, they gradually spread out until the room was filled and it was time to start Mass. Eventually a new heating system was installed, modern and more efficient, but then something was lost: the church building was warmer but some of the warmth which had characterized the church community was gone. People now simply took their places and waited in silence.

Few of us, probably, would want to go back to potbellied stoves just because of the interaction which took place around them. But we would want to preserve that kind of warmth in the community, even if progress makes it necessary to find a new vehicle for transmitting it. Old routines, dead traditions must go; some still alive must change somewhat with time. But no tradition that still contains the spirit of the faith-community has to be lost.

In fact, if we are truly committed to tradition, we’ll have no hesitation at creating new ones! We need to ask not only how to find traditions—they’re not simply what is familiar—but also how to start them. And, chances are, any parish that has even a minimal sense of being a faith-community is already in the process of creating traditions; some totally new, some old but with new forms.

I remember, for example, one parish that had “traditionally” held a bazaar every August to raise money. Eventually this was dropped in favor of a tithing program. People agreed that this was a more dignified way to support the work of the parish... but something was lost: the interaction that took place and the bonds that were formed as parishioners worked together. The solution: an annual parish picnic just for social purposes. A “tradition” was preserved but with a new form more appropriate to the parish’s changing sense of values.

Changing life patterns also can yield new traditions, new days and times for celebration. The “traditional” holy days of obligation are quickly fading, for example, but
new holidays seem to be taking their place, days more appropriate to contemporary patterns of work and leisure. In some parishes, it seems, as many people come for Mass on Thanksgiving as on some holy days. At least one parish took advantage of this by having an evening vigil Mass for Thanksgiving, with music provided by an ecumenical jazz combo, creating a new tradition. A parish in which I once served has for years had a Mass in the parish cemetery on Memorial Day, taking advantage of what in a sense has become the modern All Saints’ and All Souls’ Day.

There are also seeds of new traditions in the way parishes are beginning to celebrate baptisms and first communions and confirmations. Here again, how a parish celebrates these events reflects its values. Are these “group” events or are they occasions for community celebrations? Are they focused simply on the individuals being confirmed, for example, or do they seek somehow to vitalize the dedication of the entire parish? “Group events” focusing on individuals are likely to have become dead routines except for those who are the center of attention. Celebrations which concentrate and intensify community life and spirit remain or become traditions.

The days of penance which replace the “traditional” Ember Days also can be the beginnings of new traditions, particularly if they are associated with contemporary holidays (e.g., Independence Day, Memorial Day, Thanksgiving). A day of penance near Thanksgiving, for example, might incorporate processes with food for the hungry to symbolize a parish’s desire to do real penance rather than to make believe. (Simple fasting is generally “make-believe” penance; genuine penance is a denial of self in order to reach out to God in prayer and to neighbor in charity.) Similar traditions for Lent are developing. Several parishes have held a special evening Mass during Lent, for example, with soup and bread afterward for all—with the money they otherwise would have spent on their evening meal going to the poor. Interestingly, all these “new” customs are more “traditional” than the Lent or Fridays we grew up with!

Other parishes are also developing new anniversaries to remember: the death of a former pastor, the building of a new school, the day the debt was paid and the mortgage burned, the beginning of a social action project.

The nature of tradition as bearer of community life requires music as a way to touch lives and to make them grow. But though it takes time to create traditions, age alone is no guarantee, even when it comes to music. Some “traditional hymns” are dead routines rather than living traditions simply because their texts are far from the heart of the community’s faith-life. They may be familiar, but they are not authentic traditions. Similarly, many new creations have no hope of becoming traditional!

How do we find traditions, how do we start them? There are no recipes. Sometimes it can be simple: do it twice and if people like it, you have a tradition! But artificial traditions cannot be imposed. There can be no real traditions unless the values they express are rooted deep in the life and faith of the people. Generally it takes time for this to happen, for traditions “hand on” the spirit and life of the people from one generation to another.

But the fact that it takes time is no excuse for doing nothing while waiting for tradition to happen. Even the newest parish has events to celebrate; and, if these are well celebrated, traditions will quite naturally result. There are no rules for creating traditions; but there never were and traditions still came into being, for people always find ways to express the values that enrich them. As we are sensitive to the life of our communities we will become aware of traditions in the making. But it is the people, not the traditions, that are primary: spirit is expressed in traditions, but it is a spirit-filled people who create them.
Tradition and Change:

Pocahontas Never Sang
Gregorian Chant

BY EILEEN ELIZABETH FREEMAN

What is it that has thrust us into a musical "fruit salad"? Was there ever such a thing as a single tradition of American Catholic Church music?

Not too long ago I was invited to participate in the installation Mass of my diocese's new bishop. Since the bishop had specifically requested some guitar music, I wrote a psalm for the occasion and accompanied it. A large choir, also present for the celebration, sang several modern and Renaissance motets, Mass parts from at least four different Masses, the Gloria (during which the congregation sat down), and the Agnus Dei in plainchant. In addition they led the congregation in a few Protestant American hymns. A brass choir made its contribution as well.

Although congregational participation in the music was spirited, I felt acutely uneasy about the strange pastiche of musical styles used during that liturgy. Surprisingly, those around me seemed to be better able to make the switch from Renaissance polyphony to the St. Louis Jesuits to chant than I was. I concluded a number of things from this: first, that I was probably getting a little stuffy about church music; second, that the congregation had an unusual ability to assimilate and appreciate a wide variety of musical traditions; third, that the congregation really didn't care all that much about musical distinctions anyway, and that I was being hypercritical. Since my conclusions were to some extent mutually contradictory, I examined them still closer. The conclusion I reached was basically the third, but without the notion that I was being overcritical. Musically the celebration was a farago.

If such an important liturgy as the installation of a new bishop can take so little account of the aesthetics of balance and harmony, what does that mean for the rest of the American experience of Catholicism? Or better, where have we come from, musically and liturgically, that our trajectory of worship has landed us deep in the midst of a musical "fruit salad"? Is there now, was there ever such a thing as a single tradition of American Catholic church music? "Dubiumst," as Winnie Ille Pu has been known to say. Or perhaps, with Saint Paul, "Absit!"

A Gallup Poll taken of American Catholics over 40 would no doubt reveal that the majority believe Gregorian chant to be the musical tradition proper to the Church in America today, even though they may rarely hear it done. When questioned as to why they feel this way, they will usually answer that they remember with great fondness how Sister taught them to sing the Missa de Angelis, the Salve Regina, and a few rather late, almost metrical hymns. Even Credo Three, they say, was not so hard to learn. Some will have learned to sing even the Gregorian Propers, especially to the Requiem. (Remember when every week-day Mass was a Memorial?) The relative demise of chant-singing in the American Church is still a concern to many.

It is my opinion that calling chant the traditional music of American Catholicism is a form of religious myth. Gregorian chant, despite numerous encyclicals and directives, has never been the sole form of music used and appreciated in the American Church. To say that it has a long history of use in this country is simply not true; and it is this historical pedigree that delineates a tradition. To say that it is the sole tradition of American Catholic music for the liturgy is to ignore millions of Catholics, particularly black and Spanish-speaking Catholics, for whom Gregorian chant has never held a supreme fascination.

To see why Gregorian chant is really "foreign" music, despite its supporters, it is necessary to examine the beginnings of the Christian church, in general, and of American Catholicism in particular. Musically, Gregorian chant has much in common with the Jewish synagogue of Jesus's day. Although centuries of thought and prayer have given it new directions, the basic orientation of chant is still Mid-Eastern and Semitic, especially insofar
Calling chant the traditional music of American Catholicism is a form of religious myth.

as psalmody and responsorial or antiphonal singing is concerned. For example, the Jews of Yemen, who have been physically and culturally isolated from the mainstream of Jewish development, still preserve synagogue melodies that go back to the Apostolic age. These melodies show distinct similarities to the fourth and seventh psalm-tones in Gregorian psalmody.

Although the seeds of Gregorian chant came from the East, nobody denies that they were planted, rooted, pruned, and trained in the West, until the end result was a hybrid plant that had little immediately in common with the parent stock. However, at no time during the formative centuries of plainchant did it ever become a vehicle for congregational song. Gregorian chant was the almost exclusive prerogative of monastic choirs and cathedral choirs. Unless a family lived close to the cathedral or the abbey, they did not hear the “official,” supposedly traditional music of the Church. Instead the common people of Europe had their own tradition of popular hymns to Christ, the Virgin and the saints, which were in a language they could understand. Often they used their own work songs or love songs, giving them religious lyrics instead. Throughout the Middle Ages, this dual tradition persisted, with Gregorian chant being the music of the “official” Church, the literati (at least in a metaphorical sense!), and vernacular hymns sustaining the faith musically for the average person.

This dual tradition is exactly what one would have expected. Musical studies in comparative religion are full of examples, going back even to the third millennium B.C. In ancient Egypt, there was a particular musical and lyrical style reserved as the “official” one. It was used at all the rituals and feasts, led by particular classes of priests, and shared in by the privileged classes. At the same time the common people had a very different style of religious music; short hymns to less important but kindlier deities. Evidence suggests that they used the melodies of everyday life to sing their hymns.

Colonialization of the Americas began while the 17
The fact is that there was never one great and glorious tradition of music in the American Catholic Church.

schools of European polyphony were reaching their height. This polyphony, like chant, was in the hands of professionals. It was used in the great cathedrals in Europe and in the salons of European nobility who commissioned composers. The melodies of these new pieces at first owed a great deal to the earlier chant and only broadened out to include elements from the repertoire of the common people in the 16th century, after the first Europeans had set foot on American soil.

Separated from the cathedrals and monasteries of Europe by a wide ocean, the early settlers of America found themselves cut off from the "official" music of the Church, except for those hymns and chants that originally came from the folk repertoire and were "adopted" into the chant family. However, their own popular tradition, passed down through many generations, was basically an oral one and could be carried with them wherever they went. This is especially true of the Spanish Church in Mexico and California, which had an unusually rich heritage of religious song to begin with. On the Eastern seaboard Catholics were relatively uncommon; monasteries and cathedrals did not become well-established until the 18th century. Because of the distance, expense, and time involved, Gregorian chant never gained as strong a foothold in America as it had in Europe. Small communities were spread all over, while in Europe large communities gathered around the manor, monastery, and cathedral. There were few books of chant in America—all European imports—and mostly still hand-lettered. In the 18th century, those Catholics who lived close enough to a church to be able to "hear" Mass, rarely heard any music except what they could make themselves or what had been passed down in the family.

Although America became more urbanized and grew in its Catholic populations, the type and balance of church music did not radically change. Parishes had no music or the traditional hymns of the people, while monasteries and cathedrals limped along trying to imitate the Gregorian chant that came over with the French missionaries and German monks. Whether they sang it "right" was often a hit-or-miss proposition, since degrees in Church music were almost non-existent.

The "revival" of chant on a parish level did not begin until 1904 when Pius X published an encyclical directing the establishment of choirs to sing Gregorian chant "for the edification and devotion of the faithful." Of course this so-called revival was in most cases the first time chant had ever been tried on a parish-wide scale in America, although such efforts had been made in some parts of Europe. This rush to develop chant choirs caused the same confusion that the change of the choir's role after Vatican II did. All of a sudden, thousands of American Catholics were hearing a style of music in greater depth than they had ever heard it before. However, what they were hearing, in most cases, was a bowdlerized version of true Gregorian chant.

So it happens today that the grand tradition of Gregorian chant for which many still yearn is a Johnny-come-lately to American Catholic music. It grew at the beginning of the twentieth century, flourished in the thirties and forties, and was already on the wane in the fifties when Vatican II opened the way for other streams of church music to surface. It was only popular among those Catholics who came out of a French-German-Italian sort of background, never touching the majority of Catholics who came from other backgrounds.

The fact is, that there was never one great and glorious tradition of music in the American Catholic Church. Unlike each country of Europe, the average American city or state is a complex blend of people from widely varying traditions and backgrounds whose musical repertoires are quite diverse.

The liturgical music of black Catholics has received much attention of late, particularly through the efforts of Clarence Rivers. It is a distinctive tradition which a non-black American finds almost impossible to sing well. The introspection that the contemplative rise and fall of Gregorian chant encourages is achieved in the black tradition.
Among Catholics already "melted" into the "pot" the trend seems to be the judicious incorporation of whatever is felicitous, happy, and suitable from a variety of traditions.

by the use of syncopated, often driving rhythms, coupled with repeating lyrics in an antiphonal or call-and-response style. It is an oral tradition of music, not overly saddled with hymnals and (horror!) missalettes.

Spanish or Spanish-style liturgical music has been a stepchild of American church music for far too long. The Hispanic-American tradition flourished in America long before the Gregorian tradition. Much Spanish music contains a wealth of rich lyrics that, unlike the music of northern Europe, are not afraid to identify feelings and emotions. The rhythms of Latin America, Mexico, and Spain are often dance rhythms that come out of daily life. Like black music, Spanish music is not blessed (or saddled) with a dependency on the organ, an otherwise magnificent instrument which relatively few organists know how to play.

The youth culture in America has its own traditions of liturgical music. It began with the so-called folk Mass, which was usually no such thing, but rather a collection of lyrics and tunes often stemming out of a grade-school tradition. Today the "guitar" Mass is becoming far more sophisticated. Instead of pretending to come out of an age-old folk tradition, it is standing on its own feet as a necessary expression of modern, pop culture. It is beginning to weave in all sorts of other traditions: chant, black, Spanish, traditional hymns, Pentecostal music, jazz (the last two have some definite black roots).

Even the Gregorian chant tradition imposed on us from above is beginning to show signs of fresh growth. Since the sixties, a whole generation of young Catholics is growing up in almost total ignorance of chant. What little they hear at special liturgies is often done poorly by choir directors who do not have the knack either. Yet the interested young person seems to be drawn like a magnet to chant. Perhaps the same dissatisfaction with mere materialism that has drawn millions to the charismatic renewal, to meditation, and to Eastern cults explains the reawakening interest in chant, with its subtle, contemplative nature.

The typical American church-goer who does not belong to a particularly ethnic tradition is likely to find him/herself singing little but traditional hymns or those borrowed from Protestant sources. Whether or not this is the beginning of a valid Catholic music tradition is difficult to say. On the one hand, congregational singing of metrical hymns is a Reformation innovation, generally speaking. On the other hand, the initial protest of congregations at being asked to sing such organ-accompanied hymns is fading as they become more comfortable with

the music and as composers set traditional tunes to new lyrics more in our tradition. Even responsorial singing, still strange because we have largely lost the ability to learn to sing without a book in front of us, is becoming more acceptable, as the development of several cantor training programs on the diocesan level indicates.

The American Catholic Church clearly has been blessed with a wide variety of musical traditions rather than a single "official" one. These numerous traditions are historical, ethnic, and cultural. They exist and flourish in spite of being labeled as "too folksy" or whatever, and they form the major ways in which millions of American Catholics worship God through music. Even Gregorian chant, which lost out to popular vernacular hymns as well as to an America interested mostly in building a great industrial society, is emerging into what may be a true tradition on a non-monastic level.

What will happen to all of these well-established or emergent musical traditions in the future, as America becomes an even more mobile and fluid society? Will they blend and become more homogeneous; will they mix in many elements, such as the pop tradition is beginning to do? Or will they stay fiercely proud of their ethnic and cultural heritages and remain distinct, as is true of black Catholicism and Hispano-Americans? The trend among ethnic Catholics seems to be to preserve the religious music of their tradition. Among Catholics already "melted" into the "pot" the trend seems to be the judicious incorporation of whatever is felicitous, happy and suitable from a variety of traditions. If this is a true trajectory, then it will be consistent with American tradition as a whole.

Pocahontas, the daughter of the Indian Chief Powhatan, may never have had the opportunity to sing Gregorian chant. But we may have the opportunity of choosing freely from many traditions—including Pocahontas' own—as we sing our praises to the Lord.
The National Hymnal is Dead

BY WILLIAM A. BAUMAN

A national hymnal could never succeed without very strong support by musicians, pastoral staff, and liturgists throughout the United States.

Perhaps it is most appropriate that the editors of Pastoral Music turn to the author of “The Birth of a Hymnal,” a paper delivered at the music meeting preceding the national liturgy meeting in Oklahoma City in October, 1973, for a second article describing the demise of the same project. Since the birth article was carried in Musart, this journal seems appropriate for the obituary.

The article is not intended in any way to be death-causing—that third of the pastoral musicians of the U.S. who long for the existence of a national hymnal should by all means continue to seek to give their idea the light of day. Rather this article is intended to communicate clearly the current status of the national hymnal project and to put to rest any unfounded expectations that one of these days a beautiful universal national attractive inexpensive all-inclusive hymn book will be put in our hands. No, the hymnal project is dead—and here is its story and my own impressions of the reasons why.

The story of the hymnal begins in the dreams and hopes of the late sixties. As some of the tensions that beset the music community of the church in the U.S. began to subside, the compilation of a single collection of good congregational music was a sort of universal good. More and more people said “If only . . .” or “Let’s wait for . . .” Parishes struggled with loose leaf hymnals. Good vernacular music was spread over several publishers. States tried to put together hymnals and a few succeeded. As we went into the Detroit Federation of Diocesan Liturgical Commissions and national liturgy meeting in 1962 there was a very strong grass roots cry for a national hymnal. The resolutions of that meeting reflect the need and some of the criteria for such a project. On the floor of that debate there was an attempt to resubmit the whole issue to committee, but the music commit-

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tee insisted it had studied it and the time was ripe for a decision to proceed or not to proceed. After much talking the group passed the resolution that the FDLC proceed with work on such a hymnal. The Music Committee undertook this project.

In early 1973 the Music Committee moved into strategies aimed at the production of a hymnal. Various problem areas began to emerge. Did we want a hymnal or a service book? How could we ensure the inclusion of the best music when generally it was the lifeblood of one or another publisher? What about size, appearance, harmony, guitar chords, texts, regional songs, ethnic songs? Through a national survey (questionnaire) and the 1973 meeting held in Oklahoma City, a wide consultation was sought on these issues. Publishers saw that the project was a serious one and began to consider its implications for them. Work was begun on new editions of their own hymnals, and various proposals for copyright sharing were introduced. The work of 1973 was to focus a wide national attention on the hymnal and bring a wide response to the problem areas. The Oklahoma City convention ended with a report on continued work on the hymnal.

It was in 1974 that the FDLC invested its resources most fully in the project. A Federation grant made it possible to produce two fascicles of the developing hymnal. One of these was the section of Service Music and texts for the people in the Sacraments of Initiation. The fascicles were designed to let the musicians and liturgists of the nation see what a hymnal could look like—different types and styles, music in place and to be referred to. It clarified what a hymnal would look like if you put acclamations in place in the rites. How could the many options be included? The other fascicle was on music for Lent and Reconciliation. The committee felt that this would be the hardest season to put together. Rev. Patrick Collins, then of Peoria, was employed for several months under the grant to research and collect songs for Lent and Reconciliation. He then convened groups of liturgists and musicians on the east and west coasts and in the center of the country to study these materials. From these studies a collection of songs to be included in the national hymnal in these areas was compiled and publishers allowed the FDLC to reprint the fascicle for distribution at the Spokane 1974 national meeting. Copies were also mailed to every diocesan music commission with questions for consultation. At Spokane Father Collins addressed the music day and presented his conclusions and the new problems he had found. The original hope of the music committee was that this group would have spent the day giving valuable input into the whole hymnal question—the details of what was wanted—and only after that consider whether to proceed with the hymnal. In actual fact the discussion immediately went to the issue of whether or not to proceed with the hymnal; the vote of the assembly was a resounding “no.” The full assembly somewhat mitigated the response of the musicians, leaving the hymnal back in the study stage rather than the production stage.

Foremost is the fear that a national hymnal would fix liturgical music at a very immature state.

The death pains of the hymnal dragged on through 1975, but with the Boston meeting and the establishment of a new music committee it became more and more clear that the project was in fact dead. It had been a long and hard learning process for many. In the absence of a national hymnal, it had seemed so good to so many. When samples and pages were there in front of us, when the third and fourth steps would mean a commitment of thousands of dollars and of the whole national music effort in one direction, the same people rejected the idea. And one clearly valid observation: a national hymnal could never succeed without a very strong local support by musicians, pastoral staff, and liturgists throughout the United States.

And so we come to celebrate a burial! This is 1976 and no further steps will be taken on a national hymnal. It is a decision not of a few, but of many. And there are substantial supporters, too, who gather to mourn the death. As musicians we know that one never can say, “Rest in peace,” for creating and recreating is at the heart of our profession. Resurrection, while possible, is quite unlikely, at least at the hands of those who came so close to making the hymnal a reality.

In conclusion let me sum up the major factors which I feel led to the complex decision not to continue. Foremost is the fear that a national hymnal would fix liturgical music at a very immature stage. The mere existence of such an official book, no matter how “unofficial” in reality, would force many into its mold. It was feared that a substantial number of parishes would no longer seek the new, the creative, once the book was in the pew. A second reason was the discovery that we really don’t agree on what we want yet. There is a very strong consensus the book shouldn’t contain the priest’s presidential prayers, a much weaker consensus that it should not contain the readings. Should acclamations be in the book—or taught by rote and sung unencumbered by page announcements? Should more popular styles that have only temporary value and appeal be put into a bound book? A third fear expressed was that of the sign value of a worthy (expensive?) book in a pilgrim church.

But by far the most universal reason advanced against the national hymnal was the immaturity of the musical scene in the American church today. And therefore one could reasonably expect that the issue will someday be raised again, perhaps in the late 80’s and the 90’s when there has been time for the necessary growth and experimentation. And hopefully we will all be helping that day to come as we devote our talents to the growth and excellence of music for the people’s prayer.
Copyright: Does Anybody Have the Combination?

Up until now, parishes have had no single, nonprofit clearinghouse to turn to for copyright permissions.

BY VIRGIL C. FUNK

It's finally coming to a head. After years of turmoil, the American Catholic Church is actively seeking solutions to the problem of making church music available to parishes, while at the same time providing a just compensation to the copyright holder. Mimeographed music has become a standard item in American parishes today, so that the lawsuit of FEL against the Archdiocese of Chicago could be said to be just the tip of the iceberg.

In September 1976, FEL Publications of Los Angeles,

Father Funk is President of the National Association of Pastoral Musicians.
a major publisher of religious music, inaugurated a legal suit against the Archdiocese of Chicago and 103 parishes there for illegally copying and using FEL music. The response was one of shock—but the FEL action jarred the complacency of many people on the matter of all copyright permissions.

Then the following month the Federation of Diocesan Liturgical Commissions at its meeting in Indianapolis passed this resolution:

Whereas the Bishops’ Committee on the Liturgy, Federation of Diocesan Liturgical Commissions and individual dioceses support the moral issues involved in proper payment of royalties to copyright owners for copyrighted music; whereas the justice of copyrights is not properly understood or appreciated by many; whereas this is particularly true in the area of folk music; whereas the present policies of copyright holders are not known to worshipping communities, or are not manageable by them, or do not fit their particular worship needs; therefore this 1976 meeting of diocesan liturgical commissions requests that the FDLC strongly support the establishment of a not for profit facilitator so that the rights to copyrighted music, duplicated for congregational participation, might be made available through a simplified process at a single address.

A second resolution also was passed by the FDLC:

Whereas the relationship of copyright holders and users stands in need of justice, understanding, and reconciliation, we propose that the entire membership of the FDLC accept the responsibility to: (a) inform all parishes and schools of the justice of paying royalties on copyrighted materials to the rightful owners of these copyrights; (b) inform the parishes of the history of the FDLC’s concern on the matter of copyrights; (c) inform the parishes of the new not for profit facilitator whose establishment the FDLC strongly supports and the address and policy of this new cooperative effort; (d) inform the parishes of the names of cooperating copyright holders; (e) inform the parishes of the names of non-cooperating copyright holders, who continue to have a just right to copyright payment for their materials.

Encouraged by the impetus and support given the FDLC and sensing the need in the American Church for “some solution” to the copyright crises, several publishers took action.

Resource Publications, in the November-December issue of “Modern Liturgy,” announced several programs connected with copyright. Their major effort is “The Music Locator,” a comprehensive index of copyrighted religious music ($22.00, Resource Publications, P.O. Box 444, Saratoga, CA 95070). Offered with the “Locator” is staff assistance in locating the publisher of each song for which permission is desired, preparing an application for permission to each publisher, submitting the applications to the publishers involved, and then making a full report to the requesting client on each of the requested song titles. Each publisher will be asked to respond directly to the parish regarding terms and fees. For its application service, Resource Publications will charge $2.50 per title with a minimum charge of $30.00 (12 titles).

North American Liturgical Resources, another publisher of religious music, also has announced several programs to address the copyright problem. NALR has established a Church Music Copyright Clearinghouse (2110 West Peoria Avenue, Phoenix, Arizona 85029) which will search titles for $25.00 for the first 50 songs and $1.00 for each song thereafter and locate the proper copyright owner. NALR will not process requests for “popular” music, and they will advise the client if the general content of a songbook is judged to be hopeless in terms of locating copyright owners or obtaining permissions. In this case, one half of the fee plus the book will be returned to the client with NALR’s report upon payment of any royalties that may be due to NALR for material used in the book.

NALR also has issued policies for parish hymnal permissions, reprint licenses, one-time permissions, slides and transparencies, prior copying release, diocesan-wide reprint licenses, and special situations.

A major new music supplement/contemporary hymnal ($1.75-2.50) is planned by NALR in 1977 along with further implementation of a universal looseleaf hymnal plan and two editions of The North American Hymnal: one standard, the other abridged. Details of all that NALR is doing are in the September-December 1976 issue of its publication, “Hosanna.”

In Washington, DC, at its November meeting, the Bishops’ Committee on the Liturgy appointed an ad hoc music subcommittee to study the proposed solutions to the copyright question, to survey music in the public domain, and to make concrete proposals concerning liturgical music in the U.S.A.

But even with all this activity in recent months, the central problem remains. Parishes have no single agency to turn to; there still is no single, nonprofit clearinghouse for copyright permissions. One reason for this is that permission to reproduce copyrighted music can be granted only by copyright owners—and copyright owners come in many shapes and sizes. Some are individual composers who have released their copyrights to a particular publisher. Some owners are publishers themselves who have copyrighted music they have published. In some cases, music for a song may be in the public domain, while the words are copyrighted—or even word phrases may be copyrighted. Sometimes words and music are in the public domain and only the arrangement is copyrighted.

Another complicating factor is that some music used by parishes is copyrighted by “popular” music publishers. These publishers, concerned chiefly about per-
formance rights, are reluctant to grant permission—or to go through the necessary paperwork—for one parish to use one song.

Beyond all this, the copyright matter has become a highly charged issue and therefore is difficult to sort out. Parishes tend to look upon publishers as conspiring to wring every last penny out of every bar of music they publish. Publishers, meanwhile, seem to look upon parishes as being out to steal every piece of music they can push through a Xerox machine. Neither of these caricatures, of course, reflects the true situation.

A recent survey of music used in a large mid-western diocese indicates that all of the parishes using word-only hymnals reproduce material for liturgical use and also at the same time have purchased a standard music worship aid (misaelette or hymnal) for the parish. The problem is that it is difficult to plan liturgies from week to week using one standard resource. Creative planners require greater flexibility, and there is no system at the present time for acquiring music for these liturgies in a convenient manner. Since the parishes have purchased standard copyright material, they cannot be charged with "flagrant violation." Easy accessibility to material is what parishes need.

On the other hand, publishers have their side to tell. Composers must be compensated fairly for their efforts and the law outlines in detail the conditions users of copyrighted material must fulfill. Therefore, the publishers likewise make an excellent case for themselves.

So there is a void still to be filled. The nonprofit facilitator called for by the FDLC has not yet materialized. Now the National Association of Pastoral Musicians has announced a program, however, which is a major step toward meeting the requirements of the FDLC outline. A description of that program follows.

The National Association of Pastoral Musicians is uniquely suited to perform this task because it was formed to improve and promote music at the parish level and because it now represents 1400 parishes. The interests of the parish are not being represented by any of the other clearinghouse efforts.

NPM-CC is concerned also that the interests of publishers and copyright holders be protected and that equitable compensation be made for services. This encouragement of composers and publishers is crucial to the future of church music in the United States.

Initially, NPM-CC plans to deal with "word-only" songbooks, not for resale, intended for liturgical use along with other worship aids purchased by the parish. The scope of this initial thrust reflects what NPM-CC understands to be the most common efforts at the parish level, not necessarily the best efforts.

The success of this initial endeavor will depend on the number of parishes responding. It is hoped that the response will be such that NPM-CC will become a central purchasing agent for copyrights, enabling it to negotiate price and policy with publishers.

NPM-CC's plan is divided into five steps.

First, the parish submits an Initial Request Form to NPM-CC with a list of material the parish wishes to use in its words-only songbook.

Second, NPM-CC will establish the owners of the copyrights and estimate the cost of obtaining copyright permissions. (The fee for this service is $25.00 for the first 75 songs; $5.00 for each additional 25 songs.)

Third, NPM-CC sends the parish cost information together with comments on the songbook submitted. An estimated cost for NPM-CC to handle further copyright correspondence (Step 5) will also be included.

Fourth, based on this accurate copyright cost information, the parish selects which of the copyrights it wishes to obtain, and decides whether it wants NPM to proceed with the permissions.

Finally, the parish informs NPM-CC of the copyrights it wishes to obtain, requesting NPM-CC to proceed with the copyright permissions. NPM-CC will provide the parish with an estimate of the charge it will make for this service based on the number of songs and publishers as well as a projection of the time involved.

The success of NPM-CC will depend on the number of parishes who use it.

An Initial Request Form is included along with other reader reply cards inserted in this issue.

NPM Copyright Clearinghouse

The National Association of Pastoral Musicians announces the formation of NPM Copyright Clearinghouse (NPM-CC) to assist parishes with problems they encounter in matters having to do with copyright of music. NPM-CC has been established to protect the interests of the parish and to make good music conveniently available at a moderate price.
"Faith of Our Fathers": What To Do about Sexism in Hymns

BY SONYA A. QUICKSLUND

Who would argue that sexist language ought to be retained for its own sake? Attempts to change or remove such language, however, often encounter a solid front of resistance. Why? Is it simply a resistance to change or is it something deeper? Otto Jespersen in The Growth and Structure of the English Language insists English is absolutely the most masculine language there is. This does not mean male speech or male terms are essentially wrong; but neither should they parade as the whole linguistic reality. If in the past there had been more recognized women song writers we now might be extolling the "Faith of our Mothers," or calling the "Daughters of God" to gather 'round the altar. As it is, there are no such hymns and sensitive liturgists are often in a dilemma as to which course to take in dealing with sexist hymns.

Should such hymns be dropped? Doctored? Does the latter violate copyright norms? Or should these hymns be allowed to stand as they are and counterbalanced by hymns strong feminist orientation? We shall propose some basic norms after briefly examining the potential influence of images and tradition on our attitudes and reactions toward the whole issue of sexist language.

The individual who questions the generic use of male terminology in sermons, liturgy, or hymns frequently risks dismissal by ridicule or disgust. Yet, it is increasingly obvious that male terms often mean male gender, not the generic sense of humankind, because the male words are acted on literally—providing a clue to or rationale for male control in every conceivable sector. Language reveals and reflects a society's views and values. The absence of the feminine suggests the minor importance of women in shaping history—whether religious or any other kind. The message many women take away from this experience is that the "Good News" is not for them.

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The message many women receive is that the "Good News" is not for them because Christ came for men, loved men, and died for men to save all men.
If such hymns as “Good Christian Men, Rejoice” inhibit prayer and fail to reinforce the sense of solidarity that the Eucharist seeks to create, then such hymns ought to be dropped. Because Christ came for men, loved men and died for men to save all men.

Concepts can be corrected or changed. However, because images often function unconsciously (e.g., male—wisdom, strength; father—protector, progenitor); and their subtlety and elusiveness make it difficult to modify them. This explains to a degree the uneasiness many feel when God is referred to as “she.” God is strong and creative; a woman, as symbol, is not. In a lecture on this topic, Nellie Norton cited Amos Wilder’s view that images can be changed only in three ways: by shattering, exorcism, and repentance. Repentance pertains best to our topic. It does not imply improvement, renewing, or reshuffling but a complete reorientation about a totally new center. In this case it would be the wholeness of the people of God. So long as the complete reorientation is only a dream, the devastating implication of liturgical sexism is: man, not woman, is the true focus of God’s concern.

How does such a notion of reorientation fit in with the concept of Tradition? Before we can answer such a question or move to the more obvious levels of theological concern, we must distinguish carefully between Tradition and tradition. First, Tradition can be considered that which Christ handed on to the apostles and the apostles to successive generations of Christians, but the sense of the World Council of Churches definition in 1963 as God handing Christ over to humankind is preferable, because it makes the content more specific.

In contrast, tradition, or a given historico-cultural development, stemming from the original Traditio, may well cloud the full meaning and significance of genuine Tradition. Too often the lyrics of pop religious music, in an attempt to speak the language of the people, unwittingly incorporate cultural understandings lacking the theological sensitivity and insights native to the Roman rite.

Today most of the hymns sung in many churches are of post-Vatican II origin, the direct result of unprecedented opportunities for experimentation offered to 20th century musicians by the Council and the liturgical movement. Unfortunately, much seems to have been done in haste by amateurs and is concerned with certain canons of ‘relevancy’—and has been accepted uncritically. The widespread concern over the quality of music argues the time now has come to start separating the chaff from the wheat. Some analysis of these hymns according to the spirit of liturgical music has begun on local levels but a more concerted effort is needed. How closely does a hymn correspond to the genuine Tradition? How spiritually uplifting is the hymn for all? Do hymns like “Sons of God” clearly convey to the entire congregation that God’s Word is for all people and that all people have been engaged in transmitting that word from generation to generation?

Modifying the language of hymns involves tampering with the familiar, but hymns certainly can claim no greater textual sacredness than the official liturgical prayers of the Church. Moreover the International Commission on English in the Liturgy recently took up the very question of sexist language in liturgical texts. While not all national groups agreed on the urgency of the matter, formal petitions have been sent to Rome requesting permission for some immediate changes, e.g., dropping duplicative expressions that give a sexist slant such as ‘for all men’ when ‘for all’ conveys the intended sense in a more inclusive way. However, changes in recited prose do not create the same problems as poetry set to music. Nevertheless, if we have survived successive verbal changes even in the liturgy, certainly we can survive a few important changes in the hymns we sing.

Do hymns like “Sons of God” clearly convey to the entire congregation that God’s Word is for all people?

While we cannot run roughshod over literary and musical concerns, copyright matters, or the reality of a widespread indifference on the part of many to sexist language, we must keep in mind that liturgy has a teaching function and that sexist language ultimately teaches. Vatican II reminded us that “sacred music increases in holiness to the degree that it is intimately linked with liturgical action, winningly expresses prayerfulness, promotes solidarity, (author’s italics) and enriches sacred rites with heightened solemnity.” (“SACRED LITURGY” no. 112). If part of the congregation is going to be angered by the selection of hymns that refer to only part of the people of God—“Good Christian Men, Rejoice”—if such hymns inhibit prayer and fail to reinforce the sense of solidarity that the Eucharist seeks to create, then such hymns ought to be dropped.

Excellent books present clear guidelines. Women and Worship by Sharon and Thomas Neufert Emswiler (Harper and Row, 1974) will be useful to parish liturgists. It includes lists of non-sexist hymns on pages 109-113. Two other books include appropriate hymns: Liberated Woman’s Songbook, MacMillan, 1971; and Sister Celebration, Arlene Swidler, Fortress Press, 1974.

Is it possible to be sensitive to the ideal of non-sexist language and make adroit revisions without destroying certain traditional favorites? That remains to be seen. But it is clear that sexist language and imagery must go if music is to be an integral part of the liturgy and contribute to the community’s spiritual growth.
More and more church musicians are beginning to ask: What is the new “ecumenical lectionary”? What are some of its distinctive features? What are the musical implications of taking it seriously? These questions, asked by the “pros” as well as the “readily-willing-and-ables,” have triggered the following discussion. (By “ecumenical lectionary” I mean the group of lectionaries including those of the following: Roman Catholic, Episcopal, Presbyterian, Lutheran, and the Consultation on Church Union.)

One of the most celebrated declarations of Vatican II concerning eucharistic celebrations stated that “the treasures of the Bible should be opened up more lavishly so that richer fare might be provided for the faithful at the table of God’s Word. In this way a more representative portion of sacred scripture will be read to the people over a set cycle of years.” (Constitution Sacrosanctum Concilium, art. 51) In the remarkably short span of six years, a new lectionary was prepared in response to such directives. On November 29, 1969, the new cycle of readings and the “richer fare” was instituted in many Roman Catholic parishes. Unfortunately, like so many of the reforms, the lectionary seems to have been received by many like an unprepared-for special guest at a party already under way. Or, more to the point, like an unnoticed friend bearing gifts. Indeed, for church musicians especially, the new lectionary is such a friend.

At first blush, the lectionary seems directed primarily toward the recovery of more extensive reading of Scripture and more biblical preaching. The accent upon proclamation is underscored by statements such as we find in the Constitution Dei verbum: “...all the preaching of the Church must be nourished and ruled by sacred Scripture. For in the sacred books, the Father who is in heaven meets His children with great love and speaks

Throughout the liturgy the sung prayer and praise of the people will be greatly strengthened if it is made to flow forth and return to the readings more explicitly.

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tire range of God's revelation to his people and the sweep of salvation history. It is both a way of shaping our experience of the church's corporate memories and a dramatic pattern of encounter, through time, with the central mysteries of our life in Christ. Lectionaries have always been subject to controversy since they are finite human attempts at ordering Scriptures and the calendar. Inadequacies of one sort or another are always being uncovered. Yet some lectionaries are far more adequate and faithful than others to the theological cantus firmus of Christian faith and worship.

The new Roman Catholic lectionary, which became mandatory in the United States only five years ago this past Advent season, is certainly one of the most remarkable ever produced. It is the result of extraordinary cooperative study and experimentation, careful biblical and liturgical research, and unprecedented ecumenical sharing. Above all, it aims at theological and pastoral restoration of the fullness of Scripture in the heart of the liturgy. While we can never speak of a "perfect" lectionary, this may turn out to be one of the more significant in the history of Christian worship.

Why is this so? In the first place, it provides a three-year cycle of readings. Most historical Roman Catholic and many modern lectionaries had been based on a one-year cycle. This immediately opens up an increased range of Scripture, and gives much greater variability over time. But it also contains three readings for each Sunday, whereas previously most had only two. This allows more extensive exposure to books which the former lectionary neglected, such as Mark's gospel. In particular, readings from Hebrew Scriptures restore a balance between the testaments. It is therefore more comprehensive and provides a richer set of teachings and themes for celebrants, musicians, and planners to work with than the preceding lectionary. New possibilities are opened to us as well as new dimensions of theological understanding of the church's calendar (the "church year").

Secondly, it is an achievement of ecumenical biblical scholarship and religious insight. The synoptic gospels (Matthew, Mark and Luke) are given their own year within the cycle; and we return to the ancient practice of readings from John's Gospel primarily in Lent and Easter. Other churches have not only contributed to but, perhaps more significantly, have based their own subsequent work on the Roman Catholic lectionary. Four versions of basically the same work have since appeared: Episcopal, Presbyterian, Lutheran, and the common lectionary adapted by churches of the Consultation on Church Union, now having appeared as the basis of the United Methodist alternate eucharist materials. The publication of the C.O.C.U. lectionary in 1974 gives us a genuinely ecumenical family of lectionaries, having so much in common as to permit the development of common resources for biblical studies, preaching, and for church music.

In the third place, the convergence of common lectionaries goes hand in hand with the use of common texts in English (ICET) and the unprecedented sharing of hymn traditions in the new hymnals. (For some interesting reading on new hymnals, see Erik Routley's salty discussions in "Worship," Vol. 47, 1973.) This renders the sharing of available musical settings and the use of hymnody from traditions which have historically been more biblically oriented a new and welcome possibility for Roman Catholics. More significantly, such convergences (not to be mistaken for uniformity!) should encourage the composition of new hymnody and service music which may reflect a less self-enclosed theology and spirituality of Word and eucharist.

The new lectionary should, if liturgy committees and celebrants take it seriously, enhance our proclamation of Scripture in reading and preaching. But the church musician also has something to proclaim. The various sung parts of the liturgy, and especially the people's songs and responses (assisted by and in dialogue with a choir and cantors), are themselves proclamatory. Not only are more textual possibilities available for choral music, but new forms of proclamation which include congregational song may be opened up for us.

Implications are becoming clear. Throughout the liturgy the sung prayer and praise of the people will be greatly strengthened if it is made to flow forth and return to the readings more explicitly. If one of our questions is how to allow the music to more adequately undergird and help proclaim the Word, the answer is: Study the thematic and textual connections between the lections for the day and the whole range of music: entrance songs, chants, responsorial psalms, hymns, anthems, and even instrumental music. There is a rich literature waiting to be explored, provided we do the work of studying and understanding the internal relatedness of text and tune, of theme, image, and appropriate musical forms.

Hymns are too often chosen at random; entrance songs, responsorials, graduals, and other music so often come from a very narrow or nonexistent congregational repertoire. Anthems are often a musical interlude with very tenuous connections with other elements of the liturgy. The new opportunity given with this richer lectionary is to rethink the musical elements, choral and/or congregational, in light of how they articulate the themes and texts, and how they deepen the people's engagement and sung experience of them. Participation in the story which is recited and enacted in the eucharistic prayer and action is far more profound when it is sung and expressed musically. The presence and intensity of the community's participation is in large measure dependent upon the "felt quality" of the Word in its fullness. Need I but mention the Bach cantatas or works of Henrich Schütz to remind us of how vital and exciting musical forms which are integrated with biblical stories, teachings, and narratives can be.

A major resource which complements the new lectionary is the hymnal, Worship II, published in 1975 by G.I.A. This collection of hymns is historically and liturgically ample, and the musical quality of most of the settings can be used to work with choral arrangements. For example, many of the chorale tunes are available as
The new Catholic lectionary has dramatic implications for music in the liturgy, and it deserves a much fuller study at the parish level than most of us have yet given it.

The Old Testament receives far more attention in the new lectionary, thus immediately expanding the range of available musical literature. And the images and interactions between the texts for a given Sunday now present a much wider and, in many cases, more subtle range of possibilities. The restoration of the fuller sets of readings for Holy Week, for example, suggests the possibility of Holy Week musical services based upon cantatas. The new attention to continual portions of the synoptics and more continuity of readings in “ordinary time” also provide more narrative possibilities to the musical parts of the liturgy.

The liberating use of the new lectionary is, of course, dependent upon closer cooperation and mutual understanding of ministries between musicians, celebrant(s), other ministers, and the laity on liturgy planning committees. Thorough and careful exploration of the lectionary will reveal how musical choices and proclamation of faith in homilies can in fact deepen the people’s participation in the emotional range of the Scriptures themselves. The homilist who uses only one of the texts on a Sunday may also turn the three-year cycle into a nine-year cycle, showing the ever wider range of musical dimensions implicit in the lectionary.

Church musicians are sometimes as notorious as clergy for regarding the calendar as a collection of special days with occasional seasons of thematic continuity. But the real secret for us all is to recover the whole calendar and cycle of readings as a continuously unfolding Christological treasure. The saving work of God has many dimensions, and we are to experience and celebrate it in and through the concreteness of the cycles of time and memory. Thus our encounter with Scripture and its musical articulation and expression in the assembly is not a mere ornamentation of eucharist, but is indeed itself a form of encounter with the presence of the risen Lord.

Celebrating the rhythms of the liturgical calendar can be more than a musician’s chore. In entering into the rhythms of the days, weeks and years, we can read, pray, and sing our reception of the Paschal mystery in its fullness. This process of meditation and assimilation of Scriptures should be part of the vocation of a parish choir and its leadership. In taking the new lectionary seriously we may learn the importance of the choir as a teaching arm of the community, deepening our own spirituality in the process. The renewal of worship is more a matter of sustained catechesis and informed consciousness in sung participation than it is a didactic effort to “parse” the reformed rites.

Church musicians take heart! You are to be the theologians and pastors; and you begin precisely where you are, but with an unnoticed friend—the new “ecumenical lectionary.”

How We've Done It
In Horseheads, New York

BY DAVID E. FEDOR

If one were to write a description of a worship space that was a collection of deterrents to good liturgy, ours would most certainly be in the top ten! Having no church, we worship in the school gymnasium and an attached chapel which, through the opening of a sliding door, becomes one awkwardly shaped room. This arrangement causes the celebrant to have his back to about one half the congregation. The organ, instrumentalists, and singers are to one side of the altar area and are seen by about two thirds of the congregation. Many other unalterable circumstances in our present situation would make any liturgist cringe. And yet, in spite of all these obstacles, good liturgy and good music happen.

The musical and liturgical traditions which are alive at St. Mary Our Mother in Horseheads, NY, have been built up over the past ten years from virtually nothing. At this writing we have four singing groups: a Parish Choir of about 40 voices, an Adult Folk Group of about 18 members, the Celebrate Life Singers consisting of 50 or so teenagers, and a 30-voice Children's Choir. Alongside these groups who minister through their music there exists a congregation that sings well and enjoys it. In addition to the organ and folk instruments, we occasionally bring in strings, woodwinds, and a harpsichord for special days.

Now that you have a sketch of the musical dimensions of this parish family, you are probably wondering how it happens. Certainly many factors come into play in this complex program, but if I were asked to give a basic underlying cause for all of this, I would point to Fr. Bartholomew O'Brien who, over the past eleven years as pastor, has preached and lived his conviction that liturgy—the worship of God—forms the hub of the wheel of activities of this parish family. Consequently, he has actively encouraged the development of the musical dimensions of our worship. Without this crucial support, I really believe that many of the efforts of the past ten years would have been much less successful.

Perhaps next in the line of causes would be our attempt to foster the attitude that music is not mere window dressing but an integral part of the liturgical life of the Church. We do this in many ways. For example, there is only one Sunday liturgy (7:30 am) during which there is generally no singing. All other celebrations on the weekend and on holy days include music. When Baptism is celebrated apart from Mass, there is singing. (And yes, there have been times when the Celebrant of the Baptism was the only one singing!) Occasionally we will begin a meeting with the singing of a hymn rather than the recitation of a prayer. The children in the school and the CCD program are taught the common sung parts of the liturgy just as they are taught the common spoken parts. All singing groups are encouraged to see their role in the parish as ministry—the ministry of music. Although the musical groups provide a creative outlet for a variety of people and this in itself is a ministry, their ministry to the community is the sharing of their accomplishments with the greater parish family.

A primary concern in parish worship is certainly congregational singing. I was amazed at the response of the people when I experienced my first Sunday here over four and one half years ago. We are at a point now where the congregation knows a variety of acclamations for the liturgy as well as a diversity of hymns and psalms. (Note that this is the "parish wide" repertory. The folk groups add another collection of music peculiar to that musical medium.) I find it relatively easy to teach the congregation new music. They seem eager. However, much of the work and frustration that went into making our "singing parish family" happened before I arrived on the scene. For five years the associate pastor who preceded me spent many Sundays not only teaching the congregation to sing, but...

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"How We've Done It . . . " is a regular feature of Pastoral Music. Contributions, including photographs, are welcome. Double-spaced typed copy should be five pages in length or less.
also giving a rationale for music being integral to the liturgy. His perseverance paid off, and in the past four and one half years much has been built on his work. The congregation, too, needs encouragement occasionally. If the singing has been exceptionally good at a given liturgy, the celebrant might say something like the following just before he dismisses the people: "I would just like to congratulate all of you. The liturgy seemed to have a special lift today because we sang with such enthusiasm. The effort put into singing pays off. Let's sing the final hymn as a prayer of praise to God for his presence among us this morning." More often than not, that final hymn is sung with an enthusiasm and volume that matches full organ.

One of the key figures in good singing is, without a doubt, the organist. It is our policy to hire an organist and pay a reasonably good salary. You get what you pay for, and although undoubtedly there are a few here and there, it is a rare "volunteer organist" who is even basically competent in the task of leading a congregation. A generous heart and the best of intentions, as important as they are, are not a replacement for solid training. In our geographical area, finding a good organist is difficult; and since the suitable ones that we have found have been college students and the like, their stay with us has been short. In four years we have had three organists. The priority in hiring is, "Can you play a hymn?" Once that is settled, other areas of competency are examined. I wish more organ professors would teach creative hymn playing. It is an acquired skill that, for many, cannot just be "picked up on your own."

Even with an abundance of the worst kinds of physical conditions, good liturgy and good music happen.

(One person interviewed played a flawless Bach "Dorian Toccata" but fell apart on "Alleluia! Sing to Jesus.") I cannot stress this enough: you are in for a difficult time teaching a congregation to sing and enjoy it if the organist cannot lead—not accompany or follow—but lead the congregation with solid and confident hymn playing. With this support the congregation has a sense of security and, in our experience, sings with more conviction than when the solo voice of a "song leader" blares out over the P.A. system. Such song leaders are a necessary part in the teaching phase of congregational singing, but the real leader of song is a qualified organist.

Each of our singing groups has become a community in itself. Prayer is a part of each group. (The Celebrate Life Singers also have an annual retreat together.) Each group has its social life as well as its liturgical and musical life. Car washes, bake sales, as well as a variety of parties have helped to create
For five years the associate pastor spent many Sundays not only teaching the congregation to sing, but also giving a rationale for music being integral to the liturgy.

The first time they sang they received applause from the congregation. Needless to say, this encouragement prompted their second appearance. Now they sing about every other week at the 9:30 liturgy. Much of their success is the result of much work, patience, and loving dedication on the part of their director.

The Celebrate Life Singers have probably done more for teenagers than any other single group in the parish. Begun in 1968 as a folk group, they have become widely known for their shows in nursing homes, institutions, and churches. Among their major productions have been performances of "Superstar" and "Godspell." In spite of a turnover in membership every year and some rough periods in its history, this group has for nine years been a creative outlet for hundreds of teenagers and a source of Christian community for them. At present the group sings at the 12:30 liturgy every other Sunday.

In response to a request by a number of adults, an Adult Folk Group was begun in November 1975. About 18 persons gathered together and I rehearsed them for two weeks. After their first Sunday's achievement, I set them on their own hoping that the musical and organizational talent I sensed in a few of them would surface. It did, and they have a right to be proud of their accomplishments. In September, they did a "jazz mass" that was truly jazz in style and successfully blended congregational involvement with their own choral selections. It was a well-received "first" for this parish. This group sings on alternate Sundays at the 12:30 liturgy.

The Parish Choir began in October 1972. The 40 members rehearse about two hours a week. Their primary responsibility is the weekly 11 o'clock liturgy. The group actively strives to preserve the rich heritage of music which has been entrusted to the Church as well as explore new directions in music for worship, keeping in mind the needs and spirit of the liturgical renewal taking place in the Church. In addition to their liturgical roles, the choir has performed at least one concert each year and has also taken part in other area musical events. This year they performed Bach's "Cantata #106" complete with soloists and chamber orchestra.

Special parish events give opportunities for a creative liturgy involving several of the musical groups. Pentecost Sunday 1975 was the day we as a parish family burned our mortgage and formally announced the decision of the Parish Council to begin research into the building of a much needed worship center for the parish. Our bishop was celebrant for the 11 o'clock liturgy at which the combined forces of the Parish Choir, the Celebrate Life Singers, and about 14 instrumentalists provided the music. It was truly a festive celebration successfully blending several musical styles.

Probably by now you are aware that the parish family of St. Mary Our Mother is musically very much alive. Do not be misled, however. Getting to where we are did not "just happen." It is the result of attitudinal formation, the discovery of "key people" and the utilizing of their talents, a sense of ministry and community that has built up over the years, and, of course, much work. There have been many discouraging moments, the usual human misunderstandings, and occasional failures—but persistence and conviction on the part of many that "it's worth it" have resulted in this parish of 1,700 families "singing a new song to the Lord."

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C O N N E C T I C U T

Hartford
March 12
The Worshipping Church, an institute for parish liturgy committees presented by the Center for Pastoral Liturgy, Catholic University of America in consultation with Time Consultants. Sponsored by the Commission for Sacred Liturgy of the Archdiocese of Hartford. Speakers to include Revs. Robert Traupman, Patrick Collins, and Virgil Funk. Contact: Rev. David Baranowski. (203) 249-8431.

D I S T R I C T O F C O L U M B I A

February 18-20
Conference on Black Worship and Spirituality. Presentations on continuity of African culture, distinctive black American culture, black religious experience in America, and the practical application of these in Catholic liturgical worship. Write Ms. Gertrude Morris, Department of Culture and Worship, 1234 Massachusetts Avenue, NW, Washington, DC 20005.

May 16-27
Second annual Institute for Liturgical Commission Personnel co-sponsored by the Bishops’ Committee on the Liturgy and the Center for Pastoral Liturgy. Lectures and discussions on liturgy and related disciplines. Presentations by Theodore Marier, music; Sister Nancy Swift, religious education; Robert Rambusch, art and architecture; Donald and Janet Waters, dramatic arts. Pastoral needs will be addressed by Rev. Joseph Byron, suburban parishes; Rt. Rev. Joseph Francis, urban; Rt. Rev. Maurice Dingmann, rural; Rev. Ricardo Ramirez, Spanish American, prayer and liturgy; Rev. Daniel Coughlin and Dr. Maria Adrizola, Role of Bishops’ Committee on the Liturgy, Sister Luanne Durst, Catholic University of America. $300 fee includes board and room. Write or call Rev. Richard J. Butler, Director, Center for Pastoral Liturgy, Catholic University of America, Washington, DC 20064. (202) 635-5230.

I N D I A N A

Franklin
February 19, April 23, June 18

Fort Wayne/South Bend
Ongoing program
In addition to the organist training program previously reported (Vol. I, No. 3), the Fort Wayne/South Bend Diocesan Music Commission has recently initiated a choir director’s training program and a cantor training program. Instructor for the choir director’s training program is Vernon Mcardle. Fee for complete course of 32 hours: $100.00. The faculty for the cantor training program includes Rev. Tom Jones, CSC, Rev. Robert Mahoney; and Ed Thom. Fee: $60.00. For information on all programs write: Sister Margaret Andre Waechter, CSC, House of Prayer, Victory Noll, Box 109, Huntington, IN 46750.

Fort Wayne/South Bend
Ongoing program
The Fort Wayne/South Bend Diocesan Music Commission has initiated a series of liturgy seminars for liturgical feasts. Identical seminars will be given in South Bend and Fort Wayne. Dates of Fort Wayne seminars: February 21 and March 7. South Bend dates: February 22 and March 8. Fee: $3.00 per seminar. Faculty: Revs. Charles Conley and John Galen, SJ. For information write to Sister Margaret Andre Waechter, CSC, House of Prayer, Victory Noll, Box 109, Huntington, IN 46750.

Notre Dame
January 31-February 11
Preparing for Lent: a training program. Designed for 30 participants. Purpose: to give leaders in parish liturgy the training they need to plan with their own parish teams a complete Lenten program. Faculty: Revs. Charles Gusner, Eugene La Verdiere, SSJ; Andrew Ciferni, O. Praem; and the staff of the Murphy Center. Costs: $250.00 tuition, bed and breakfast at $17 a day, lunch and dinner ad libitum. Write: Mrs. Ann Lauer, Box 81, Notre Dame, IN 46556.

Notre Dame
March 7-11
Preparing for Holy Week: a training program. Designed for 30 participants. Purpose: to give leaders engaged in parish liturgy the training they need to prepare with their own parish teams the Holy Week liturgy. Costs: $150 tuition, bed and breakfast at $7 a day, lunch and dinner ad libitum. Write: Mrs. Ann Lauer, Box 81, Notre Dame, IN 46556.

L O U I S I A N A

New Iberia
March 6
MARYLAND
Baltimore
January 29, March 26, May 28

MIDWEST
Marshall
March 17

MISSESIPI
Jackson
March 8
Deiss Day. Rev. Lucien Deiss and Gloria Weyman. Sponsored by World Library Publications. Contact: Rev. David O’Connor, 237 East Amite St., P.O. Box 2248, Jackson, MS 39205 (601) 948-6556.

NEW YORK
New York
March 19

NORTH CAROLINA
Charlotte—February 5
Winston-Salem—April 2
Asheville—May 28

Pennsylvania
Bloomburg
March 19

Pittsburgh
February 19

SOUTH CAROLINA
Columbia
February 26, April 16, and June 4

TENNESSEE
Memphis
February 11-13

VERMONT
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February 19, April 16, and June 4

WASHINGTON
Seattle
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Music for Easter

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.

Cantor/Song Leader

Psalm 98 with lectionary refrains
Richard Proulx. (Cantor, choir, congregation, organ) Composers Forum for Catholic Worship, P.O. Box 8554, Sugar Creek, MO 65054. CF 72-103.

This is as marvelous a setting of psalm 98 as you are likely to come across for cantor, choir, and congregation. Of all the refrains given, I prefer the fourth, "All the Ends of the Earth." The opening intervals of the fifth and fourth seem to gather together the "ends of the earth" and the descending melody of "the saving power" seems to express the ultimate cadence of salvation. The choral sections are doubled (ST and AB or SA and TB), a technique employed to great advantage for lessening rehearsal time (one of several advantages), and yet Mr. Proulx never scrimps on choral artistry. The Cantor sections are no snap. They are very well conceived, however, and like all good music hang together with integrity. This simply means they must be well rehearsed—and bang—they work. Also, don't neglect refrain seven. This Alleluia is dynamite!!! Play around with it for a while and discover its possibilities and its glory.

Alleluia and Psalm for Easter
Richard Proulx. (Cantor, congregation and soprano descant, 10 handbells and organ) GIA Publications, 7404 S. Mason Ave., Chicago, IL 60638.

This, the most commonly known and sung Alleluia, deserves the attention of more composers and arrangers. Mr. Proulx's approach is always appreciated for its imagination and musical substance. He has given us new musical ideas of the highest quality and led us into the interesting development of many well-travelled paths. This piece is an example of the latter. The idea is sound. You might find it profitable to study the rhythm of the refrain with a critical eye. It is not the Alleluia rhythm that most congregations are used to. You might want to adjust it to your people's established practice. I would have
preferred a little greater melodic development of the psalm. After all, the psalmodic pointing used here is found in any missal, and it seems to me there is entirely too much dependence on this mode of expression. It is difficult for me to reconcile the widespread use of psalm tones in a role that cries out not for the bland and bloodless but for melodic clothing that does justice to the richness expressed in the psalms. They are difficult enough to understand. Proper music can do much to illuminate their direction and expose their meaning. All that personal ruminating aside, it is still a good piece and deserves your attention.

Gospel Acclamations
Alleluia 1, 2, and 3
Howard Hughes, (Cantor, SA and/or SATB choir, congregation organ) Composers Forum for Catholic Worship, CF-73-101.

Because I have heard these alleluias out of context (perfectly valid), I am taking the risk of reviewing them out of context, but telling you that they come from a larger set of acclamations for Confirmation and Votive Masses of the Holy Spirit. The first and second of these are energetic and dynamic; they get to the point of Alleluia, and then finish. The third leaves me with mixed feelings. I think the introduction gets in the way of the acclamatory aspect. I perceived melodic weakness perpetrated through the overuse of the same melodic fragment. It seemed a good thing to use with children because of this, perhaps in procession (never do anything hard in procession) and because the added rhythm instruments might alleviate the dolors of repetition. In spite of multiple misgivings I used it with a "regular" adult congregation and it really does work. Well, you can't be right all the time.

* * *

It is difficult for me to stress enough, how valuable is the Composers Forum for Catholic Worship (see address above). What a bargain!!! You can reproduce anything in any quantity for the cost of a Xerox. At today’s music prices, any budget-conscious administrator can be convinced of this value.

JAMES HANSEN
an accomplished pianist or organist. Instrumental parts are available. This piece is suitable for an older youth choir, plus the soprano voices of the boy choir. During the Liturgy of the Eucharist, this selection (8 pages) can be used while the gifts are being prepared (provided the action of the Mass is not delayed because of the length of the piece) or as a majestic recessional.

We Praise You for the Sun
AllanMahnke, text by Alice Muriel Pullen. (Unison with Orff instruments optional) Choristers Guild, P.O. Box 38188, Dallas, TX 75238. 1974. $1.35.

A simple melody moving in 6/8 meter with a joyful lilt, this piece is most suitable for use with quite young voices (ages 6 through 10). The text is easy to understand and speaks of praising God for His gifts of sun, rain, and love. The melody centers around the key of F major and contains no modulation. The accompaniment consists of a series of ascending and descending staccato chords which add some variety to the melody flowing above them.

The dynamics are basic and well-marked. For young voices “We Praise You for the Sun” is a worthwhile choice. This would be suitable to sing during the Preparation of the Gifts in the Liturgy of the Eucharist.

Love I Come Again

This well-known folk tune is written in E minor and is easy to learn and sing. The text compares the resurrection of Our Lord with the new life of spring. The four verses speak of the wheat grain that has lain in the dark many days but shoots forth blades of green. The imagery is beautiful and the entire song lends itself readily to youthful voices. The melody is used at Christmas with the text “Noel Nouvelet” or “Sing We Now of Christmas, Sing We Noel.” Using the same melody at Eastertime could provide a meaningful relationship between the two feasts for youthful minds. “Love I Come Again” is an appropriate choice for the Easter Liturgy, especially during the Preparation of the Gifts.

Thanks We Give
Dale Wood, text by Herbert Brøkering, (Unison, two equal voices, or SATB with organ and percussion) Choristers Guild, 1972. $1.40. A delightful composition within the range of youthful voices! The text is written in a simple, pleasing style and tells of our gratitude for creation and redemption. The melody line is simple and tuneful, as is the second voice part. The accompaniment contains many discordant sounds but these serve to create an interesting effect against the major harmony in the voice sections. Although the piece is eleven pages in length, the 12/8 meter moves quickly in a basic four beat and has a joyful sound, especially when instruments are used. If not used for a religious program, this song has an optional text for secular occasions. Generally speaking, this is a challenging selection for youth groups.

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For information write:
Rev. Lawrence Heiman
Saint Joseph’s College
Rensselaer, Indiana 47978
Alleluia! In All Things!

C. Alexander Peloquin (Two equal or mixed voices and organ with option of two trumpets, timpani, and percussion) GIA Publications. 1973. $1.50.

This is a long, but joyful rendition of the Alleluia! The text is simple and the sounds of the music support the meaning of the words used in the text. A well-trained boy choir blessed with talented high soprano voices will have no difficulty carrying the extremely high notes. The other voice parts can be sung by average youth (10 through teenage years) sections or members of the adult choir. An accomplished accompanist can do justice to the beauty of the chords which contain many accidentals. There are numerous sections of chord progressions in fifths, both in the vocal lines and in the accompaniment. This 28-page composition will be a challenge to the director who wants to capture the artistry of the composer.

ANNE KATHLEEN DUFFY

Choir—Mixed Voices

Easter Procession


Everyone will recognize the familiar "Jesus Christ is Risen Today." Feterl's arrangement for SATB choir, congregation, organ, and three trumpets is unique in that it uses the trumpets differently in each of four possible verses, while the choir and organ parts are identical in each verse. This arrangement is easy enough for most parish choirs, and the brass will add just the right touch for the Easter celebration!

Easter Hymn ("Good Christian Men, Rejoice and Sing")


Although the tune is somewhat less familiar than the preceding number, Paul Feterl arranged it in
exactly the same fashion. The advantages of both numbers are obvious: they involve both congregation and choir, they are easy enough for most parish choirs, they are Easter music, and because of the varied and interesting brass parts they will sound "big." Trumpet parts included.

Good Christian Men

Although the text is the same as in the preceding number, Wolff's setting follows the popular concerto style using congregation, mixed choir, brass (two trumpets and two trombones), and organ in various combinations (with a little imagination the two Fetter arrangements could end up in the same way). This setting also is easy enough for most parish choirs. (See "Instruments" reviews for additional comments on this.)

Cheer Up! He Lives!

If you are tired of the same old Easter music, be sure to examine this number. It is not everyone's cup of tea, but there are parishes that are ready and starving for fresh ideas—the text is also Mr. Wetzler's—and sounds. With a lively tempo and brass accompaniment it should generate some of the excitement the Easter feast deserves. The brass parts (three trumpets, two horns, two trombones, one tuba, timpani, etc.) are available from the publisher. In the absence of brass a keyboard accompaniment can be used. Difficulty is average.

Christ the Lord Is Ris'n Again

An independent accompaniment and some interesting harmonic effects save this old war-horse. For average SATB choirs with keyboard accompaniment.

Christ, Our Light and Life

Both the text and the music are Mr. Englert's; both have a quiet and simple singity. This is the kind of number, sung with a good choral sound by an average group of singers, that can grow on people, singers and congregation alike. Rather easy music for SATB voices with keyboard accompaniment.

The Day

Here is a lively happy number—with a lot of fresh ideas. It is for SATB voices with organ accompaniment, and also uses a youth choir. Has nice contrasts. A handbell accompaniment is optional (parts included). Difficulty is medium.

You may also want to look at the following:

Christ Is Arisen
(Christ ist erstanden)

For SATB voices a cappella. Moderately difficult.

With Joyful Voice

For SATB voices with piano or organ accompaniment plus three
optional trumpets (parts included). Difficulty is average.

Godfrey Schott. J. Fischer & Bro. (Belwin-Mills), 1976, No. FEC 10350, $0.80.
A difficult Easter anthem for SATB voices with accompaniment for organ and optional brass quartet (separate parts available from the publisher).

ELMER F. PFEIL

Congregation

Mass in Honor of the Queen of Angels
Marguerite Biggs Crome, text; K. E. L. (Congregation, choir [SATB], and organ) Theodore Presser Co., Bryn Mawr, PA, 1975. $0.50.

Basically a monothematic setting in 4-part homophonic style, this setting has no soprano part that is also singable by the congregation. The supporting accompaniment is locked into the vocal lines so that there is maximum aid offered to a volunteer choir. Harmonically and rhythmically this setting offers little in the way of challenge or musical interest. It harkens back to the days of Schütz, Weelkes, and Sweelinck, without the redeeming features which characterized their better moments of composition. At best this is "gebrauchsmusik" a la 1760.

The Church’s Own Foundation
Arranged as part of the Westminster Choir College’s 50th anniversary series, this arrangement proves once again that "Aurelia" is one of the most difficult hymn tunes to arrange interestingly and musically. Mr. Martin’s 22 pages are filled with solid craftsmanship based on the mold of hymn anthems.
The organ accompaniment, while rhythmically free, is tonally pre-dictable, thus losing the Shaw promised by the rhythmic motifs employed.
Vesper would be improved by having the vocal fantasias performed by brass or strings. Such scoring is basically instrumental and is not congenial with the average chorus. The divisi sections may pose problems for the small choir. This is a large-scale setting that will take work.
Recommended for conservatively oriented congregations that have a versatile organist, large choir, and a love for hymn anthems as well as causes for celebration!

Symphony of the Cross
Five hundred program music
Three different literary styles characterize this booklet. Father Husted concentrates on relevance via media references; Father Faser relies on overly-long scriptural passages; and Father Stuhlmueller’s setting is a number of choral dialogues with opening and closing scripture readings.
Musically the choices offered cover a number of styles, ranging from quasi-chant to composed folk. In the over-priced accompaniment edition (40 pages of older musical plates selling at $4.00 a copy is too much money); guitar symbols and keyboard arrangements are included. None of the keyboard arrangements of the "composed folk music" are in style; they are "churchy.
Selection-wise, there are a number of appropriate songs for the various types of services included. The vintage-type piety that is expressed in the first program needs revision, however, both in content and style.

JAMES M. BURNS

Reviews—Folk

The following compositions seem to resonate most with the Cycle C readings for the Easter Season. None of them is limited to seasonal use. Thus, each composition would make a substantial addition to an established repertoire. Unless stated otherwise, only guitar accompaniment and melody lines are provided by the publisher at this time.

Eye of the Dance
If you are not familiar with this arrangement of the old Quaker tune "Simple Gifts," make it the next piece of new music you purchase. It is truly a "folk" song. I find it an indispensable part of a well-rounded folk repertoire. The song (anaphonic) is quite lyrical and easily grasped by a community. Instrumentally, guitar is sufficient support but if you are fortunate enough to have a dulcimer player this song was meant for him or her. The secret is to make the song folky and capture the natural dance rhythm of the melody. I have heard the song performed at different tempos and suggest that it be done at a moderate pace so that the words are not rushed and flow easily. The text is inspirational and traces the birth, ministry, passion, death, and resurrection of Jesus who is "The Dance" and who "still goes on." It works best as a communion hymn and you will find that the singing of the congregation swells with each refrain.

Ed Gaufgrand. From the album and guitar accompaniment: 'From An Indirect Look.' North American Liturgy Resources, 210 W. Pecora Ave., Phoenix, AZ 85029.
Based on the test from Revela-

41
would add richness and breadth. A piano accompaniment should be light and delicate if the simple beauty of the melody is to be preserved. Any vocal harmonies would have to be created by the performers. This is one of several very usable, but most important, textually and musically sound compositions on this recording.

I Am the Bread of Life

Besides ‘The Lord of the Dance’ I cannot think of a more appropriate song for the Easter Season than this one. Originally written to be accompanied by organ or piano, it has been adapted for guitar by many people. The key for making it “sound right” with guitars is in the interpretation. A strong “marching” strum lays a firm foundation for the powerful melody line of the antiphon. In contrast, the verses should be done with a more relaxed strum and much more lightly. A crescendo in volume from the guitars at the end of the verse leading into the antiphon adds a very dynamic spark which beckons the community to lift their voices. Vocally, the range is quite broad and you may need to use two soloists: one to handle the verses which are quite low and another to sing melody on the antiphon which is high.

In Praise of His Name
Robert O’Connor. From the recording and music accompaniment, “A Dwelling Place” by the St. Louis Jesuits. North American Liturgy Resources.

An exciting call for creation to “praise the Lord,” this song is part of the latest effort by the St. Louis Jesuits. The antiphon is easy for congregations to learn and sing with gusto. The melody has a great deal of strength and drive—one of their finest compositions to date. As with many of their songs, choral arrangements are available. With this particular song they are dazzling. Instrumentally, the music calls for strong guitar strumming with emphasis at notated points. On the recording, drums are used most effectively to enhance the vigour of the song. The music accompaniment contains many directions and suggestions for performing the music. The recording is a fine job of tasteful production—a credit to professional liturgical folk-style music.

John 6:35
Enrico Garzilli. Recording and music accompaniment available from Father Garzilli, 33 Vermont Street, Cranston, RI. (Sheet music also is available).

This haunting melody combined with the text from the Gospel for the 5th Sunday after Easter makes for a very beautiful and moving composition by an excellent composer who is relatively unknown. If you purchase the recording (containing “Romans 8,” another “classic”), be aware that production and execution are poor. The music, however, is strong enough to stand on its own. The antiphon could pose a difficulty in one measure for a congregation. Strong leadership from the cantor would overcome the problem the first few times it is sung. Once learned it should be easy to remember. A harmony vocal line is provided and adds to the overall mood of the piece. A flowing piano accompaniment could expand the beauty of the piece. Flute would add a sense of lightness to its delicate melody.

Psalm 83
Karen Barrie. Sheet music and 3-part harmony available from Ms. Barrie, 4643 N. Central Park, Chicago, IL 60625.

This composition by Karen Barrie celebrates the love and faithfulness of Yahweh as seen in the Old Testament and the saving work of Jesus. The song begins with a verse—slow and deliberate. It builds to the antiphon which is majestic and joyful. The antiphon is melodically strong and can be very moving if performed well. I suggest that the entire piece be taken slowly with a “march-like” rhythm. The range of the melody is similar to that of “I Am the Bread of Life.” It may be necessary to transpose the music.

CHANGE OF ADDRESS
Send to Pastoral Music, 1029 Vermont Avenue, Washington, D.C. 20005, at least six weeks in advance of change. Include address label giving both old and new addresses with ZIP codes for each.
into a more singable key. Piano can be used but care should be taken that it not become “choppy.”

The recording and music accompaniment to “New Life” by the Word of God charismatic community contains both “Psalm 89” and “I Am the Bread of Life.” Contact Word of Life, Communication Center, P.O. Drawer A, Notre Dame, IN 46556, if you would like their arrangement.

TIM SCHOENBACHLER

Instruments

Good Christian Men


S. Drummond Wolff’s arrangement of “Good Christian Men” presents an interesting use of alternation between choir and congregation and brass choir (two trumpets and two trombones) and organ. The organ may substitute for the brass choir if the latter is unavailable. The brass choir parts would have been more effective given a more idiomatic and harmonic treatment which would have better complemented the welcome harmonic variations. The series “Chorale Concertatos” by Concordia Publishing House is highly recommended for its judicious use of common available resources.

Jesu, Joy of Man’s Desiring


Sidney Lawton’s arrangement of J. S. Bach’s “Jesu, Joy of Man’s Desiring,” if well performed, will produce a unified and homogeneous sound. The clarinet begins the composition with the obligato, which could be difficult for an inexperienced performer, because the part involves going back and forth over the break of the instrument (from A to B above middle C). Halfway through the composition the clarinet plays the chorale melody in the chalameau register which produces a beautiful sound against the obligato in the organ. This arrangement for clarinet and piano, with a few minor changes in the piano part, would be just as effective for clarinet and organ. The composition would enhance the liturgical celebration during the offertory preparation or as a meditation during or after the communion services.

O Be Joyful in the Lord

Gilbert M. Martin, Scriptural text. (Mixed voices (SATB), organ and optional timpani, orchestra bells, crash cymbals, and finger cymbals or triangle). Score and accompaniment parts published by Carl Fischer separately. 1976. $6.00.

Although Gilbert M. Martin’s “O Be Joyful in the Lord” can be performed with just the organ as an accompaniment, the added splash of tympani, orchestral bells, crash cymbals, and triangle would produce a truly festive occasion. It is the composer’s intent that some of these instruments be employed in performance. The composition begins with the voices proclaiming “Jubilate Deo” in a pyramid-like fashion. The use of the tri-tone is effective during this section of the composition. The voices continue to expand the text “O be joyful in the Lord” while the organ accompaniment uses a variety of dissonances, rhythmic configurations, and ostinato effects which continue to develop and build. The organ accompaniment is of medium difficulty while the choral parts are relatively simple.

Where Cross the Crowded Ways of Life

David Stanley York, text by Frank Mason Morth. (Mixed voices (SATB) and organ with optional trumpets (3) and timpani). Carl Fischer Inc. 1976. $4.50.

“Where Cross the Crowded Ways of Life” by D.S. York affords an effective musical experience with a rare economy of means. Unison treble and bass choirs are alternated with harmonized sections, while the instrumentals add color and interest by providing melodic contrasts to the choral parts. Effective use is made of key change and textural variety well within the ranges of all parts. A useful explanation of the piece given by the composer will prove most helpful for successful performance. An additional advantage of this publication is the inclusion of all instrumental parts for immediate use.

ROBERT E. ONOFREY

Spirits and Places


This is a little late, since the subtitle reads: “Bicentennial cycle honoring American Personages and Geography of the native soil, published in honor of America’s 200th birthday.” To obtain the effects called for, a rather large organ is needed. The composer goes so far as to state what kinds of organs the pieces were meant for (mostly track- ers) and then adds that they should not be played on certain organs at all! If you are willing to wade through many accidents and registration changes and you just don’t have enough American music for your recital programs, you might like these—if you have the right organ!

Variations on “Fugue and Chorale Fantasy”


This is a work for organ and tape. The tape, I presume, can be obtained by writing the publisher. Clearly it is a work for the mature organist (and listener). It is conceived in such a way that each performance is different. Specific indications are included for registration and a first class operator for the tape recorder is needed. This would certainly lend some variety to your organ recitals.
The Heavens Declare

Here is a short, three page work with a firm quarter-note pulse throughout. Of medium difficulty, it could be used as a wedding march. Registration suggests full organ. Although the chords are usually six and eight notes, they are always to be played detached.

Suite of Dances

Transcribed and edited for organ by James Johnson, these dances were originally for a consort of instruments of the 16th century. The dances are easy and quite short. Registrations are suggested. The entire suite would be a pleasant change of pace in a recital.

Baroque Music for Manuals, Vol. I

In spite of all of the music written specifically for the organ, one continues to find music "edited and arranged" by someone for the king of instruments. Here's one more. Very easy pieces for manuals alone by baroque composers we all know and love. If you don't like to work, this book's for you.

Hymn Preludes for the Autumn Festivals
Willbur Held. Concordia. 1976. $3.50.

Here is a useful collection of short, medium-to-difficult pieces which can be used as preludes and postludes. The seven works are easily within the musical grasp of organist and listener alike. The composer suggests registration, but realizes you may have to adapt.

Twelve Keyboard Sonatas (A Facsimile) Sets I and II

Here is some wonderul keyboard music (no pedals) by one of J.S. Bach's most talented sons. Each volume contains an excellent introduction on the composer, the music, and its interpretation by Christopher Hogwood. If you own a harpsichord, you could have great fun with these.

A Dale Krider

Books


Music: Materials for Teaching is a text for college music majors as well as for in-service training and for self-directed learning. The book is in four sections: "Preparing to Teach Music," "Teaching the Elements of Music," "Styles of Music," and "What People Do With Music." The introductory section provides an overview of the organization, philosophy, materials, and methods for the use of the book. It is important to note that the statement of philosophy is not of the usual general, ethereal nature, as is the case in so many music methods books. Rather, it sets forth a well-defined, logical basis for the presentation of the subject matter, thus providing to the student insight into the "why" of its contents. The material is drawn from (and coordinated with) Silver Burdett Music Teachers' Editions (grades 1-6), thereby establishing the often neglected link between the methods course and the materials in actual use in music programs. The text includes appropriate pupils' pages along with a guide to the modular organization for each grade level. Of course, methods teachers who select this text must approve of Silver Burdett Music for elementary school music programs.

The first section, "Preparing to Teach Music," addresses music reading, responding to music, list-tening, and the use of classroom instruments. The second section, "Teaching the Elements of Music," covers dynamics, tone color, rhythm, melody, form, and harmony. Each part of the several subsections examines various aspects. For example, tone color includes Traditional/Non-Traditional, The Arts: Seeing and Hearing, Vocal Tone Color, Instrumental Families, Folk Instruments, and Focus on How Tone Color Works. Part III, "Styles of Music," is quite successful in presenting style outside of the traditional European/contemporary American music mind-set which has determined the materials of music education for so long. The topics in this section are Differences in Style, A Musical Idea in Various Styles, Historical and Musical Lives, Media in Different Periods in History, Eskimo and American Indian Music, The Arts: Creating Tension, and The Arts: Valuing. The fourth section, "What People Do With Music," briefly covers musical activities—composing, conducting, teaching, and performing. Although not an in-depth presentation, basic information is set forth, questions are asked to help the student develop concepts of the four activities, and learning activities are suggested to help children understand what is involved in musical activity.

Modules from Silver Burdett Music are used in Music: Materials for Teaching as a source of materials and teaching methods. Section II contains 52 modules which not only help the college student or in-service teacher understand musical concepts, but also suggest a realistic plan for presenting the material to children. This is a contemporary approach to teaching music in that it is based solidly on the learning sequence and experience of children, thus avoiding the "ivory tower" handicap inherent in many traditional music education methods books.

The third section, "Styles of Music," is especially strong because it is not confined to a particular musical genre. As stated in the Foreword, "This section covers several basic dimensions of style: historical, cultural, and stylistic transformation of a single idea."

The relationships of the various arts forms are examined in numerous ways. Art lessons are integrated with music lessons in sections II and III in such a way that "these lessons will help potential teachers understand the similarities and differences among the arts and how to
share such understandings with their future students."

Student assessment is built into the book in the form of progress charts for each unit which list the competencies to be developed for that unit. It is suggested that competencies be assessed both before and after the unit is completed, thus providing pre- and post-test data to determine student development. Evaluation can be by the instructor, the student, or both. Competencies are assessed by checking one of three columns, entitled "Insecure," "Adequate," and "Confident." This type of evaluation evades the issue of the quality of student development; but, as teachers of music education methods courses know, accurate assessment of quality is not always possible. Perhaps it is more realistic to assess one’s confidence to do a job for which confidence is so necessary, in the hope that quality improves as confidence increases.

Four flexible vinyl records are included in the book. They provide examples of many of the selections in the text. Other recorded material for the text is found in the 12-record set which accompanies Silver Burdett Music.

Music: Materials for Teaching is a colorful, well-illustrated, diversified text. Most concepts are presented textually and in pictures, and many are related to kinetic activities. Music is related to the actions and objects of the child’s world. When studied this way, music is more likely to be viewed as a normal part of life rather than as being compartmentalized in part of the school curriculum, unrelated to life outside of the school. It is a well-conceived and well-organized book and should be successful with methods and in-service classes.

MICHAEL L. MARK

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