Ethnic music in the parish
Geno Baroni on ethnics: to melt or not to melt

Monsignor Baroni is Assistant Secretary of the U.S. Department of Housing and Urban Development, Washington, DC.

What does it mean to be an American ethnic? It means to pass from being immigrants to sharing an American experience. It means to throw away the melting pot. It means to make it kosher and legitimate to be ethnic.

It really makes me feel good when I hear our children saying they don’t want to end up like Wonder Bread: they don’t want to end up without a crust and without identity. They want to be somebody—cornbread or Greek bread or German bread or Irish bread or Latvian or Lithuanian or Spanish or whatever. “I want to be somebody”—blacks say, others say.

The institutions of America—and the Church has been among the guilty—have tried to level everyone out. They say: “Everybody is going to be the same.” My sister is a little darker than I am, and when she was younger she would use Bon Ami to scrub her forehead because she really believed she was greasy. Already she was wanting to be Miss Virginia Slim. She was trying to be somebody she was not.

The message I got when I was young—from society, from our institutions—was “melt or get off the pot.” I knew more about Henry Ford and Andrew Carnegie and Andrew Mellon than I knew about myself. If we don’t have a story, we don’t know who we are. My father would say: “Don’t be ashamed of your name—where you’re from—who you are.” But with the second and third generations it’s something else. There is no sense of identity. There is no sense of roots. And uprooted people can uproot other people.

A retired teacher in Boston the other day showed me a little plaque that said, “Discover your roots and then you can fly.” She said that was her motto as a parent and as a teacher. And I said, “You’re right on.”

One of the great, great opportunities we have is to produce a cultural democracy—a cultural democracy that will allow us to develop our sense of identity, our story as to who we are—whatever we are.

America is not a melting pot. America is the most diverse country in the world—culturally, racially, ethnically, religiously, regionally, and in terms of life-style. That’s what America is about. There is a unity in our pluralism—a unity in everybody not being the same.

What we have to do is learn to become personally and interculturally confident. We have to legitimize pluralism. And we need to develop our own American theology of pluralism. Not the kind of thing where we believe that we’re all going to level out, that we’re all going to look and taste the same. That just won’t be; it just can’t be. And we can no longer import the third world liberation philosophy—because we must develop our own.

There’s a great show—a film and a play—that says if you give up tradition, you end up like a fiddler on a roof; and our children are finding that out.

People who celebrate themselves are not moving toward cultural bankruptcy; they’re moving toward cultural integrity. They know who they are.
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In this issue:

"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. The trend among ethnic Catholics seems to be to preserve the religious music of their tradition," wrote Eileen Freeman in the "Tradition and Change" issue of Pastoral Music in February-March.

In this issue we begin a consideration of the importance of ethnic tradition to American church music. We have tried to include a number of points of view.

In Commentary on page 30, Richard Wojcik says that it is naive to expect the new ethnic consciousness to unify and simplify the lives of church people. He advocates celebrating "what and who you have become, rather than what you or your ancestors were."

Geno Baroni on this page tells us we have to "learn to become personally and interculturally confident." He identifies a unity in our pluralism and urges us to develop our own American theology of pluralism. He suggests throwing away the melting pot.

In the two major articles, Carlos Rosas and Clarence Rivers examine the experience of Mexican-Americans and blacks as those groups have assorted themselves in the Church.

We fully realize these represent only two of the ethnic groups active in the Church today. These simply are the first of many we will be featuring in Pastoral Music. It is a start.

This is our summer issue: somewhat lighter in weight—not in substance.

Next time, our "back-to-school" issue: Music and Education.
Congratulations
On a Fine Magazine
Just a word of congratulations on what looks like a fine music magazine for our Catholic musicians.

I subscribed for St. Michael Parish (and for Mrs. David Hauswirth, our very fine organist). For years I have been a member of NCMEA (personally), but thought it better to make the present subscription a parish subscription.

(Rev.) C. G. Roufs Gaylord, MN

Pastoral Music Is So Vital to Our Needs
(We have given) workshops in organ and choral directing and increased our work with individuals. We spent one weekend in a parish working with the adult choir, the organists, CCD classes, and some school children; and then led the music and spoke about the place of music in worship at all the masses. It was a mutually satisfying experience. The biggest challenge is to motivate people to continue developing their own potential and that of their parish. They seem to want only stopgap aids because that helps them “get by” for a while longer.

Receiving Pastoral Music continues to be a highlight event. We are praying for a successful future because what you are doing is so vital to all of our needs.

(Sister) Mary Jane Wagner
School Sisters of St. Francis
Milwaukee, WI

Spring Issue is Valuable For Planners, Celebrants
I just wanted to get a word of thanks and a nod of approval to you on the April-May issue of Pastoral Music. It was a valuable issue for planners and priest celebrants. The articles, which all fit together very nicely, helped to clarify the meaning and purpose of ordinary rites and encourage a more sensitive approach to putting the pieces of worship together into a prayerful whole.

Congratulations! I hope Pastoral Music’s circulation spreads rapidly. Keep up the fine work.
(Rev.) Ron Lewinski
Cicero, IL

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ALL SESSIONS BEGIN AT 7:00 P.M. AND ARE CONDUCTED AT HOLIDAY INNS

- ALBANY, N.Y. — Fri., June 17th (DR)
  1614 Central Ave.
- BALTIMORE, MD. — Sun., Aug. 14th (RB)
  1100 Cromwell Bridge Rd., Jct. I-695
- BOSTON, MASS. — Thurs., June 16th (DR)
  Government Center Inn, S. Blossom St.
- BROOKLYN, N.Y. — Sun., June 12th (DR)
  Kennedy Int'l Airport, 175-15 Rockaway Blvd., Jamaica
- BUFFALO, N.Y. — Fri., Aug. 19th (RB)
  Amherst Inn, 1881 Niagara Falls Blvd., Tonawanda
- CHICAGO, ILL. — Thurs., Aug. 11th (RB)
  Oak Brook Terrace, 17 W., 350 22nd St., Villa Park
- CINCINNATI, OHIO — Sun., Aug. 14th (SR)
  Riverfront Inn, 600 W. Third St., Covington, Ky.
- CLEVELAND, OHIO — Wed., Aug. 17th (SR)
  Downtown Inn, 2160 Euclid Ave, at 22nd St.
- COLUMBUS, OHIO — Mon., Aug. 15th (SR)
  Downtown Inn, 4th & Town St.
- DALLAS, TEXAS — Mon., June 20th (RP)
  Central Inn, 4070 N. Central Expwy.
- DENVER, COLO. — Fri., June 24th (RP)
  Downtown Inn, 15th & Glenarm Place
- DETROIT, MICH. — Fri., Aug. 19th (SR)
  Northland Inn, 10900 W. Eight Mile Road
- GREEN BAY, WIS. — Mon., Aug. 8th (RB)
  Downtown Inn, 200 Cedar St.
- HARTFORD, CONN. — Tues., June 14th (DR)
  50 Morgan Street
- HOUSTON, TEXAS — Wed., June 22nd (RP)
  Downtown Inn, 801 Calhoun
- INDIANAPOLIS, IND. — Tue., June 7th (DR)
  Northeast Inn, 6900 Pendleton Place
- KANSAS CITY, MO. — Wed., Aug. 10th (SR)
  Northeast at I-435, 7333 Parvin Rd.
- LOS ANGELES, CAL. — Tues., June 14th (RP)
  Int'l Airport, 9901 La Cienega Blvd. at Century Blvd.
- MILWAUKEE, WIS. — Sun., Aug. 7th (RB)
  Central Inn, 126 W. Wisconsin at 19th
- MINNEAPOLIS, MINN. — Tue., Aug. 9th (RB)
  Downtown Inn, 1313 Nicollet Mall
- NEW ORLEANS, LA. — Thurs., June 23rd (RP)
  French Quarter, 124 Royal
- NEW YORK, N.Y. — Mon., June 13th (DR)
  Coliseum Inn, 440 W. 57th St., Manhattan
- NEWARK, N.J. — Tues., Aug. 16th (RB)
  Int'l Airport West, 1001-1021 Spring St., US 1, 9 & 22
- OMAHA, NEBRASKA — Thurs., Aug. 11th (SR)
  Downtown, 1-80 at 72nd St., 3321 S. 72nd St.
- PHILADELPHIA, PA. — Mon., Aug. 15th (RB)
  Midtown Inn, 1305-11 Walnut St.
- PHOENIX, ARIZ. — Fri., June 17th (RP)
  Centennial Inn, 2247 E. Van Buren
- PITTSBURGH, PA. — Tues., Aug. 16th (SR)
  Parkway West, Rt. 22 & 30, Pittsburgh/Oakdale
- PORTLAND, OREGON — Wed., June 1st (RP)
  10 N. Weidler
- PROVIDENCE, R.I. — Wed., June 15th (DR)
  Downtown Inn, 21 Atwells Ave.
- SACRAMENTO, CAL. — Fri., June 10th (RP)
  North Inn, 1900 Canterbury Rd.
- SAINT LOUIS, MO. — Tues., Aug. 9th (SR)
  North Inn, 4545 N. Lindbergh, Bridgeton
- SAN ANTONIO, TEX. — Tue., June 21st (RP)
  Northwest Inn, 6023 N.W. Expressway, I-10, US 87
- SAN DIEGO, CAL. — Wed., June 15th (RP)
  Mission Valley, 595 Hotel Circle S.
- SAN FRANCISCO, CAL. — Mon., June 13th (RP)
  Int'l Airport, 245 S. Airport Blvd., South S.F.
- SCRANTON, PA. — Wed., Aug. 17th (RB)
  Dunmore Inn, I-81 at I-380E
- SEATTLE, WASH. — Wed., June 8th (RP)
  Bellevue, 11211 Main St.
- SOUTH BEND, IND. — Thurs., June 9th (DR)
  615 Dixie Way North
- SPOKANE, WASH. — Mon., June 6th (RP)
  Downtown Inn, East 110 4th Ave.
- SPRINGFIELD, ILL. — Mon., Aug. 8th (SR)
  South Inn, Jct. 66 & S. Stevenson Dr.
- SYRACUSE, N.Y. — Thur., Aug. 10th (RB)
  North Inn, 6701 Buckley Rd., N. Syracuse
- TOLEDO, OHIO — Thur., Aug. 18th (SR)
  Downtown, SW Corner Summit & Jefferson

The sessions will be conducted by (DR) Daniel Reuning, Dean of Chapel, Professor of Music and Liturgics, Concordia Lutheran Seminary, and Director of Music, St. Paul's Ev. Lutheran Church, Ft. Wayne, Indiana. (SR) Stephen Rosolack, Director of Music, St. Mary’s Cathedral, and Diocesan Director of Music, Peoria, Illinois. (RP) Richard Proulx, composer, Director of Music, St. Thomas Episcopal Church (Medina) and Temple de Hirsch Sinai, Seattle, Wash. (RB) Robert Battistini, Director of Music, St. Barbara R.C. Church (Brookfield) and general editor, G.I.A. Publications, Inc., Chicago, Illinois.
Should a White Parish Sing Black Music?

BY CLARENCE JOS. RIVERS

To understand the inferior, "second class" position of black music within the Catholic Church, one must understand the inferior, "second class" position of black people within white, Euro-American society, including the Catholic Church. It will do no good to protest that doctrinally the Church is not supposed to be black or white, Greek or Jew, slave or free. As a matter of fact, the Roman Catholic Church in the United States has been and is radically white, and frequently seems determined to remain so, to the detriment of its catholicity.

But Europeans did not always think of black African society and culture as inferior. They knew that blacks were among the leadership of their Moslem conquerors, especially in Spain. And when during the 15th century Europeans contacted black, sub-Saharan Africa, the first European explorers of that century spoke admiringly of the civilizations found there. The king of Portugal and the king of Kongo addressed correspondence to one another as fraternal equals. It was not until their own "economic necessity" dictated otherwise that the European began to look upon the African as barbaric and savage. It seems that the Europeans could not in conscience despoil and enslave the African unless they could tell themselves that the African was uncivilized and without culture. And so began the Euro-American myth of African inferiority.

To compound this tragedy, oppressed blacks (as any oppressed people will do) began to accept their oppressors' view of them. This is the phenomenon of self-hatred. It begins with the oppressed wanting to be in the privileged position of the oppressor and unlike themselves, the oppressed. Where I was born, in Selma, Alabama (it would have been the same anywhere else) one did not have to be told that to be white was better than to be black. It was an observable "fact". White men drove the garbage trucks, black men had to handle the garbage. White people of even modest means had black people doing their housework for them; the reverse was never true. White people of whatever age invariably addressed blacks of whatever age on a first name basis;
The liturgy is frequently over-balanced on the music side, not because the music is “too heavy” in itself, but because, from the black perspective, the prayers of the Roman Sacramentary are frequently too prosaic and are thus without “weight” and impact.

while black people of whatever age always addressed white people of whatever age by the deferential “sir” or “m’am”. And so black boys and girls dreamed of living in houses like white folks lived in (and that was o.k.); but they also dreamed of looking like white folks (and that was not o.k.). They longed to have “good hair” (straight hair) instead of “bad hair” (kinky hair), and longed to have light skin. And spent fortunes on hair straighteners (that were never really adequate) and skin bleaches (that never worked at all). And these devices were used not for mere cosmetic reasons (which would have been o.k.), but were an attempt to be “better” than black, an attempt to be white, an attempt to be other than themselves.

Then, to compound and reinforce this sad state of affairs, religious missionaries and other white people, who wanted to do good for blacks, strove mightily to teach black people to act, to sing, to speak just like white people; and they never ceased preaching to other never-quite-believing-whites that all people were just alike, i.e. just like whites, and that any apparent differences could be readily explained away. And some blacks (relatively few in number) became converts to white Churches like the Catholic Church as a way of “social climbing” to get away from the obvious cultural blackness of the traditional black Church.

But during all this time, from the 15th to the 20th century, the seeds of black dignity and self-esteem remained planted in the souls of black folk and were nurtured there by the refreshing waters of black religion. Even though, at some surface level many blacks could be led to admit that the culture of the white religion was “superior” to their own; nonetheless at a deeper level it did not escape them that the “superior” culture of white religion did not satisfy their souls. And therefore the masses of black folk remained in their own black churches. (In this connection it is interesting to note the position of black scholars, that most of the Afro-American Christian Churches did not and do not receive their primary thrust from European Christianity but from traditional African religion.) In the black churches, then, the doctrinal seed of somebodiness was watered; and there it sprouted, flourished, and blossomed into the black pride renaissance of the sixties. Then kinky hair was no longer considered “bad hair”, but appreciated for its ability to be developed into “bushes” and “naturals” and “Afros.” And “black-is-beautiful” became the slogan-prayer of those who desperately hoped that it really was.

Only if we can understand this history can we understand the problem of black music within the Catholic Church. Only if we can understand that European-American Society consciously or unconsciously fabricated the myth of African subhumanity to justify its own humanity; only if we can understand that oppressed black people developed the affliction of self-
hatred; only then can we understand why black music has been unrecognised by the white Churches and has been frequently rejected even by blacks within the white Churches. To consider the problem of black music within the Catholic Church as merely a question of aesthetic preference is a failure to understand history.

It was not until the late forties or early fifties that I had ever heard of the idea of black-music-in-the-Catholic-Church. At that time I heard that a nun (I think in Oklahoma) had written a mass based on the black spirituals. I was delighted to hear of it, and somehow (I don't remember how) I obtained a copy of that mass. Sister had taken exact melodies from the spirituals and forced the words of the Latin Rite Ordinary into those melodic molds. As I remember it, the “Kyrie” was set into the tune of “Nobody Knows The Trouble I See.” Though the intention was commendable, the results were less than satisfactory. But I remember somebody saying at the time that instead of using exact melodies, she should have taken the musical ideas, the musical style, of the spirituals and applied the style to the requirements of the liturgical texts. Though I had no clear idea of becoming a musician, I somehow filed that advice away for future reference. And as far as I know nothing else significant happened again until the late fifties, after I had been ordained, and was assistant pastor at St. Joseph’s Church in the West End of Cincinnati.

Around that time I had become acquainted with Bonifaas Luykx who was to become a good friend and one of the influences that led me to compose. A Belgian Norbertine monk, and a liturgist, working in Zaire, Bonifaas was interested in the development of authentic Afro-Catholic worship. In conversation one day, he suggested to myself and another friend, Giles Pater, that we should be composing for worship out of our American backgrounds and that we should not be so totally dependent on the European musical tradition. That was the challenge together with the liturgical needs of St. Joseph’s parish that impelled me to compose “An American Mass Program,” an effort on my part to combine elements of conventional Catholic music with elements of black music. It was not a conscious effort on my part to launch what turned out to be a musical revolution in the American Catholic Church. I simply composed one piece at a time, beginning with “God Is Love,” for a particular use in our parish. There was no attempt to disseminate the material any further; in fact for the first two or three years it was not recorded nor written down. But in the congregational music vacuum of those days, it was hard to keep it a secret. And so by August of 1964 when the first Mass in English was celebrated at Kiel auditorium at the annual convention of the Liturgical Conference, I was invited to lead the congregation in singing “God Is Love” as one of the communion hymns. And much to my surprise “God Is Love” stirred and stimulated the crowd of 20,000 people in Kiel auditorium. Within a short time the questions came pouring in: Did Fr. Rivers think that white people could do the same kind of thing with their folk traditions? Of course, I said, why not! And the folk music movement was on. Strangely enough my efforts to bring black music into the Church had not at first stimulated a black renaissance in the Church. White Catholics, considering it music for blacks, wanted a “folk” music of their own; and black Catholics, it seems, were not yet ready for music of their own. This is not to say that the music was not readily received by a significant number of Catholics both black and white. In fact it was received by a sufficient number of people to make it noticed by the Church music establishment. In some dioceses like Cleveland the music “authorities” banned it. In Peoria, Illinois, the music overseer sent out a letter saying that “music of particular ethnic origin” was not suitable for the liturgy. One priest prominent in church music circles is said to have intoned my “God Is Love,” fallen Jolson-like to one knee, crooning “ma-a-ammy!” None of this should have come as a great surprise. Even a former Archbishop of Cincinnati forbade the singing of traditional black spirituals on a particular occasion in his Cathedral on the patently specious grounds that they were secular music.

But it was not only the official white Church that was against black music. A young black lady at St. Peter Claver’s in Baltimore asked me: “Why are we going backward to that kind of stuff?” At this time, in the early sixties, most of the invitations I received to lecture about or to give concerts of my music came from white Protestant affiliated colleges and from a few liberal white
between then and now a few isolated parishes began to form "gospel choirs." St. Francis Xavier's in Baltimore, St. Thomas's in Harlem, St. Mark's in Cincinnati, St. Benedict the Moor's in Washington, D.C., and St. Francis de Sales' in New Orleans were pioneers in their respective areas.

In 1971 NOBC started its annual national music and worship workshops: the first in Detroit in 1971, the second in New Orleans at Xavier University 1972, the third in New Orleans during the national black Catholic convention at Loyola University in 1973. And since then, at the invitation of Fr. Lawrence Heiman and under the direction of NOBC's Ms. Gertrude Morris, the workshops have been held annually at St. Joseph's College in Rensselaer, Indiana. The outstanding strength of these workshops, from a musical perspective, is that we have always employed some of the very best black Church music talent available. The first two workshops, which were under my direction, employed the assistance of black gospel music's talented star of the era, Edwin Hawkins of "O Happy Day" fame, and the talented concert pianist W. Foster McDaniel, who is now music director for the Broadway musical revue, "Bubbling Brown Sugar." At the Loyola convention we had the help of a versatile and talented student from Jackson State, Donald Thigpen, who had first helped us as an accompanist for the ordination of Bishop Hozie in Jackson, Mississippi. The latter workshops at St. Joseph's College have had the choral direction of two musicians: Avon Gillespie, assistant professor of music at Capital University, Columbus, Ohio, and one of the foremost practitioners of the Orff method in music education; and Robert Ray, concert pianist and associate professor of music at the University of Illinois. In addition we have had the expert and sensitive accompaniment of Ronald Harbor, pianist and choir director from Washington, D.C. The reason for mentioning these men is that they personify what the average white church musical establishment would consider an impossibility: they are equally at home in both the black and the Euro-American musical traditions; and have achieved in both a high level of excellence. Their many-faceted artistic achievements belie the stereotype of the musician as a person of necessarily narrow accomplishment. Moreover they typify the ideal Catholic musician for a Church whose ideal is to be catholic; and by their skills and visions have brought a catholicity in music to the black Catholic movement that is lacking in the Church at large.

One more word should be said about NOBC's workshops in music and worship. They have not only encouraged excellence and catholicity; they have also been instruments of spiritual renewal and spiritual uplift among the participants. They have had the kind of inspirational effect that each worship service should have. They have done the effect what the traditional retreats were supposed to do but (for me) never quite accomplished. And as a result many participants come back again and again, year after year, not because they learn

People are flocking to churches where black music is being sung: they are flocking to tables where they are being fed.

parishes. During this period when I was not even charging for my services, I received only one invitation from a black parish, from Father Henry Offer at St. Peter Claver's in Baltimore.

In the late sixties however, the black renaissance reached within the walls of the Catholic Church. Beginning with the declaration of the Black Catholic Clergy Caucus, in 1968, that the Roman Catholic Church was a white racist institution, a more organized black Catholic movement within the Church culminated in the establishment of the National Office for Black Catholics (NOBC). During this latter period and the early seventies black music became more and more acceptable in the Catholic Church at the unofficial level. Vatican II had already laid the ground work for its acceptance at official levels. Be-
something new each time, but because they themselves are renewed each time—which perhaps is a learning of a higher order.

Black Catholic composers are few in number. They are not encouraged to compose, except verbally, even by those who want them to compose. The market for their work is so limited, in practice, that it is very, very difficult for them to make their music their life's work. Yet they have produced; and they have created some distinctive types of music. My own is probably the least easy to categorize by one distinctive style, except that most of it was meant for congregation and cantor. The most effective cantor for it, by far, is one who is capable of black gospel solo improvisation, but it was written so that a "straight" singer with a black sense of rhythm could also deliver it adequately. And because, from the very beginning, I have felt the necessity for the kind of variety and enrichment that could be added only by a trained choir, in almost every case the congregational singing may be backed up by one or more choral settings. The next black Catholic composer, in order of history, was Edward V. Bonnemere, a teacher in the New York City school system, and an orchestra leader. Eddie Bonnemere's music was commissioned by the parish of St. Thomas the Apostle in Harlem, where it was performed each Sunday with a choir and a jazz orchestra under Eddie's direction. Much of his music has a "snappy" jazz feel to it. The closest I can come to defining it is to say that for me it is reminiscent of some of the vocal music of "Big Band" jazz. Outside of one engagement during the last convention of the Liturgical Conference held in Washington, D.C., I do not know of any major Catholic sponsorship of Eddie's work. Outside of St. Thomas's Parish, his frequent sponsor has been the Reverend John Ginsel, the Lutheran Pastor to the New York jazz community. The next black Catholic to compose in a specifically Catholic context was the pianist Mary Lou Williams who had been composing "secular" music for years prior to her conversion to Catholicism. Mary Lou Williams is one of the few musicians who has played and composed through all the jazz "eras." She composed and arranged for Louis Armstrong, Cab Calloway, Tommy Dorsey, Duke Ellington, Benny Goodman, and many others. And her music reflects this great jazz variety. Recently, she was presented in concert at St. Patrick's Cathedral in New York. The latest composer on the black Catholic scene is a young man from Brooklyn by the name Grayson Warren Brown. I had the privilege of publishing his first musical effort, "A Mass For A Soulfull People." Later, I commissioned Grayson to compose three songs for the Black Heritage Celebration of the 41st International Eucharistic
Congress. Grayson has composed a very upbeat contemporary black gospel version of the creed, a calypso anamnesis, and other styles that I cannot categorize. But his most effective music, according to my tastes, are his slow but intense, soulful chants like the Holy, Holy from “Mass For A Soulfull People” and his “slow gospel” Anamnesis.

Mary Lou William’s recordings, including her “Music for Peace” are available from Mary Record Co., Box 32 Hamilton Grange, New York City 10031. Edward V. Bonneveire’s recording “Mass for Every Season” is available from St. Thomas the Apostle’s, 262 West 118th Street, New York City, 10026. My own recordings “An American Mass Program” and the mass “Brotherhood of Man” are out of print (and in my opinion are not good performances of the music), but my printed works and Grayson Brown’s “Mass For A Soulfull People” are available from Stimuli, Inc., Box 20066, Cincinnati, Ohio, 45220. Grayson’s recording “Hymns For A Soulfull People” is available from North American Liturgy Resources, 2110 West Peoria Avenue, Phoenix, Arizona, 85029. There is one other recording that I would like to bring to the reader’s attention: “Freening The Spirit”, the result of NOBC’s very first music workshop held in August 1971. I recommend this recording not so much for its artistic achievement (which is not consistently all that good), but for its historical significance and its spirit. It is the very first nationally organized effort by black Catholics to achieve something musically, and contains a cross section of black music ranging from the effectively performed works (under his own direction) of Edwin Hawkins to the less successful though spirited renditions of traditional spirituals and contemporary black Catholic compositions. NOBC’s address is 1234 Massachusetts Ave., N.W., Washington, D.C. 20005.

On the negative side, it must be said that there is a strong tendency among black Catholic choirs toward mediocrity; for frequently they have no “competition” against which to measure themselves. I have heard several pastors and/or their ministers of music complain that their choirs are too content with the little bit they have learned. They may, for example, have learned a narrow sampling of contemporary black gospel music and thought that their job was finished. They do not frequently understand that a greater variety of black music is available. They do not realize that they have an opportunity to draw upon that Euro-American music which is a legitimate part of their heritage as Catholics. They do not imagine what singular contributions they can make to the music world from their unique perspective, where they are both black and Catholic. But I expect that these shortcomings will be overcome, if for no other reason than that the black ministers of music that I know, are becoming impatient with this tendency toward a comfortable mediocrity. I do see one other shortcoming in the black Catholic musical scene. There is a tendency to neglect congregational singing. This stems from three causes. 1) Dynamic congregational participation is not yet a Roman Catholic tradition. The Western tendency to be a detached observer, passively present at the liturgical performance is a legacy even in black Catholic Churches. 2) Most black Catholic choirs are concentrating almost exclusively on certain contemporary gospel music styles that are for the most part choir music. 3) The black directors hired from outside the Catholic Church are used to NOBC workshops have not only encouraged excellence and catholicity, they have also been instruments of spiritual renewal and spiritual uplift among the participants. They have had the kind of inspirational effect that each worship service should have. . . .
traditional black Church congregations where involvement (even though it may be silent involvement) is the norm: and they do not always bring with them an awareness of the Catholic problem.

When Pope Paul VI visited the Martyrs' shrine in Uganda, he laid open the possibility that the black Church might enrich the Catholic Church with its unique and most precious gift of negritude. That may be more easily said than done.

Officially and for the most part on national and diocesan levels the Church has done little or nothing to encourage the synthesis of black culture and Catholic worship. Most of what has been done, has been done because of the interest of individuals or of individual parishes. The call to establish a kind of liaison between NOBC's Department of Culture and Worship and the Bishop's Committee on the Liturgy has been answered with a profound silence of some six years duration. And as a result, the great majority of people and parishes that need official impetus in this effort have gone unserved. The shepherds have not fed the sheep. Without having made an actual survey, I would guess that more than 95% of black parishes in the U.S. have no adequate program of black music. The Baltimore-Washington area is the only area of the country with any significant number of black parishes whose choirs perform black music; but even in this area of the country such parishes are a minority of black parishes.

And further, because of a lack of official involvement that is required by Church law, and because the "psychology" of most people restrains them from changing the presidential prayers of the Mass (including the eucharistic prayer)—because of these factors, even in the few "reformed" or "black renaissance" parishes, the liturgy is frequently over-balanced on the music side, not because the music is "too heavy" in itself, but because, from the black perspective, the prayers of the Roman Sacramentary are frequently too prosaic and are thus without "weight" and impact, and moreover are not delivered effectively by our priests. I have the feeling that they are too prosaic and their delivery is lifeless even for Euro-Americans, but because these latter may sometimes have no other conscious expectations, they frequently seem to accept the prosaic as normal. But for blacks who come out of an oral-aural tradition with a keen ear for dynamic language, and who are aware of the black tradition in prayer and preaching, the prayers of the Roman Sacramentary, especially as priests normally pray them, are nothing but bland, insipid, and tasteless. I therefore insist that the introduction of black music into the Roman Liturgy, without giving equal attention to the prayers (the presidential prayers, the preaching, the commentaries, and the bidding prayers) aesthetically distorts the Liturgy itself and gives a false impression of black culture. If the introduction of black music is allowable in the Roman Liturgy, then the introduction of black prayer and preaching (or some other equally poetic style) must also be allowable.

Father Rivers

Having said that, I don't want to leave the impression that the aesthetically "distorted" Liturgy in the "black renaissance" parishes is not preferable. It is preferable, even when over-balanced on the music side. Why? Because in those parishes, the sheep are fed. The diet may not be balanced, but at least the sheep are not starving. And the fact that these parishes have frequently experienced some kind of rebirth after their introduction of black music, is an indication that the Liturgy in these parishes, while not perfect, is greatly preferable. I know of at least one instance where a parish was about to be closed down for lack of attendance and the introduction of their black gospel choir helped to revive the parish. And there are several instances where the introduction of black music more than doubled the regular attendance on Sundays. I must point out, however, that these parishes are experiencing new life not merely because black styles of music are used, but because those styles are employed with at least a degree of excellence and effectiveness. Without this excellence they would not have succeeded even though they used black music. This success is due at least in part to the fact that Catholic parishes have been able to obtain talented musicians from the traditional black Church to help them initiate their programs, and to the fact that the flame of negritude within the souls of black Catholics, though suppressed for a time, has never been altogether extinguished.

The point is that people are flocking to the churches where black music is being sung: they are flocking to tables where they are being fed. They are telling us something about the power of black music and about the possible enrichment that Pope Paul VI spoke of. In contrast with that possibility raised by the Pope, the Church has in fact been insensitive, unconcerned and unreceptive.

The question is: Does the Church want to be enriched by the gift of negritude, the gift of soul?
The Mexican American's lack of enthusiasm for the experimental English liturgies is due to the fact that traditionally he possesses a life of liturgical celebration more meaningful and more integral to the person and to the community than what has been contributed by the experts.
n Mexican American communities the concept of celebration is as important in liturgical functions as it is in family or community fiestas. They should not be separated. Music, song, dance, and food are always included in the observance of a birthday (a quinceañera) and the countless other occasions which bring relatives and friends together. Like their Mexican forefathers Mexican Americans are family oriented. Despite problems, poverty, and oppressive conditions they rise above suffering to celebrate the gift of life.

The same ambiente (environment) of social gatherings characterizes liturgical celebrations when they are true to their culture. As an integral part of the Catholic liturgy the music often follows the tradition of the popular Mexican melodies and rhythms. In parishes where this has not been introduced, music from other Spanish-speaking countries is used. Allan Figueroa Deck has noted that to go to Latin America and Spain for official texts is not preferable since it does not suit the language and mentality of the Mexican American. This writer further believes that for the Mexican American’s lack of enthusiasm for the experimental English liturgies is due to the fact that traditionally he possesses a life of liturgical celebration more meaningful and more integral to the person and to the community than what has been contributed by the experts. To date the problem seems to reside not in an inherent conservatism but in a profound difference in cultural roots.

The situation is changing. At present there are such musical groups as Mariachis, Rondallas, Estudiantinas, Conjuntos and others which do not fall into an established category. There are very distinct interpretations of the same music but all are unique in their Mexican flavor. In parishes where this is underway the special feeling of joy in celebration is visible. Mariachis (informal groups with guitars) gather outside the church and play popular songs before and after the liturgy. Minutes before the celebration hymns are rehearsed with the entire congregation. The person with the microphone introduces persons from outside the parish. Those celebrating a birthday or anniversary are recognized. The liturgical celebration proper begins with the song “Las Mañanitas” in a typical service. The borrowing from folksongs does not seem out of place nor diminish the reverence of those who come to worship for the relationship of the Latin with God and the Virgin is very personal. The mariachi music is accompanied by guitars, vihuelas (an ancient type of guitar), violins, organ, and guitarron (bass guitar). The people sing because they feel like singing. A special note of joy and exuberance is injected into the traditional liturgy.

Mr. Rosas is Music Director of the Mexican American Cultural Center, San Antonio, TX. He also composes music and is Choir Director at San Juan de los Lagos Church in San Antonio. He and his wife, Marla Teresa, have five boys.

Sacramentals and symbols are very important in the religion of the Mexican. As in all the liturgical life of these people, color, drama, and movement are constantly interwoven.

Mexican Americans joined other communities of the Church in adapting language to liturgical worship after Vatican II. Spanish was and is the vernacular language for countless Mexican Americans. For them the cultural expression of faith and religious practice has been at once painful and exciting. The adaptation of Mexican traditions in a country whose values and customs are so different from their own is a difficult and challenging task. The first recognized celebration of the new liturgy was the Misa Panamericana sung for the first time in Cuernavaca, Mexico, in 1966. Although not originally written for mariachi it was masterfully adapted and beautifully performed. This Misa Panamericana has contributions from Chile, Brazil, and Mexico. To be properly executed it must be played and sung by professional musicians. Simpler adaptations have gradually appeared during the last five or six years.

Intense efforts are being made to respond to the pastoral needs of the Spanish-speaking Catholics by the Mexican American Cultural Center in San Antonio, Texas. The Center has been designated as an official research center for the Spanish language liturgy by the United States Catholic Conference. The traditions of merging the secular with the divine is a natural trait of liturgical celebrations and compositions. The concept of the extended family is also applied to liturgy in Mexican culture. An appreciation for and application of this attitude is uppermost in the minds of the staff and participants at the Center in their preparation of materials.

The music collections prepared by the Center include
The adaptation of Mexican traditions in a country whose values and customs are so different from their own is a difficult and challenging task.

Traditional religious selections in Spanish for annual feasts and traditional celebrations. These include El Pueblo Canta en Navidad with such songs as "Las Posadas," "Noche de Paz," "Pueblito de Belén," and others. Music for Holy Week has selections for the Easter Week liturgies. Cassette is also are prepared in order to assist priests and lay leaders overcome obstacles caused by lack of materials for liturgical and para-liturgical celebrations. Of utmost importance in this area are efforts by the Center to locate temporary composers to write music for liturgical celebrations. The talented Rudy García made many contributions. Carlos Rosas now is music director of M.A.C.C. and is working closely with all the Center institutes to encourage research in this area of music.

The integration of culture and liturgy has had good results in San Antonio parishes which can be cited as typical examples. A Mariachi Mass, "Rosas del Tepeyac," in honor of our Lady of Guadalupe, composed by the author and recently published by M.A.C.C., introduces liturgical dances. The first, a pre-Hispanic dance representing the Aztec culture, is performed during the Gloria of the Mass; the second, a colonial dance representing the Spanish culture, takes place at the Presentation of Gifts. This bringing together of singing and cultural dancing takes place weekly at the parish of San Juan de Los Lagos in San Antonio. The group also has performed for parish coalition celebrations. Among these was an outdoor liturgy in San Antonio sponsored by six parishes on the occasion of the dedication of the new basilica in Mexico City. Other parishes introducing the same type of dance are Sam Timoteo and San Felipe de Jesús in San Antonio and St. John in Hondo, Texas. All these particular dances are under the direction of Mrs. María Teresa Rosas (wife of the author).

Among the many traditional liturgical celebrations of the Mexican Americans, the feast of Our Lady of Guadalupe ranks first. Indeed this feast marks the beginning of the built-in liturgical year for this group. Almost all Mexicans and Mexican Americans can identify with "la Morenita" for she appeared to them in the form of a mestiza on the former site of the temple of the goddess Tonantzin. As in Mexico City, Mexican Americans in such cities as Grand Rapids, Michigan; Kansas City,
Some Practical Tips

What can be done to improve the situation where Mexican American traditions and celebrations are not quite alive?

A practical advice would be to make a good selection of music. Do not use “just any music” because Mexican Americans are not “just any people.” Search and research for proper music for Mexican Americans.

It also would be a good idea to have a “Reception Committee.” People involved in this should like what they will be doing. They should smile at people coming into Church, shake hands whenever possible, invite them in telling them: “Pasen ustedes, estan en su casa” (Come in, you are at home) or something similar.

Before and after Mass, outside the Church, musicians and singers could be singing popular songs to make ambiente.

Practice for 10 or 15 minutes before Mass. Introduce newcomers. Ask who celebrates a birthday or anniversary and congratulate them. Use the “Mañanitas” as entrance song.

Another important thing—and here the minister plays an important role—is to have the Spanish Mass or Masses at a convenient time. Many churches have scheduled the Spanish Mass at 7:00 A.M. and attendance is low. If the Spanish Mass were at 10:00, 11:00, or 12:00, it would be a different story.

All of these recommendations will create that “ambiente familiar” in preparation for the main event: eucharistic celebration.

The present situation looks good and the future looks even better. Keep those traditions and celebrations alive!

Missouri; and San Antonio, Texas begin to celebrate this feast with an early morning Liturgy at four or five. They are joined by Anglo-Guadalupanos who have been affected by the miracle of faith which stems from devotion to the Virgin, patroness of the Americas. In spite of their own cultural backgrounds, those who have come into direct contact with the Mexican experiment as tourists or through their ministry are touched by the full response of the Mexicans and Mexican Americans to the totality of everyday living. Emotions play a role in religion as they do in social, economic, and political concerns.

The feast of Guadalupe is followed by the posadas (shelter) in which the journey by Mary and Joseph is reenacted. The couple accompanied by people from the barrio go from home to home asking for shelter. Still vital in Mexico, these customs are derived from medieval Spanish practices. In the last home visited, which may be the priest’s home or a hall, Mary and Joseph and the pilgrims are greeted with a hymn, “Entren santos Peregrinos.” The rosary might be recited and villancicos (Christmas folk songs) are sung. Such goodnies as champanrado (a chocolate-flavored drink), rompope (a milk punch made with rum), and buñuelos (doughnuts) are served. As in other celebrations the breaking of the piñata takes place. In one interpretation the piñata, a beautifully decorated object which can take on a variety of forms, represents temptation. The trapo or blindfold stands for faith or blindness to temptation. The garrote or stick is penance. The candies inside the piñata, which children and adults scramble to grab after the piñata has been broken, represent the reward for resisting temptation. On the ninth day of the posada the barrio families may gather for the acostada del niño when the crib is blessed and the figure of the Christ child is placed in it. Christmas Eve (Nochebuena) culminates with the Misa del Gallo which has been preceded by social events that continue after the Liturgy and go on until Christmas Day.

Epiphany is also a richly symbolic liturgical feast. In some areas this is the day for the exchange of gifts. Ash Wednesday is perhaps the major holy day in the Mexican liturgical calendar. The significance of ashes is deeper than that given by the Church. There is a profound feeling for the earth and the unity of the person with it which apparently stems from pre-Columbian days. Holy Week is also a time of great devotion. Churches are filled when such devotions as the Santo Entierro (a Good Friday observance) are conducted. A statue of the dead Christ is carried in procession. There is always emphasis on the Passion. Music and long ceremonies are characteristic and always expected.

Sacramentals and symbols are very important in the religion of the Mexican. Lights, incense, liturgical ornaments, colorful vestments, fresh or artificial flowers are an essential to the liturgy. As in all the liturgical life of these people, color, drama, and movement are constantly interwoven.

Much remains to be done in every area of development and promotion of the liturgical life of the Mexican American as in the Church as a whole. There can be no conclusion to this discussion, but a firm resolution must be made to continue in the struggle for a meaningful adaptation of the liturgy to the customs, traditions, and language.
SUMMER WORKSHOPS AND INSTITUTES

CALIFORNIA

Stanford
June 20-26
Church Music Workshop, Extensive offerings for conductor, singer, organist. Fee: $200.00 for two units of credit; $115 non-credit. Write Department of Music, Stanford University, Standford, CA 94305.

IOWA

Iowa City
August 8-11
1977 Liturgical Week at Conference Center of University of Iowa, Iowa City. “The Church as a Ministering Community.” Write The Liturgical Conference, 1221 Massachusetts Avenue, N.W., Washington, D.C. 20005

MICHIGAN

Detroit
June 20-July 28

NEW MEXICO

Albuquerque
July 24-August 6; August 7-21 (2 sessions)

NEW YORK

Jamaica
June 6-10
Youth Ministry Workshop. Write Theology Department, St. John’s University, Jamaica, NY 11439.

WISCONSIN

Mt. Calvary
August 7-13

COAST-TO-COAST

Paul Christiansen Choral School Sessions: Milliken University, Decatur, IL (July 17-21); Houston Baptist University, Houston, TX (July 24-29); University of Denver, Denver, CO (July 31-August 5); Bemidji State University, Bemidji, MN (August 7-12); Chautauqua Institution, Chautauqua, NY (August 14-19). Write Kurt Wycisk, Concordia College, Moorhead, MN 56560.

Augsburg Church Music Clinics: Columbus, OH (August 8-9); Los Angeles, CA (August 27). Free. Write Augsburg Publishing House, 426 South Fifth St., Minnesota, MN 55415.

PENNSYLVANIA

Williamsport
August 22-26
Change regarding Second Annual Summer Organ Institutes: deadline for registration extended to July 15. Housing available at College Misericordia. See April-May issue of Pastoral Music for details.

Greensburg
August 16-19
Liturgical Workshop with special session on Divine Office. Speakers include Sue Seid-Martin of the University of Notre Dame, Fr. James Petonic, Chairman of the Greensburg Diocesan Liturgy Committee, Bishop Norbert Gaughan of Greensburg, and others. Write: Dr. Fred Moleck, 723 East Pittsburgh St., Greensburg, PA 15601.

NEW PROGRAMS

Alverno’s Specialist Programs in church music for persons already holding degrees in music or other areas but who are interested in part-time work as a cantor, organist, or guitarist; also Associate Degree Program in church music in a two-year sequence. Write Admissions Office, Alverno College, 3401 South 39th Street, Milwaukee, WI 53215.

COMPETITION

A service of the National Association of Pastoral Musicians, NPM Hot Line has been established to assist musicians seeking positions, parishes looking for musicians, or anyone seeking to exchange ideas and/or materials in music. Current charge is $2.50 for each listing. Send your classified listing to NPM Hot Line by July 10 for the August/September issue. Payment must accompany request. Phone 202/347-6673.

Music Positions Open
Director of music/principal organist, part time. Job description available. Holmdel, NJ. HLM-101
Parish music director/coordinator, Buffalo, NY. Stipend offered; Blue Cross/ Shield available. HLM-102
Music director/organist/teacher needed full time for parish, York, PA. HLM-103

Musicians Seeking Positions
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Music director/organist seeks full-time church position in Florida. HLM-104
Experienced music director, excellent organist, seeks full-time church position in the South. HLM-103
Experienced music director/organist/composer seeks parish position anywhere USA. HLM-104
Organist-music director, young, but experienced, seeks position in large urban church. Resume available. HLM-108
Organist/music director seeks church position in Indiana or Central States. HLM-106

Parish music director/organist/teacher seeks parish position in the South. HLM-107
Musician seeks full-time parish position in Central States. Available Aug./Sept. HLM-108
Liturical music director/organist/choirmaster seeks position in parish or diocese. HLM-109
Organist/choral director/school-parish music director/youth director, willing to relocate for full-time, lucrative position. HLM-110
Competent organist/choir director seeks full-time position in large urban or suburban parish or cathedral. Willing to relocate. Resume, references available. HLM-111
Composers
Established composer (already published) seeks lyricist, commissions. HLM-101

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Cantor/Song Leader

One of the great burdens of a music director is to answer the constant demand for new music. In most categories of music (unison, two equal or four mixed voices) the task is difficult enough, but at least the music is there if you look hard enough and often enough. In the case of music for cantor, I am beginning to feel a little like the Maytag repairman: kind of lonely. You can understand, then, when two different publishers bring out a series of music for cantor, that I consider it a major publishing event, become very enthusiastic about it, and bring it to your notice. So has it happened.

Gregorian Institute of America, whose care and feeding of the church musician over the past generation (plus) is so well known, has initiated a series of works specifically for cantor and congregation. Seven of these are in print to date, all by composers of high repute: Ralph Verdi, C.P.P.S., Rensselaer, Indiana; Howard Hughes, S.M. of the Marianist Provincial House in Baltimore; and Robert Twynham of the Cathedral of Mary our Queen, Baltimore. I will attempt to speak of these in the next issue of Pastoral Music.

Boosey and Hawkes Company of New York, long known for its quality catalogue, offers a series of responsorial psalms by the internationally renowned composer, Malcolm Williamson. Called "Psalms of the Elements," they are 20 pieces of varying attractiveness. They are written for alternating unison choir and congregation, however the choir line can just as well be sung by a cantor. There are five each: air psalms, water psalms, earth psalms and fire psalms. Theme and mood associations are obvious and a delightful prospect.

For the most part, they are written in a loose binary form with one melody for the response section and a different line for the psalm verses, which, as they reappear, attempt to accommodate themselves to the words of succeeding verses. Sometimes it is a happy marriage, but at moments the relationship is noticeably strained.

It is in the response portions that Mr. Williamson fulfills his great promise. His melodies are free, attractive, rhythmic, easy to sing; and they are long enough and interesting enough for any congregation to "get off on." I submit several of these psalms for your attention now, but if you write Boosey and Hawkes, using business stationery, they will send you a sample of the complete set of 20.

Out of the Deep (Psalm 130)

A sober setting for a like text, the response is contained and restrained both in rhythm and melodic range. It is a satisfying refrain to sing, but some of the verses suffer from the clumsiness mentioned above.

Thou that Dwelleth in the Heavens (Psalm 123)

I recommend this highly. The refrain has a latter day rocket motif that moves it up and away quickly and with programmatic energy. The counter melody for choir (or cantor) is a perfect foil, using a graduated descent with complementary rhythm.

Praise the Lord, O Jerusalem (Psalm 147)

Another competent and pleasant setting with a singable refrain. As in some others, however, I find the texts archaic and difficult to sing.

David's House (Psalm 144)

Excellent refrain. However, I have some reservations about trying to encourage a congregation to sing about a "ten-stringed lute."

Like as the Hart (Psalm 42)

This song of desire and longing is set in pastoral rhythms with most interesting
harmonic effects. The pastoral effect is somewhat relentless. Using the simplest techniques and only two successive major seconds, Mr. Williamson has created a mood of surprising effectiveness. The choir and congregation join in imitation at the bar in the final run for an ending of surpassing joy.

**I will call upon the Lord**

*(Psalm 18)*


Although I like many of these pieces for their varied pleasures, this one is a real find. I don't think I have ever happened upon a more exciting refrain, and I cannot wait to try it. The tempo marking is allegro agitato, the choral accompaniment is all staccato, and the entire setting is a demand from a disturbed and put upon people for relief. This music is full of the ache of neglect and refusal.

**Seafarers' Psalm** *(Psalm 107)*


I am just enough of a romantic to hear this being sung in one of those seaside parishes on the east or west coasts, "They that go down to the sea in ships" etc. It is full of the glory of the sea and the wonder of God's creation.

**James Hansen**

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**Choir—Children's**

*Children Sing*

*(Children's Choir Resources)*


If you are a director of children's choirs and have been looking for new and creative approaches, here is the answer to your search. This collection contains a great variety of choral music, hymns, and other musical art forms of the past and present through which the Church expresses faith and love. The opening pages of this loose-leaf style book give creative suggestions and basic helps (the director's edition) as well as offering suggestions of other published resources for obtaining children's music. The illustrations by Len Ebert in the children's edition are appealing to young people and the symbolism is easy to comprehend. The print is large and the musical notation quite clear. The program is directed especially to children in grades 3-6.

**Children Sing, Book 2**


This continues and supplements the resources found in the first volume. Book 2 in both the director's and the chorister's editions are bound and in the loose-leaf format of Book One. The contents are arranged seasonally, but many selections are equally appropriate at other times of the year. The suggested program is quite flexible and can be adapted to any learning situation and musical experience. The director's edition contains many excellent ideas to spark a director's creativity. The text and the musical notation in the child's book are large and clear, suited to the reading ability of children in grades 3 through 6. The money spent for these books will be well worth the musical results!

**Why, O Lord Do You Stand Aloof?**


The antiphon, "Let the little children come to me, and do not hinder them, for of such is the kingdom of God," is set to a simple, lilting melody similar to Gregorian chant. The delicate beauty of the music assumes an heavenly atmosphere as young voices add an aura of innocence. The verses, arranged for SATB voices, are more effective and give greater contrast to the antiphon if sung by adults. However, unison voices of children supported by a strong organ or a string quartet accompaniment will achieve the desired results. The diversity of sound between antiphon and verses is built into the plainness of the antiphon accompaniment versus the use of many accidentals in the accompaniment for the verses. Although the work is nineteen pages in length, the music flows easily along. This would be an excellent selection to be used at the preparation of the gifts or the communion during the Liturgy. As the music progresses, the congregation will want to join in singing.
More Rounds and Canons

The sequel to “Rounds and Canons,” this publication contains a mixture of melodies with religious texts that can be used by children on many different occasions. The melodies are simple, tuneful; and many are selected from the “masters” with whom the children should become acquainted. Both books, “Rounds and Canons” and “More Rounds and Canons” are a “must” for children’s singing groups. Such rounds as “Grace” by Jane Draper and “Happy is He” set to the music of William Byrd would be excellent choices for a children’s Liturgy or a children’s choir motet during the Sunday Liturgy. Another asset— these short texts are easily memorized which eliminates the need of many books, etc.

Unless One is Born Anew

This Gospel motet for the children’s choir has an appealing melody enhanced by an accompaniment that moves gracefully from minor to major sounds. The voice range stretches from middle C to high F, moving largely in stepwise progression. The accompaniment supports the melody in the beginning, then continues in such fashion as to produce “wind” effects to match the text. Toward the end of the piece, the accompaniment and the singers produce some interesting dischords only to move to a traditional “Bach cadence.” As a children’s choir motet during the preparation of the gifts or the communion part of the Liturgy, this four-page work is interesting and well worth the time spent to learn and sing it well.

Beeny Bud (12 Jamaican Folk Songs for Children)

This interesting collection of Jamaican folk songs contains many happy tunes that can be used with children in their celebrations in church and school, as well as at home. Each folk song has a short history which makes the text and the type of melody meaningful to those not of Jamaican heritage. The majority of the texts are two lines, with a few three- and four-line verses. Besides teaching notation, cultural history, and dialect, these songs present an excellent opportunity for rhythm experiences. The creative teacher will find many uses for this attractive collection of delightful and sometimes humorous folk songs. Using bongo drums, tambourines, recorders, and guitar with the children’s voices will literally carry you to the island of Jamaica. Another idea—why not create a children’s social studies project, study the cultures and customs in Jamaica, sew some simple native costumes, and then culminate the activity with a liturgy or paraliturgy (held in the room where the Jamaican atmosphere from the projects prevails) based on the theme of understanding other people and respecting their culture and heritage?

Kathleen Anne Duffy

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Choirs—Equal Voices

Congratulamini Mihi, Omnes

This 17th century two-part motet has numerous assets. The range and phrase lengths are comfortable, and the contrapuntal rhythms devoid of complexity. “Congratulamini” is appropriate for any joyous feast day and may be used at almost any place in the liturgy. The original Latin text is preferred in performance over the woefully stilted English translation: “He for whom I sought has appeared.” No translator is given credit. The editor’s other sins of omission include the absence of initial or subsequent tempo indications and dynamic markings. But the realization of the basso continuo is quite fine. While the organ part is mainly a harmonic support for the voices, it also possesses a pleasant independence of its own.

Christus Factus Est
(Loving Savior)

Leo was a contemporary of D. Scarlatti and a student of A. Scarlatti whom he followed in mastery of the Neapolitan opera style. He demonstrates in this Gradual for Holy Thursday that he is also a master of tonal counterpoint. As early as 1905 there were published reports that the Christus could be found in Leo’s own manuscript at Cambridge’s Fitzwilliam Museum, so we are grateful that it has finally been made available to the public through the efforts of William Tortolano.
The piece is characterized by the organ’s delightful rhythmic ostinato providing cohesiveness and contrast to the points of imitation between the voices. Some of the vocal phrases are exceedingly extended, which will present challenges and alternatives for performance. A modification of Tortolano’s suggested “Maestoso” to “Allegro Maestoso” (d=96-104) could enable singers to get through measures 14 to 20 on one breath so as to avoid rupturing the line. Although the “Christus Factus Est” is most appropriate for Holy Thursday, the words, based on verses from Philippian, comprise one of the key redemption texts and are suitable almost anytime in the year.

Psalm 134

Among Purcell, Haydn and Chopin’s many attributes are their abilities to shape musical phrases so that they are never tyrannized by the barline. The first four phrases of Zimmerman’s Psalm 134 follow the barline exactly—they are neither longer nor shorter than a measure apiece. Static harmony and rhythm, which are abundant in this short Psalm setting, should not be further encumbered by static phrase lengths. The harp part, too, lacks vitality due to five quarter-note chords (the meter is 5/4) per measure for six of the piece’s seven pages. Meanwhile, the organ is immobilized by extended pedalpoint. In contrast, the pitch designs for the chorus are pleasant, flowing, and reminiscent of the modalisms of Roy Harris. The work requires singers with a range of low F for the basses to A flat in the organ. With skills such as these required for a good performance, one wonders why the rhythms are not more adventurous. Singers should be equally adept at reading pitches and rhythms.

The translator, who is not credited on the titlepage, is inconsistent in the use of pronouns throughout the Psalm: “Arise, bless ye the Lord,” “...The Lord bless you all from Zion.”

The processional nature of Psalm 134 makes this setting useful for a variety of occasions; and Zimmerman’s combination of male voices, harp, and organ offers fresh timbres to listeners.

Choir—Mixed Voices

Forth in the Peace of Christ

This one-page composition is included here for review only because it could function so nicely as part of a dismissal or closing rite. The text reads: “Forth in the peace of Christ we go; Christ to the world with joy we bring; Christ in our minds, Christ on our lips, Christ in our hearts. The world’s true King.” The style is very traditional; this number is easy enough for most parish choirs.

Benediction

Here are three pages of smooth and effortless choral writing. Average parish choirs should be able to give this little number a good choral sound. The familiar text (“May the road rise to meet you . . .”) suggests many uses, especially in conjunction with the dismissal.

Fill the World with Thy Glory

Joseph Roff’s fine anthem is based on an ancient prayer text that will be easy to fit into a concrete worship experience. It is a good text combined with an imaginative use of traditional music materials. Personally, I like the gentle counterpoint, an effective interplay often between the treble and male voices. This number calls for an above average choir. The sound will probably remind singers of music they enjoyed a decade or two ago. Recommended.

You may also want to examine the following:

Let Your Light Go Shine before Men

One page of easy music for SATB voices with keyboard accompaniment.

---

J. Kevin Waters
As the Sun Doth Daily Rise

Traditional music of medium difficulty for SATB voices with organ accompaniment.

Let All Mortal Flesh Keep Silence

Traditional music in a setting of medium difficulty for SATB voices with organ.

Praise the Lord! Ye Heavens Adore Him

Familiar fare in a rather easy setting for SATB voices with keyboard accompaniment.

ELMER PFEIL

Congregation

Ecumenical Praise

In a time when publishers are faced with copyright violations and diminishing profits as a result thereof, Agape has made a bold step forward in its "Ecumenical Praise" ("a supplementary hymnal designed to serve the growing points of the church...). Suitable to stand alone in places where experimental worship is planned, or to supplement a denominational hymnal...it could enrich the worship of sanctuity, campus or convention by...some of the best in contemporary and classical hymnody." Introduction.

Carlton R. Young, the executive editor, has gathered a distinguished editorial board, i.e., Austin Lovelace, Erik Routley, and Alec Wyton, to secure high quality as well as comprehensive liturgical and musical coverage. The list of contributors reads as a "who's who" in the contemporary church scene, viz., Adler, Albright, Diemer, Hampton, Hytrek, Kaan, Keiser, Mitchell, Moe, Pfautsch, Schalk, and Zimmermann.

The tune line edition (from which this review is being done) has 117 musical items, a topical index, a general index, and a flexible fabricorder cover. The type faces are clear and distinct, and the musical typography easy to read.

Content wise it ranges from the traditional "All People That on Earth Do Dwell" (arr. from Britten's cantata St. Nicolas) to Bernstein's "Sing God a Simple Song" (from his "Mass"). From such an eclectic compilation there is much that could please some, and a lot that will displease others. It takes a brave music director, a forward-looking (and thinking) pastor, an enterprising organist, and an alive congregation to be happy with such a volume.

It's different. It is not terribly liturgical (since it makes no references to the church year as prescribed by the various sacramentaries of the liturgically-oriented churches); yet it is indicative of an attempt to bring life and spice into the worship scene via a tasty selection of musical sweetbreads.

It needs study, contemplation, and use. For those congregations who do not view music as an "intrusion," but can welcome it for its own sake as a worthy artifact to enhance the worship of God by man, this slim volume may be a godsend. For those congregations who want instant "do-it-yourself-with-the-old-tired-and-true," this volume will never find acceptance.

It is not as accessible as Huijbers or the St. Louis Jesuits; quite the contrary, it's a book put together that reflects the musical scene as it is, not as some "gebrauchwerkers" would have it be. As such, it will rise or fall as the education of the congregation and the enthusiasm and training of the church staff can match the level of quality asked for. It is not a book for everyone, nor do I think it was meant to be; but for those who can handle it, and enjoy it, it should provide an exciting musical experience within the liturgy!

JAMES M. BURNS

Hymns of a Soulful People

What a shot of musical adrenalin!! Grayson Brown, a member of the culture and worship advisory committee of the National Office for Black Catholics, here presents his "Mass for a Soulful People" and other selected hymns sung in stunning fashion by the Howard University Gospel Choir. The composer has succeeded in melding the exuberance of black "gospel" singing with a profound sense of the ritual weight of various parts of the Eucharistic Liturgy. His setting of the creed is the most spectacular piece on the album, as well as a profound cultural adaptation of the profession of faith for a "testifying" society. One cannot help but share the infectious spirit of faith in the singers! "My Shepherd is the Lord" reveals another, gentler side of this worship tradition; Thomascena Nelson's solo is especially moving. I have only two slight reservations about these settings: the "Lord Have Mercy" seems more a penitential hymn than an introductory litany of praise, and the "Christ has died" acclamation while displaying infectious rhythm reveals less melodic interest than the other pieces in this collection. This music will not be every congregation's cup of tea, but it demonstrates a profound sensitivity to the struggles of black Catholics to remain faithful to their culture and their faith.

Folk

Folk Beatitudes

This is a delightful little piece which would be useful as an anthem for a folk choir or a children's group. The first two verses are sung in unison; the third offers a contrasting line against the previously sung melody. The piano part is notable for its sprightliness, decorating broken-chord figurations around the melody without obscuring the melodic contour. I think the work could be well adapted for guitar, but the final verse should probably remain in the initial key of G rather than modulating up a half-step. Also, it easily could be taught to the congregation, reserving the contrasting line to the choir.
Songs for Saints
(Resources for Youth Ministry, Vol. 8, No. 3; Fall 1976.)


This is a collection of some 60 songs for worship in the folk idiom. Ylvisaker has divided his collection into "Contemporary Tradition," "American Tradition," "European Tradition," "Biblical Tradition," and "Liturgical Tradition"; in the last-named he includes an "Order for Holy Communion" with texts and songs for a Liturgy of Word and a Liturgy of Eucharist. "Contemporary Tradition" includes pieces by Avery and Marsh, Cornell and Brokering, Ylvisaker himself, etc., as well as Grady and Hazel Cole's familiar "Tramp on the Street." The most interesting piece in this section is E. J. Bash's "Song of the Wilderness Wanderers," which employs Exodus imagery in a very personal way to draw the congregation into the experience of "roamin' on, roamin' on" in the Lord. "American Tradition" includes many old favorites ("Cherry Tree Carol," "Wondrous Love," "Wayfaring Stranger," "Will the Circle Be Unbroken") as well as the stunning "gathering tune," "Brothers, We Have Met to Worship." It's not clear to me why Ylvisaker decided to write another text to the so-called "Lilies of the Field" "Amen," but it's included in this section. "European Tradition" completely comprises hymnody, with Dutch, Welsh, German, Finnish, Swedish, Silesian, Swiss, Slovakian, Spanish, Norwegian, and Irish melodies; I wonder how well adapted these tunes really are to guitar-accompanied sonorities, however. "Biblical Tradition" demonstrates Ylvisaker's finest talent and is the most valuable segment of this work. The editor has supplied paraphrased texts of 10 psalms to traditional American melo-
dies. For example, "We shall not, we shall not be moved" includes verses like:
How blessed are the ones who never walk
Within the place where wicked scoffers talk:

Our joy is in the statutes of the Lord
And night and day we ponder on the Word:

Or consider Ylvisaker's paraphrase of Psalm 142 to the stirring melody of "Hold On":

When I cry unto the Lord "No more pain can I afford"
And I know what is happening is real;
I will pour out my complaint when
my soul is growing faint.
For I'm certain that the Lord knows how I feel:
Hold on, hold on! Soon God's love will surround you. Hold on!

The "Liturgical Tradition" continues this technique, supplying a fascinating "Song of Consecration" to the tune of O filii et filiae (Joseph Powers has set a Eucharistic Prayer to the same tune in John Moss's Bread Blessed and Broken) and a paraphrase of Psalm 31 to the haunting melody of Yigdal. His setting of the Nunc Dimittis to the tune most Catholics recognize as O Sanctissima is especially useful, though I think this Gospel canticle is more appropriate to Compline than the Eucharistic Liturgy.

All in all, this collection is quite a bargain and an invaluable resource for the folk musician. Some of the emphases in the texts may not sit well with every congregation, but I think Ylvisaker's lead in adapting texts for contemporary worshipping communities should spark that kind of creativity in every group which uses it.

More than the Sands

In recent years some of the most interesting liturgical music in the folk tradition has been nurtured by various houses of religious formation, both male and female. One thinks of St. Mary's in Baltimore and St. Meinrad's Archabbey. "More than the Sands" is a
collection of liturgical music sung by members of the St. John Vianney (College) Seminary Schola; the pieces were written by members of that community. The performances are reminiscent of the St. Louis Jesuits, and the music reflects much of the spirit of prayerfulness and singability that animates those composers' works as well. I would like to single out some especially useful compositions for congregational worship. "Psalm 81: Shout for Joy" is rhythmically exciting and catchy, though the harmonic progression is somewhat hackneyed. "Covenant of Yahweh" has a ravishing, haunting refrain melody. "More than the Sands" is exhilarating, and the "Glory to God" quite singable. An especially promising piece is Jeff Engelken's "Mary's Song," suitable as reflective solo music, although some congregations may have problems with the incipit chauvinism of the text. The music is fresh and original, and I warmly recommend that you write to the Vianney Community at 2115 Summit Avenue, St. Paul, Minnesota 55105 to share in the spirit of sung prayer that animates the entire work. Sheet music is not published for the collection, but arrangements can be made with the composers in care of the above address.

MICK JONCAS

Instruments

Dancing Day (A cycle of traditional Christmas carols)

This composition is divided into two parts. The first includes an arpeggiated harp or piano prelude followed by "Angelus ad Virginem," the text in Latin from a melody composed in the 14th century. The second carol, "A Virgin Most Pure," (Words and melody being English traditional), has seven verses each contrasting in arrangement between unison two-part, and three-part contrapuntal style. The Latin text of the third carol, "Personent Hodie" (words and melody from Piae Cantiones, 1582), is arranged in a unison, two- and three-part setting.

The second part begins with an organ interlude which could be technically difficult for the organist. "There Is No Rose" (the voice parts and words from the 15th century) is a short carol arrangement in three parts. "Coventry Carol," the next three-voice selection, has an interesting mood change where the composer has set the words "Hereo the king, in his raging..." to parallel octaves. "Tomorrow Shall Be My Dancing Day" concludes the collection. The carol begins with a soprano solo and each of the following verses has a different setting. This is a fine collection of carols, but it may prove difficult for the average parish choir. The duration of the complete work is 22 minutes.

Love Came Down at Christmas

The instrumentation for this composition includes two flutes, oboe (doubling the unison voices of stanzas 1 and 3), French horn (this may be played on the organ if no French horn is available), and organ. The flutes interweave simple contrapuntal lines around the unison melody below. The second short stanza may be sung with or without organ accompaniment, SATB; or unison treble with organ. The third stanza is similar to the first. Although the melody line presents itself in a simple style, the contrapuntal style of the flutes along with the French horn is interesting and gives the composition the needed variety and versatility for use in the liturgy. The flute and French horn parts are printed on separate pages of the score, a distinct advantage for performance.

Sing unto the Lord

The text for this composition has been chosen from Psalm 95, and the hymn "Jesus Shall Reign." Various moods are portrayed throughout the composition. The organ sounds a short motive, repeated in retrograde by the choir, with a dissonant harmonic accompaniment. The second section creates a reverent mood using a choral style to the words "Come, let us worship and bow down," etc. The last section portrays a majestic mood, with choral clusters sounded by the handbells, while the choir and congregation proclaim in unison. "Jesus shall reign where'er the sun" etc. Although many interesting and contrast-

Ubi Caritas et Amor
(Where True Love and Charity are Found)

Richard Proulx's Ubi Caritas et Amor (Anon, hymn from the Office of Maundy Thursday) with English translation is voiced for SATB choir and 6 handbells. The tenors and basses proclaim the opening phrase in unison, followed by the entrance of the handbells. The full choir repeats the opening phrase in a four-part model harmonic setting. The soprano and alto sings stanza two in unison followed by the tenors and basses singing stanza three in unison. The remaining stanzas are alternated between the soprano and alto, and the tenors and basses in a two-and three-part contrapuntal technique. The recurring Ubi Caritas et Amor refrain with full chorus and handbells leads to the conclusion of the composition. The beautiful Latin melody is presented in a variety of ways creating interest for the performers and the listeners. The voice and handbell parts are not difficult to perform.

Refresh My Soul
Marguerite Biggs Cromie. John Russell Cromie, text. Solo, two-part or SATB, and either organ, piano, or guitar. Theodore Presser Co. 1972. $3.00.

"Refresh My Soul" is a short and easy composition. The harmonic progressions are traditional and the English words complement the musical setting. A small, inexperienced choir will find this composition easy to perform with a minimum of rehearsal time.

Brevis Mass

Paul Earls' Brevis Mass, consisting of Kyrie, Sanctus, Osanna and Benedictus, and Agnus Dei is an extremely interesting composition employing contemporary techniques and harmonies consisting of spoken and whispered voice.
parts, tone clusters, tri-tones, augmented and diminished intervals, and chromaticism. As the composer notes, “This work may be performed with organ and percussion from the score, or with piano, flute, clarinet, trumpet, horn, trombone, string bass and percussion, by using a score and parts on rental from the publisher.” A well-trained choir with experienced soloists would produce an excellent rendition of the composition. Although difficult, the composition is well worth the effort and rehearsal needed for a fine performance.

Come, Ye that Serve the Lord!

Two trumpets proclaim the opening theme of this composition in a contrapuntal style. The theme is developed through textural changes, imitation, and modulation. The climax is achieved through a combination of four-part harmony in the voices combined with the trumpets. The piece ends with “Amen” and a trumpet fanfare. The march-like mood of the piece would create a joyful atmosphere for the beginning of any liturgical celebration. The instrumental and vocal parts are not complicated, allowing the piece to be performed by most church choirs.

Prayer for the Earth

A very simple, repetitive melody characterizes this composition. An optional descant part with a repetitive handbell part attempts to achieve variety. The text obviously tries to make the listener aware of the need of cleaning up the environment. A separate handbell part is included with the score.

ROBERT E. ONOFFREY

Organ

Baroque Music for Organ

Early baroque pieces—not transcriptions—for the organ mostly by lesser known baroque composers. Of easy-medium difficulty, some could employ a separate solo instrument with organ accompaniment as the arranger suggests. Very useful for small organs.

6 Chorale Preludes

Six more chorale preludes on well-known hymn tunes. Mostly easy-medium difficulty, these are very tonal works but still very refreshing. Useful as preludes, postludes, or during communion.

The Cathedral Organist
Broude. 1976.

A collection of medium-difficult works by eight different English cathedral organists. Some are based on hymn tunes, others are free compositions. All could be used in a service at some point and some would make good recital pieces. Although all are by contemporary composers, they are all key-centered pieces with just enough dissonance to be interesting.

Interlude in C

An easy-to-take piece by the early 20th century English churchman, Walford Davies, who takes a theme beginning on soft swell sounds and builds to full organ. If you like other works of Davies, you’ll like this one, too.

Canzona No. 29

For organ, two trumpets, two trombones, this is an excellent work for a special occasion. This organ part is easy to medium difficulty. The one movement canzona is short (about three minutes) but could be included in a group of brass and organ works. Parts are included.

11 Compositions for Organ (Set II)

Here is a good collection of short preludes on hymn tunes. Of medium difficulty, styles range from a simple duo to a large toccata. All music is quite tonal employing only mild dissonance. Included are such hymn tunes as Sine Nomine, Greensleeves, Gloria, and In dir ist Freude. A useful book for the parish organist.

Intonations on Selected Hymns

These “intonations” make good introductions for hymns or could be inserted between verses to lengthen a hymn or just add variety. There are 21 tunes of easy-medium difficulty. A very useful collection.
The Minstrel

Gary Hardin, ed. Minstrel Publications, Inc., 4525 19th Avenue NE, Seattle, WA 98105. Four times a year. $5.50 annually.

With the recognition of the pluriform character of American culture, a concomitant need for characteristically regional music seems to be arising. Therefore it is good to see composers and musicians in the Pacific Northwest producing local music for local use.

Music for "The Minstrel" is gathered from across the Northwest, screened by prominent liturgists and composers active in the area, and published loose-leaf in each volume for parish reproduction. Three volumes of "The Minstrel," authorized by the Archdiocese of Seattle, have appeared to date. Included with each volume is a cassette recording of each of the compositions. Unlimited reproduction rights are granted to subscribing organizations (parishes, houses of worship, schools, etc.) as long as the music is not copied for profit. The charge of $55 a year includes printed music, cassette, and reproduction rights. Composers are handsomely reimbursed and generally retain copyright title to their own compositions.

My enthusiasm for the concept underlying this project along with an appreciation for the financial situation of any music publishing venture predisposes me to consider these collections favorably. In point of fact, the compositions within each collection run the gamut from devotional to works of high quality and interest. But the quality of the majority of the selections is surprisingly high.

If a general criticism were to be made, it would have to do with the quality of the texts which these composers have set. The texts fall into three categories: ICEL texts, psalm and scripture paraphrases, and original poetry.

Of these categories, the original poetry is consistently substandard: vague generalities substitute for sharp, concrete images; and Latinisms abound. Sister Juliana Garza has difficulty here. Her melodic lines are evocative and expressive, but she needs a lyricist capable of matching her musical nuances with strong poetic style. The texts of Kit Srcka's songs seem to be modeled on the sentimental genre of "popular" charismatic gospel songs. Chris Bhary needs to turn a more attentive ear to the demands of texts. For example:

Listen quite intently to the friends that you've made
They've things to say
Let's start a day
With them let's pray
For a way
See his face . . .

is trite, although the melodic line is quite singable.

The psalm settings and scripture paraphrases are much better, eminently singable, and usually cast in the antiphon/refrain style common after Gelineau. Many of the antiphons are taken from the lectionary and increase the liturgical value of the pieces, although in some instances the texts are forced into the melodic line. Paul Orłowski's settings of Psalms 96 and 98 are especially graceful and useful for congregation. Richard Proulx's adaptation of a Chassidic folk Song in a paraphrased setting of Psalm 121 (122) is lovely also, although the octave jumps may be a bit tough for an untrained congregation. (On the cassette this psalm is sung by soloists.)

It is encouraging to note that so much compositional effort has gone into the "ordinary" ICEL texts. The first volume has an overwhelming number of acclamatory settings. Many of these composers give thematic unity to the eucharistic acclamations by employing similar melodic fragments for different texts.

Two composers are outstanding in their setting of the ICEL texts in these collections. Richard Proulx has contributed a lively "Alleluia" based on an old English round that would be eminently suitable for a gospel acclamation or procession: his use of handbells is an especially nice touch. However his Great Amen in Volume I, number 1, and the Memorial Acclamation in Volume I, number 3, while wistful and pretty musically, are hardly appropriate as acclamatory pieces. Jay Seitz' acclamations are quite useful and intriguing.

The compositions of Robert L. Cathery are most stimulating. Their proper performance demands a choir of some skill, but the time taken to learn the pieces would be more than rewarding. His a capella "Introits" are especially interesting—short anthems which very effectively set a festive atmosphere for worship. Cathery has also contributed a splendid arrangement of "Come Thou Long Expected Jesus" culminating in a unison setting of the third verse of the text to the hymn tune "Hyfrydol" with descant Alleluias. His adaption of "How Long Dear Savoir" shows a keen appreciation for the possibility of combining the spoken word with sung choral harmonies; while Cathery's music is fundamentally choral in these collections, it would be appropriate for an accomplished folk group.

Some of the more novel selections in
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Composer of music for worship, he also has served for three years as Parish Liturgical Coordinator for St. Joseph Church, New Hope, Minnesota.

Mike Joncas


“Psalm 136 (137)” is admirable.

There seems to be an increasing sense of direction and quality of composition as “The Minstrel” matures. Other regional organizations (perhaps diocesan music commissions) might take a cue from these forward-looking composers and enrich the regional music for congregations in the United States and Canada.

Mike Joncas


Commentary

Your song is not my song
(Where do ethnics belong?)

BY RICHARD J. WOJCIK

An article of personal commentary tends to reflect your most recent interesting idea or experience. I just finished participating in the national convocation of the Hymn Society of America in Chicago. It was stimulating. Discussions and wholesome experiences of an awakening of hymnody abounded. The closing festival worship struck a note still resonating in my mind. Dr. Martin Marty of the University of Chicago preached on the theme, “Seek simplicity and mistrust.” With astute and articulate wit he explored the success, failure, the vision and the fantasy of simplicity in the life and music of worship. There is a continual confrontation between the tranquility of cultural simplicity and the compulsive unpredictability of freedom.

Providentially, this homily followed an earlier panel discussion of the new demands being placed on hymnody as a universal, popular medium of worship. Dr. Thomas Willis, the music critic of the Chicago Tribune and a working church musician, indicated the state of confusion that characterizes church music and called it a choice blessing from God which should be carefully nurtured and lovingly encouraged. This really speaks of a graced moment of history when opportunity and creativity tend to flourish.

I haven’t previewed the other articles in this issue. I would suspect, however, that there is an underlying hope that ethnic consciousness and explicitation are going to unify and simplify the life of church people still close to their ethnic origins (Hispanics) or people reawakening to their ancestry (blacks and Eastern Europeans). That’s the fantasy dimension of renewal. These awakenings will most surely complicate their lives. We had better realize that the work of making music expressive of lived identities results in a creative tension of complexities and not the peace of simplicity. Simplicity of purpose? Yes. Simplicity of life? No way.

Can we re-enter our cultural wombs? We can be born again and vitalize the dormant or identify the blood lines of our value systems. But second, third and plus generations cannot recreate their history without in a sense being naively childish. It’s fun for a festival or a parade, but what happens when the party is over? Hispanics still live in a pressure cooker of grandparents protecting the old ways, parents trying to break into an anti-traditional economic jungle, and children yearning to be free and secretly wishing a plaque on both their houses. Being “foreign” may give you status in the ghetto, whether it’s a Lithuanian, Russian, Jewish, Polish, Slovak, or a black ghetto. But then your vision better not be too big.

Music is often envisioned as some kind of cultural medication which binds up and heals the wounds such tensions cause among different peoples. Maybe it is. It probably helps. But your song is not my song and it’s nice that we sing each other’s songs but we have more need of what we can together call our song. That probably was the deep-down, secret alchemy of chant and Latin that made Chinese and Croatians feel Catholic, albeit Roman.

Years ago Leonard Bernstein pointed out the mind-boggling profusion of idioms that are American music. They ranged from spine-tingling electronic improvisations, through “hard-rock” trips to C&W “pain-killers.” Bernstein observed also that composers were truly

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American when they tried to be themselves rather than promote a particularist ethnic course. Copland began to "fly" when he stopped harmonizing cowboy melodies. Who but the Jewish Defense League thinks of him as a Jewish composer? Stravinsky is not a Franco/Russian composer. Are Samuel Barber and William Schumann ethnics?

Frankly, I question the need of Polish music for people whose ethnicity is limited to eating *kielbasa* (Polish sausage) or Italian music for people whose Italian vocabulary is exhausted with "ciao, baby!" Hispanics and blacks will need a special, local music as long as conditions of life confine them to neighborhood ghettos. Grandparents can reminisce with their nostalgic, ancestral melodies. The job of composers, professional and amateur, is to know these indigenous expressions and then to compose out of their own enriched knowledge and love and so dissolve the real barriers that aggressive ethnicity creates. Otherwise you get mean competition or the patronizing gaucherie of cowboy bandanas by Gucci.

Cartoons, a truly prophetic art, have taken to mocking the fervor of apostles of ethnicity. You see Main Street U.S.A. and the 4-family-unit splitting up in to four and a half fast food emporiums for Southern chicken, pizza, tacos, Western beef, and ice cream. Except for the ice cream all the foods taste pretty much alike in texture and seasonings. That's the risk of Americanizing. One of these days you may be able to get pepperoni marinated in soy sauce on pita bread plus a dill pickle and "chips."

But in a lighter vein, programming a musical smorgasbord is not without merit, if the music is done honestly in its original style. It can also contribute to sharing analogous experiences. Congregations can appreciate a "gospel shout" but they are light years away from testifying or punctuating a sermon with "amen." A black spiritual performed like a Lowell Mason original is an insult to black music. But . . .

You're right in thinking that it is easy (wrong? cheap?) to pick apart the inconsistencies, exaggerations, and mistakes of people of good will trying to identify with "other" ancestries. But we should have learned something from the recent experiences of "serve the youth" music after the council. I appreciate the principle of "throw-away" music, but the bulk of that kiddie-music should not have been published and marketed under its spurious campaign of relevancy and urgency. The new ethnic relevancy has all the potential of another marketing blitz. I believe that I am as utopian as most religious people in wanting absolutely everyone to feel at home in the family of God at worship. But we don't live in one house. Let's invite our relatives in and treat them with respect and support them in being themselves.

I suppose I am to be considered an ethnic. But I was not born in a foreign land nor educated there. I did spend eight weeks in Poland two years ago studying Polish language and culture. I am not an outsider and do not think of myself as being outside the American scene, environment, identity—call it what you will. The present ethnicity pressures are tending to make people feel that they are "ethnics" and so not really authentically cultural citizens of this society. It seems to make more sense to celebrate what and who you have become rather than what you or your ancestors were. That is not disrespect. Rather it is the fulfillment of generation of life.

The point of our concern might well be not to be Hispanics or blacks or to try to make them like everyone else. But it might well be just to assist Hispanics and blacks to be themselves among us and to love them and share their faith in God. When John Kennedy said, "Ich bin ein Berliner" with a Yankee accent, the Berliners knew what he felt and wished. They blessed his name. To them he was not Yankee nor Irish nor President. He was John Kennedy. We have to give the same message to our own besieged, struggling—and winning brethren.

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**Heroic Flight**

An alto, pert, eyes alert, pencil perched, flitting over silver slurs of velvet crescendos to satin consonant note-pools of melos and cadence.

You stood, birch legs and apple shoulders, with the other Sunday thrush in the rafters, the anthem already kissing away pain.

A raven at noon, the malign angel of cancer came down the chimney, inquisitioning you every crevice of the way: dusty wings to flutter your hope, bellow breath to flutter your throat: the pest will snap the stem and pluck the flower.

Oh, what power to break treaties, to stall hearts, to choke song, this errant agent of God.

This bouncer will not usher you with pen-light and program.

On a staccato rack you have to be pushed down a black aisle to another key, another time, an unknown passion: to Composer God.

But God has not given the angel power to repossess your song.

My breath, my sigh, shudder at your heroic flight from our slight rafters to the Dome all-resonant. We cannot sing you there on a requiem, but your music will keep our hearts bold in the choir loft. And God will kiss you when he drops you home.

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Glenn Mark Lehman

Mr. Lehman is Music Director, Westminster Presbyterian Church, Berkeley Heights, NJ
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