The Role of the Pastoral Musician
In this issue:

Pastoral Musicians come in two flavors: full-time and part-time. This issue is about both: the former presented by Sister Théophile Hyltrek and Tom Conry, and the latter by Eileen Freeman. But Ralph Keifer points out in his article that the pastoral musician is "an evolving role which is only beginning to take its rightful place in Catholic worship. In many ways, it will be for the pastoral musician to define the pastoral musician's role in relation to other ministries in the liturgy." We hope that some specifics begin to emerge in this issue. The mutual expectations of parish and musician are dealt with by Brother Gregory, salary expectations by Hal Tompkins, and the process of hiring by Father Wojcik. The new diocesan guidelines are considered by Michael Bruch; the Albany diocesan guidelines are reviewed by Father Guentner, whom we welcome as book review editor of Pastoral Music. A lucid presentation of the planning process used in Boston is presented by Ken Meltz.

Finally, we introduce the first of a series of commentaries by Bob Battistini on congregational participation. His experience in the parish as well as in many reading workshops for GIA gives his articles an authority that everyone who has been part of the pastoral scene will recognize.

When we first started planning this issue, we thought it would be easy to define the functions of the pastoral musician. But the complexity of the role together with its evolving nature make it more elusive than we anticipated. One thing has become clear: the definition must be based on clear understandings of liturgy and parish--and the role music plays in each of these.

In order to hasten along these processes of definition and understanding, NPM has chosen for its first National Convention the theme, "Musical Liturgy is Normative." Schedule for March 28 through 31 in Scranton, PA (incorrect dates were published in the August-September issue), the convention will provide a forum for exploring the relationship of music to liturgy, fostering--we hope--a clearer understanding of the role of the musician within the liturgy.

Our next issue will deal with values and evaluation, especially the pastoral, liturgical, and musical criteria we use to select "good" liturgical music.

Your many kind words of support greatly encourage us as we enter our second year of Pastoral Music. Thanks to you, it's working.

V.C.F.
The National Association of Pastoral Musicians is an organization of musicians and clergy devoted to the improvement of music at the parish level. Membership services include Pastoral Musicians Notebook (bi-monthly), pamphlets, publications, cassette tapes of official music, NPM National Convention, NPM Hot Line and others.

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Cover photo by Bill Detweiler.
My Song is Your Song

It has been weeks since I received the June-July issue of Pastoral Music, and since that time I've re-read your magazine often. Each time, I linger over Richard Wojcik's article 'Your Song Is Not My Song,' and as I scan his commentary ever more closely, a real sense of anguish comes over me.

After reading Clarence River's article on Black music, and Carlos Rosas' work on music in the Mexican American milieu, I began to have a real appreciation for music in those cultures. Then came Wojcik's commentary, and I was hoping to see an Eastern European-American who could share with others some of the treasures of music and art which our parents and grandparents brought to this country. But that was not to be.

"I suppose I am to be considered an ethnic," writes Wojcik, and "I did spend eight weeks in Poland two years ago studying Polish language and culture." Yet it is apparent that Wojcik found nothing worth sharing with the rest of American society from that quarter. Exactly the way Polish-Americans have been conditioned to think and feel.

In our own parish, a suburban parish founded fifteen years ago, there is a healthy mixture of cultural backgrounds; about forty percent of the families have Polish or Eastern European surnames.

Music and custom are areas of great concern to me. We organists are expected to teach and play 'Lobe Den Herrn' (Praise to the Lord) and 'Ein Feste Burg (A Mighty Fortress). These I do play, rich choral melodies that they are. But were I to take the moving Polish Lenten Chorale 'Jezus Docz Procoval' or the soulful 'Jezu Chryste, Panie Milu', which appears in The Lutheran Hymnal as 'Jesus Christ Our Lord Most Holy,' and teach them to people, 40% of whom already know the melody, in an English translation, this would be dismissed by Wojcik as 'patronizing guarchae.' It appears that Fr. Wojcik is convinced that the Poles have nothing to offer contemporary Americans.

At Christmas time the problem is even more acute. The Polish Kolędy (carols) are such a rich and varied source of authentic folk melodies. And though it is true that Fr. Wojcik knows a different group of Polish Americans than I, (the ones he knows limit their ethnicity to 'eating kielbasa') were I not to play these Polish carols during the season, church would be the only place they didn't hear them besides Kresge's. For the people in our parish, singing them at parish parties, house parties and at home. Not only that, but their beauty is enough to warrant their being sung, and learned by others, no matter their background.

It really appears that Fr. Wojcik wants to limit our intake of music from 'foreign' sources only to those that are already well established (e.g. German). The people with whom I am in contact, however, are at least as at home with the strains of Polish Alleluia songs at Easter as they are at home with 'Amazing Grace' and 'Were You There When They Crucified My Lord.' I refuse to deprive them of the music they remember, and I refuse to apologize for my interest in 'ethnicity.' What I've said also applies to Spanish and Italian melodies, which we use frequently.

Finally, I think Fr. Wojcik's judgment is colored by his membership in that very fine body, the Hymn Society of America. Perhaps he is shielded from the absolute trash that is put forward as 'our song' to replace 'my song.' If 'our song' is going to be written by the likes of Lou Fortunate, (Go Forth among the people; See men of every nation) and Josephine Comeau (He said: God is my Father; He said: I am his Son), then I will be perfectly content to teach everyone my song, your song, or Uncle Sam's song from now until the parousia.

Mike Oppe, organist
St. Theodore Parish
Westland, Michigan

Someone has got the answers.

Your letter inviting me to join the above organization arrived yesterday and I feel I must take time to answer this.

Once again an attempt is being made to organize Catholic "organists" and "musicians" to discuss various "songs" and other paraphernalia, to be or not to be used in worship, and also offer all sorts of solutions to all sorts of problems.

I cannot help but chuckle when publications such as this come to me, as the solution to the music problem in the Catholic Church is an easy one and yet a hard one. (1) Hire well-trained musicians who know repertoire and organ literature rather well; (2) tell the clergy who don't have any idea of the relationship of music to worship (only what they want), to leave the musicians alone to do their job. There are plenty of good organists of varying skills who can do this. However, no effort is made by the clergy to tie the music with the lessons and the sermon. Worst of all, the average organist or musician in the Church is incompetent and does not understand music in worship. Legislation has not helped in the past, this current effort will not succeed, because you cannot merchandise church music like you would a product promotion for credit card holders.

Two examples of good music attracting people to worship are St. Paul's in Cambridge, Mass. and St. Paul's in Wellesley, Mass. A third is my own in Cohasset, where we have strictly a volunteer group, doing good
music well. However, if a change in clergy were to occur in any of these churches, and the new administration wanted a “with it” program, you would see a change for the worse. Tell the clergy to leave us church musicians alone, and we’ll give you good music for worship. Gregorian Chant DOES belong, because it’s part of our heritage. (Most know nothing about it or its performance.) Offer us something worthwhile and we’ll talk to you.

Thomas N. Bunting
Cohasset, MA.

Someone needs help

I saw some electronic hymn number devices while travelling in Switzerland this Spring. The organist simply pushed a master number board and lighted numbers flashed to the congregation in a high conspicuous spot in front, just before a hymn was to be played. Other times, the lighted numbers were not visible during the rest of the Mass.

We have the perpetual problem of accommodating those with vision problems and those in the back and a number device such as this would be of help. It would also remove the numbers during ceremonies and no one would have to climb up to remove them. Can you help me find a supplier?

I really appreciate your magazine and everything. It is giving many lay people in our parish better ideas about music in worship! I have gotten three others so far on the mailing list. Thanks for everything. I have been delighted!

Sister Mary Kopin, C.P.P.S.
Music Coordinator
Sacred Heart Parish
Mt. Pleasant, MI

Doesn’t like the picture

Note from a Lutheran friend.

The most objectionable thing which has been done in the Catholic Church with respect to music is the locating of a loud-voiced female up front between the priest and people to try to encourage some very unwilling people to sing. (Apr.-May, 1977 p. 12 picture)

I cannot conceive the acceptance of this in a Lutheran Church.

D.F. Fortney
Towanda, Pa.

Let the People Sing

I must add my commendations to you for this fine publication. I have found it to be an intelligent guide and reference for Catholic worship.

We must remember that we are dealing with congregations of people who have certain degree of dignity. They do not need to be led through our music like a herd of cattle. I have found that my congregations of eight or nine hundred persons can sing quite spiritedly without the aid of a song leader or a chording device. The proper leadership from the organ console can produce miracles!

Of course, the cantor and the choir can add much to any liturgical celebration. The cantor is invaluable in leading the responsorial music, and the choir needs to expose people to the vast choral literature. Either of these can help the congregation learn a new piece of music, but they do not need to scream it in their ears forever thereafter.

There is more to congregational leadership than “handing” them a chord and singing “at” them. I have found it almost a necessity for each singing person in a congregation to have the words and music in their hands. Even persons who cannot read music can tell when the notes go up and down. Some of them can even tell the long ones from the short ones! A special treat to a congregation is to occasionally hear themselves sing. That doesn’t mean we can’t ever “blast” them with the organ and the instruments, but to back off once in a while and let them sing a familiar tune without accompaniment. I have also found that the more reverberant a room is, the more difficult it is for congregations to learn and sing extremely syncopated rhythms in music.

Musical instruments and singing musicians also need to be in the same location. Having the organ in the rear of the church and a song leader in the front is a nearly impossible working arrangement. It is a rare team that can keep it all together in such a situation. I have never seen it work.

My personal crusade is to train the organist in congregational leadership, and transform the song leader into a cantor. Let’s get our music out of the “tent-meeting” style and into the realm of inspiring, artistic music making, which is our tradition.

Neil R. Kraft
Organist/Choirmaster
Mansfield, Ohio

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New Liturgical Publishing House
The formation of Pastoral Arts Associates Of North America has been announced by PAA's director, Dan F. Onley. The new liturgical publishing firm is headquartered at Glendale, Arizona, with distribution and representation being developed also in midwestern and eastern locations. Previously, Onley had a leading role in the formation and development of North American Liturgy Resources (NALR) and served as that company's vice president and Director of Publications for seven years. He is credited with searching out and initiating publication of virtually all of NALR's most successful projects. Questioned about NALR's future without him, Onley remarked that NALR should be capable of its own momentum at this point and can grow as a leading producer of recordings and related products. NALR's president is Raymond P. Bruno, who first established the firm in 1970 in Cincinnati, after some five years of being General Manager at World Library Publications.

Shortly after the formation of PAA, veteran composer and performer Joe Wise announced the affiliation of his independent "Fontaine House" distribution with PAA. Wise, a widely-traveled pioneer in folk liturgical music and NPM Board member, has recorded two new albums for release with PAA, in addition to the nine other recordings for both adults and children he has created since 1966. All of the Joe Wise music copyrights, except the earliest titles owned by World Library Publications/J.S. Paluch Company, will be administered and licensed to parishes by the PAA Composers' Trust Foundation.

The PAA Composers' Trust Foundation is an independent nonprofit corporation launched by a grant from Onley's publishing firm, established to assist composers who own their own copyrights, to work toward improved copyright licensing to parishes, and to provide workshop services and resources to parishes and dioceses. The Foundation will publish Pastoral Arts Magazine in a format comparable to "Hosanna!" which Onley had created for NALR.

Questioned about what similarities and differences may be expected between PAA and NALR, Onley stated that PAA would give greater emphasis to book publishing oriented to parish liturgical ministries, while retaining quite active in music resources. Various authors and composers, some new and some already recognized, are already involved in PAA projects. In liturgical music, Onley remarked that PAA is actively developing alternative publishing opportunities for capable composers, so that complete album and music packages of one individual's work need not be the only possible option. He cited PAA's "Liturgical Composers' Publishing Service" as a significant new source of new compositions, arrangements, accompaniments, affording the convenience of one copy/title purchase for musicians together with proper royalty and copyright protection for composers.

Those desiring direct and frequent information and useful resources from PAA may receive the monthly PASTORAL ARTS NEWSLETTER for a nominal subscription cost. It's interesting and helpful reading.

Alexander Peloquin
World Premier of Alexander Peloquin's new Mass, "The Promised Land" (Missa Memorialis), a liturgy arranged for cantor, choir, congregation, organ and full orchestra will be held November 18: St. John's Cathedral, Cleveland, OH. Commissioned by Bishop James Hickey for the Cleveland Diocese celebration of the anniversary of the death of its first bishop, Amadeus Rapp, the liturgy will be conducted by the composer, Alexander Peloquin. Dr. Peloquin also conducted the first performance of his "Lyric Liturgy" in the Cleveland cathedral.

For the Blind Musician
The first event of The Music Competition for Blind Artists on a national scope, was conducted in Fort Worth, Texas, December 27-30, 1976, sponsored by the Fort Worth based agency, Christian Education For The Blind, Inc. Sixteen contestants from eleven states entered the Competition. The key attraction of the event was the generous awards and the workshop conferences on career guidance. A total of $6,750 went to the winners.

The general success of the first effort has established the Competition and the related workshop conferences as an annual occasion during the week after Christmas. The date for the 1977 Music Competition is December 27-30, in Fort Worth. The age limit for contestants is 30. The related workshop conferences are open to all ages. Direct all correspondence for information to Christian Education for the Blind, Inc., Box 6399, Fort Worth, Texas 76115.

New books
Two important publications have been received at the office that should be of interest to the Pastoral Musician. "Let Everyone Celebrate, Guidelines and Principles for Liturgical Celebrations — particularly with the Handicapped," published by ICEL, is a translation of a monograph (55 pp.) published at Centre National de Pastoral Liturgique, Paris. The first four chapters deal with liturgical celebrations in general, and would be useful for anyone interested in deepening their understanding of liturgy; the fifth chapter deals exclusively with the handicapped, and is a must for anyone celebrating with the handicapped (which, by
the way, might include almost every parish in the United States). Available from NSPM National Office for $1.50.


A new cassette recording of the 1977 Archdiocesan Choral Festival of Chicago, under the directorship of Dr. Erik Routley, is now available from Liturgical Training Program, 5947 N. Manton Ave., Chicago, IL 60646. $6.00.

**Young Pianists Competition**

The National Young Pianists Competition, which has attracted young artists from throughout the United States and Canada, will be sponsored for the fifth consecutive year by Golden West College, Huntington Beach, California.

Pianists 18 and under will compete for concert engagements and cash prizes at Golden West College. Preliminary judging of applicants will be by tape recording, with the final judging in open concerts at Golden West, March 18-19.

Additional information and application forms may be obtained by writing to the National Young Pianists Competition, Golden West College, 15744 Golden West Street, Huntington Beach, California 92647.

**Recorder fans**

"Hold your recorder high and put your best breath forward" is what David S. Walker seems to be telling this attentive group of school music teachers at the 2nd annual Recorder Institute at Ithaca College. In actuality, they're learning one of his many tested techniques for teaching beginning classroom recorder. Mr. Walker, a noted clinician and one of the five at the Recorder Institute, is an Associate Professor of Music at Queens College and well-known author of a number of children's choir and basal music series.

The 2nd annual Recorder Institute, held June 27-July 1 at the School of Music, Ithaca College, was co-sponsored for the second year in a row by Trophy Music Company of Cleveland.

**New FDLC Director**

Rev. Carl Last has taken the position of Administrator for the Federation of Diocesan Liturgical Commissions. Father Last replaces Rev. Maur Burbach, OSB, a long time friend of Pastoral Musicians and the work of church musicians. We wish Fr. Burbach our deepest thanks for the work he has contributed to the national Church, and we welcome Father Last. As Diocesan Director of Liturgy for Milwaukee, we know that the leadership he and Father Elmer Piel have provided the Diocese of Milwaukee in music will carry over to his work with the FDLC.

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For Musicians: Liturgy

The most dramatic liturgical experiment the Catholic Church has ever known.

BY RALPH A. KEIFER

Pastoral Music has asked me to define the role of the pastoral musician within the liturgy. This article doesn’t exactly do that, and for a very good reason; it is an evolving role which is only beginning to take its rightful place in Catholic worship. In many ways, it will be for the pastoral musician to define the pastoral musician’s role, in relation to other ministries in the liturgy. In this evolving situation, the need of the moment is people who are fully conscious of what is happening with the liturgy in the Catholic Church. For that reason, I have concentrated on some observations about the role of music in Catholic worship both actual and potential. It is out of attention to that need that the ministry of the pastoral musician will arise.

One of the things we Catholics too easily forget is that we are engaged in the most dramatic liturgical experiment the Catholic Church has ever known.

Dr. Keifer is Associate Professor of Liturgics, Catholic Theological Union, Chicago, Illinois.

Music is less for teaching than it is for savoring and celebrating...

Until the sixteenth century, the liturgy “just grew,” slowly and gradually and mostly in ways that people scarcely noticed from generation to generation. After the Council of Trent, there was a liturgical reform. But apart from the suppression of abuses, its general effect was mostly to stabilize and standardize what was already common practice. With the Constitution on the Liturgy of Vatican II, the Catholic Church embarked on what can only be described as a great experiment—to make the liturgy what it had once been many centuries before—truly and obviously the action of the whole church, clergy and people alike. The rites and languages of prayer were reshaped to restore what the official documents call “full, conscious, and active participation.”

We weren’t used to that as a basic principle of Catholic worship. We were used to acting liturgically from another principle, that of “devout attendance.” It is a caricature to describe the Catholic worshipper of a generation ago as a “mere spectator,” but for the worshipper in the pew, the liturgy was less the worshipper’s than it was what happened in the sanctuary, and what happened in the sanctuary was not so much the worshipper’s prayer as the occasion for the worshipper’s prayer. The principle of “full, conscious, and active participation” calls for a style of worship that will make it possible for the worshipper to experience the liturgy as truly belonging to the worshipper, and to experience what happens in the liturgy as the worshipper’s own prayer.

I describe what we are now doing in most liturgies as an experiment because in many ways we have not achieved “full, conscious, and active participation.” We are on the way to it. People sing and say a lot more in church than they used to, the rites are in a language they can understand and both rite and
liturgical space have been reshaped so that the liturgy can be experienced more as an action of the whole church and less as a clerical activity to be devoutly followed.” But in many ways, liturgical participation is still experienced more as a “following along” than as engaging in an action which the whole praying church does together.

Much of this is due to the (understandable) neglect of the ministry of music in Catholic worship. Music is too frequently treated as a pleasant or optional extra, an addition to the act of worship rather than an integral part of it. Music, which should be the bonding cement of worship, is treated as mere frosting. I describe the situation as understandable because it was for centuries little more than liturgical frosting. It was used to add “solemnity,” but it was not seen as a real necessity in worship. The neglect is understandable, too, because it takes time, a lot of time, to develop a music that is truly useful and appropriate for liturgical prayer. We just didn’t have much music that promoted the participation of the people on hand when the liturgical reform of Vatican II came. Much less did we have any experience of its use. We were thrown upon makeshifts like the four hymn Mass, and had to scramble to borrow from prayer traditions very unlike our own.

The situation is understandable, too, because liturgical reform and the change of language brought with it a strong stress on the didactic (teaching) side of liturgy. We have become almost obsessed with the notion that the liturgy is a teaching tool (note the mania for “theme” which dominates so much liturgical planning). Music is less for teaching than it is for savoring and celebrating, and any stress on the didactic side of liturgy is apt to give music less than its proper due in the act of worship.

We can see the effects of this stress both in reluctance of celebrants to sing the Preface of the Mass and in translations of prayers which were made with little or no attention to their singability. Saying the right words is often given priority over everything else.

If the ministry of music is to take its proper place in the liturgy, we will have to begin by being more thoughtful and critical of our presuppositions, and more reflective about our recent past. All too often, the effort is made to develop a ministry of music merely on the basis of recent conventions of parish practice, with all too little attention to the fact that we are engaged in an experiment whose whole purpose has not yet been achieved.

This brings me back to my assertion that music is the binding cement of common worship, not its frosting. I say this because the basic purpose of liturgical prayer is to bring the whole of our lives consciously before God and to do it together as one people. Our prayer formulas continually speak of “remembering” what God has done for his people. The “remembering” meant by those formulas is not merely a thinking about something that happened in the distant past. It means the calling up, the reliving of God’s presence to his people. And it means the evoking of his presence to these people, this worshiping congregation here and now. It means evoking a sense of his presence to their own lives, to their joys and sorrows, to their triumphs and failures. The history of sin and grace that we celebrate in the liturgy is not just the history of Sarah
Music is a vehicle that makes it possible even for strangers to share their most private feelings. Music is a matter of creating a climate that allows celebration to be experienced as a remembering of God’s presence.

and Moses and Mary and Paul. It is also the history of Mrs. Murphy and Father Smith and the teenager hunched in the back pew. Music has everything to do with making that remembering God’s presence to his people perceptible to people, especially when semi-strangers worship together. Music is a vehicle of shared feeling, a vehicle that makes it possible even for strangers to share their deepest and most private feelings. Like the “matter” (“stuff” is probably a better word in English) of sacraments — bread and wine, the soothing touch of hands and oil, music takes the ordinary experiences of life and reveals their presence to the Lord of life. It is not so much a matter of saying the right words as it is evoking the sense that God is indeed present to our lives.

From this perspective music is not just a matter of singing hymns, or, if one is a liturgical purist, singing acclamations and hymns. It is a matter of creating a climate of worship that allows the act of celebration as a whole to be experienced as a “remembering” of God’s presence to his people. Undoubtedly, many people yearn for the Latin Mass because its chant was able to do just that.

And from this perspective, the ministry of music is far more than a matter of providing a song leader or choir. It is a common responsibility, the responsibility of both planners and worshippers, clergy and laity. It is not a matter of supposed “competition” between song leader and celebrant. It is a common task in which all have a part to play. And for those with responsibility toward the congregation as a whole (instrumentalists, song leaders, choir directors, choir members), their role is just as much a true ministry as the role of priest, deacon, reader, or acolyte. Because music touches the human heart, the minister of music stands at the heart of liturgical prayer.

It is when the celebrant perceives the liturgy as his or when the minister of music perceives the liturgy as a musical performance that competition can arise.

Often there is tension between celebrant and minister of music — the question of “competition” between them arises. Questions of personalities apart, the problem is really one of misperceiving roles of both celebrant and minister of music. The function of both celebrant and minister of music is to aid the congregation toward “full, conscious, and active participation.” It is only when the celebrant perceives the liturgy as his or when the minister of music perceives the liturgy as a musical performance that the question of “competition” can arise. If both see their roles as aiding the people to pray more deeply and fully, and if both are willing to respect the real competences that each has, there should be no problem of “competition.”

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BY RICHARD J. WOJCIK

PERSONAL RESUME

Jane M. Dow
110 River Street
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My first music job was as an organist for a small Lutheran congregation. There I learned to play and in some degree, care for an old tracker organ with a flat pedalboard. From there I went to St. Augustine Catholic Parish where I began a church and school music program. I taught music fundamentals in the elementary grades and had a fourth through sixth grade chorus. In the seventh grade I developed a choir which used music and drama together in studying the life of Christ. I was also organist and director of the adult choir and because the parish had been without one for some time, my efforts included recruiting and training. I resigned my position at St. Augustine to return to my schooling.

For the past year, I have been the organist at St. Agnes Catholic Church. Because I am a widow with my youngest child preparing to leave home, I will be free in the fall to take on a more demanding job—one which will engage more of my interests and abilities. I view church music as a vehicle for instruction, edification or response, and as performance in and for itself. Therefore, as a minister of Parish Music, I would expect to help in the planning of the Masses and other services so that I could select music to aid the meaningful flow and continuity of worship. I would assume responsibility for training the choir and directing all musicians, helping them to understand their ministry and encouraging them to wholehearted participation. I would use the organ as creatively as possible to express the climate of the worship and to direct and support congregational singing. In addition to Mass preparations and activities, I would be anxious to help the music program of the parish school by teaching or assisting other teachers.

There are different approaches to writing resumes. This resume is particularly clear and concise in describing the expectations of the musician.

In our neighborhood the parish organist was more dependable than the mailman. For as long as anyone could remember she was at her bench at least ten minutes before the first daily mass. Once she had a flat tire and arrived only a moment before the priest began to get nervous. Her music for the daily requiem mass was planned and ready. It was appropriate. She played by the rules. Miss Frances Wirtel was a gift from God, quiet, competent, obedient, pious, and loyal. She directed a robust choir at the Sunday High Mass. Except for the early “workers’ mass” people sang the Latin Ordinary in a variety of chant and romantic styles. She could “tremolade” interludes with the best of them. There were plenty of ethnic hymns for benediction, novenas, lenten and other devotions. We liked church. A boys’ choir was ready for Christmas and Holy Week. First Communion, Confirmation, graduation, she made them all festive. The parishioners genuinely honored her. She had a lot of middle class. She’s gone now and so has most of her generation of church music. Now you just hear echoes of it via the religious “muzaik” played in funeral parlors.

Pastors would give their right front fenders for a parish musician like Miss Frances now. They and their liturgy teams have realized that there is much more to the new order of church music than a packaged missalette and a chord organ or guitar chords. But while parishes are not afraid to hire an expensive plumber or heating contractor sight unseen to service their plant, they are quite nervous about hiring a professional calibre musician. “You know what they’re like?” I hear you. I was just told of a musician who came for an interview. After sniffing around the church he proclaimed that they would have to give him a “real” organ and get rid of that (recently purchased, high quality) “electronic monstrosity.” He’s still looking for his “position.”

The process of hiring a musician need not be traumatic. The pastor and the committee do have to be honest and clear.
realistic about their needs and the needs of the musician to do the work well. A lot of homework may be necessary. There are two levels of contact. One is the audition. The other is the interview.

The audition deals with technical skills like solo playing, accompanying the congregation or soloists or a choir, training and directing vocal or instrumental ensembles, transposing or arranging some music, skills described by Brother Gregory on page 30. The pastor should have a pretty good idea of how much he wants in the way of skills. However, the audition should be conducted by a competent musician consultant, e.g., someone from your diocesan commission or a professional organization like the American Guild of Organists. Most candidates will have resumes, but a professional consultant is absolutely necessary to verify quality.

Pastors and committees feel more at home in the interview level of the process. Here the emphasis should be on programmatic and liturgical responsibilities, what we might call the "pastoral" dimension. If there is a pitfall here, it more than likely is the committee coming on like storm troopers to assert their authority over the musician. The interview has to be thought out with honesty and realism.

The parish representative should have a well thought out and realistic check list of pastoral responsibilities at hand. List the items and add a rating scale of, say 0 to 5 or 10. This way you can quickly jot down impressions and then have a more objective way of comparing candidates. All-inclusive items like "personality" and "general impression" could be included on this sheet. The primary concern should deal with the liturgical knowledge and attitudes toward the work, parishioners and administrators. Here are some concerns which should be handled:

(1.) How thorough is the candidate's understanding of the new order of mass and the new sacramental rites? We presume that the interviewers themselves know these items thoroughly—objectively. If not, prepare for the interview with some honest homework.

(2.) Does the candidate understand and subscribe to the principles and practices contained in "Music in Catholic Worship" published by the Bishops Committee on the Liturgy in 1972? Again, the interviewers should know this thoroughly. Other education and training in liturgical programming or theology should surface here. Also, is the candidate aware of current literature? What does the candidate read in the field?

(3.) What level of tolerance and personal investment does the candidate have for music in new styles like folk and popular? Determine now just what the parameters of taste and competency (enthusiasm?) are. If the candidate can't stand anything but traditional or "high church" styles you should know this. Now if you can't stand the new styles and want an archivist of ancient tradition, the candidate should know this for his check list. You may not be a desirable employer.

(4.) Determine the extent of the candidate's pastoral experience with liturgy. Notice, it's "pastoral" not "parochial." You may be interviewing a resigned priest or religious with extensive liturgical experience that could enrich your parish more than someone switching parishes.

(5.) Try to get some idea of management skills particularly for dealing with parish staff conflicts of interest. A practical method is to cite a "hairy" but real example of a conflict and observe the principles and procedures of the suggested resolution. You don't need the help of someone who likes to fire people or cries a lot.

(6.) Personal piety. This is a delicate area, but a legitimate one. The personal devotional life and practice of religion is a real factor in a liturgical role. You don't need a nominal Catholic, swinging single who is cohabiting with a theatre organ "groupie." Let that set jet away. Your parish would be better served by a non-Roman church-going musician who practices his religion. I daresay that Leonard Bernstein has a much better grasp of and respect for the Roman Liturgy than too many priests I know. Recently I heard an Episcopal working as a summer replacement. After mass the people applauded her—a parish first! If you know a trained Lutheran church musician you know what I'm saying.

Please note the limits of my observation. If you have before you a non-Roman candidate who knows our ritual and respects it, who is devout in the practice of his/her faith, I'm inclined to say that a Roman Catholic would truly have to be as good to get the position. The "less" of the non-Roman is more in this case. It's the Teresa of Avila principle, smarter and devout is better than average nominal. A devout, competent believer wins over a less competent party member. Applicants who have lit-
While parishes are not afraid to hire an expensive plumber or heating contractor sight unseen, they are quite nervous about hiring a professional musician.

Such arguments are for academic indoor sports. The reality factor of the widow's mite is the touchstone of value in the church. If either party of this relationship is primarily governed by an employment mindset, you're headed for trouble.

There is another booby trap in this parochial relationship. Often unwittingly the pastor sets this one. A just wage is a matter of bread and butter. There's no reason to think that a high salary on the one hand is going to get you a better musician and on the other give the musician a better parish to work in. A minister primarily needs a suitable environment. Remember how St. Paul raves about the spirit of the people with whom he worked? The interviewer should also indicate clearly the quality of freedom, support and understanding, call it love, which the minister of music can rely on. Will there be adequate practice time for congregations? Is the budget without strings? Will the bulletin aid in the musical education of the congregation? Will homilies indicate awareness of musical programming and hymn texts? Will there be regular staff meetings and personal conferences?

This may sound like a lot of TLC (tender loving care) being lavished on the musician. Not unreasonably so. The prayer medium of music is also an art. It operates in a sea of intangible powers of sound and soul. Love is the only agent that bridges those deeps.

If there are gaps in these comments about the hiring process it's because the employment for ministry encounter is so individual. Each one is a unique experience of some universal normative values. You're looking for that special glove for your special hand. There are small, medium, large, and even larger talents and zeal available for correspondingly sized parishes. The minister has to be a specially talented person to adjust to and even form your parish in worship.
For Musicians & Clergy: Planning

Making your planning cycle work

BY KENNETH MELTZ

What is sought is the unity of a particular prayer celebration resembling more a unified tapestry than a disjointed patch work quilt. Musical quality is not the product of consensus; arrangement is not the work of a committee; placement is not a decision ironed out by majority vote.

Planning is a four step process of projection, design, implementation and evaluation.

With the help of a professional consultant, the staff at the Paulist Center in Boston examined what we had been doing and what we planned to do in the areas of liturgy, education and social ministry. As the consultant reviewed previous staff meeting minutes, he pointed out that when it came to the liturgy program, our staff consistently engaged in a four step process of projection, design, implementation and evaluation. He further concluded that these four steps not only helped insure the quality of the liturgy program but also its continuity with other aspects of the Center’s activities.

Since that time I have become more convinced that these four steps are integral to liturgical ministry today, especially to parish music programs. Like the four cycles of an internal combustion engine, these steps follow a certain pattern and rhythm. Seen together, they can help bring about a smooth running parish liturgy and music program. I would like to suggest that, just as the car engine’s four cycles comprise one basic course, the four steps of projection, design, implementation, and evaluation are the constituent elements of what we usually call “liturgy planning.” In what follows I would like to outline these four cycles and show how they function, especially with regard to the pastoral musician’s role in liturgy planning.

The first cycle of the planning process is what I have chosen to call “projection.” It is a kind of long range forecast, a long distance preview which is best seen as part of an overall process of setting goals and objectives for the larger parish community. Ideally, “projection” should take place two to three times a year. In the late spring, for example, provision should be made to project needs, resources, and programs for the fall and early winter. Likewise in the fall, “projection” should be made looking forward to the post-Christmas period, Lent, and the Easter season. A similar but briefer meeting could be held in early spring to make plans for the summer months.

Who should take part in this first cycle of liturgy planning? On an ideal level, the “projection” process should include all those who have responsibility for major parish program areas, e.g. celebrants, religious education coordinators, liturgy coordinator, music directors, etc. In brief, it should be a meet-
Like the four cycles of an internal combustion engine, the four steps of planning follow a certain pattern and rhythm. Seen together, they can help bring about a smooth-running parish liturgy and music program.

The pastoral musician needs one basic skill: the ability to work and cooperate with other members of the pastoral staff, require of parish staffs, especially of priests/celebrants, an equal willingness to share ministry and decision making with pastoral musicians. It will mean coming to see the parish musician not simply as an artistic functionary but as a minister with training and expertise in a particular art.

In the internal combustion engine, the second cycle is known as compression, an operation in which the fuel is compressed before its energy is fully released in the working stroke cycle. So it is in liturgy planning where the second stage is “design,” that is, an intensified planning for liturgical celebration. Unlike “projection,” “design” tends to be immediate and geared for concrete action.

As part of this second stage, one should expect to find a design meeting the celebrant for the particular liturgy and a number of others, ideally to include the reader, those with recognized design skills, and at least one musician (Music in Catholic Worship, 1972, Nos. 10-14). The optimum number of people for this design meeting would be between five and seven, a number large enough to ensure different viewpoints but small enough to be efficient. One would generally expect the celebrant to facilitate this design meeting. Another possibility and one which we employ at the Paulist Center is to have the “captain” or liaison person for each of our six planning teams take primary responsibility for the design meeting.

The goal of design is to prepare for the actual liturgical celebration whether it be for Easter Sunday, a communal service of reconciliation, or a wedding. What is sought here is the unity of a particular prayer celebration so that the final product will resemble more a unified tapestry than a disjointed patch work quilt. The chief contribution of the musician within this design meeting is to insure that the music both in its selection and placement foster this unity and not come across as a divisive purple patch. The more blatant patches are obvious: don’t sing “The First Noel” at Easter; don’t try to sing all the verses of “A Mighty Fortress” as a response to the
In terms of choosing hymns, arranging music, and actually placing it in the service, the musician's judgment should be trusted and respected.

celebrant, lector and musician try to meet in the sacristy 15-30 minutes before the service is to begin. Often this “on the spot” consultation is no more than assuring each other that all the elements of the service are ready. But occasionally it can be the opportunity for some fine tuning, e.g., checking the sound levels, reviewing the order of service, etc. Such a consultation prior to the celebration can insure smoothness in the implementation of the designed liturgy.

The final cycle of the car engine is exhaust, a needed emptying of the cylinder. In terms of our analogy, I would like to compare this cycle to the liturgical operation of evaluation. It is an operation which should take place shortly after the actual celebration and should be attended by those responsible for the design and implementation of a particular service. Its purpose is both to confirm what has gone well and to call attention to what has gone wrong. As such, it is a most important part of the overall process we have been calling liturgy planning since it insures that we continue to criticize, improve, and build on our liturgical practice.

In this final stage, the musician needs one basic quality — a degree of objectivity which allows the person to look critically at his/her art. Were the music selections appropriate to the overall design of the liturgy? Were the arrangements conducive to prayer and communal celebration? Did the placement of the selections respect the rhythm of the liturgical season as well as the particular celebration? These are the kinds of questions which must be asked and answered with a degree of objective honesty if the musician is to grow professionally and if the quality of the musical component within the liturgy is to improve.

I have tried in this article to stretch the notion of what is usually termed “liturgy planning” to include four related yet discrete cycles: projection, design, implementation, and evaluation. Like the workings of the car engine, these four cycles have a certain flow and rhythm which can lend themselves to a musical program which is consistently prepared, implemented, and evaluated. Through a commitment to these stages and their respective demands, the pastoral musician will be well on his/her way to becoming a skilled and competent resource within the liturgy planning process.

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Do you qualify as a Pastoral Musician?

BY THEOPHANE HYTREK

Alverno College in Milwaukee has long been a leader in developing programs for training the Pastoral Musician. The present program is the result of many hours spent over a considerable length of time identifying the specific skills needed by the Church Musician. Three major programs have evolved: a Bachelor in Music for the Coordinator or Full-Time Music Director in a parish, the two year Associate Arts (AA) and the Specialists Programs for the Part-Time Church Musicians.

The proficiencies required in each course provide a well thought out description of the competencies required for the full-time and part-time musician. Pastoral Music presents these competencies in an effort to begin the discussion and definition of the values of the full-time and part-time Pastoral Musician. More information regarding this effective training program may be obtained by contacting Alverno College, 3401 South 39th Street, Milwaukee, WI 53215.

Music Skills: Full Time

Competencies identified for the four-year Church Music programs

COORDINATOR or FULL-TIME

The skills of the church musician must be those, first of all, of a good musician.

☐ Perform well — as soloist on the principal performing instrument.
☐ as member of an ensemble.

☐ Demonstrate functional musical skills
  — score reading
  — sight playing
  — sight singing
  — transposing
  — improvising
  — accompanying soloists,
    choirs, congregation

☐ Good service playing incorporates all of these.
  — Creative intonations
  — Creative harmonizations of hymns
  — Improvisation
  — Transposition
  — Free harmonization of hymns

☐ Analyze aurally and visually music literature of varied periods and styles (identifying tonal materials, rhythmic and melodic characteristics, texture, structure, genres, performing media and other stylistic elements and their interrelationships.)

Music Skills: Part Time

Competencies identified for the two-year, AA, and Specialist Programs

CANTOR/SONGLEADER

☐ Lead people in singing hymns, antiphons, acclamations, litanies, Mass Ordinaries.

☐ Chant Psalm verses in a variety of styles

☐ Utilize microphone techniques with ease.

☐ Give directions to groups in simple but precise statements.

☐ Motivate the congregation to participate in a song or speech.

☐ Teach or conduct worship music to groups both small and large

ORGANIST

☐ Accompany the cantor, choir, or congregation in all types of service music; hymns, chants, psalms, acclamations, anthems, and/or Mass Ordinaries.

☐ Lead a congregation in song by utilizing organ service-playing techniques skilfully.

☐ Teach a congregation new music by means of the organ.

☐ Give proper and effective intonations to congregational hymns.

☐ Transpose hymns to keys a major or minor second higher or lower.

Sister Theophane Hytrek is Professor of Music at Alverno College, Milwaukee, WI, and composer of "Pilgrim's Mass."

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Evaluate musical compositions in historical context for technical and interpretive qualities.

Create, arrange, and conduct music in a various styles and for a variety of ensembles.

Give evidence of ongoing professional growth — openness to music of all media and styles — attending concerts, professional meetings, keeping informed of developments in the field.

Exercise a musical leadership role in a given community by designing and implementing worship experiences in collaboration with others.

- Assess the musical potential of a parish, or groups within a parish; deepen and enrich that potential in the framework of all the arts
- Judge musical composition as suitable for parish congregations or groups
- Choose musical compositions which will enhance thematic, seasonal or specific liturgies
- Teach worship music to a congregation, to cantors, and to choirs
- Function as cantor/songleader or organist/instrumentalist or music conductor
- Organize effectively the musical-liturgical activities of a community

Liturgical Skills

(required of full-time and part-time)

Evaluate and choose musical options which integrate scripture, liturgy, music and other arts in worship.

Choose music options which will deepen the prayer experience of the congregation.

Choose musical compositions which will enhance the thematic, seasonal, or specific liturgies.

Communication and Management Skills

(required of full-time and part-time)

Apply effectively and consistently, principles of management to coordinating roles in liturgical, musical activities in a local situation —

- Function effectively in committees; chair meetings; conduct interviews; facilitate goal achievement in a group
- Interact effectively with individuals, clerical and lay, and parish groups
- Assume responsibility for assigned tasks
- Evaluate own performance and programs

GUITARIST

- Demonstrate a variety of guitar techniques skillfully and artistically.
- Give proper and effective introductions to hymns.
- Lead a congregation, small or large.
- Accompany effectively, cantors, choirs, or congregations.
- Teach a congregation new music.
- Sing hymns, antiphons, acclamations while accompanying oneself on the guitar.
- Demonstrate liturgical principles in music selection for worship.
- Arrange music instrumental ensembles, either for guitars alone or for guitars and other string or woodwind instruments.
What it takes to be a full time Pastoral Musician

BY TIM CONRY

The pastoral musician must be minister: ministry always implies service, and service means working with people.
What you think about scripture will reflect itself in the music you choose — and in the manner of your ministry. What you think about Eucharist will manifest itself week after week in the lives of thousands of people.

The pastoral musician’s focus is primarily and inextricably bound up with liturgy. It makes no sense whatsoever to speak of pastoral anything in a vacuum (as Father Robert Hovda speaks to so eloquently in “Dry Bones,” Liturgical Conference, 1973). The natural environment of the pastoral musician is the community of faith at worship.

Liturgy is, at its core, celebration. Fr. Gene Walsh of Washington’s Theological College likes to evaluate liturgy using the same criteria one employs in evaluating a party. (Did I feel welcome? Was I “part of the action”? Did I have fun?) There is much to recommend in this approach.

The key to remember about celebration is that it is, at its core, musical. As Fr. Aidan Kavanagh put it so bluntly and so well on these pages (Pastoral Music, April-May 1977, vol. 1 No. 4) “People who sing at celebrations are normal, people who do not are abnormal.” In other words, music is normative in celebration.

Within this context, the role of snare and blare of trumpets appears the pastoral musician, whose function it is to enable the community to celebrate better through song. Is the pastoral musician a fac, destined to fade away. Or is it a panacea, pre-ordained to lead us from the liturgical desert to the promised land? The pastoral musician is neither. Rather, the idea is a useful way of getting at certain musical liturgy problems which seem to be pandemic in our not-very-celebration-conscious society.

Now, maybe you’re already convinced of all this; it is axiomatic that most of life is spent preaching to the saved. Maybe you’re ready to hire a pastoral musician, or maybe you would like to be hired. What should the pastoral musician be able to do as a member of the parish team and the celebration team? What is his/her ministry?

We begin with competence in music. One would think that this would be a self-evident requirement, but sadly for American Catholics, this is not the case. There are still those individuals who feel that solid musical preparation somehow gets in the way of the work of the Holy Spirit. Nothing could be further from the truth. It is impossible to fool a relatively sophisticated musical audience (as all congregations are in the post-Edison electronic age) into believing that a hymn containing four chords and consisting of musical phrases reminiscent of “Three Blind Mice” is good material for a celebration. Good liturgical music, now more than ever before, is available. The pastoral musician must be able to play it.

Tom Conry is a composer, liturgist and choral director, and is pastoral musician at the Reston Catholic Community, Reston, VA.

Good liturgical music, now more than ever before, is available. The pastoral musician must be able to play it.

This means being able to play your instrument well, whether that be guitar or organ. It means being able to read with some facility. It means acquiring some skills with regard to choral directing. Your basic instrument, after all, is the congregation. It means being able to write, at a minimum, simple obligato parts and harmonies. The ministry of music at the rock bottom level demands competence. Since music is normative in celebration (and therefore in liturgy) and integral to the communal worship experience, mere musical virtuosity does not suffice for the pastoral musician. She/he must be versed in the theology and the mechanics of celebration. She/he must be, in a sense, a liturgist.

Liturgist in what sense? In the sense of knowing in some detail what celebration is, what the Mass is, what the great
In a world in which mediocrity, entropy, alienation, and depersonalization often seem to dominate our existence, the role of prophetic ministry, of saying the important things, becomes more and more critical.

Liturgical questions of our age are. What you think about Scripture will reflect itself in the music you choose, and in the manner of your ministry. What you think about Eucharist will manifest itself week after week in the lives of thousands of people. You must be conversant enough with theological and liturgical practice to speak on a fairly serious level about issues on which thoughtful people often disagree. Which side of those questions you come down on and why will be crucial in your ministry. Fr. Ed Gutfreund of Cincinnati likes to say “What you do, do on purpose.” If you can’t speak the language, you’ll never get a chance to act on purpose.

There is one more aspect to the function of the pastoral musician, and this may be the most important of all. The pastoral musician must be minister. Ministry always implies service, and service means working with people. Music in Catholic Worship (BCL, 1972) refers to this as “pastoral judgment.” The pastoral musician must have a sense of where the community is, and what will serve the community best where it is. Does this music in this celebration enable these people to express their faith, in this place in this age, in this culture? To answer this question—indeed, to properly ask it—requires a special kind of sensitivity to the present that is bred of patience, charity and concern. It means being involved in the life of your com-
The natural environment of the pastoral musician is the community of faith at worship.

Community. It means being a Christian with all that that implies.

Now that we’ve sketched out what the pastoral musician should know, let’s tackle briefly what he should do. The pastoral musician is responsible for the fabric of the celebration that is song, which may mean leading folk groups, directing choirs, playing the organ, training cantors, composing, researching repertoire, arranging, maintaining a musical library, taking care of various instruments, handling copyright matters, teaching—and more. It’s a full-time job, and then some!

Beyond this, and looming over it all, is the participation of the pastoral musician in planning. Music is integral to the liturgy. If we are to move away from the “four hymns and a cloud of dust” methodology that has become the leitmotiv of so much of our bad celebration practice, then planning is crucial. The pastoral musician’s responsibility is to know what is possible musically and to integrate the best into the communal worship experience. In the short run it means choosing music that enhances the character, texture and theme of a particular liturgy. In the long term, it means shaping a repertoire of celebration tools which reflects the highest and best of the community’s aspirations. Planning is a considerable undertaking and takes a fair amount of time. One can usually budget six to ten hours per week for working with the planning team, choosing music, and researching new repertoire.

Finally, a non-liturgical note. Because music has such a powerful magic about it, the pastoral musician is a great boon to the parish religious program. There are few lessons that can’t be taught more effectively than through song. In our own parish in Reston, Virginia, music has found its way into the sacraments program, various CCD classes, adult education courses, and more. Music is so useful; the pastoral musician will find that there are not enough hours in the day!

In a world in which mediocrity, entropy, alienation and depersonalization often seems to dominate our existence, the role of prophetic ministry of saying the important things, becomes more and more critical. Now more than ever, worship must say—must sing—these important things. The pastoral musician can help make that happen. That’s what we do. That’s why we’re church.

The basic instrument of the pastoral musician is the congregation.
Liturical music is a ministry to the life of faith, not merely a job that anyone with a little music training can accomplish.

Not too long ago a good friend of mine took a position as part-time organist and choir director in a small mid-western diocese. His new parish was about average size for a city in Indiana, several hundred families. It was neither a poor nor a wealthy parish. As part-time (his contract said he was part-time) musician, my friend had the following responsibilities: all Sunday and week-day Masses, music planning and playing, three choirs to supervise and direct, both on Sundays and during the week, teaching music four days a week in the parish school, directing school music programs, all funerals, special liturgies and devotions, extra services, remote supervision of the parish guitar ensemble.

It sounds like quite a job, and in reality took up a tremendous amount of time. The responsibility was precisely what many church musicians hope for and dream about as a full time job. Yet my friend was called a part-time musician; he was paid $6,000 for doing all the things described above.

Another friend of mine plays the organ at two Sunday masses at a different church. She is not the principal organist or the choir director. She has no share in the responsibility for the planning for the liturgy. She is paid $50 a week.

Something is radically wrong with both situations. In the first, a musician doing what easily amounts to a full-time job is called a part-time musician so the pastor can get away with paying him a part-time salary. Had the position been correctly labeled and paid as a full-time job, my friend would not have been forced to take on extra services and music students in order to survive financially. In the second example, the salary is good, even generous, some will think. The serious problem is that the musician is given no chance to participate in the planning of the liturgies for which she plays. She is told what to play, when to play it, and even, in some cases, what registration to use. And she is a candidate for a masters’ degree in organ!

The part-time musician seems perpetually buffeted about on angry seas, either blown towards the voracious Scylla of low salary and overwork, or shipwrecked near the Charybdis of thanklessness (even if sometimes well-paid) duties and lack of opportunity to really be a minister of music. It is a storm that most musical ministers have been fighting for years.

Perhaps it is at least a little comforting to know that we are not the first to feel so squeezed. After the Jews reorganized the Temple music ministry following their return from Exile, they thought they had the problem of part-time musicians solved. They reasoned that if they made the ministry a hereditary one among several families, and subsidized these families, then the musicians would be able to concentrate on their responsibilities without having to “moonlight” at other jobs. Unfortunately, the system did not always work. Although each musician only worked in a part-time rotation, he was expected to be always available for services any time they might come up, even if they were in the middle of the night. Few of the musicians and singers were allowed to share in the actual planning and rehearsing of the choirs and ensembles; as a result, interest and enthusiasm waned to some extent. Finally, dishonest officials siphoned off the musician’s salaries into their own pockets. As a result, the entire music ministry of the Jewish Temple walked off their jobs and went on strike until those in office gave them back a living wage, reasonable duties and a chance to share in the decision-making. (The accounts of all this can be found in 1 Chr 25, 2 Chr 31, 34, 35 Ezr 3, Neh 9-13 passim.)

In many of today’s parishes, the part-time musician is the person who is hired (or who volunteers without pay) to play the organ at one or two Sunday celebrations, and who comes in occasionally to play for funerals, weddings or special services. Sometimes a parish will hire more than one part-time musician. A cantor may be employed to
...the part-time musician must share responsibility in the whole process of planning and ministry in their churches.

singing and also lead the congregation at a Mass or two. The director of the guitar ensemble may also be hired part-time. This patchwork approach to liturgical music generally happens because a parish feels it cannot support a full-time musician with a living wage, and still keep on the part-time people who cannot be replaced by a full-time music minister.

Obviously there are problems with this approach to a parish music ministry. Since this part-time view of the music ministry will be with the church in America for some time to come, it is important that we try to find ways for part-time musicians to share responsibility in the whole process of planning and ministry in their churches.

The first step in improving the current situation, both for musicians and congregations, is for both pastors and part-time musicians to realize that liturgical music is a ministry to the life of the faith, not merely a job that anyone with a little music training can accomplish. Many pastors who do not place a high priority on liturgical music are content to hire anyone who can “do the job.” They feel that all a musician needs to know is what to play and when. However, when a pastor begins to realize that his part-time organist, choir director, guitarist or cantor is partly responsible for the climate of prayer in his church, the pastor will take more thought in involving the musician in liturgical planning.

A scenario: Mrs. Jones has been playing the organ at Sunday liturgies at her parish church for ten years. She also plays for the school, “when they need her” and occasionally for funerals. She is a self-trained organist, who started on the piano, but who can manage a few pedals, and who has an unimaginative but acceptable variety of registrations she uses. She learns what music she is to play when she sees the hymn board go up. The celebrant himself has chosen the music five minutes previously. After her Masses, she leaves, rarely meeting the organist for the choir Mass, the choir director or the director of the guitar ensemble. They rarely meet her.

Question: What can Mrs. Jones’ pastor do to help her, the other music ministers and the congregation to better fulfill their ministries?

The question can be answered on a number of levels and in a variety of ways, but one avenue that I have seen work begins by improving the level of interaction among part-time musicians and the parish staff. Generally in any rectory there is one priest or staff member who is made or feels responsible for the liturgy in all its aspects. Perhaps the parish has even hired a liturgical director who coordinates activities, but who is not him/herself a musician. A regular meeting of all those part-time people involved in the music ministry can facilitate this interaction. To begin with, it could be a purely social gathering at someone’s home, preferably a home with a piano so that the musicians could “do their thing.” This might be followed up by an evening of a more serious nature, one designed to communicate something about what “ministry” is in the church. “The Ministry of Music,” by William Bauman, could be used as a starting-point to raise musicians’ levels of awareness of what they are doing. The important thing is to get the part-time musicians to meet regularly, to share what they are doing and feeling. This approach may be viewed suspiciously by some part-timers who have been stuck in the same rut for a number of years, but it is crucial that they be encouraged to meet with their fellow music ministers. When a pastor is in the process of hiring a part-time musician for his church, the candidate should be informed that regular participation in meetings of the music ministry is expected.

The third stage in these meetings is one in which the musicians begin to share how the music for which they are responsible actually succeeded during the previous week. An organist might ask why a particular hymn seemed so dead at a given Mass. Others could offer suggestions as to the key, registration, congregational peculiarities, etc. Mutual exchange of knowledge is the aim

The final stage in uniting the parish part-time musicians in their ministry is to encourage them to plan or help to plan the music for the liturgy. This stage may be the most difficult, but it is also the purpose for which the group was originally designed. It is difficult because few part-time parish musicians have sufficient knowledge to choose appropriate music for the liturgical celebrations. Unfortunately, too few pastors and assistants have that knowledge, either.

Helping a group of musicians may involve going outside the parish for skilled persons to give talks or a workshop on liturgical planning.

Helping a group of parish musicians to understand the liturgy and be able to plan music for it may involve going outside the parish for skilled men and women and inviting them to give talks or a workshop on liturgical planning. Many dioceses now have training programs for musicians and other liturgical ministers. It is the responsibility of the parish to sponsor their musicians at local or diocesan workshops or courses. Would a parish expect lay ministers of the Eucharist or permanent deacons to receive training on their own? Yet most parishes expect their musicians to pay for their own improvement in skills, their own ministry workshops, sometimes even their own organ music or cantor books. Since the salaries of part-time musicians are already low or even non-existent, this is patently unjust.

If a parish music ministry is made up of a part-time staff, the administration of a budget has to be something that is worked on by everyone. By the time a parish gets its music
A regular meeting of all part-time musicians can facilitate interaction which will lead to planning.

budget, its musicians ought to be at a stage when they see the common needs and priorities in music of the parish community. Furthermore, they ought to be agreed on a long-term approach to making music a more fruitful area of prayer for the parish. This long-term vision needs to be discussed together with the rectory staff and the parish liturgy committee.

What can a pastor do to attract part-time musicians who are skilled at their craft, who have a positive approach to liturgical music and their ministry, and who want to become involved in parish life? First of all, he can offer a decent wage. The “X dollars per Mass” approach is poor because it implies that all the musician need do is be at the bench or microphone during the actual service. A much better idea is to give the part-time musician a regular contract, with a salary. The contract should include what the parish expects of the musician in terms of service and what it is willing to give in exchange for such service. There is something positive psychologically about viewing part-timers as salaried personnel. A salary helps a musician to feel that he/she is a real part of a parish community, rather than someone who comes in anonymously and is paid for “piecework.”

Even if a pastor can afford to hire a full-time music director, he can attract well-qualified part-time people by making a point of offering certain “fringe” benefits. These benefits might include paying for the musicians to attend workshops in their areas, a budget from which to purchase new music and music supplies. Benefits might also include the parish assuming part or all of the musician’s tuition for continuing improvement of his/her skills. Private organ, guitar or voice tutoring might be a benefit to offer. In every case the expectation should be that the part-time musician is not someone who plugs into parish life merely during a liturgy, but one who is part of the total liturgy from its planning stages down to its execution.

Our ideal as musicians should be that each parish have enough of a commitment to liturgical music that they are willing to hire a skilled minister of music to oversee that ministry on a full-time basis; and that such a person is paid a decent salary for doing so. Such a person could then work with the other ministers of music in the parish. However, we must admit that the situation characterized by one or more part-time musicians who have little or no responsibility for the liturgy is likely to be with us for quite a while. Rectory staffs must begin realizing that ordination does not carry with it a divinely given ability to plan and execute liturgical music, that they genuinely need someone to oversee the ministry and take responsibility for it. Until then, our parishes are going to limp along with an unorganized music program, a bad music program, or perhaps even no music program.

The “X dollars per Mass” approach is poor because...
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A challenge to the pastoral musician, examine the possibility for the appropriate use of art songs in the liturgy. Come hear this unique song fest!

Dr. Thomas Mastroianni
What it takes to be a church musician. A Catholic definition as offered by one of the country’s leading Catholic educators. A must for everyone interested in the training of the parish musician. Your views are wanted.

The role of the music director in parish life

How to have a mixed but matched service using both folk and organ, classical and modern, formal and casual music.

Rev. Lawrence Heiman
The clergy's responsibility in supporting their parish music programs...the ways and means...tips on budgets, personnel, and prayer.
What the musician can expect, What the parish can expect.

BY GREGORY HORNING

Any quality service is necessarily expensive.

Brother Gregory Horning O.F.M., Master in Music, is chairman of the Humanities Dept. Sacred Heart Seminary College, Director of Music Ministries, and member of the board of directors for the Institute for Pastoral Liturgical Ministries, Archdiocese of Detroit, MI.
The American Guild of Organists recommends that 10% of the parish budget be devoted to the parish music program.

The Parish Music Program is every bit as definable as the parish liturgy program, or any other activity within the parish community. Unfortunately, too often it remains undefined in the minds of the pastoral staff, the parishioners, and even the parish musician. It is essential that all members of the parish staff have a common understanding of the purpose, goals, and importance that music plays in a parish liturgical program and where an educational facility is attached to the parish, the importance it plays in the future development of a good parish liturgy.

The parish staff must have a working understanding of their respective roles in areas of overlapping concern. For example: the religious education director who feels that only what is contemporary in text and musical style is appropriate in today’s liturgy will not be very supportive to the classically trained musician who seeks to develop a well-disciplined choir and well-rounded and historically open-minded music program.

The first step is for all involved in planning to have a sound understanding of the musical, liturgical, and pastoral judgments necessary for music in worship, and a knowledge of all forms of community prayer.

Secondly, the current state of music in the parish must be evaluated. Has the current program, if there is one, stagnated? Has it taken a definite direction? Is this direction within the expectations and capabilities of the congregation?

Thirdly, the potential for development of a music program must be assessed. What can be done to improve the physical plant, its size, acoustics, sound system, the organ, its placement, the choir, the use of other instruments? The parish financial resources and its past musical tradition are indications as to the direction a program may take.

It seems clear that the musician has a right to expect certain minimal items from the parish, and equally the parish has a right to expect a certain competency from its musician. First, what are the expectations of the parish musician towards the parish?

The parish musician has the right to expect a budget within which to work in an effective way. The American Guild of Organists recommends that 10% of the parish budget be devoted to the parish music program, a figure given as a guideline. The size of the parish, its location, the presence or absence of a school, are factors that influence the music budget. But it must be remembered that, as most valuable services are, music is an expensive item. Years of reliance on volunteer musicians and pirated music copies have tended to dull this fact, but it must be faced today in all honesty.

Budget limitations which might curtail the ideal need not lessen the scope or quality of a music program. If a parish cannot afford to attain large-scale music programs, it should evaluate its assets and strive for the greatest degree of competence and quality within those limitations.

A typical music budget might cover the following items:

Salaries of the parish musician(s)
Benefits for those musicians (Blue Cross, Pension Plan, insurance etc.)
Funds for professional memberships, meetings, workshops etc.
Maintenance of the parish instruments (not private)
Purchase of music for choirs, cantors, instrumentalists
Fees for supplementary musician, for special programs and liturgies
Fees for substitutes

Large, one time only expenses such as purchase or renovation of an organ, purchase of hymnals or choir robes should be budgeted separately.

No church musician should be employed without a contract or a letter of agreement outlining his/her duties in detail. Even if no salary is involved, the parish is able to offer certain benefits to the musician in return for his/her services and these should be written into a formal statement. Musicians in most cases are hard-working, dedicated people who give up most of their private lives every weekend to the church (and many times, weekdays). In return, the musicians have every right to expect a certain amount of cooperation and a certain amount of musical autonomy. Not to spell out what is expected of the musician is to invite complaint, criticism, unsatisfactory working conditions, and low morale as each party strives to achieve what he/she thinks best. The parish musician should also expect:

To be an active member of the parish liturgy committee (if there is one)
The right to use parish instruments without charge for any legitimate purpose
a) practice
b) teaching (upon agreement) or concertizing
The right to establish and maintain standards and guidelines for the use of other musicians at parish functions (guest musicians)
To be granted a vacation (free days, etc.)
Regular maintenance and tuning of the parish instruments
Office and secretarial facilities if needed (practice area other than the Church)
Advance notice of termination of non-renewal contract.
Budget for music supplies
A list of duties required
Increments in line with cost of living (or diocesan scales)
"We have been blessed with many generous musicians who have given years of service even with meager financial compensation. In order that the art may grow and face the challenges of today and tomorrow, every diocese and parish should establish policies for hiring and paying liv-
Competency is possessing the ability and talent to integrate the art of musical sound in worship, regardless of style or period, as a means of liturgical expression in a ministerial role.

ing wages to competent musicians. Full-time musicians employed by the church ought to be on the same salary scale as teachers with similar qualifications and workloads.” (Bishops Committee on the Liturgy, April 18, 1966)
The number of variables in duties and qualifications of parish musicians makes it very difficult to set up rigid salary scales. Any set of guidelines necessarily has to be adapted to the needs and resources of the individual parish. At the same time, any quality service is necessarily expensive. In justifying a musician’s salary, two things should be evident. First, the more liturgies or services offered in your parish the more the musician’s salary. Secondly, the good church musician spends a lot of “hidden” time practicing (applied instrument) and preparing for each liturgy. A recent survey by the American Guild of Organists of more than 4000 musicians throughout the United States has shown that the competent musician spends from 15 to 35 hours per week preparing and serving at the usual weekend liturgies.

What should a parish expect from its musician? “The responsibility for effective pastoral celebration in a parish community falls upon all those who exercise major roles in the liturgy. The particular preparation for each liturgical celebration should be done in a spirit of cooperation by all parties concerned, under the guidance of the rector of the church, whether it be ritual, pastoral or musical matters. In practice this ordinarily means an organized “Planning Team” or committee which meets regularly to achieve creative and coordinated worship and a good use of the liturgical and musical options of a flexible liturgy.” (Music in Catholic Worship, 1972)
The parish has a right to expect:
Competency in its musician
Music appropriate to the liturgy and of good musical, liturgical, and theological quality in regards to text.
A competent appraisal of the state and condition of the parish musical instruments.
The right to bring in outside musicians, provided they meet the standards and the guidelines established by the local musician and the pastor.
Cooperation from the musician in the scheduling of music related facilities
Musical leadership in liturgical planning and in other music related programs
Establishment of choir or choirs from parish at large or, if there is a school involved, youth choirs
Training of Cantors and/or Song Leaders
Advisory or teaching capacity to folk groups if there is a separation of the two elements (upon agreement)
Submit a realistic music budget with accountability in use
Accountability in use of time (services, practice, teaching, updating education workshops, etc.)
Promptness in responsibility
Proper professional decorum in parish related responsibilities
A person of good Christian character and example, closely related to the parish liturgical and community life.
Faithfulness in attending parish liturgical or related committees
An open mind and willingness to grow in professional, theological, liturgical and educational requirements related to position of responsibility
That the church musician select, prepare and teach suitable music to the congregation in collaboration with the parish worship committee

"Those who are responsible for planning the music for eucharistic celebrations in accord with the three judgments (Pastoral, Musical, Liturgical) must have a clear understanding of the structure of the liturgy. They must be aware of what is the primary importance. They should know the nature of each of the parts of the liturgy and the relationship of each part to the overall rhythm of all liturgical action."

"While music has traditionally been part of the celebration of weddings, funerals, and confirmation, the communal celebration of baptism, anointing and penance is only recently restored. The renewed rituals, following the Constitution on the Sacred Liturgy, provide for and encourage communal celebrations, which according to the capabilities of the congregation, should involve song" (Music in Catholic Worship, 1972).

In my capacity as Director of Music Ministries in the Archdiocese of Detroit, pastors and parish worship committees often request a good organist or cantor or choir director or church musician or folk group leader. In many circumstances when a good musician is placed in a parish, either the parish or the musician is soon disappointed. And the reason is misunderstanding on the part of both parties in regard to performance and worship. The best technically trained musicians mean nothing if there is no understanding of competency. Competency in liturgical music is possessing the ability and talent to integrate the art of musical sound in worship, regardless of style or period, as a means of liturgical expression in a ministerial role. Competency affects various aspects of performance: organ, voice, other instruments, choral conductor, liturgy coordinator, celebrant, other ministers (deacons, assistants) and last but not least, composer. Each of these needs a competency for the success of a parish worship program.

A Horowitz or a Rubinstein or a Biggs means excellence in concert performance, but without proper orientation to their role and an understanding of liturgy they would incompetent church musicians.

Church musicians seeking positions in the Archdiocese of Detroit are auditioned and invariably even the good musicians do not possess the competency needed for the responsibilities which they will be assuming. Being a good pianist or organist is not enough. A Horowitz, or Rubinstein or a Biggs means excellence in concert performance; but without proper orientation to their role and an understanding of liturgy they would incompetent church musicians.

At the Institute for Pastoral Liturgical Ministries in the Archdiocese of Detroit, a church organist receiving certification should be able to:
accompany the congregation for hymns and psalms
accompany a cantor or soloist
accompany a choir
play preludes and postludes, interludes
work with instrumental ensembles
have some voice training
exhibit knowledge of the liturgical theology of the rites
exhibit knowledge of the particular rite
understand the role of music in the liturgy and that of the musician
have some knowledge of acoustical problems and be able to adjust
be knowledgeable of the instruments they are using (electronic — pipe)
integrate the feasts and seasons in their planning, evaluate and set goals
be sensitive in communicating the needs of the liturgy to the parishioners
integrate liturgical principles
understand ritual and community
use communication skills, especially those of listening to needs
be in significant relationship to the Catholic church and community

Each of these items is further detailed; e.g., to accompany the congregation for hymns and psalms, the organist must be able to register and accompany the following hymns taken from the Worship II hymnal: No. 200 O God of Every Nation, No. 19 Alleluia Sing to Jesus, No. 80 For all the Saints, No. 127 I Bind unto Myself Today, No. 227 Praise Him, No. 290 Victimae Paschali Laudes (chant).

The following Psalms with appropriate registration for congregation, choir and/or cantor, antiphon and verses: No. 12 Vol. I, L. Deiss, God Reigns; No. 61 Vol II, L. Deiss, The Spirit of God; Ps. 135, Gelineau, O Give Thanks to the Lord (Litanc ps. form); a psalm from any of the following by A. Peloquin: a) Songs of Israel (Pentecost, Easter, Epiphany or Ascension); Ps. 98, R. Proulx, Composer Forum; Ps. 23, Flor Peeters, Composers Forum.

This seemingly great demand of a church musician is made because he/she is dealing with the liturgical prayer life of thousands of congregations. Can we be less demanding than the world of advertising, of public entertainment, of professional institutions, of education? Only when we demand (and begin to achieve) some form of the competencies will we celebrate liturgies which are purposeful with quality and dignity and in which the congregation feels called to participate. "Faith grows when it is well expressed in celebration. Good celebrations foster and nourish faith. Poor celebrations weaken and destroy faith" (Music in Catholic Worship, 1972).
What should a parish musician be paid?

BY HALDAN D. TOMPKINS

Most people are frankly so innured to the mediocre, they cannot imagine Sunday's music being anything but a bore, to be endured.

Not too long ago, a priest reviewing a proposed salary guideline for church musicians made the (sympathetic) comment, "We know all about lay salaries—we've been paying them for years." My considered (but unspoken) reply was "Yes, Father, but you've never had to live on one—let alone try to support a family on one; I don't think you quite know all about lay salaries." In fact, more and more aspiring church musicians are discovering that if they are to enter the field professionally, they had best have a dedication sufficient to accept celibacy as an economic requirement, if not a vocational one.

The recent emphasis on quality in liturgical music inevitably has produced a musical personnel problem. Miss Mary, who had two years of clarinet in grade school will no longer do. Nor will the mediocre piano teacher, self-taught in organ, who has never quite learned to play a hymn in time or to use the pedals except on the last two chords.

In terms of priorities, we rarely have put our money where our mouths are. One very important archdiocese has had a policy of requiring extensive examinations, references, etc. of all applicants, but has, at last report, absolutely nothing to offer in the way of even advisory salary scales, guidelines, or the like. Not too long ago this diocese was seeking a full-time cathedral organist for around $5,000 a year. The costs of living do vary somewhat around the country, but nowhere near the way many salaries might seem to indicate.

Some years ago, Rev. Clement McNaspy observed that the average degree organist probably had about as much total training in music (beginning at age 8 or 9) as a brain surgeon has in medicine. And commonly, at that time, might be offered a part-time position at $2,000-$3,000 a year—in return for being on call 28 hours a day, 8 days a week.

Granted, we don't need a recitalist in every parish, and the above situations are extreme (but not terribly uncommon). Many of our larger parishes do want a fairly expert musician—dedicated, enthusiastic, personable, cooperative, generous, etc., and rightly so, for (maybe) $8,000 a year. So when a young person at 18 takes a good look at a field costing thousands of dollars in education and training, which will rarely provide a living wage, it simply becomes unreal.

We have to do better if the music in our churches is ever to be better than is the case today. We do need organists who know how an organ should sound (not an ancient, wheezy electronic—an organ), how a hymn should sound, what's good music and what is junk, how to do a decent job of service playing on all levels, how to train cantors and what to do with them. We cannot obtain competent musicians without motivating them with at least a reasonable hope for a livelihood. The finest organs or hymnals in the world will not help much without personnel who know what to do with them. Nor can any musician do much with a really hopeless organ or nothing but missalettes in the pews. Realistic salary scales and the determination to implement them are a must. It is certainly as important as teaching math, planting roses, repaving the blacktop and building gyms.

Putting together a salary scale and a guideline for salaries for the church musician that is useful for an entire diocese is a necessary but not an easy task. No two parishes are completely alike in their makeup or resources. Hours of consultation and data accumulation are required. Not every possible situation can be covered specifically or fairly, but a scale should provide ranges of salary levels within which most situations should fit. Professional fields requiring at least nominally equivalent preparation such as secondary and college-level teaching, pharmacy, etc. should be researched. Levels of education and experience must be taken into account as well as responsibilities. Reasonable proficiency requirements must be established along with interview and audition processes which are fair to all. Some system of increments is needed related to the cost of living or the scale is obsolete in a matter of months. Merit raises are another matter, as
A salary scale should include fee schedules for part time positions, cost of living increments, merit raises, sample contracts, proficiency examinations or evaluations, qualifying degree requirements, placement procedures, vacation, personal, sick, and education leave time.

are requirements for some continuing, in-service update training.

In my own Diocese of Cincinnati, the first attempt at a diocesan salary scale was made in 1968 (perhaps the first in the country). It used the ten-month salary of public secondary school teachers as a point of departure and scaled it up to a twelve-month year. It allowed three levels of compensation for three levels of prior training. Extensively revised in 1971 and 1974, it now includes service fee schedules for part-time positions, cost of living increments, merit raises, sample contracts, proficiency examinations or evaluations, qualifying degree requirements, placement procedures, vacation, personal, sick, and educational leave time.

Comprehensive guidelines exist in Albany, NY, Orlando, FL, and many other dioceses. Perhaps the most recent guideline is the latest revision (1977) of the Archdiocese of Milwaukee, which includes much of the above material but classifies job descriptions in a different and somewhat more detailed manner, makes less of a distinction between full- and part-time positions but pays for a varying range of responsibilities with a flexible (and I presume negotiable) range of fees.

Such guidelines should not, in most cases, be considered ceilings, but “floor” figures below which professional compensation should not go. A beginning, just-licensed pharmacist today in a “chain” drug company can easily expect to start at $16,000 or $17,000 a year, and perhaps become a manager at $20,000 to $25,000 a year in six or eight years. They are not overpaid.

In computing a musician’s work-load, a few points are often overlooked. I have often spent hours looking through piles of published choir anthems, seeking just one or two items which are useable, suitable, “performable,” and which I’m not ashamed to offer for use — but which last only three to six minutes in performance time. Yet all the congregation hears are those few minutes of effort. A musician spends time in rehearsal, in recruiting singers, practicing organ, programming and planning, consulting with brides, telephoning, mailing, arranging descants, writing instrumental parts, etc. But none of this is done in full view of the finance committee, parish council, pastor, or congregation. So “all he does is play a few hymns.”

Another unfortunate fact of many parish situations today (and I suspect this is becoming more frequent) is that what is wanted and/or needed is really a full-time person but the position is called “part-time” and thus justifies a lower salary as well as a denial of all fringe benefits, e.g., hospitalization, social security, pension plans, office space, leave or paid vacation time, and even an operating budget.

On the other hand, can parishes, even large urban ones, budget funds to engage a full-time musician at a respectable living wage? In view of the ever-increasing pressure of rising costs, the prospects look dim. There is little question that in terms of overall parish support no one is going to close a school so that they can hire a first rate organist/music director—even if theological and liturgical priorities of parish life might seem to so indicate. Most are frankly so inured to the mediocre they cannot imagine Sunday’s music being anything but a bore, to be endured.

If we need and want a person with really professional competence but can’t provide a decent salary, can we afford to go with other parishes to provide a decent salary and still utilize enough of his/her talent and service to make an appreciable dent in the mediocrity which pervades our music in worship? A joint inter-parish choir could sing alternately at several parishes — and probably have a better choir. Varying degrees of solemnity could rotate from parish to parish. A music director could be engaged under terms of a single, joint contract, spelling out all duties carefully and with an eye towards protecting the musician from winding up with two full-time jobs at only one salary, as well as assuring that each participating parish receives equal benefit of limited service. Such cooperation would have to be effected by the pastors and a creative parish council — and the key word is cooperation. Could musicians working under this person accept direction gracefully and constructively? Such an idea needs a serious try.

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To continue to offer nothing but poverty level salaries to highly trained and competent people is clear and simple abuse of these musicians.

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To continue to offer nothing but poverty level salaries to highly trained and competent people is clear and simple abuse of these musicians. On the other hand, we need these people. To continue to offer mediocre musical contributions to our worshipping church is a sellout of all we profess to believe and say about the dignity and importance of worship. No guidelines can be perfect. But at least the moral force of such a document will provide parishes with a minimum standard by which to judge their own performance. In dioceses where guidelines do not exist, I recommend that the process for establishing guidelines be started at once. In dioceses where guidelines already exist, consistent implementation is necessary. If more widely observed (with strong episcopal support), young talent might risk entering a field they now ignore, for they know the salaries will not support them in a normal, dignified human life.

We have to care — more.
Special PAA Announcement to NPM Members

NEW BEGINNINGS IN LITURGICAL AND MUSIC PUBLISHING

We are happy to announce the formation of a significant new publishing endeavor for the ministries served by NPM, the Liturgical Conference, NALR, GIA, World Library, FEL and other primary sources of music and aids in liturgical ministry. PASTORAL ARTS ASSOCIATES OF NORTH AMERICA, like these other efforts, is primarily People...people with different gifts working together to provide resources and continuing development in music, in support of your own gifts and labors. We bring you new people, and some familiar ones. Our Fontaine House affiliate now distributes and publishes the recordings and music of Joe Wise. The director of PAA is Dan F. Onley, who shared in the formation of North American Liturgy Resources and who worked as NALR’s vice president and Director of Publications for seven years.

PAA/Fontaine House will strive to be of solid assistance to you in the task of providing fresh ideas and resources as well as time-tested ones. We believe there is both room for and a need for fresh air and new directions in liturgical music development and publishing. We believe that our efforts can and should complement the excellent resources already produced during the past decade. We recognize that contemporary liturgy/music publishing is a comparatively young and still-undeveloped service business made possible only by our Church’s ongoing self-renewal and your gift of effort and talent to that process. Therefore, we must rely on you to help PAA retain its target. Useless projects help neither of us. Finally, we pledge to make every effort to ensure your dealings with us, from the beginning. Certainly, we shall appreciate your orders and purchases; but we are equally interested in your ideas, recommendations and creativity.

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PAA Monthly Reporter

A timely, factual magazine/bulletin for liturgists and musicians. Articles, openings, new music to try, announcements, reviews and news. A unique source of stimulation, information and encouragement. Edited by Dan F. Onley and Rev. James Dallen. Postpaid subscription, $5 for one year, $10 for two years.

Outlines in Pastoral Liturgy

An opened series of informative booklets designed as resources for personal continuing education and reference, and for group workshops. Available as single copies or at economical bulk prices. Write for 1977-78 publishing schedule.

Rev. Eugene A. Walsh, S.S.

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As you know, LP albums and tapes normally cost up to eight dollars. We invite you to take advantage of this special offer and order ANY record album or tape from the following list, at the same low price of only five dollars each. BE SURE to specify your choice of LP album, cassette or 8-Track. A convenient opportunity to realize significant savings in putting together your Christmas list, ordering replacement copies of albums which have been damaged or “appropriated”...or maybe hearing an album for the first time. This NPM Offer positively expires on November 15, 1977.

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Cathedral Liturgy Workshop. Sponsored by The Center for Pastoral Liturgy, Catholic University of America, Washington, D.C. A look at the role of cathedrals in the life of the church and at specific questions concerning the celebration of liturgy in cathedrals. Designed for cathedral rectors, diocesan liturgical personnel, cathedral musicians, and all who share responsibility for the celebration of liturgy in cathedrals. Write: The Center for Pastoral Liturgy, Catholic University of America, Washington, D.C. 20064.

INDIANA

NOTRE DAME
October 17-19
Training Program in Preaching. Sponsored by the Notre Dame Center for Pastoral Liturgy. Designed for the parish priest who wishes to get more satisfaction from his proclamation of the Word. Its purpose — to give priests the knowledge and tools they need for more effective preaching. Fee $100.00 plus room and board @ $12.00 per day. Write: Dr. John Barry Ryan, Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

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Reviews

Music for the Christmas Season

Organ

Organ Concerto in F

This is one of the two organ concertos of Rheinberger recently being performed. It, of course, requires an orchestra of strings and three horns and is a concert work, making it less suitable for the average Parish situation. It is, however, not terribly difficult and abundantly rewarding to perform. An excellent, feasible work for a special occasion. Full score and parts are available from Presser.

Partita on “O God, O Lord of Heaven and Earth”

Four variations appear on the chorale tune. The first and last are big, stately versions, while the second and third provide rhythmic and harmonic variety. Of medium difficulty, it is a good addition to any organist’s repertoire.

Partita on “In Dulci Jubilo”
Raymond H. Haan. Concordia. 1977. No. 97-5405. $2.90

First the familiar tune is presented in a rather straight-forward manner. Then follow six delightful variations. Although a very tonal work, each variation assumes its own importance and contributes to the whole partita. Easy-medium. A must for Christmas season!

Baroque Music for Manuals

A collection of twenty Baroque pieces transcribed for organ. Very easy, but all are good, useful music. Several trumpet tunes and marches would serve as pleasant changes at weddings. Keep this collection at the organ — you can sight-read it all!

Three Chorales for Organ and Brass

The three chorales are “Sleepers Wake,” “Praise to the Lord, My God,” and “Deck Thyself, My Soul, with Gladness.” Each appears for two trumpets, two trombones and organ. Both the organ and brass parts are easy and tastefully done. The group would make a beautiful prelude or could be performed separately at various spots in the service. Price includes brass parts.

Four Centuries of Organ Music
Theodore Presser. 1977. $3.95

The contents lists sixteen works from composers living from 1450-1827. Of easy to medium difficulty, these are mostly short unknown works, some for manuals only. A very useful collection of good music for parish use — especially for small limited organs.

Dale Krider

Folk

Abba, Father

North American Liturgy Resources presents in Abba, Father a collection of thirteen prayer-songs by Rev. Carey Landry. The collection exhibits both the strengths and weaknesses that are evident in this liturgical composer’s earlier works. The strengths include: scripturally-based texts (“Dance in the Darkness” for example magnificently yokes Psalm 126:1 and John 16:21 with a haunting refrain of contemporary composition), a sensitivity to liturgical values (“You have been Baptized” demonstrates a possible musical solution to the often scattered experience of the rites associated with Christian baptism), and accessible melodies. The weaknesses are reverse coin of the strengths: trite harmonizations (Landry has an addiction to simplistic chord structures), a
minimum of evocative lyrics (the few attempts to be "poetic" are pathetic — what does "transparent hearts give reflection of Tabor’s light within" mean?), and an unfortunate tendency for all of the major-key melodies to sound like Stephen Foster on an off-day. The production values for both accompaniment book and recording are up to NALR’s usual high standards (even if the orchestral arrangements are a bit too lush for the material). A final judgment: those who already find Landry’s music faith-supporting and useful in ministerial situations will find more to rejoice with in Abba, Father (I suspect that “And the Father Will Dance” and “In Him We Live” will be the “hits” of the record); those who have been unmoved by this composer’s output in the past will find nothing to change their opinion.

**Jesus In A Stable**


This is a short Christian piece in folk-style for two-part chorus and piano. The melodic line is easy; mostly imitative between the sections of the chorus, although there are a few passages of modal harmony. The accompaniment is transparent, mostly broken chords changing each measure; the progression could be easily adapted to other chordling instruments. The text is neither particularly inspiring, nor hopelessly sentimental, merely the usual Christmas picture-painting familiar to congregations since “Silent Night.” This lullaby might also be done by a children’s choir, though the first choir part calls for high E, and some of the voice leading might be unexpected to children’s ears.

**Sisters and Brothers, Sing**

Editors Sharon and Tom Neufeld Emshwiller. Collection (Hymnal). The Wesley Foundation Campus Ministry. $3.50; $2.50 in quantity.

This hymnal’s claim to fame is its use of what the editors call "inclusive, non-sexist" language. The collection is bright and chipper, informal in layout, with lots of little pictures and slogans in the margins. Most of the songs are from other sources; there is a heavy portion of Joe Wise and Avery and Marsh. Original songs by Mr. Emshwiller and others are presented in manuscript. There are sections of children’s songs, seasonal songs, calls to worship and confession, etc. The book is intended as a core hymnal, to which other material could be added. However, the book could become quite bulky if used in this way; much space is wasted on songs which could be done by memory, or on public domain choruses and standards which the user could include, words only, in a supplement if he wanted them. The parish music director will want to have a copy of this book for reference; the original songs look interesting and the worship materials might prove useful; but Catholics will probably not find it workable as a hymnal.

**Choir — Children’s**

**The Daniel Jazz**


In the words of the composer, “This was written—and should be sung—strictly for fun, with attention to rhythmic accuracy rather than purity of vowels, tone, etc. It is essentially an end-of-term romp, composed and learned in episodes of a few dozen bars each week when I was faced with a handful of slightly raucous but enthusiastic 10-15-year-olds.”

The melody is simple, but the Jazz arrangement creates an atmosphere of great intricacy and difficulty, giving the impression that it is quite an accomplishment to perform! Indeed, both instrumentally and vocally, the “Daniel Jazz” requires well-trained performers. The twenty pages, based on the well-known poem by Vachel Lindsay, take ten minutes to perform. There are many accidentals in the accompaniment and fewer in the vocal lines. For a well-trained group, especially boys, this piece can be real fun and a challenge at the same time! The famous painting of “Daniel in the Lion’s Den,” correlated with the poem, music and bible story would make an interesting religion class.

**Jonah-man Jazz**


The Jonah-man Jazz is another “fun” piece, written in a free-and-easy style usually associated with “pop” in its various forms. The composer points out that any group of jazz instrumentalists can use the piano score as a basis for improvisation. The accompaniment is not so difficult as “The Daniel Jazz” but still gives interest to the simply melody. Besides a chorus, a narrator is required. The text and the rhythmic elements of “Jonah-man Jazz” will appeal to youngsters, especially a group of choir boys. The piece requires ten minutes to perform and coupled with a teacher’s creativity and the bible story of Jonah, should give life to a religion lesson.

**How Lovely Is the House of God**


This is a delightful, lilting melody, written in 4/4 meter and in the choral hymn fashion. The combination of dotted quarter notes and eighth notes gives the music just enough zest to move along in a happy yet stately style. Beginning in the key of G, the music modulates for a few measures to the key of E flat and back to the home key of G. With the exception of a few accidentals in some of the chords, the tonality is major and creates the atmosphere of joy. Both the unison part and the descant can be sung by children ages eleven through teen. This would be an excellent selection to sing during the Preparation of the Gifts at Mass.

**Blest Are They Whose Spirits Long**


Adapted from the Oratorio “Israel in Egypt” this 3/4 gently flowing melody progresses stepwise predominantly in eighth notes with few accidentals. The vocal range is close and has the flavor of plainchant. The accompaniment supports the voices. This piece can be used effectively with a men and boys choir or with any youth choir when tenors and/or baritones are available from an older group. During the Eucharistic Liturgy this selection would be appropriate as a hymn during the Preparation of the Gifts or as a meditation after Communion. I recommend this piece to any director who is searching for a minor-sounding yet simple-to-perform composition.
Gratitude
Lynn Freeman Olson. **Two-part Chorus or optional Three-part choral S.A.B. S.A. Carl Fischer, Inc. 1977. No. CM8031. $ .40**

This lovely, warm, expressive melody and text is most appropriate for that time of the year considered as “planting season.” The text speaks of the hope and expectation of a fruitful harvest and of gratitude for the sun, for each morning, for growing time, for love, for light, for hearts at home and for hope on every hand. The melody has a lilting movement and both the soprano and alto parts are written within the range of B below Middle C to D above high C. The last section has an optional high F sharp which boy sopranos can easily sing. The accompaniment does not support the melody, but does create a feeling of warmth by the manner of playing chords against the vocal melody.

I recommend this delightful composition to any youth choir director who is searching for something new, simple yet meaningful in melody and text. “Gratitude” would be an excellent seasonal selection for spring and fall and would be appropriate to use during the Preparation of the Gifts in the context of a Sunday liturgy.

Come Ye Sinners, Poor and Needy

“Come Ye Sinners, Poor and Needy,” is a delightful yet simple composition written in 3/2 meter that flows along in an easy manner. The melody, based on “Beach Spring” practically sings itself while the accompaniment supports the melody in a chordal style throughout most of the piece. The first verse is sung as a solo or by soprano voices; the men’s voices are introduced in fugal style in the second verse; the third verse is written with a division in the women’s voices (one section on the melody while the other group sings a descant) and the men simply duplicate the melody in their range. With a youth choir when tenors or baritones are not likely available, a cello can play the men’s range while the choir in unison sings the same notes an octave higher. A boy soprano group could easily handle the descant, or a flute and/or recorder could be used. The text is good and would be appropriate for Advent. This is an excellent number for the Eucharistic Liturgy during the Preparation of the Gifts.

Folk Beatitudes

Writing an appealing melody which supports the mood of the text, David Eddleman has succeeded in creating the desired effect. Against the voice, the piano accompaniment consists of running (arpeggio style) sixteenth notes which lend continuity throughout the piece. The broken chords move along in the accompaniment while the voice sections maintain a definite 4/4 rhythm pattern. Simple modulations keep the music interesting and the ascending harmony at the end of the piece produces the effect of rising heavenward while the text speaks of the sight of God. This is an excellent selection and can be easily sung by youth choirs of the middle grades through high school. Considering the text, this piece would be quite appropriate for November liturgies, especially the feast of All Saints. This is also a good concert performance number.

Lord Jesus Comes to Us Again
German Carol arranged by Walter Ehret. German Carol, text. Two-part chorus of treble voices with piano and optional flute. **Carl Fischer, Inc. 1977. No. CM8002. $ .40**

Written in a lilting 6/8 meter, this tuneful carol will delight both those who sing it and those who listen. The harmony is basically in thirds and is easy to sing. Although the vocal range is wide, the melody flows along so smoothly that the high and low notes blend beautifully with the flute descant and the piano accompaniment.

The music is written in the key of A flat, and with the exception of a few accidentals along the way, has a predominately major sound throughout the piece. Although seven pages in length, the entire carol can be performed well in several minutes. This is an excellent selection for children’s choirs and would fit well as a hymn at the Preparation of the Gifts or the Communion parts of the Liturgy of the Mass.

Blake’s Cradle Song; Come, Love We God!

“Blake’s Cradle Song” has a pleasing melody which can be handled easily by a boy soprano soloist and boy choir or a choir of well-trained girls within the ages of eleven through sixteen. There has to be a purity of tone quality in the voice parts in order to produce the lovely effect of the high notes against a flowing piano accompaniment. Interspersed with the solo sections and the semichoral parts is the divided chorus in harmony that is simple but crosses voice ranges — at times the second section sings above the notes of the first section. The text is a little “sweet” but again, this is a baby’s lullaby.

“Come, Love We God!” is a piece written in the key of F major, without any accompaniment. The solo parts are broken by a two-part (SA) chorus which sings a Latin phrase in contrast to the English solo sections. The text is taken from Shann MS (16th century). This is extremely short but can be equally beautiful if done with high voices; the range is F to high A.

This second carol would be appropriate for the Eucharistic Liturgy, especially at Communion. Both pieces are worthy of a choir director’s consideration for the Christmas season.

Jesus in a Stable
Theron Kirk. **Two-part chorus and piano. Carl Fischer, Inc. 1977. No. CM8023. $ .30**

The beauty of this piece lies in its simplicity. Although the tonality is basically A minor, there are a few accidentals
which momentarily change the plaintive effect of the home key. This 2/4
moderato melody is an interesting insertion into the world of Christmas music.
The piece is short—three pages—but could be enhanced by the playing of a
flute and a recorder with the accompanying (which might be played by string
instruments).

During the Eucharistic Liturgy, this selection would be a good choice for the
Preparation of the Gifts or the Communion hymn. As the title suggests, the text
is definitely geared toward the idea of “Baby” Jesus; however, it is handled
rather well.

Anne Kathleen Duffy

Choir — Mixed Voices

O Come, O Come, Immanuel
PlainSong, adapted by T. Helmore, arranged
by John Rutter. 18th Century Latin, tr. J.M.
Neal. SATB with organ or piano accompani-
X194. $ .45

Here is a tasteful setting of the familiar and always welcome plainsong. It
shows what an imaginative composer or arranger can do with utterly simple
material. Three of the verses are for unison voices, one verse calls for four-part
singing (a cappella), while the final verse gives the melody to altos and
basses with a descant for sopranos and tenors. An independent but uncom-
licated keyboard accompaniment adds significantly to the overall effect of this
easy number. Difficulty is easy to moderate. Rutter’s compositions or arrange-
ments always deserve inspection. This number is also scored for oboes, horns,
and strings; parts are available on rental.

A Festival of Lessons and Carols
Emma Lou Diemer, Paul Hamill, Ronald Lo
Presti, and Gordon Young. Traditional texts for
the Christmas season. For mixed or un-
ison voices with or without accompani-
ment. Geminyl Press, Inc. (Alexander
Broude, Inc.) 1977. No. GP-402. $ .60

This service is an adaptation of the Christmas Carol Service used in King’s
College Chapel, Cambridge. It is a com-
plete service—with suggestions for nine
lessons, recommendations for congre-
gational singing (O Come, O Come,
Emmanuel, Silent Night, etc.), plus five
brand new, straightforward carol set-
tings (in chorale style) to be sung by the
choir. The latter are well within the
capabilities of average parish choirs. The
whole service should be examined by
those who are looking for something
“new” for the Christmas service or pro-
gram preceding Midnight Mass.

Love Came Down at Christmas
John Rutter. Christina Rossetti, text. SATB
with organ or piano. Oxford University

Christina Rossetti’s poem has recently
attracted a number of composers. John
Rutter’s setting is probably the best I
have seen—a meditative piece in 6/8
meter that moves quietly and smoothly
for three pages. At first sight one is
tempted to say: I shouldn’t like this
number. But Rutter handles his mate-
rials so expertly that the result is often a
musical gem. Such is the case in this
moderately difficult number. Highly rec-
commended.

He Is Born, Alleluia!
Gregory J. Diogos. SATB voices, flute, and
piano (or organ). Plymouth Music Co., Inc.
1976. No. JR-169. $ .40

As he put his notes on paper, this
composer must have had in mind sin-
ergists without intonation problems and
choirs with the ability to sing “dolce”
and softly. This is a rather delicate piece
of music, slightly contemporary, very
original, and moderately difficult. Flute
and organ interludes take up half of the
total measures. I would not hesitate to
use the first and third entrance of the
choir — before and after the gospel on
the Christmas feast.

Sing A Joyful Song of Christmas
Ronald Kaufmann. SATB voices with
piano, bongo drum, and wood block.
$ .50

Young persons should have a barrel of
fun with this rhythmic composition.
Tunes and texts overlap in various ways
to create a happy mood. After a few
rhythmic and melodic patterns have
been learned, this original piece will be
a lot shorter and easier than it looks.
Medium difficulty.

Lo, How a Rose E’er Blooming
Cologne, 1599 Tr. Baker & Krauth. Arranged
by Alf S. Houkom. SATB or SAB with organ
and flute (or oboe etc.). Concordia Pub-
lishing House. 1975. No. 98-2216. $ .35

Composers never grow tired of mak-
ing new arrangements of this beautiful
text and melody. Here are three pages of
easy music for choir, organ, and flute
descant that should prove useful in a lot
of parishes, especially during the com-
mission rite.

Sing Hosanna
Michael Jotham. For any combination of
youth and/or adult voices with piano and
optional guitar/bass. Beckenhorst Press.
1977. No. BP 1045. $ .50

In sharp contrast to the “warmth” of
the preceding number is this very lively
and happy piece for any combination of
voices. Young people will enjoy it. If you
need music that will lend variety and a
change of pace during the Christmas
season, be sure to examine this fresh
and energetic number by a brand new
composer. Personally, I am going to
watch for the name of Michael Jotham.
The principal melody is only 12 mea-
sures long; each time it returns — a new
melody with only a part of the text is
added, making a veritable counterpart of
ideas and music. Difficulty is medium.
The whole piece builds up to a
delicate climax. I would not hesitate to
use at least a portion of this number for
the acclamation after the preface of the Mass
(in place of the Holy, holy, holy...).

A Child Is Born, The Son Of God
Theodore Beck. Walter Rosin, text. Mixed
choir, three trumpets, and organ. Concordia

I decided to review this 1973 release
because it has possibilities as a Christmas
processional for choirs whose vocal
resources are rather limited, especially
in the male section. The three trumpets,
used fanfare like, add a touch of brilli-
ance to an otherwise rather straightforward setting. The text is un-
usually attractive, and useful. Rather
easy.

You may want to examine the following.

Comfort, Comfort Ye My People, Gene-
van Psalter, 1551, setting by Paul G.
Bunjes. An attractive and rather easy
Advent number. For mixed voices and
keyboard accompaniment. Concordia

Score and string parts available sepa-
rate.

Christmas Processional on “O Come, All
Ye Faithful” by John F. Wade, 1774, ar-
 ranged by James H. Wilcox. For mixed
choir, organ, brass choir or quartet, fan-
fare trumpets — with congregational
setting. Cantrell Music Press (Ham-
mond, Louisiana). No. C 1294. Parts for
various instruments may be ordered di-
rectly from the publisher.

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small choir and percussion performers at any high school or college level. The meaning of the text is emphasized by the voice and instrumental techniques employed by the composer. Holy week liturgies could be greatly enhanced by setting a mood or atmosphere conducive to prayer and meditation by a rendition of this fine work. The percussion parts are in easy-to-read manuscript form with voices given.

**Festival Procession**

**Gloria, Christ Is Risen**


James H. Laster’s “Festival Procession” begins with handbells proclaiming a simple motive accompanied by finger cymbals and drum. The basses proclaim the simple motive “Hodie, Christus natus est apparuuit” (Gloria, Christ the Lord is risen, Gloria) joined by the tenors, altos, and sopranos. A short organ (or organ and brass) fanfare intervenes, followed by full choir proclaiming the text. Each phrase of the text, proclaimed by the choir, is followed by the initial motive on the handbells. “Christ is risen, Alleluia,” conudes the composition in a five-part harmonic cadence. This composition is easy to perform and would be quite effective as an entrance procession for any Easter liturgical celebration. All instrumental parts are included with the vocal score.

**This Is The Day**


“This Is The Day” is a short and very easy responsorial psalm, which the congregation can easily sing after the cantor’s intonation. Its beauty lies in the colorful variation of the handbells and other instruments, and in a fine example which points to the use of instruments for variation and accompaniment, instead of or along with the organ, for enhancing any or all other parts of the liturgical celebration. All instrumental parts are included in the vocal score.

**Instruments**

**He That Hath Ears**

Carl Zytowski. SATB choir and percussion. World Library Publications. 1976. $3.50.

The percussion instruments (vibraphone, five untuned drums of varying sizes including two timbales, pedal timpani and gong) add color and zest to this interesting composition by Carl Zytowski. Written in a contemporary style using measured rhythm and time indications in seconds, the choir and percussion parts are not difficult and could be performed well by a large or


**Gloria from “La Fiesta de la Posada”** by Dave Brubeck. Rhythmically exciting music for mixed voices and piano, with optional guitars, trumpets, string bass and Latin American percussion (maracas etc.). Difficult: Shawnee Press. No. A-1365. $ .50.

**Good News** by Walter Pelz with a contemporary text by Herbert Brockering. Young persons should like this one! For SATB voices with optional flute and glockenspiel. Not difficult: AMSI. No. 215. $ .45.

**The sound of the French horn can be very meditative, inspiring, and conducive to prayer. Its change of timbre can produce different moods for various liturgical celebrations. This collection (in three volumes), contains hymns, carols, folksongs, etc., which are easy to perform and within the range of the young horn player. Some of the more popular compositions included in Vol. I are: Amazing Grace, The Meeting of the Waters, Werzlich that mich verlangen (Passion Chorale), O Jeulein suus (O sweet little Jesus), Theme from 9th Symphony of Beethoven, and A Virgin Most Pure. Vol. II includes Sleepers Wake (Cantata 140), and Liebestes Jesu (from the organ chorale preludes) of Bach, and others. Vol. III includes Notturno (Midsummer Night’s Dream Music) by Mendelssohn, O Mensch, bewein’ dein’ Sunde gross (Orgelbuehllein) by Bach and various other compositions by Wagner, Mozart and Handel.

**Jesus Christ Is Risen Today**


The glorious sound of the brass quartet sets the mood for this joyful Easter hymn. The various combinations of voices—all (congregation and Choir), choir (div., ad lib.), S.A., T.B., and soprano descant—gives the needed variety to the composition. The voice and instrumental parts are easy to perform. The trumpet and trombone parts are included on separate pages of the vocal score. This festival setting will enhance the Easter celebration with its full glorious sound.

**Canzona and Capriccio**


The legato style and singing characteristic sound of the trombone may have been forgotten or overlooked by many liturgists as another instrumental possibility to enhance the liturgical celebration. The trombone trio can produce many different timbres ranging from somber legato sounds to very crisp brilliant sounds. William Presser’s Canzona and Capriccio for three trombones is one example. The Canzona produces a somber quality with a smooth legato
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**Baldwin**

MAKE A JOYFUL NOISE.
style while the Capriccio is joyful in nature. Both could be used to great advantage in the Easter week celebrations. The rhythmic features of the composition are not complicated. Good high school or college level instrumentalists could perform this medium to difficult composition.

Easter Procession
Jesus Christ Has Risen Today

The brilliant sound of three trumpets characterizes the arrangement. Each verse employs the trumpets in a different and interesting descant setting creating the needed variety for this popular Easter hymn. The high, medium, and low range, corresponding to the three simple trumpet parts, are included in a separate section of the vocal score. The full sound of the choir and congregation, with the brilliant sound of the trumpets enhancing the Alleluia of this joyful hymn, will create a glorious Easter mood.

Crown Him With Many Crowns

A short introduction for trumpets and piano or organ proclaims the melody of this famous hymn tune. The first two verses are arranged in a three voice choral setting. The congregation could join the soprano singing the melody of these first two verses. The third verse is arranged in a different key with an imitative contrapuntal style. The climax of the composition is reached through a full choral sound in the fourth verse with the obligato by the trumpets. The vocal and instrumental parts of this arrangement are not difficult and could be performed well by most church choirs and instrumentalists.

International Christmas

"International Christmas" contains favorite carols together with many traditional Christmas Songs, Hymns and Spirituals, familiar and unfamiliar, from around the world. The versatility of this collection can inspire creativity and innovation. The easy full sounding arrangements, clear, easy-to-read style, voice ranges within comfortable limits, chord symbols to aid playing, guitar, ukulele, etc. will assist in deriving the greatest amount of variety from this collection. Many songs would expand the repertoire of children's liturgies. They are short, simple and beautiful. Recorders, song flutes, bells, and simple percussion instruments could be added to produce a glorious sound. The more creative director of church music could enhance these simple arrangements with his own descants.

Fanfare For Festivals

"Fanfare For Festivals" is an exciting, brilliant and flexible composition, preferably to be performed in its entirety with all instruments indicated. However, the work can be adjusted to the circumstances and the time available. Part I is scored for organ or three trumpets and timpani, and would be very effective as an entrance procession for any solemn liturgy. Part II may be used as an acclamation as found in the Roman Catholic Mass, and may be sung by S.A.T.B. with unison congregation, three trumpets, timpani and organ. Part III is a Hymn of Praise (Latin Text) for S.A. and organ. Part IV is a Hymn of Praise (English text) for S.A.T.B. a cappella. The voice parts are simple, yet effective. Good high school musicians could perform the syncopated instrumental parts effectively.

Carol of the Angels and Shepherds

"The Carol of the Angels and Shepherds" will enhance the mood of any Christmas liturgy. This simple but very exciting arrangement employs a variety of tuned and untuned instruments, namely: soprano glockenspiel, alto metallophone, optional guitar or cello, finger cymbals, bass xylophone and triangle. Since the accompaniment is based on simple ostinatos, the possibility for creative playing is innumerable. Performance suggestions are given with the score.

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Any musical director should be interested in performing this composition with its simple, beautiful melody and joyful musical sounding accompaniment. Adult choirs will also enjoy performing this work.

**Celebrations**

*Harris Lindenfeld. For Two Trumpets. Tritone Press, Theodore Presser Company. 1977. Two scores for $3.00*

Many different combinations of instruments can be employed in the Church's liturgies depending upon the mood or atmosphere (theme), the occasion and the culture, class, etc., of the presiding congregation. For those interested in something with a contemporary touch for their Christmas liturgies, this composition contains several short movements with various moods. The opening movement, with its proclaiming mood could be used as an entrance procession. The second and third movements have slow, lyrical and meditative qualities, while the fourth movement employs short, fast, and disjunct motives. The interesting rhythmic intricacies will present some rehearsal problems. Any good high school, college, or professional trumpet performers will find the composition creative and enjoyable to perform.

**Classical Music For Flute**

*Romantic Music For Flute*

*Flute and keyboard, two flutes or flute and guitar. Boosey & Hawkes. 1976. $2.25 each.*

A wealth of instrumental music which has been composed during the classical and romantic periods of music by great composers, is frequently overlooked by directors of church music. Recently, the music from these two volumes was performed during various liturgical functions at the Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, summer 1977, resulting in a great response of approval from the congregation. The “Classical Music For Flute” contains compositions by Mozart, Gretry, Ebers, Devienne, Hook, Beethoven, J.C. Bach, and J. Anton Stamitz. They are short compositions, varying in mood (especially suitable for Christmas and other celebrations) with a variety of combinations, namely: flute and keyboard instrument, two flutes, and flute and guitar. “Romantic Music For Flute” contains compositions by Franz Krommer, Charles Alkan, Jean Tulou, Johann Gabriel, Louis Spohr, Friedrich Kuhlau, and Felix Mendelssohn. These compositions are longer in length (c. 3 minutes), very melodic, with excellent arrangements by Peter Wastall. Boosey and Hawkes Music Publishers Limited is to be congratulated on publishing this collection which will enhance the music of the Church’s celebrations.

**O Come, All Ye Faithful**


The trumpets and organ introduce the melody of this famous Christmas carol, followed by the first verse for choir and congregation in unison leant with organ. The second verse is scored for men of the choir and congregation in unison, with organ and trumpet I. The third verse is for choir (SATB) a cappella.

*All voices in unison, with organ and descanting trumpets concludes the composition. Although the arrangement is not difficult, it has variety and leads to a climax in the final verse.*

**Shout the Glad Tidings**


“Shout the Glad Tidings” begins with a joyful, uplifting theme accompanied by finger cymbals, triangle, tambourine, flute or recorder and keyboard instrument. A counter-melody joins the original theme in the second verse. The added instrumental accompaniment gives the composition variety and color. Any adult or children’s choir could perform this composition effectively.

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**Robert E. Okoorey**

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**Publishers**

Publishers of music reviewed in this issue:

**AMSI**
2614 Nicollet Avenue
Minneapolis, MN 55408

**Agape Publications**
380 So. Main Street
Carol Stream, IL 60187

**Augsburg Publishing House**
426 S. Fifth Street
Minneapolis, MN 55445

**Beckenhorst Press**
(1. Arthur)
University Publications
P.O. Box 14381
Columbus, OH 43214

**Boosey & Hawkes, Inc.**
30th W. 57th Street
New York, NY 10020

**Alexander Broude, Inc.**
225 W. 57th Street
New York, NY 10019

**Cantrall Music Press**
Hammond, LA 70441

**Choristers Guild**
P.O. Box 38318
Dallas, TX 75328

**Concordia Publishing House**
3588 S. Jefferson Avenue
St. Louis, MO 63138

**Carl Fischer, Inc.**
62 Cooper Square
New York, NY 10003

**Gemini Press, Inc.**
(G. I. A. Publications, Inc.)
7404 S. Mason Street
Chicago, IL 60638

**Lorenz Publishing Company**
505 E. Third Street
Dayton, OH 45401

**Edward B. Marks Music Corp.**
(Mills Music, Ltd.)
Melville, NY 11746

**North American Liturgy Resources**
2110 Peoria Avenue
Phoenix, AZ 85029

**Oxford University Press**
200 Madison Avenue
New York, NY 10016

**Plymouth Music Co., Inc.**
17 W. 60th Street
New York, NY 10023

**Theodore Presser Company**
Presser Place
Bryn Mawr, PA 19010

**Sacred Music Press**
(Lorenz Music Pub. Co.)

**Shawnee Press**
(Harold Flammer, Inc.)

**Delaware Water Gap, PA 18327**

**Trinitone Press**
(Theodore Presser Co.)

**Tenuto Publications**
(Theodore Presser Co.)

**Elkan-Vogel, Inc.**
(Theodore Presser Co.)

**World Library Publications, Inc.**
2145 Central Parkway
Cincinnati, OH 45214

**The Wesley Foundation Campus Ministry**
211 N. School Street
Normal, IL 61761
Liturgical Music Center, 40 N. Main Ave., Albany, N.Y. 12208 (88 pp.)

If the proper authorities in every diocese in the country made available to their pastors and church musicians a handbook of directives as thoughtfully and logically designed and compiled as those in the handbook under review here, there would certainly be a perceptible improvement in the understanding, planning, and performance of liturgical music. Although the booklet dates from 1975, its viewpoint is completely contemporary, and a second edition would require only a few minor changes and additions.

There are three sections and an Appendix. The first (and longest) part offers a clearly articulated rationale of Music in the Liturgy. The principles are derived from "Music in Catholic Worship" (BCL, 1972). But more detailed suggestions are presented here, e.g., concerning the use of the organ, installation and maintenance of the instrument, and titles of compositions suitable for liturgical use. Suggestions for formation of a choir and a list of simple but worthwhile choral compositions are provided; there is some realistic advice offered concerning the use of folk/contemporary idioms.

The second section reviews the ceremonies involved in the celebration of "Rites and Sacraments." Here again specific suggestions are given for the music to be used, the musical forces required for performance, and so on. The seriousness of the Albany approach is revealed in a special rite, "Installation Service for Organist, Music Director or Choir," with the suggestion that "an Evensong or Eucharistic Liturgy would be an appropriate service in which to incorporate such an installation." (When did you last attend a service of worship in which the Choir Director was officially installed?)

Diocesan Pay Scale for Musicians comprises the third section. Basically the degrees of the scale are determined by the amount of time the organist/director/cantor actively spends in his/her duties, and the level of competence that the musician brings to his/her work (e.g., educational background, years of service and so on). The governing idea is that the musician must be given just recompense for services rendered. A copy of the AGO contract "between church musician and his employer" is included; few pastors of Catholic parishes, it seems to me, would find themselves in a position to enter such an agreement. Nonetheless the Albany handbook is in full agreement with the Bishops’ statement of 1972: "Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads."

The Appendix provides lists of music publishers, organ instructors (in Albany), and a bibliography of books dealing with various aspects of church music. A number of items could be added here, e.g., the North American Liturgical Resources (Phoenix, Arizona), Erik Routley’s books on hymnody, etc.

The Albany directives aim at an ideal that is possible only when the liturgical music program of a parish is approached with the kind of professionalism that we would expect of any seriously planned musical program—whether performed by young people or adults. Thus: "The Liturgical Music Center recommends roughly 6-10% of the parish’s annual income be set aside for salaries, music, instrument maintenance, printing, and so on. The keyword for a successful parish music program is consistency! Every liturgy utilizing music should be planned with the total program in mind. If the parish sings the Eucharistic Proclamation on Sundays, it should be sung at all other Eucharistic celebrations. Parishioners must know what to expect and nothing will destroy musical participation sooner than inconsistent liturgies planned without an eye toward the overall parish musical/liturgical goals" (p. G6).

One cannot deny the truth of this statement, but clearly it assumes that the pastor (and his associates) are convinced of the value of music in the liturgy and that they agree with the directives given in the handbook, and that proficient and reliable musicians are available. With continual encouragement from the Bishop, and with the scheduling of annual workshops and other educational programs, progress can be made. Consistency is necessary, of course, but I believe the Albany musicians would agree with me that unity of mind, heart, and purpose must precede the implementation of the program they envision.

Francis J. Giehtner

Parish Worship: Music
$1.00. 20 pp.

With the Bishops’ statement on Music in Catholic Worship in mind, the Music Committee of the Milwaukee Archdiocese Liturgical Commission has twice prepared guidelines publications; the first time in a rather limited form for use in the Archdiocese and the second time in a more expanded format which was a project of the Liturgical Commissions of the state of Wisconsin. The latter edition has been adopted by all five dioceses of the state after common review and input.

Both times certain problems arose with regard to format and content. And each time we developed some new, and hopefully successful, approaches to the presentation, having constantly in mind a respect for the problems of the parishes in this day of increasingly limited personnel availability and finances.

It is apparent that many people do not realize that there is an acute shortage of qualified church musicians. This is nothing new to musicians or to parishes who have or who are going through the process of searching out parish musicians. But so many parishes and parish personnel (including, regrettfully, many priests) simply look at music as a “fill-in” on Sundays and other major occasions. Many times people are playing or singing who have little or no performance capability. Still others have no knowledge of accepted liturgical practice. Many places simply try to “get by.”

Sensing that this, in some measure, is a failure of communications, we made efforts to address the publications not to the musician, but rather to the persons
who would be making decisions concerning music and the employment of musicians within a parish. Thus, a great amount of effort was made to use concise language which could be understood by persons who are not trained in music or liturgy, but who may sit on parish councils and finance committees. In this way, we hope to bring about a broader understanding and appreciation of the role of music and of the church musician today.

Another problem confronting the publication of guidelines is the many parish situations where the concept of living wage and benefits is not in the forefront of thought.

There are many varied facets of church musicians' jobs. We are no longer dealing, for the most part, with full-time church musicians. Thus, guidelines which spend most of the pages developing this concept might be visionary, but are not practical in the present tense. People must first become aware of what is (or should be) expected of a music staff, especially in light of the liturgical restoration.

We prepared for the publications a checklist of activities which a given parish might have in the areas of church music and related liturgical and educational activities. This list includes not only performance, but also meetings with parish staff and the committees, as well as meetings with wedding couples and the like. A diligent usage of this checklist will enlighten people as to the magnitude of the work generally required of musicians.

In addition, we did not suggest annual salaries or payment according to educational degree alone. Most people can better understand the function of something, therefore we assigned a range of values to each function performed by the musician. We also assigned various educational levels and experience levels with a range of values. By using the checklist and by determining the educational and/or experience level of the musician, a suitable salary can be negotiated. One of the benefits of this system is that it can be used for part-time as well as full-time personnel. It also aids in establishing a job description by function and allows a parish to determine its musical priorities on an individual basis. It also indirectly raises many questions about the role of the school system of the parish in developing youth who have a sensitivity to music in general and church music in particular.

Working conditions are an important part of any job situation and must be considered alongside salaries. This includes not only instrumentation and facilities, but also the "software," such as hymnals, which have become a large part of the picture in recent years. Since 1966 not only have we adapted many musical styles to our liturgy, but we have also brought back into the church many and varied instruments. This complicates the musical picture and is hard for many to accept.

Likewise, it complicates the development of guidelines. A large volume might not be read by the very people we hope to interest. Therefore, we decided that commentary on the major issues as we saw them — namely, copyright, participation aids and adequate funding for instrumentation, as well as printed and recorded music — should be briefly discussed, again with an approach to the non-musician. By being concise, it is possible to alert a person to a potential problem and raise his or her awareness to the point where further information would be sought out.

To develop guidelines, then, is a complicated job. There must be input from those involved in the church music field. But there must also be input from those who work with musicians and who participate in the liturgical and financial decision making of the parish. Guidelines must not take the form and appearance of a mandate. Nor should the publication be so full of technical jargon as to be misunderstood or not understood at all by non-musicians. Guidelines must take into account the great diversity of parish size, personnel and financial resources — especially if both rural and urban areas are to benefit from them. Finally, and most importantly, guidelines should gently make people aware of the importance of the work of musicians, the place of music in liturgy and the necessity of social justice, both with regard to working conditions and to salary.

Michael J. Bruch served as a member of the editorial team for Parish Worship Music.

About Reviewers

Francis J. Guenther, S.J., is Professor in the Department of Music at St. Louis University. He holds an M.A. in Classical Languages (from St. Louis University), and an M.Mus. (Washington University in St. Louis). He studied chant and polyphony under Mother Josephine Morgan, R.S.C.J., Dom H. Desroquette and Theodore Marier, and Liturgy with Gerald Ellard, S.J. He was a member of the Music Advisory Board of the Bishops' Committee on the Liturgy from 1966-1969. He has published in Musorg, Caecilia, Sacred Music, America, The Classical Journal, Musical Quarterly, College Music Symposium, St. Louis Post-Dispatch, and the New Catholic Encyclopedia. The American Institute of Musicology published (in 1974) his edition of the early medieval treatise on Cistercian Church (Cantium quosm).

Sister Anne Kathleen Durffy is Director of Liturgy and Music, Our Lady of Lourdes, Daytona Beach, FL

Mike Jonas is a student at Saint Paul Seminary, St. Paul, MN, and served for three years as liturgy coordinator, St. Joseph's Church, New Hope, MN

Dale Kider is organist and Choirmaster, First United Methodist Church, Hyattsville, MD.

Reverend Robert E. Onorey, C.P.P.S. is Assistant Professor of Music at St. Joseph's College, Rensselaer, IN.

Tom Parker is Director of Music, Holy Spirit Church, Annandale, VA, and composer.

Reverend Elmer F. Priet is Music Director of the Office of Worship, Archdiocese of Milwaukee, WI and editor of "Gemshorn."

Michael J. Bruch, Coordinator of the Institute for Ministries in Worship, is an attorney in private practice and liturgical coordinator and musical director at St. Monica parish in Milwaukee.
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Scottish priest, degree in music from Roman Pontifical Institute in Sacred Music; Royal Academy and Glasgow University; seeks teaching position in U.S. college/university/seminary. HLM-123.

General Parish Musician ("I view church music as a vehicle for instruction, exhortation, or response...") and Minister of Music/organist. HLM-129.

Experienced young organist seeks position as Parish music Director. Mideast USA. HLM-131


Highly qualified, experienced musician seeks Director of Music/Organist position in parish or diocese. Available now. Woodhaven, NY. Willing to relocate. HLM-133.

All-round musician, excellent references; seeks position as Director of Music/choirmast/organist/teacher/band director. Full time in parish or diocese in New Orleans/Baton Rouge area. Good team worker, planner, enthusiast. HLM-134.

Organist/choir director seeks parish Director of Music position in the Massachusetts area. HLM-136.


Sharing resources
Music Program: send copy of your parish and/or diocesan music program to help new diocese begin new music program with new music director. Will begin January 1978 with programs involving folk, choral, organ, brass ensemble, liturgical band. Send available material to: Rev. Robert Violette, Director of Music, 612 Main Street, Lockport, LA 3074. HLS-101.

Music Positions Open
Musician-liturgist for parish breaking into Vatican III. Organ playing important. Liturgical and directing skills more important. Part-time now; full-time a possibility by early 1978. Interview necessary. Bound Brook, NJ. HLP-105.


Organist, director of music. Part-time teaching in elementary school. Sarasota, FL. HLP-109

A membership service of the National Association of Pastoral Musicians. NPM Hot Line assists musicians seeking position, parishes looking for musicians, anyone seeking to exchange ideas and/or materials in music. Members listed in this classified section are urged to notify NPM when a position is filled or obtained. This keeps listings up to the minute for your service.

Current charge is $2.50 for each listing, limited to 3 lines. Send your classified listing to NPM Hot Line by August 20 for the October-November 1977 issue. Payment must accompany request. Telephone: 202-347-6673.
What is alarming is that an overwhelming number of people, seem to be content with the existing liturgical practice in their parish churches.

Music for the congregation must be within the performance ability of the members of the congregation. The congregation must be comfortable and secure with what they are doing in order to celebrate well (Music in Catholic Worship, 1972).

Almost every type of worshipping community in the world includes some sort of musical expression in its ritual, and in our tradition, liturgists and liturgical documents alike continue to stress the value of music in worship. All of this makes it rather safe to conclude that music as a part of our worship experience is here to stay. Yet, in his often quoted Commonweal article, "A syllabus of Musical Errors," Dr. Thomas Day states that "Congregational singing (in Roman Catholic churches) is a monumental flop." To a most disturbing degree, that assessment of the present situation can hardly be denied. Merely reporting that reality, however, is of little value unless it prompts us to analyze our failure and to prescribe remedies aimed directly at the nature of the problem.

There is a definite participation crisis in our American Catholic churches. What is alarming is that an overwhelming number of people—clergy and laity—seem to be con-
If we allow ourselves the convenience, we can rationalize endlessly our unsuccessful attempts at developing congregation song.

tent with the existing liturgical practice in their parish churches, or at best, they have developed an apparently permanent tolerance of the situation on the grounds that it is hopeless, everything has been tried, and measurable progress is all but impossible. This crisis is evidenced by something I have come to call "pretend music."

In a church filled with several hundred worshippers, the commentator steps up to the lectern and introduces the day’s liturgy, concluding with something like, “Our entrance song is hymn number 17 on page 46... please stand.” The organist then begins an introduction, which may or may not give a clue to the hymn, and at a point not always spontaneously obvious, the singing is to begin... usually indicated by the entrance of the overwhelming voice of the leader of song, assisted by one hundred watts of power and a dozen loudspeakers. Unfortunately, in far too many instances, that is about all that is ever heard: a duet or more often a tug-of-war between organist and song leader! Some well-meaning folks in the middle make an effort to “join” in the hymn, but we rarely experience an entire congregation lifting its voices in song. What is this musical exercise? Pretend music! A whole congregation of sincere, well-meaning people pretending that an entrance hymn has just been sung. Each week the hymns are announced and nothing resembling community song ever happens. What makes this pretense so intense is that it goes on in parish after parish, week after week, as the apparent norm seemingly unchallenged by anyone in the worshipping body.

I visited a parish on Ascension Day a couple of years ago and witnessed a classical case. The usual announcement came, asking everyone to please join in the hymn, “Hail the Day that Sees Him Rise.” When the organist finished what was a reasonable and rather obvious introduction, nothing happened. No one sang. As the organist kept playing, it was apparent that the congregation did not know the hymn, since not even the typical murmur was heard. To select a hymn for public worship that the congregation does not know is in itself pretend music; but the real charade came when, with the priest and other ministers already in their places and an entire chorus of nothing but an organ solo, we all pretended our way through the second stanza! Two verses with not even the voice of the song leader—since he, too, obviously did not know the tune. And everyone in the church seemed content with the whole matter, reacting like this was a normal experience.

A year later at still another parish on Ascension Day, I sat in a pew preparing for the celebration as the strains of “Mother Dear, O Pray for Me,” “On this Day, O Beautiful Mother” and “Mother, At Thy Feet Are Kneeling” wafted through the church in continuous medley propelled by full tremolo...all in preparation for the celebration of Our Lord’s Ascension. And just recently, I arrived at still another parish in time to witness the closing song of the previous liturgy. Standing in the back of the church gave me a good vantage point from which to notice that hardly anyone in the entire congregation picked up the missalette when the closing song was announced. It came as no surprise, then, when no voices were heard. It seemed such a meaningless exercise for all those people to politely stand there for one verse of the (non) hymn before leaving. So much of our use of music in worship is meaningless... simply liturgical pretend music!

Often I hear, “Our congregation doesn’t like to sing,” or “They don’t like the songs in our books,” or “We have a lot of elderly people, and older people don’t sing vigorously” (the same is often said of young people, or this or that ethnic group), or “The lighting is poor,” or “People would rather just sit and listen to the beautiful voice of the song leader or to the choir” or “People just prefer to pray silently.” If we allow ourselves the convenience, we can rationalize endlessly to explain our unsuccessful attempts at developing congregational song, and we can come to accept these as the causes of an unchangeable condition. None of the standard excuses for poor congregational singing, however, possess more than a minimal degree of validity. There is no such thing as a congregation that cannot or will not sing. I will admit to an alarming number that do not sing, but that only reports an existing situation; it does not presuppose that improvement is impossible.

When the organist finished the introduction, nothing happened. No one sang.

Imagine for a moment, Anytown, U.S.A. — a community of about twenty thousand people. (Substitute a neighborhood within a large city for a similar analogy.) The town has a Catholic church, a Lutheran church, a Methodist church. Go to the local supermarket, the bowling alley, the department store, the park, and try to tell the Catholics from the Methodists from the Lutherans. That, of course, is impossible and even the suggestion is silly. The point, however, is simple yet important: people of a given community are essentially of the same culture. They work together, shop together, play together, fall in love, marry, raise families and are usually distinguishable by religious denomination only when they publicly worship as Lutherans, Methodists or Catholics. Pursuing this analogy just a little further, you will quickly recognize the Catholics by an absence of the dynamic song that usually accompanies the worship experience of the other two groups.

Why do some Christian bodies sing so vigorously in worship, while Catholics so frequently do not? Tradition? Perhaps, but traditions can be developed. And in more than a dozen years we have in many cases failed even to get started. This failure, I am afraid, is principally due to a
There is no such thing as a congregation that cannot or will not sing.

series of misguided attempts at initiating congregational song, which have seriously retarded or perhaps reversed our progress toward the day when congregations will sing with vitality.

We have witnessed many unfortunate attempts at solving the problem of weak congregational singing. Some have made the mistake of assuming that music in worship must be simple in text and tune, often of not much more than nursery rhyme character. This approach runs the risk of being offensive to thinking adults by at least subconsciously suggesting that the mean literary and musical age of the people is approximately that of a five-year-old. We have so often assumed that unless music in liturgy is a mediocre form of popular music (almost none is ever of the caliber of the commercial “Top 40” although it directly imitates the style), it is not relevant. We have made the terribly mistaken judgment that people tire of a tune rather quickly and that we must therefore change the hymns and acclamations frequently and be sure not to use a tune more often than this or that number of times. Some have assumed just the opposite—that congregations either do not like or cannot learn new tunes. They are therefore self-sentenced to a life of singing the same limited repertoire. Some have mistakenly assumed that “organ” automatically means old music and that only “guitar” can mean “new,” overlooking the fact that new hymns in the keyboard idiom are written every day. We have almost unanimously subscribed to the belief that a leader of song, singing all of the congregational music through a public address system, is necessary and even desirable. (Have you ever seen a leader of song functioning in that manner in a Protestant church...where more often than not the singing is exuberant?) We have made the mistake of treating music as ancillary to the liturgy, something for the people to do when the priest is doing something else. We have abused music to the extent of reciting songs: the Alleluia, the Sanctus, the Responsorial Psalm. (How often have you said, “Sing a new song to the Lord”?) We have made the common error of omitting the third verse of a hymn honoring the Trinity, or we have selected hymns which raise a question in one stanza and give the Lord’s answer in another...only not to sing all the verses. We have generally failed to consider the poetry of a hymn, doing things which seriously abridge the text, affecting the literary intent in such a way as to suggest that the words we sing are really unimportant and that the hymn singing is just liturgical busywork—giving the congregation something to do.

These are only some of the many approaches, techniques, philosophies and gimmicks that are being applied like band-aids to the problem of the wholly unsatisfactory congregational experience in a majority of the parish churches. And as yet, we have made little or no progress. Some have completely given up, using the earlier stated conviction, “Our people just don’t like to sing!” Some, however, are still searching for the right answer, the unlocking of the secret, to achieving a church filled with the sound of voices raised in vibrant unanimous song.

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