"Music in Catholic Worship"

The Musical, Liturgical and Pastoral Judgment
In this Issue
Making Judgments

Many people suggest that is the prime target of the ancient advertising. We can see that we are so content, but our main goal in the USA that has been achieved, only. By constant bombardment of advertisements, slogans and mass media, perhaps we have lost a lot of the focus of our judgment-making. So, to keep our limited judgment-making all at the top of the advertisers' list, some old-fashioned judgment skills with subtle and critical evaluation and analysis decide on our energy, and the ability to discern that people of all generations have struggled with. Section II offers a special reading of the quality of our liturgy, music, parish communities, and music ministry. How should we go about evaluating our music?

This section is devoted by the Bishops' Committee on the Liturgy (BCL) which, this year, published Music in Catholic Worship in 1972. As a commentary, we must make a liturgical, a pastoral, and a musical judgment. What is the real meaning of these judgments? When we come to pass, implied in all our music? Are there new aspects of the four movements that need to be raised? These questions are addressed in this issue by Joseph Cunningham on the Liturgical Movement, Ed Guttmann on the Musical Movement, Virgil Funk on the Pastoral Movement, and Mike Bertsch on using judgments as a parish planning tool.

Excerpts from Music in Catholic Worship are printed in this issue, arranged according to topics. It is not possible to reproduce all of the commentaries, but there is much more to be included. We urge everyone to read and discuss the entire document. A copy of the 25-page booklet can be obtained by sending $5.00 to National Association of Pastoral Musicians, 428 Vermont Ave., NW, Washington, DC 20006.

At last year's (October 1976) FDLC Meeting, Nathan Mitchell addressed the subject of some new criteria for judging music, making a strong case for the requirement of music to be provocative. At this year's FDLC Meeting (October 1977) William Baurman developed Mitchell's ideas further, and suggested that the musical, liturgical and pastoral judgment (which we were just getting accustomed to) is a constraint that needs to be replaced by a threefold judgment of provocative, simple and prayerful, placing these important presentations side-by-side in this issue makes for thoughtful, interesting reading. And some of our authors make some judgments themselves. Ed Mckenna on this year's FDLC Convention Robert Batalini on teaching new hymns, and Elmer Pelt on conflicts over musical style.

We are excited about this issue because judgment is such an important (and often missing) aspect of our parish celebrations. We are excited about our coming conventions, advertised in this issue, because it covers so many critical areas of parish music. We are excited about the new ideas in this issue because we think they will help. Now it's your turn. Read on.

And you be the judge!
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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Pastoral Music welcomes manuscripts and photographs addressing the musical needs of both clergy and musicians. Manuscripts may be from three to nine typed double-spaced pages in length. Photographs should be candid, portraying human response, and made by available light.

Photographs throughout this issue are by Bill Detwiler. Angel Weatherly is from the Index of American Design, National Gallery of Art, Washington, DC. Photographs of the Dames' on page 17, 18, 19 and 20 are by Frank Methe; photo on page 37 by James Fullmer. Sketches on page 14, 26 and 41 by Carol Felix.

Cover: the Baptism of Jesus, Holy Spirit Church, Annandale, VA.

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Kudos
The message of your great publication is powerful, and strengthening to those who have tried to sing, and worship in Vatican II vein. Kudos to you!

Sister M. Eleanor Whalen, IHM
New York, NY

We need forums for exchange of programs
I am enjoying immensely my membership in the National Association of Pastoral Musicians and feel I am a part of a genuinely "caring" organization.

Congratulations to Carlos Rosas for his heartwarming and interesting article, "Mexican Americans Sing Because They Feel Like Singing".

In the April-May issue, you say, "... we're trying to meet just as many musicians as we possibly can". That's great; however, about how we musicians meeting each other through letters? Those of us who find it impossible to attend the music workshops, festivals and conventions but who like to write letters could exchange and glean much useful information from each other. If you could put my name and full address in your "Letters" column to try this out, I would really appreciate it.

Mrs. C. Bates
163 Quinlan Ave.
Staten Island, NY 10314

An Unanswered Question.
In your article "Our People Just Don't Like to Sing", (Oct./Nov. issue), I'd like to comment on that part which mentions how "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". In our parish we encountered a related problem—the hymnal did not contain the third verse. If you have the People's Mass Book (#L-2320—Edition B), and will refer to #16, "Angels We Have Heard On High," you will see that the third verse, which is the answer to the question put to the shepherds, has been omitted.

I look forward to receiving your magazine. It is obvious that all parishes have similar music situations; some good, some not so good, but we are fortunate in that our pastor realizes the importance of good liturgical music, and works with our choir himself. His enthusiasm has brought our parish a long way in its music program.

Mary Jane Gast
Randallstown, MD

Students Use Pastoral Musicians
I find the magazine very fine and have used several articles as discussion topics in our Church Music course at DePaul.

Jerome Butera
Organ and Church Music Faculty
DePaul School of Music
Chicago, IL

Likes Parish focus
I am excited about and grateful for NPM. Please keep the emphasis on the total parish music program (and not the school). NCMEA, AGO and NLC combined have not been able to fill the need.

Leo D. Haggerty
Director of Music
Sacred Heart Parish
Roseville, Michigan

Women in Ministry
Pastoral MUSIC is a delight for those of us who are working our hands and feet and voices off and out to make our parish music a prayerful, faith experience for our people. It's message usually bangs the nail right on the head! But, as with all things good (and the last issue is a knockout!), there is usually a fly in the ointment somewhere: you are so obviously making an effort to "include" women in the roles of music ministry that I could cry for that very effort.

I'm just not sure what is being said here: is it that women are not really visible, audible in music ministry in this country? Or could it be that you are simply working out of prior liturgy experience and believe that it is only the male liturgist/musicians who have anything valid to say to us on "improving parish music"?

Of course, you have had at least two women writers in most issues (none in Vol. I, No. 4; one in Vol. I, No. 2). And this does not include the Sister who is one of the eight reviewers. Are you sure you are still talking about post-Vatican II years and what's really happening in the Church now?

And then there was that neat drawing in the April-May issue of the Nun strumming a guitar. I'm waiting for an honest-to-God picture of one of us professionally playing the organ, or conducting the choir, or leading the congregation... not relegating us to Janie-come-lately spots of erstwhile folk musicians. How about looking about a bit—carefully; you might find that there is usually a woman somewhere behind the parish programs that are going really well, that are singing communities and praying ones.

Meanwhile, keep the Good News coming. You really are the answer to a maiden's (pardon, musician's) prayer!

Mary J. Evans
Frederick, Md.

Please send a copy of your parish and/or diocesan music program to help a new diocese begin a new music program with a new director. We will begin in January 1978 with programs involving folk, choral, organ, brass ensemble and liturgical band. Send any available material to:

Rev. Tex Robert Violette
Director of Music
612 Main Street
Lockport, Louisiana 30374
Plans for National Meeting Now Complete

The program for the first annual meeting of the National Association of Pastoral Musicians, Scranton, PA, March 28-31, 1978, has now been completed. And we are excited—because this gathering, specifically for musicians and clergy connected with parish music, will be one of the first to program sessions designed especially for the parish musician and for the clergy who must be their inspiration and support.

Three of the six major presentations made by musicians will actually be "musical lectures." Through combining music with the spoken word, performance with information, the participants will become part of the presentation itself. We are particularly happy to announce that Archbishop Rembert Weakland, the newly ordained prelate of the Archdiocese of Milwaukee, long-time leader in church music renewal, and the Rev. Lucien Deiss, C.S. Sp., internationally famed liturgist and composer, are now confirmed to give major presentations.

Musicians like to make music. Informal music sessions will be encouraged, and two large sections of the meeting will provide opportunities for all types of music making. Organ recitals, organ playing, choral singing, folk gatherings, instrumental "jam sessions"—musicians of all sorts will gather and share their post precious gift: music.

Because we have attempted to reach the multiple interests and skill levels of the wide range of people who will attend the meeting, Special Sessions number over 45! Special programs are designed for clergy, for religious educators connected with music, for music educators. For the parish musician, various programs are arranged to combine a beginner session in musical skills with an advanced session in liturgy—and vice versa. There are sessions for people who just want to share with and learn from one another, on a variety of topics. There really never has been a program quite like this one!

And there's still more. Prayer sessions, the eucharist, showcase sessions (where music publishers will present their finest music, instrumental clinics. And of course, just plain meeting and swapping ideas.

The meeting is designed to make the participants the key resource of the convention. So come. Have fun. Celebrate the Art of Liturgical Music! And be a part of an important effort to improve church music today.

Modern Liturgy Director

Rev. James L. Empereur, SJ, has been named Editor-in-Chief of MODERN LITURGY, the creative resource journal for worship and the liturgical arts.

Father Empereur, Coordinator of The Institute for Spirituality and Worship is a noted scholar and theologian, as well as a professional liturgist. The Institute is operated as a part of the Jesuit School of Theology at Berkeley, California.

MODERN LITURGY, a creative resource periodical for worship and the liturgical arts, is in its fifth year of publication, serving religious educators, worship planners, musicians, and others active in religious celebrations. For information, contact William Burns, Publisher, P.O. Box 444, Saratoga, CA 95070. Phone (408) 252-4195.

Wedding Music Cassette Available

"Music Selections for Christian Weddings" is a one-hour audio cassette of thirty-seven selected pieces of music for weddings, published jointly by five dioceses in Wisconsin. It's primary aim is to provide alternatives to overused "popular" music, with most songs based on scripture. It includes processionals and recessional, musical settings for acclamations, antiphonal and solo music, both organ and guitar accompaniment as well as other instrumentation. A commentary offers instruction on choosing liturgical music for a Christian wedding. Monaural $5.95; Stereo, $6.95. Wedding Cassette, Commission on the Liturgy Office, P.O. Box 937, Green Bay, WI 54305

New Music for Funerals and Baptisms

NPM is working with ICEL in making available new music for the Rite of Funerals and for the Rite of Baptism of Children. It is participating with the BCL in a survey to determine the pastoral validity of that music.

The success or failure of this music will depend upon trial and use by the
parish musician. The widest possible exposure for these melodies and texts is highly desirable, thereby giving the parish congregation a share in the responsibility for determining what will be included musically in the Sacramental Rites in the United States.

The testing of the music for both the Rite of Baptism of Children and for Funerals is in your hands and ours. Send for your copies now: each $2.00. NOTE: Purchase of the music conveys the right to duplicate copies needed for use by the congregation and automatically includes your parish in the national survey-test.

NPM Record Catalogue

Have you ever felt frustrated when seeking recordings of religious music for practical demonstration, use in worship, or listening pleasure? And what about the Pastoral Musician’s important responsibility in determining and expanding the repertoire of the prayer music of the parish community?

NPM has the answer to both problems: The Pastoral Musician’s Record Catalogue, published in late summer 1977.

The record catalogue lists over two hundred records, categorizing them as Chant, Masterworks, Modern Masters, Choir and Congregation, Hymns and Hymnals, Folk/Rock/Popular, Children’s Music, Ethnic Music, Charismatic Music, Recorded Instrumental Music for Worship. Each record is described from the viewpoint of the pastoral musician: “How can I best use this music?” These annotations will help you determine which of these records will assist your particular parish music program.

All major religious music publishers are included, and all records may be purchased directly from the NPM Office, with a member’s discount. Write today for a free 60-page catalogue. (A donation of $1.00 is suggested to help defray expenses of printing and mailing.)

Federation of Diocesan Liturgy Commissions

The FDLC has agreed to work jointly with NPM on two important projects. A Survey of Diocesan Training Programs, for Musicians, which will appear as an article in the next issue of Pastoral MUSI-

SIC, is now in the mail to Diocesan Directors, sponsored jointly by FDLC and NPM. A session for Diocesan Directors of Music has been authorized by the FDLC to be held at NPM's National Convention. Both NPM and FDLC are hoping the Diocesan Directors of Music will use this convention meeting time to address their programs, and to further the important work of the commissions.

FDLC has continued to work on the copyright concerns. Two meetings between major publishers and the FDLC (June 1-2, 1977 in Chicago; October 9, 1977 in Albuquerque, NM) have had some success. Rev. Thomas Faucher, President of FDLC in reporting to the FDLC membership, says... "personally, I am optimistic about the future," and "I do not want to raise false hopes. This is a much more complex issue than meets the eye, and we may never be able to achieve a form of copyright sharing which will please all of us."

FDLC held its National Meeting in Albuquerque, NM, October 10-13, 1977. Over 500 delegates attended. The theme "Sights and Sounds of Worship" dealt with Music and Environment of Worship. There were two major presentations dealing with music. Father Bill Bauman's talk is presented in this issue. Father Gene Walsh's address is published under the titles "Theology of Celebration", "The Ministry of the Celebrating Community", and "Practical Suggestions for Celebrating Sunday Mass", by PAA, 4744 West Contra Gables Road, Phoenix, AZ 85029. The music selected for the convention was particularly interesting:

Processional Alleluia, Bro. Howard Hughes, SM; Lord’s Prayer, Eugene Engler; We Long to Learn to Praise, Calvin Hampton; Hebrew Chants; Praise to the Living God, arr. Thomas Olivers; In Praise of His Name, Roc O'Connor, SJ; I Lift up My Soul, John Foley, SJ; How Faithful God, Huijbers-Oosterhuis; Alleluia, Sing to Jesus, Calvin Hampton; Beams the Morning Star, Philipp Nicolaï; Psalm 25, Huijbers; As the Deer, Huijbers; Come, Let Us Sing, J. V. Marchiandia, OP; Our God Provides, Huijbers-Oosterhuis; Acclamation and Responses, Ronald F. Krismann; Lamb of God, Richard Proulx; Gift of Finest Wheat, Kreutz-Westendorf; Like a Shepherd, Bob Dufford, SJ; Our Help (Psalm 103), Huijbers; Father, the Source of All Our Love, Lucien Deiss; Psalm 16, Richard Proulx; Into Your Hands, Lucien Deiss;
Salve Regina, Gregorian Chant; Song of the Three Young Men, Richard Proulx; God Is in His Holy Place, C. Alexander Peloquin.

Music Bulletin
Stephen Roselack publishes an interesting and informative Music Newsletter through the Office of Liturgical Music for the Diocese of Peoria, Illinois. For people looking for diocesan programming ideas, it is an excellent resource. Contact Mr. Stephen Roselack, Office of Liturgical Music, 607 N.E. Madison Ave., Peoria, IL 61603.

Music Bulletin—updated liturgical music bulletin published by the Music Committee for the Diocese of Harrisburg—available for all who may wish to subscribe. Bulletin is sent to all priests, organists, cantors, musicians of the Diocese of Harrisburg. Subscriptions for anyone outside the Diocese is $10.00.

Monthly music programs, informative reading from other periodicals, review of music, ways to develop a basic music program in the parish are topics covered. Contact Music Committee of H.D.L.C., Very Rev. Joseph M. Pease, 315 N. Constitution Avenue, New Freedom, PA 17349.

New Music for Proposed Book of Common Prayer
In response to the many new liturgical texts provided in the Proposed Book of Common Prayer of the Episcopal Church, Hinshaw Music, Inc. of Chapel Hill, North Carolina has just published the first seven compositions in a new series of Canticles for This New Day.

These seven canticles include settings of The Song of Moses, The First Song of Isaiah, The Second Song of Isaiah, Song of Creation (Benedicite), Phos Hilaron, The Prayer of Manasseh, and The Song of the Redeemed by composers Alec Wyton, Richard Proulx, Erik Routley, and Jackson Hill. A feature of each canticle in the series is provision for the involvement of the congregation, either by singing certain sections of the canticle, alternating with the choir, or by the singing of recurring refrains.

Although these compositions have been composed for use with the Proposed Book of Common Prayer of the Episcopal Church, musicians and congregations in other churches will be able to include them in their repertoire of liturgical compositions and choirs can sing them as anthems.

Composers Robert Powell, John Fenstermaker, David Koehring, Richard Proulx, Alastair Cassels-Brown, Michael Hurd, Alec Wyton, Arthur Wills have written additional article settings for this series, and it is expected that new, revised and traditional canticle texts set by these composers will be available in the near future.

BMI Awards Open
A total of $15,000 is available to young composers in the 26th annual BMI Awards to Student Composers competition, sponsored by Broadcast Music, Inc., a performing rights licensing organization.

Established in 1951 in cooperation with music educators and composers, the BMI Awards project annually gives cash prizes to encourage the creation of concert music by student composers of the Western Hemisphere and to aid them in financing their musical education. Prizes ranging from $300 to $2,500 will be awarded at the discretion of the judges. To date, 225 students, ranging in age from 8 to 25, have received BMI Awards.

The 1977-78 BMI Awards competition is open to student composers who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges and conservatories, or engaged in private study with recognized established teachers anywhere in the world. Entrants must be under 26 years of age on December 31, 1977. No limitations are established as to instrumentation, stylistic considerations, or length of works submitted. Students may enter no more than one composition, which need not have been composed during the year of entry.


Carl Fischer, Inc.
Carl Fischer has just prepared three new mini-catalogs: "Choral Music for Schools and Colleges," "Christmas Choral Music," and "Music for Church Choirs." Thematic reference copies of new choral music for churches and schools are also available, as well as a free catalog of music for harp/guitar. Copies of this material may be obtained by writing to: Carl Fischer, Inc., 62 Cooper Square, New York, NY, 10003.

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For Musicians: Liturgy

Six Minor Heresies In Today's Music

BY NATHAN MITCHELL

celebrations are fun and the liturgy is a celebration. Ergo, a good liturgy should be a scene of leaping exuberance.

Heresy Two: Liturgy reflects "where we are." Less grammatically, "liturgy reflects where we are at." Liturgy celebrates the here and now.

Heresy Three: Liturgy is salvation. The committed liturgical "planner," an office only slightly less important than that of the bishop, is the Catholic version of the born-again Christian. S/he will one day ascend to God with the documents of salvation (probably a xeroxed "community hymnal") gripped tightly in both hands.

Heresy Four: Liturgy is a happening. Happenings happen without ritual and without symbol. The goal of liturgical reform is to produce a liturgy that can happen anywhere, any time, to anyone.

Heresy Five: Liturgy is produced by theology, much as Zeus produced Medussa. And the best theology is to be found in Richard Bach's Jonathan Livingston Seagull, Kalil Gibran's The Prophet and Richard Lessor's Fuzzies.

Heresy Six: Liturgy is intelligible—which is to say "obvious." It should aim just at or slightly below the level of prime-time T.V. or presidential debates.

"Provocative" symbols are symbols that compel us toward new vision and new understanding.

Like most minor heresies all six of these contain a germ of truth. No one denies that joy, salvation, spontaneity, theology and intelligibility have something important to do with worship and music. They are values, significant values. But people don't celebrate "values" anymore than they celebrate "concepts" or "ideas". People do not celebrate abstractions—even pious abstractions like faith and love. They celebrate persons and events that are concrete, specific, particular. What the literary critic Richard Hovey once said about poetry rings true for liturgy and music as well: they "have business with the grass." Liturgy and music, like

The following article is part of a presentation made by Father Mitchell at the October 1976 meeting of the Music Committee of the Federation of Diocesan Liturgical Commissions. The first portion of Father Mitchell's presentation was included in Pastoral Music Aug/Sept 77, 146.

That every movement toward significant change produces some more or less interesting heresies is a commonplace in church history. The past twelve years of renewal have produced a repertoire of minor heresies about worship that I feel need to be exposed. Here they are:

Heresy One: Liturgy is fun. After all,
Music that strives to become self-consciously "relevant" winds up being monumentally boring and irrelevant.

Poetry, deal with human experiences that have names, faces, hands, histories, lines, dots, textures, surfaces, cracks and colors. Like poetry, music and worship seek to lay their hands on what is most concrete, most specific, most real about the experience of human life in the world. Like poetry, worship and music seek to explore the "extravagant gestures of creation," the places where mystery makes contact with the skin, blood, bone and marrow of human history. A culture, a church that cannot discern what I call the "poetics of the ordinary," cannot sing or dance or tell stories or write poems—in short, cannot worship. Like poetry, music and worship have business "with the grass," have business with the "poetics of the ordinary." For the God we celebrate in song and story is a God of the ordinary, a God who has business with the grass, a God who identifies himself with the flesh and history of human beings.

This is the God we proclaim as the "mystery of faith." This is the God we explore in worship and music. John Cage, writing of the "purpose of music" in his Lectures on Silence, has said it well: "Music is edifying, for from time to time it sets the soul in operation. The soul is the gatherer-together of the disparate elements (Meister Eckhart), and its work fills one with peace and love." (Silence: Wesleyan University Press, 1973, p. 62).

As I see it, then, the two basic problems that afflict American Catholic worship and music today are these: the postconciliar compulsion to "prove" to ourselves our identity as "relevant" Catholics; and the general passivity, the irresistible boredom of our culture. These two problems are closely related. I believe Thomas Day is right when he argues in his "Musical Syllabus of Errors" that contemporary liturgical celebration has collapsed into the search for new symbols of conformity. Banners, tape decks and hymnals may have replaced statues, organs and Kyriales, but the ancient passivity of Catholics at Mass is far from being dislodged. And ironically, the old liberal liturgists of the '60s have become the rigid, calcified tyrants of the '70s.

In suggesting some ways we might work to improve this situation, I offer three counter-proposals to these "minor liturgical heresies" so prevalent today.

People do not celebrate abstractions—even pious abstractions like faith and love. They celebrate persons and events that are concrete, specific, particular.

We can say that liturgy is "fun" only if we are willing to say that the cross is fun. Fun is something people create; the cross is not—and neither is liturgy. Christians didn't invent liturgy any more than they invented poetry, dancing, music or marriage. Liturgy is not, in the first instance, something we "plan" like fun or football. Worship is the exploration of a mystery that we receive and acknowledge as gift. Liturgical music is music that acknowledges the presence of mystery in the poetics of the ordinary. Sacred music is not something different from "ordinary," "secular" music.

Music that strains to become self-consciously "holy" winds up being neither musical nor holy. Music that strives to become self-consciously "relevant" winds up being monumentally boring and irrelevant. Good church music is simply good music, period. It requires nothing more—and nothing less—than what all music requires: coming to terms with the mystery embedded in human experience through the ordinary poetic medium of sound and silence.

quest is this simple fact: both of them deal with modes of transcendence, with modes of going beyond immediate experience into a mystery that deepens even as it reveals itself.

Christians didn't invent liturgy any more than they invented poetry, dancing, music or marriage.

Secondly, music and worship do more than celebrate "where we're at." They do more than register what's going on in the world. There is an ethics both to worship and to music, an ethics that challenges us to explore a world of life, faith and understanding that is larger, deeper, broader and higher than our present experience. It is not the purpose of either worship or music to confirm the status quo, even when that status quo is regarded as progressive, liberal, relevant and praiseworthy.

The ethical demands placed on both worshipper and musician exceed practical items like resisting the impulse to xerox copyrighted material (although it is certainly praiseworthy to resist that impulse). What draws both liturgist and musician together in a common ethical

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for heaven's sake let's sing the "Holy" and forget about the rest.

Principle Three: Don't listen to everything a liturgist says. In this era of renewed conformity, liturgists have become the new mandarins, the new bureaucrats. Keep in mind that Jesus was not a liturgist: that he didn't exorcize the synagogue, but rather the corrosive powers of evil that make people slaves. Keep in mind, too, that the unearthing of liturgical principles is a rather recent form of ecclesiastical palaeontology. People were making music long before they were planning liturgies, much as people were writing poems (good poems) long before they were producing literary criticism. The relation between music and liturgy is not one of servant to master, but one of sister to brother. Music is not the "humble handmaid" of worship. Both are modes of transcendence, ways to explore the surfaces of Mystery. Music doesn't have to "feitgr" religion in order to be respectable for liturgy.

Principle Four: Dare to be unprincipled; dare, even, to be eccentric. Eccentricity is what makes the world interesting. Dare to say—out loud—that the place of both music and worship in Christian life is humble, modest. Dare to believe that music, as a craft and as an art, is likely to survive, even if we don't. Dare to admit that worship, as a response to mystery and gift, will give way to vision. Time is long and so is God. He will continue to unfold himself in history and among people long after our hymnals, sacramentaries and misaelettes have become a curious footnote in somebody's doctoral thesis.

Above all, in this continuing time of transition, dare to acknowledge that we don't have all the answers and that we don't even know all the questions. Keep in mind the words of that modern musical eccentric John Cage: "When asked why, God being good, there was evil in the world, Sri Ramakrishna said: 'To thicken the plot'". Let's keep the plot thick.
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For Clergy

Be your own judge

BY GREGORY F. SMITH

Wherever the quality of parochial worship is discussed, sooner or later the question will arise: Who is responsible? And the answer is invariably the same. When it has been allowed that everyone in the assembly bears some responsibility for the quality of its celebrations; when greater responsibility has been assigned to those who exercise ministerial roles—musicians in the forefront—the general conclusion is that the largest responsibility must be borne by the president of the assembly. He is the chief servant of the worshipping community. About him the community coalesces. He is the prayer leader and the man of the word who summons to conversion and elicits a faith response to the Gospel call; he initiates the community action and guides its ritual expression of faith. No matter the proficiency of other ministers; however fine the proclamatory skill of lectors, the virtuosity of music ministers or the poise of acolytes, it all falls flat in the presence of an indifferent celebrant. On the other hand, even the priest who is an accomplished prayer leader, an inspiring preacher and a devout celebrant with a finely honed ritual sense, may find his ministry diminished in its effectiveness by his own failure to give such direction as is necessary to orchestrate all the ministries in one act of worship.

Given the interdependence of all the ministries, the coordination of their common effort is a pastoral role. The failure of any minister or ministry to measure up to potential for the enhancement of the quality of parish worship is for the priest-pastor a challenge to more effective leadership. This is especially true of the all-important ministry of music. It may be an unfortunate fact of life that musical training or talent is very near the bottom of the scale of requirements for priestly orders. Even so, a priest who doesn’t know A-sharp from B-flat, who perhaps can’t even sing a note, is not thereby justified in excluding the parish liturgical music program from his sphere of interest. He is himself, and must be, a “minister of music.” All that is pastoral in a priest urges his concern for the prayer life of his people, with their growth in the spirit of faith and the orthodoxy of faith’s expression in worship. He cannot, therefore, be indifferent to music, which “is of preeminent importance among the many signs used by the church to celebrate its faith.” Music is both formative and expressive of the prayer-life of the worshipping community. The texts of hymns and inspired songs are an ongoing catechesis in the faith. For those who play, sing or listen, they continue.

Sometimes one gets the uneasy feeling that the music for a liturgy has been arranged solely for the delight of those engaged in doing it. The criterion of the success of a piece is not the amount of pleasure the musicians had in doing it.

A priest who doesn’t know A-sharp from B-flat, who perhaps can’t even sing a note, is not thereby justified in excluding the music program from his interest.

Father Gregory Smith, a Carmelite of Washington, DC is currently engaged in the preaching apostolate. For the last twenty years, his has been a persuasive voice in the cause of liturgical renewal on the parish and diocesan level.
What am I saying with my hands? or What message should I be conveying with my eyers? or Was I really praying that prayer?

the proclamation of the Gospel, acclaim its truth and reinforce its message. Since it is either good or bad, helpful to prayer or a hindrance, supportive of the faith or debilitating to it. music, along with the texts it expresses and its use in any liturgical celebration, must come within the purview of the concerned pastor.

In far too many sacramistieis, minutes before Mass celebrants are handed programs by willing and enthusiastic music ministers who, through no fault of their own, evidence little understanding of the function of music in the liturgy, small knowledge of the interrelation of various parts of the Mass, and no idea of musical priorities. Such information will never come to them by osmosis. When a pastor has secured for his people the best musical talent available in the area and within the generous means of his parish, he need not spend time worrying about the technical skill of organists or other instrumentalists. Beyond this, however, he has a broad responsibility for the spiritual and liturgical formation of all who engage in the ministry of music. By his active interest in them and their work he should be a constant source of encouragement to them, as well as the primary guide and unfailing support in their efforts to be good servants of the faith community. The pastor himself, or one whom he may feel is better qualified, should provide for music ministers a "genuine liturgical training"; and by bringing them to a deeper understanding of their servant role he should bolster the self-esteem of those who beyond all others can contribute to worship the qualities of joy and prayerful enthusiasm so much to be desired. As theologian-in-residence and with confidence in his own scriptural background and liturgical training, the parish priest should hold himself available as resource person and guide to his musicians who along with himself are, in their own ministry, engaged in praying and preaching the word.

Such formation of a music team is not a thing of a moment but an ongoing process. A pastor may never really be freed from the responsibility for guiding the music choices of his ministers and will always have to keep an ear open to what they are singing or playing. Even as in the evaluation of his own ministry he will have to ask himself again and again such questions as: "What am I saying with my hands? What message should I be conveying with my eyes? Was I really praying that prayer?" He has also to ask and school his music ministers to ask themselves: "What is this song or motet saying? Do these words help unfold the meaning of this liturgical moment? Is this text the kind of prayer these people can pray at this time? Would silence have been better than a hymn?" By helping his ministers to find the right answers to the right questions, the priest not only guides their selection of appropriate music for a celebration, but in the process he contributes to their understanding of the liturgy and their own role in its celebration.

The Priest is the prayer leader and the man of the word who summons to conversion and elicits a faith response to the Gospel call;

In far too many sacramisties, minutes before Mass celebrants are handed programs by willing and enthusiastic music ministers.

Sometimes one gets the uneasy feeling that the music for a liturgy has been arranged solely for the delight of those engaged in doing it. But no more than there is room in the liturgy for music that is an end in itself is there place for music that is mere entertainment for the musicians or anyone else. Music has work to do; it is functional. One of its important functions is to bring the dimension of feeling to faith and to "heighten the texts so that they speak more fully and more effectively." But in much of classical music and more of contemporary song the melody is supreme and the words so unimportant that they need not even be heard much less understood. This can result in music being chosen for the liturgy because the melody is a favorite or its rhythm catchy, but without any relation to the text that is being sung. This is to defy the purpose of music by placing it in the dominant role, when it should be subservient to the text. More than upon anyone else it is incumbent upon the priest-pastor to help the parish music ministers to keep their priorities in order. It is in the service of the liturgy and of the faith community that they should find their satisfaction, even if at moments this may mean that they cannot exercise their musical talent to the full. As much as they may and should enjoy making music and praying their song, it should never be planned merely for their enjoyment. Nor, after it is done, is the criterion of the success of a piece the amount of pleasure the musicians had in doing it. Rather the hard-nosed questions that have to be asked— and most frequently it will be up to the pastor to ask them—are: "Did it work? Did it satisfactorily fulfill its musical function in the liturgy? Did it help celebration to happen for these people?"

With his own knowledge of the spiritual needs of the whole parish, it is the pastor who must provide the necessary continuing guidance to his choirs in their efforts to serve these needs. A satisfactory answer to the question: "How
Why not an evening of recollection just for the music ministers to open the choir year.

much music is too much in a given liturgy?” and the endless quest for good balance between sacred music and sacred silence in parish celebrations, will most often be the responsibility of the priest. He is the one who has to be watchful to curtail any domination of the congregation by choirs, organists or guitarists. It may be no easy task, but he has to guard his ministers lest they fall prey to the ever present temptation to tyrannize. When on occasion he may find among his music ministers any exaggerated sense of their own importance or the growth of a self-serving spirit, it is his task gently but firmly to remind them of the servant role of musicians and their music. It goes without saying that the more closely he has worked with the music team and the more frequently he celebrates with them the more he will be in command of the situation and the more easily they will respond to his direction.

Though they may not be able to be present for all the choir rehearsals, a pastor and his associates should look for and create opportunities when they can fittingly provide a word of inspiration or guidance, or a few minutes of liturgical instruction. Since the ministry of music is essentially a prayer ministry, it is part of priests’ music ministry to help choirs to become, within the parish, the nuclei of the praying community. Besides providing occasions for musical enjoyment and opportunities to render needed service, music ministry should be for all engaged in it a way to spiritual growth. The occasional dinner party and concert, picnic or masquerade, sponsored by the parish, helps the choir to grow together as a working group. But why not an evening of recollection just for the music ministers to open the choir year and another to renew its spirit just prior to the lenten season perhaps. These would be ideal occasions for deepening their appreciation of prayer sung in common and for opening to them some of the deeper meanings of the scripture they are so often called upon to interpret musically. When spiritually formed parish musicians are able to pray psalms, hymns, and anthems from their hearts, then they will not only bring greater beauty to the celebration of the liturgy, but their sung prayer will affect more powerfully the praying church.

However sincere and competent the priest in supporting the music ministry and continuing the spiritual and liturgi-

The Priest is the one who has to be watchful to curtail any domination of the congregation by choirs, organists or guitarists.

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forts. Those who can sing need not, indeed, should not, sing everything. There is great liberty in selecting melodies and in choosing whether to sing or speak certain texts. But this is no invitation to celebrants to operate in a musical desert. Yet, while a priest is now free to sing in any celebration, singing celebrants have suddenly become as rare as hen’s teeth. For example: Everyone agrees that the most important song in a eucharistic celebration is the preface with its introductory dialogue and concluding acclamation,

When other ministers take over leadership for the moment, the priest cannot “withdraw into the wings” until he is “on” again.

the Holy. But at the moment among priest celebrants, those who venture to sing a preface are a shrinking minority, and the paucity of choirs and congregations that have agreed on a melody for the introductory dialogue bears witness to how rarely it is ever sung. It is always the priest’s responsibility to contribute, in every way possible to him, to the beauty and to sustain the solemnity of a celebration. Song is one very important medium. As in all else he must seek a balance. If he sings everything possible, the celebration becomes a musical marathon. If he sings nothing, he strips the rites of much of their emotive appeal only to impoverish the celebration and make of it a skeletal liturgy.

One final word on priestly song: Like all ministers and ministerial groups, the priest has to be aware that when he is not engaged in his special ministerial task he still remains a member of the worshipping community. When other ministers take over leadership for the moment, the priest cannot “withdraw into the wings” or stand idly by until he is “on” again. When, for instance, the Word of God is proclaimed to the church by a lector or deacon, the priest and music ministers listen intently because they too are Church. When the cantor or choir sings the responsorial psalm, the celebrant joins in singing the

Singing celebrants have suddenly become as rare as hen’s teeth.

refrain, because he too is people. Whereas his function within the community is unique, the celebrant should not maintain an aloof silence when the congregation sings. If he is not about his own ministry, then his voice joined with the people’s song proclaims his identity as priest in the midst of and one with a priestly people.
For Musicians & Clergy: Planning

What did you do good last Sunday?

BY MICHAEL BALHOFF

Mike Balhoff, together with Gary Ault, Darryl Ducote and Buddy Ceasar, all diocesan priests in Louisiana, perform as the Dameans. In addition to their parish and diocesan responsibilities, the four have traveled extensively across the country doing liturgical and religious education work. They presently have released five albums of originally composed liturgical music.

Over these past years so many of us have been wondering what kind of questions we might ask of last week's liturgy in order to prepare better for next week's.

It is just not possible to have good liturgy without paying your dues. Liturgy is not an easy accomplishment. Like building a singing group or growing in a marriage, liturgy takes time and hard work. There must be study, the willingness to be creative, and a meticulous care for detail. And then huge amounts of humility.

All of this hard work is directed toward one thing: enabling relationships. There is the relationship between God and his people which comes gradually after real investment in private as well as public prayer. There is the relationship between the liturgist and the other planners, a relationship founded on mutual respect, prayer and much time spent talking together. And finally there is the relationship between the liturgist and the people. In all of this it is vitally important to recognize that the liturgist does not plan a product. Rather, s/he is attempting to enhance a setting in which God's community celebrates its growth together.

In the nitty-gritty lives that most of us lead, this process of preparing each week's liturgy is arduous and time-consuming at the very least. On so many occasions it is downright personally taxing. All of us recall that Tuesday night meeting when we gathered to talk about the fact that last Sunday's liturgy bombed; when we had to confront the liturgical musician who did a terrible job and needed to be informed about it; when the planners' enthusiasm seemed to be flagging; when the celebrant had to humbly admit that his homily simply did not click because he was not mentally present.

Over these past years so many of us have been wondering what kinds of questions we might ask of last week's liturgy in order to prepare better for next week's. We have come to know that the questions should be much more profound than those we once asked. Remember how we used to note the songs which the people enjoyed singing, the ones that the singing group felt were good, the ones that seemed to hang together with the readings? We asked shallow questions and so we had to plan for the future with shallow insights and structures.

I would like to share a few reflections on some "later" thinking on the questions an evaluator-planner might ask. From the outset it should be clear that there are no absolute answers or structures. These ideas are only beginning ones from a person who has done some work at paying his dues with Tuesday night liturgy committee meetings and Wednesday singing group practices, with listening to the insights of many people across the country as well as with close friends like the other Dameans.

I have come to ask five questions of the liturgy: First and foremost, did God come through clearly in the liturgy as the most prominent person? In other words, did people come to see and hear God's word in this liturgy? Did they recognize his action in their lives? Or applauded his goodness? Were they inspired as were their ancestors in days of old? The liturgy is not the place for God to be obscured by cluttered words or songs or ideas. It is the place where all these elements clarify that he is at the center. Second, was there a sensitivity to symbol, liturgical or scriptural? Liturgy is

Reo. Mike Balhoff is a composer, singer, bass player and member of the liturgical music group, the Dameans.
People do not come to the liturgy to sing nice songs even if the songs are about God. People come to be brought together in the liturgical action.

not just ideas or words. It is strongly symbolic. Bread and wine. Book. Blessed water. Gestures of peace. Third, was there a unity to the celebration? Were the parts of the Eucharistic celebration chosen with care to focus the people's prayerfulness? And did the unity come across clearly? Fourth, was there a concern for enabling the people? Was there attention given to preparing the people and addressing their real concerns? Fifth, was there adequate variety to the celebration? Or was it the same old format?

I have found these questions helpful, not only in evaluating, but also in planning liturgies. They follow logically one after another. First, we begin by looking at the readings, especially the Gospel. We try to discover what it is that God is doing or has done which is inspiring our response. Then, we look for a symbol which speaks of God’s action. The symbol, if there is one to be found, generally is in the readings. Next, we try to set out a unified way of describing God’s action. It may be, for instance, that God frees his people from slavery, or he raises the dead to life, or he is the loving Father. Then we look to see if this insight will speak to the people’s experience and whether it is possible to carry it out with real clarity for them. And finally, we look for some variety in the style of presenting this aspect of God’s relationship with his people.

All five questions are important. Some of them appear later in the process, but they are no less vital. For instance, there may be a very fine theme which gives insight into God’s life and his symbols but just does not apply to the people’s experience at that particular time. When this happens, it is time to start over. There is no way to get around paying your dues in liturgical preparation. If you are not sensitive to God, to his people, and to the ministers who must celebrate with their limited skills, then you will not have good liturgy.

Liturgical Judgment

God’s Action: In the renewal of the liturgy following Vatican II, there was a strong movement to focus upon the scriptures. In fact, one of the finest elements of the renewal was the work done upon the lectionary. The responsible liturgist must do at least some degree of study into the fine commentaries which are available today. The questions to be asked are whether the reason for these readings being chosen for this Sunday is clear; how does this Sunday fit into the liturgical year; what is the Church universal celebrating; and what is the Word, not from myself, but from God? What is God sharing with his people this day? And what music will set up God’s action without distracting from what he has done?

Symbol: One of the most overlooked areas in most celebrations is that of musical support for what goes on at altar or pulpit. Far too often no one asks whether the music is supportive of liturgical action and symbol. There is such a tendency to fill in the parish liturgical forms with entrance song, communion, and recessional. And we pass over trying to create some bond between altar and choir. The kinds of questions which you might ask are: does the entrance song really gather or support the coming together of the people? Does the responsorial psalm flow from the first
There is the relationship between God and his people... between the liturgist and the other planners... between the liturgist and the people.

reading inviting the congregation to respond to God's works? Does the Alleluia support and accompany the reverence to the Book? Does the song during the preparation of the gifts reflect the fact that this is not the real offering time of the Eucharist, but that the real offertory comes in the Eucharistic Prayer? In other words, the liturgist must ask if the music is consciously supportive of good and informed liturgy.

Unity: There are three things which should be considered under the heading of liturgical unity. The first is concerned with the choice of optional texts to support the theme. There are clearly so many possibilities which the liturgist can use or create to foster unity. Was there such a careful concern for the possible texts? (I might note at this point that Pueblo Publishing Co. has a set of books by Kevin Irwin called "A Celebrant's Guide to the New Sacramentary" which are a great aid.) The second question is whether the ministers are in touch with what the celebration is focused upon. Do the lector, the celebrant, the musicians, the commentator, all understand what they are about and what the others are about this Sunday? Do they know the emphasis in the readings, the thrust for the homily, the songs which are central?

The third consideration reflects a strong conviction of mine. I believe that it is not appropriate to sing multiple communion songs or two entrances, at least as a general rule. Multiple songs tend to clutter a single liturgical action. And the people do not find unity in the celebration. It is much better to consider instrumental interludes. Do you find that there are confusing elements in too many songs accompanying one liturgical moment?

Enablement of the People: Most of the parishes with which I have come into contact have real problems in this area. So many of them try to get the congregation to participate, but the people are resistant. It seems that the people were so well trained in "attending" that they will have trouble for many more years before they understand participation. They will continue to resist singing and answering the various dialogues in the Eucharist until gradually, through hard work, much dues-paying and education, they are liturgically enabled. This means that the liturgical musician or songleader must continue to put the proper emphasis on the fact that we are not just doing something. We are responding to Someone. In the liturgical enablement of the congregation, therefore, the musician should briefly give some insight to the people into how and why the music was chosen. Is there such an enablement of the people? Is it too long or too short? Most importantly, does it make clear the feature of God's life which inspires us to respond this week?

Variety: One of the age-old cries from youth and from every other disenchanted group is that it's the same old thing every Sunday. It is terribly painful to hear this especially when you've killed yourself to prepare something different. Still there is a truth to be heard. The Church makes available and encourages variety in the settings of its prayers, its styles for gathering the assembly, and its regulations for the decor of the church. Musicians should take this to heart. It is not enough to say that people cannot learn new material every week. Variety is necessary in order to bring force and human attractiveness to our relationship with God and each other. Is there such sensitivity to musical variety and to the texts which support it?

Pastoral Judgment

God's Action: Within any particular liturgical celebration there are a number of different ways in which a Eucharist can be prepared. This is also true of what will be drawn from the readings. There are a number of different ways to focus on God's life and his action even in one set of readings. It is appropriate to ask whether the congregation is prepared to understand and be inspired by this particular aspect or element of our history. Does the community have the scriptural sensitivity to grasp the greatness of this insight into God's life? How might the music support the focus of the people in bringing fuller tone to this particular event or insight?

Symbol: If there happens to be a symbol upon which the liturgy is centered, does the symbol speak to the congregation without unnecessary and elaborate explanation? Art which is wordy, ritual which is filled with commentary, music which requires vast explanation and connection is untrue to the medium.

Art which is wordy, ritual which is filled with commentary, music which requires vast explanation and connection is untrue to the medium. Did the symbol find support in the music? Did it provide clarity to the celebration?

Unity: It is clear that when a person attempts to grasp a number of different ideas, it often happens that nothing is retained. Advertising is a well-developed communication medium which demonstrates this commitment to simple, single-minded unity. For liturgy, the same holds true. Generally, the best service is provided if one idea is carried out with unity in prayer, gesture and song. Was such an idea present? And was this idea or experience clear to the people? Did the unity truly speak?

Enablement of the People: It is important to communicate to the people that you are interested in their insights and experience. Good ministry communicates a willingness to care for people, to
Musical Judgment

God's Action: Musical judgment is a difficult area to consider. A few things stand out, however. The music should clearly and accurately reflect upon God's life. The celebration is not just one of love or peace or ecology. It is focused squarely upon God. The music therefore should bring attention to bear upon the great works of God—past, present and to come. This does not mean that "secular" music cannot be used on occasion. But it does mean that every piece of music should enable this pre-eminent reality of God's presence to come to the fore. Did the music and the lyrics heighten the community's awareness of God? Did the music help to bring the scriptural word to the congregation's attention?

Symbol: Several points of musical judgment come to mind here. One is that the musical selection should demonstrate some concern for the symbols of this particular celebration. At the very least the music should be artistic and poetic enough to bring the people into the liturgy. It cannot be said strongly enough that the people do not come to the liturgy to sing nice songs even if the songs are about God. People come to be brought together in the liturgical action. Music's role within such a setting then is directly related to preparing the people for what is to happen, to accompanying action, or to enabling response. Ultimately the music must itself be on a symbolic medium directed towards God and the sacred play which is being shared with the community this week. Did the music enable their entering into the action of altar and book?

Unity: One of the things which I have noticed as we have attempted to write liturgical music over the last ten years is that the better music has some kind of simple unity to it. People's singing seems to be better enabled by lyrics which have a solid unity. They recall the sounds which have smooth and logical types of chordal progressions. It is my observation that much so-called liturgical music is cluttered in what it has to say. This is obviously a matter of taste, but at the same time it is an area which deserves more than passing concern.

One other area of unity of music is the possibility of the recurrence of the same piece of music at various points in the celebration. It is not always necessary to do music in the same way. It is possible to recall a theme in instrumen-

tal form. Was there such a concern for musical unity?

Enablement of the People: It is relatively clear that the people need to be enabled, through the musical selections, to participate. This means that they should be able to sing or that they should know when meditative listening is desirable. The type of participation is of course determined by what is liturgically appropriate. Was the music within the range of the people? Did they know when to sing? Were they comfortable with the rhythms?

Variety: When judging a piece of music, one of the questions to be asked is whether there is adequate variation in the melodic line to be interesting. This again is a matter of taste. But it is obviously an important question to ask in light of some of the music which we commonly hear in parish churches. (I think of certain songs with undistinguished melody lines which we commonly hear rendered with three hundred verses at communion time.)

Another question relating to musical variety is whether the same song appears from Sunday to Sunday, always with the same arrangement. Does the song always have the same introduction and ending, the same instrumental interlude? Can it be varied to communicate something new this week?

Are you very discouraged after reading this article? It seems that there is so much to be done. Actually we all share this feeling, whether we are beginners or we have been doing this for some time. There is such a long road before all of us. Liturgy is simply not a product which can be packaged or perfected. It is a continuing struggle, a dues-paying effort. It is about relationships which can never be cheap or easy. Nor can they ever be finished and put aside.

To recognize how much there is to be done is in a sense a great gift. It is to see liturgical work for what it really is—an occasion for shaking off our complacency, for daring the awesome task of calling a community to recognize its God who lives in its midst, and for joyously singing in response as he converts humble servants into one people.

One of the age-old cries from youth is that it's the same old thing every Sunday.

hear their difficulties, and to respond to their criticisms. Far too often, in liturgy and music, we tend to view ourselves as the educated ministers over and against the ignorant congregation. And we therefore approach them without really inviting their response. One of the questions to be asked is whether there is communicated a real ministerial concern for the people's insights. Is there an openness to criticism? Is there a serious quest to discover what the people need to celebrate and what they do not? The tone of the setting-up time is very often critical in this area. Does it reflect that changes are made because of the comments of the people? Is there a real talking to and with them?

Variety: While variations are absolutely important in order to create interest and attention, they also require pastoral care. Obviously the people cannot be expected to respond fully when they are uncertain about what is coming next. Was there adequate preparation of the congregation for the liturgy and its unique elements this week? Were the people prepared in a way in which they could see the meaning? Was the practice long enough to enable participation? Was there too much or too little new music?
The sounds of worship are the dynamic pulsating vibrations of a living people. They unite persons; they express, share, and build faith.
The sounds of worship are not in the books, engraved on paper; they are not on the desks of critics or in the recording studios of the performers; the sounds of worship are not concepts or abstractions or objects. The sounds of worship are the dynamic, pulsating vibrations of a living people. They exist but for a moment. They unite persons; they express, share, and build faith. But their duration is eternal in effect and growth. The sounds of worship are the servants of a living spirit filling the created universe.

When I was a lad, about a sixth grader, I first learned that sacred music was a book. The book at first was a little black book called “St. Basil’s Hymnal.” I knew all sacred music wasn’t in the book, because some choice numbers like “Goodnight Sweet Jesus” had to be pasted in the back. When I was in high school, I learned that sacred music was in a different book. It was blue, a St. Gregory Hymnal. Finally, when I got into the seminary, I learned that there was the real collection of sacred music, the Liber, a thick black book with ancient square notation in it. A little book of polyphony seemed to rank along with it when we were able to use it.

But then as we came toward the late ’50’s, a number of “unsacred books” began entering the scene. I remember when we first sang Gelineau Psalm 22, “My Shepherd is the Lord,” and the next morning the moral theology professor commented that if we wanted to sing westerns he knew that he could go to other places to do that, but why bring them into the chapel. But the tide had turned. No book could contain the music to be used in worship. Almost immediately there were psalm collections by Somerville, scriptural songs by Lucien Deiss, and then folk songs by Ray Repp and Joe Wise. By the time we were into the early ’60’s, sacred music was no longer in a book. Sacred music had spread widely and the new could be accepted along with the old. It stopped being a book, it became a “thing.”

That there was a “thing” called sacred music crafted by musicians was the concept prevailing all through the middle and late ’60’s. It had a kind of transparent goodness so that it could be dissected on a laboratory table by the music critics and could be seen and agreed to by all. The exceptionally fine piece could be placed on a pedestal where theoretically, at least, all musicians could stand and admire it. Whoever used it could be sure that they were using good music. This concept assisted us through the polarization that occurred in the late ’60’s, for we could take music of many different styles, examine it, dissect it, and conclude there was the same kind of substantial agreement (or lack of the same) as there was for earlier sacred music.

Then as we made the turn into the ’70’s, music ceased being either a book, or a thing, and became a living people’s prayer. Music need never be on paper, any more than a homily needs to exist on the printed page. It exists in the assembled community. It exists for a brief moment and during that time that it is, it is a gift, it is environment for worship, it is a servant to the liturgy. It is a sound, it is vibrations of a living people. It cannot submit to dissection for it does not exist long enough.

When we think of music today, we do not think of a piece of paper, and we do not think of the nicely shaped thing. We think instead of a living community and of that living community making vibrant sounds.

The first vibrant Christian communities—whose worship song comes down to us in any significant measure were the 4th century Christians of Milan and the subsequent Ambrosian tradition. Certainly there was song among the Apostolic and early Christian communities, but with the rejection from the synagogue and the frequent persecutions little was recorded for posterity. Musical notation was primitive and almost non-existent. But in the worship of a living community came songs like the Ambrosian Gloria most of us could begin together by heart today. But the embellishment of the hard-to-sing climactic phrase “Gratis agimus tibi” is from a much later age. Was this the song of ordinary people—or of a monastery, or cathedral choir? There is no question that the basic chant was elementary music of a faith-filled community.

From the 6th to the 9th centuries the Christian community becomes two peoples. Graduations of ministry dissolve into a priest-clergy and a passive laity. Sacralization motivated by a sincere concern for the divinity of Christ and a forgetfulness of his humanity gives more and more liturgical function, and therefore musical function, to the clergy group. The laity no longer anoint their sick, take communion in their hands, carry it home to their elderly, feed the poor, sing their worship, or for that Father Bauman is presently Vicar for Education for the Diocese of Kansas City-St. Joseph and pastor of St. Stephen’s Parish in Kansas City. He served as Diocesan Director of Music and for five years was a Board Member and Music Chairman of the FDLC (1969-74).
matter regularly approach the holy table of the Lord. Instead of gathering joyfully with Jesus as brother to praise a common Father, the people kneel humbly and worship Jesus silently and from afar. They are a new people and their song is the sound of silence.

Meanwhile two new people have emerged to sing worship songs: the monks in their monasteries and the cathedral choirs. While their song is the vibrant faith-filled sound of which we spoke (at least in healthy times and healthy places), there are qualities to these communities that bring unique characteristics to their song. They are closed, life-long, groupings in which complexity can be mastered. They are sources of progress in theology and history and in the art of writing and musical notation. They become, in the next several centuries, centers for the development of fixed meters, of notation of organum, of improvisation with secondary melodies over a basic known “cantus firmus”, and finally of polyphony in all its glory.

With this emergence of distinct worship communities, a distinction that has been smoldering for 2,000 years bursts into bright and lasting flame. I refer to the distinction of sacred and secular. It has roots in the Jewish tradition but was never so clear there. In contrast to Egypt, where there was a single music for prayer and pleasure, and to Arabia where music was for centuries excluded from worship lest corruption enter, the Jewish heritage did separate the music. In the early church this distinction was relatively unimportant and forgotten. But once there

organ dictates new styles. The ecclesiology dictates who will sing.

was a sacred and secular community, a clergy/monastery community over against a folk community, there were two kinds of music for two kinds of people.

The “folk” were by no means musicless. They had their faith, their saints, their customs, their fun songs, their vernacular, their troubadours. The Lord was sung of and praised and popular faith was shared in a music that was not admitted to the cathedral. The folk sang their songs; the clergy wrote theirs. The Latin language brought further separation of people and music. Like any historical trend, this is not absolute. There are the processionals from 12 century Paris that seem to be songs for “choir

and all.” The singing of the people is a factor in the development of the “Ars Nova” in the lowlands of the 13th and 14th century, but by and large the songs of worship mirror the people who are worshipping.

This point is made all the more dramatically evident in the reformation, for, without exception, as a new people emerge a new sound emerges. In the 16th century the chorale sung by a full church emerges in Lutheran Germany. The German language dictates new rhythms. The

Without exception as a new people emerge a new sound emerges.

The organ dictates new styles. The ecclesiology dictates who will sing. The same applies to Calvinism and Geneva and the scriptural hymn in the style of the Genevan Psalter. Methodism and Congregationalism bring their own new hymnody—closer and closer to the folk song of that day, for the folk sing it. The church of England changes ecclesiology little and so its music changes little. In the reaffirmation of the traditional latin liturgy by Trent, the already outdated art of polyphony is brought to a new peak of beauty and artistry by a Palestriina. At the other end of the spectrum the greatly diverse religious sects from the lowlands bring to our own shores a folk song we now label as “Kentuckian.”

The lesson of history seems to be that “New Sound” and “New People” go together. Both grow organically out of their past. Both grow together. And as in the work of renewal we are truly becoming a new people we should not be surprised that we are making new sounds. As it is a mark of the Spirit’s Presence that church renewal takes uncharted and surprising paths, so it will be a mark of the Spirit’s Presence when God’s people worship with surprising sounds.

From this historical survey, I would suggest a re-examination of the judgment we use to evaluate and upgrade music in today’s Church. I refer to the threefold judgment first published in a 1968 BCL Newsletter and later amplified in the statement “Music in Catholic Worship”: first musical, then liturgical, then pastoral. It is a good division of judgment—valid and true. It was dynamic and life giving five and ten years, and reunited the divergent wings of the American Catholic Church Music Committee. I would suggest that now it is trapping us, and while the judgment is basically true it can be stifling rather than dynamic.

What do I mean? That judgment had its root in a “thing” concept of music. There had to be a stationary, ever-existent, written reality called “good music” that a group of good musicians could sit around and analyze and affirm—thus the musical judgment. There was a vast array of historical theological data yet untried—thus the liturgical judgment. There was a growing people concept, a growing sense of the importance of the psychological and cultural elements of liturgical music. Thus the pastoral judgment in last place. These distinctions united us and moved us forward but they also have their baggage and can hinder us and perpetuate a transitional stage, leaving us standing in a doorway.

I would like to suggest a new three-fold judgment which perhaps has the dynamic to move us forward in the 80’s toward a yet newer and better sound for worship.

First, liturgical music should be provocative. Provoca-
Provocative implies that music be alive. Good music causes reaction like a good homily; maybe acceptance and approval, perhaps violent rejection, but always challenge and confrontation, suggestion, development.

tive implies that music be alive, effective and strong communication; that it says something, both musically and textually. Good music causes reaction like a good homily; maybe acceptance and approval, perhaps violent rejection, but always challenge and confrontation, suggestion, development. It can whisper or shout but it communicates. It is not Muzak or aspirin, or Nytol. It is not routine, or too often repeated. It is not a story without a conclusion. It is provocative.

Some examples: Richard Proulx’s “Look for me in lowly men,” Composers Forum for Catholic Worship (Prescinding from a problem of sexist language, an area where sensitivity has grown rapidly and must continue to grow, this piece provokes thought in a happy blend of melody, harmony, text, movement, strength.) “My Son has gone away” Robert Duffy, SJ. (We used this as a solo entrance at a Holy Week Penance Service in a darkened church—very provocative.) “Gift of finest wheat”, the Eucharistic Congress Hymn; Marchionda’s “Come, let us sing”; pentatonic melodies like “We are one in the Spirit”; Joe Wise’s “Christ has died, Alleluia.”

It isn’t words alone, it is sung words that can be provocative. Provocative includes “good music” but it puts the measured effect in the lived communication experience rather than on the theoretician’s desk.

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Start your next planning meeting with a survey question “What was the most prayerful moment you experienced in Sunday Mass last month?” This question acknowledges that true liturgy exists in living sounds, not in the notebooks of the planning committees.

Liturgical Music must be prayer. While it seems so obvious today, it was not so ten years ago. It is the outgrowth of the pastoral judgment (prayer for these people) and the liturgical judgment (fitting the prayer activity of this moment in the rhythm of the liturgy). Ten years ago, we were asking “Is it right to sing the Glory to God,” . . . “to murmer the alleluia,” etc. Maybe some people never did ask these questions and still have to. But for the most part, we are now singing the psalm, or clapping at the offertory, or whatever, and we have to ask “Is it prayer?”

Ask this often. Start your next planning meeting with a survey question “What was the most prayerful moment you experienced in Sunday Mass last month?” This question acknowledges that true liturgy exists in living sounds, not in the notebooks of the planning committees.

Some examples that should be tested: Howard Hughes’ “May the angels take you into paradise” (Music for Rite of Funerals, ICEL, NPM publication); Kreutz’s beautiful new Magnificat for ICEL. Different texts are prayerful in different ways and the number of good selections is mounting.

This simple judgment removes us from the danger of a new rebricism. We are asking a question that every Christian can answer—the young, the old the sophisticated, the simple—and a question they all should be asked. We incorporate and subordinate “Is it liturgical?”, “Is it good music?”, in a truer question “Is it prayer?”

Liturgical music is simple. Here is an important lesson to be learned from history. Historically we can trace a cycle of birth and destruction in every style of music through four steps: there is a primitive and elementary concept; the initial style contains a beautiful simplicity
"Can we achieve a provative and prayerful beauty without sacrificing simplicity?"

and a simple beauty; the style becomes more complex in the quest of further beauty; rejection occurs as no one comprehends.

Chant followed such a cycle, polyphony followed in turn, symphony forms gave way to freer styles, and so on. Harmonies, rhythms and melodies are affected. Harmonies grew so complex in Cesar Franck that one could hardly analyze them; increased dissonance, polytonality, tone, clusters, tone rows, followed. Even rhythms led to syncopation, to jazz, to irregular, to changing rhythms, to multi-rhythms. Melodies that once moved stepwise with variety from interesting leaps now jump odd intervals, hard to sing. Yet in combinations like Lara’s theme from Doctor Zhivago, a simple new creation of awkward leaps and unexpected harmonies transcends every cultural difference and is sung and loved by all. In the ecletic style of today, we take elements from each of these extremely complex styles and combine them.

Some examples: Richard Proulx’s “Canticle of the Three Young Men” (GIA Publications, Inc.); Bob Blanchard’s “Taste and See the Goodness of the Lord” (Composers Forum). It builds simply and stepwise and is very effective with repetition. The psalm verses have real harmonic interest.

Our church composers need to say over and over again “It must be simple,” “It must sing itself.” I love the simple beauty of the new music of the St. Louis Jesuits, (Dufford, Foley, etc.) but even there a complexity is entering into “Dwelling Place” which most parish guitarists are afraid of. Simple does not mean instant music or music for the musically illiterate. But the question needs to be asked, “Can we achieve a provative and prayerful beauty without sacrificing simplicity?”

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"An agenda for the American Church in music."

1. We as the American Church must shift gears if we are to make progress in music. Simply put, we are plowing too shallow a furrow. Before we experience change, serious in-depth work in music must replace the shallow. We have moved in the last ten years through many fads and trends without ever lowering the plow. We put hymns on top of and around a latin liturgy becoming English. We put “traveling” music to our processions. We learned to sing acclamations. We moved from celebration music to scriptural music to service music.

And we always moved “shallow.” We never made real investments of money and personnel at the parish level, at the diocesan level, or at the national level. We must shift gears. If music as a priority hasn’t surfaced in 12 years when will it?

2. Undue concern with non-participation and the copyright problem can distract us from the task at hand—to develop personnel resources.

3. Every local community needs the musician’s ministry to express its own song, to create it, to enable it. Musician’s ministry cannot be achieved at the diocesan or national level. It must be achieved at the parish level if the folk are again to sing their song.

4. The Ministry of the Publisher needs to be explored and developed further.

a) We depend on publishers to provide

• a creative instrument (never creating the illusion that our worship music is “a thing, in the book”).

b) We depend on publishers to create and facilitate creation of the music of the people’s prayer.

c) We depend on publishers to own and manage our musical heritage and treasures, but we have to ask if we have entrusted this to them too exclusively, if this in fact is distorting their ministry.

5. Ultimately the church must own its music! The ministry of creating and owning is not for publishers alone. It belongs to the church. It must be shared effort. Publishers must be paid to create but that cannot interfere with the prayer of the people, even of the small parish of 100-200 families.

6. The verbal element of liturgy must be substantially reduced. We must again hear the word of God and return praise in Eucharist. Rubrically the FDLC can provide direction in the use of environment, gesture, and song in the introductory rites in place of the present complexity of words.

7. Models of the Eucharistic Prayer that involve frequent acclamations of the people (with much less verbose and more concrete presidential portions) should be developed with the help of BCL and FDLC.

8. The need for national and regional centers for liturgy training with strong programs in liturgical music is increasing. Goals and strategies should be set to get us there.

9. Creative efforts are needed on a broad scale to develop music with ordinary congregations, for ordinary congregations. The work of the publishers, of ICEL, and of BCL needs to be increased and given more support.

WILLIAM BAUMAN
Is it any good?
The Musical Judgment

BY EDWARD GUTFREUND

“Learn from other people’s mistakes. You can’t live long enough to make them all yourself.”

Judging is difficult and in many ways unfashionable in this time. Accepting everything without evaluation is proposed as another way of respecting the individual and allowing each person maximum freedom. There are, nevertheless, technical skills and expertise the musician acquires and which can be offered as liturgy is prepared. Taking advantage of these skills can eliminate learning everything by experience.

I am frequently reminded of a plaque I once saw: “Learn from other people’s mistakes. You can’t live long enough to make them all yourself.” Music as an art and a skill is refined enough to make it possible to avoid mistakes beforehand. Using good musical principles will also offer springboards from which we may move to new areas of discovery. We have a wealth of musical heritage as a church. Its power will no doubt push us forward in that search. How much is there yet to be heard?

“Music in Catholic Worship” raises questions and gives some direction. Years of living with the document have generated experience which expands those sections. It (#26-28) make demands about quality—technical, aesthetic and expressive quality—and invites criticism about artistic form and structure of the music. These sections raise very important questions about style (we have seen many styles of musicianship and song leading in the years of liturgical renewal). Little is said, however, concerning the musician’s role in using music. Little is said about taking good quality music and performing it badly. Nothing is said about misrepresenting the created form of the music by inaccurate and unthoughtful performance. Neither is anything said about creative use and arrangements of music which may on first sight appear elementary or even trite. More needs to be said concerning an integration of musical tone or mood with the needed tone or mood of a given liturgical moment.

The threefold judgment concerning the technical, aesthetic and expressive qualities of a piece of music are perhaps the strongest and most helpful statement in this section; for if we examine these qualities of a piece of music, we will be familiar with the form of the music and thus with some of the corresponding potential uses within the liturgy. (From the outset this process implies a way of integrating the liturgical and pastoral judgments.)

Rev. Ed Gutfreund is associate pastor at Our Lady of the Rosary Church, Greenhills, OH. A musician and composer, who has two albums, he has authored “With Lyre, Harp . . . & a Flatpick: The Folk Musician at Worship.” He will lead sessions for the folk musician at the National Convention.
It is not always a question of difficulty which keeps people from participating. They learn the things that capture their attention or provide significant experience.

"Is the music technically good"—correct, clear, and in complete musical structure and form? Do the melodies and harmonies work well together? Do the accents and rhythms fit with the text and vice versa? Are the phrases, periods and sections in good relationship to one another? Without proper technical qualities, a song will not work. Rough edges or holes in the music will cause distraction, insecurity, and frustration for the people who listen or sing it. Similar problems occur if a correct piece of music is performed inaccurately.

"Is the piece aesthetically good"—pleasing, captivating, provocative, engaging? Will the musician and congregation have the potential for experiencing more than simply the stimulation of aural faculty? Can the music provide something beyond sound or a cover for action or an unwanted silence?

"Is the music expressively good"—dynamic, emphatic, suggestive, coherent, clear? Does the music have the potential for expressing a given text or a needed mood for the liturgy? Does it say something and speak a portion of the faith we attempt to communicate to one another in our liturgy?

To choose music which has been evaluated from these three points of view will bring us to the conclusion made in the document that "only artistically sound music will be effective in the long run." Making these judgments will quickly eliminate what is referred to as "the cheap or the trite."

It seems, however, that our increased experience and experimentation does challenge a portion of the final sentence (§26). If the section implies that all popular music is necessarily musical cliche, I would take issue with the statement. Granted, to attempt instantly successful liturgy by "putting on a good show" does potentially cheapen the liturgy. However, the quantity and quality of popular music has expanded to such an amazing degree that we would do well to learn its secret of captivating audiences and providing powerful musical experience rather than to imply that popular music is necessarily bad music. The use of popular music in the liturgy is its own complicated question more appropriately discussed under the pastoral judgment (§s 39-41). But the quality of music that is readily available to us in this greatly electronic age is worth attending to. It offers one more way to increase our understanding of music as an art form.

It also tells us something about people's ability to learn. It is not at all surprising to find people from very young to very old who are most at ease singing complicated rhythm and melody structures which have become popular through the media. It is not always a question of difficulty which keeps people from participating. They learn the things that capture their attention or provide significant experience. Perhaps we short-change them by always looking for songs that are easy to learn. I have regularly found that congregations who are helped to learn difficult pieces sing them better, and the songs last longer than the elementary music frequently offered. Once again, as is so often necessary, we are looking to balance variety, freshness, stability and longevity in our pastoral choices. Composers can be stirred by these challenges—as well as frequently frustrated attempting to discern and respond to congregational needs.

"Music in Catholic Worship" (§27) encourages us to "search for and create music of quality for worship." The new liturgical texts are frequently the places where celebrations will rise and fall. If well done, rising and falling dynamics are productive. If accidental and if things are not done well, the event is a failure. When evaluating the music for new texts, we must look hard at the earlier statement (§26), particularly at whether the music is expressively good. The responsorial psalm, alleluia, and Eucharistic acclamations deserve much more attention than is usually given. They are different musically as well as textually. It frequently appears that these are chosen because they are needed structurally and are not sufficiently evaluated musically.

We are encouraged to examine our connection to the past. Much remains to be done in this area, for on different days we have either sanctified the treasures of the old or abandoned them with disdain. Neither approach reflects balance, reality, or respect.

"Do not allow yourself to be offended by the imperfect while you strive for the perfect."

We are also encouraged to examine our ecumenical relationships, to draw upon the wisdom of other traditions and denominations. This seems to be occurring both in choirs working together and in the many prayer communities which are frequently interdenominational.

A quote from St. Augustine offers tremendous encouragement to temper our strong sense of trying too hard. Re-reading this quote regularly would help us maintain sanity in our pilgrimaging toward effective worship: "Do not allow yourself to be offended by the imperfect while you strive for the perfect." Because we have been willing to work long and hard in our imperfection, we are making progress. It is no doubt never fast enough to suit us, but neither is the arrival of the kingdom.

The continuous stamina of the many parish musicians I have met is a great source of optimism. All we have pres-
The stamina of the parish musician is a great source of optimism.

ently is the imperfect, yet it has potential to move us toward the perfect. For our lives as pastoral musicians that process is the best we can hope for. Progress can be made when we take on the imperfect and work with it; rather than allowing the imperfect to numb us, to numb our sensitivities, and therefore dampen our eagerness to keep searching. In spite of our well-thought-out principles and theories, much real growth is occurring in our people and in communities who are using very imperfect means.

“Music in Catholic Worship”, then, speaks of clarifying the difference between musical value and musical style. Again there is the potential conflict between professional expertise and subjective taste. It is too easy to remember strong comments made about the “crumby organ music” or the “disrespectful folk group”. The comments often come from inclinations to different styles rather than from judging the musical quality. A hopeful development these days is the joining of styles within celebrations. Many parishes are seeing the value of incorporating the folk group with the traditional choir and attempting to prepare celebrations which then reflect the great pluralism of our communities. The document simply says we must judge value within each style. The difficulty which has arisen frequently is to equate, and therefore judge value at the same time as judging style.

Because my experience is primarily in the folk idiom, it is apparent that more than one sentence would be called for about the idiom. Obviously, the folk idiom has moved to a position far beyond that of “finding acceptance.” Many good influences have arisen out of the developments of the folk idiom in recent years. Because of the style which often includes different levels of formality and sometimes different theological emphasis, there has been a broadening in liturgical practice.

When I see the 75-100 people who attend regular Folk Musicians’ Forum meetings in our diocese, and when I meet many other musicians throughout the country, I am convinced that there is a great desire to know musical quality and to provide effective, exciting and inspiring pastoral worship. The simple role of leading folk songs has expanded to responsibilities of nearly orchestral proportions. The lone guitarist/cantor is now usually part of a folk ensemble and choir. The idiom is far from fading out of existence. There are some moments when all of us wish that simple organ accompaniment would expand to similar proportions.

The long-standing axiom of “Degustibus non disputandum esse” reminds us that taste (and here we include style) is not to be disputed. “Music in Catholic Worship” however, as well as our eagerness for good liturgy, both remind us that whatever style is chosen deserves to be done well. It deserves to be done in such a way that people experience the power of music, the power which can communicate and stimulate the whole range of emotions and ideas, as well as prepare the ground for a most receptive awareness of the good news.

The Musical Judgment

Is the music technically, aesthetically, and expressively good? This judgment is basic and primary and should be made by competent musicians. Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs on the grounds of instant liturgy is to cheapen the liturgy, to expose it to ridicule, and to invite failure.

Musicians must search for and create music of quality for worship, especially the new musical settings for the new liturgical texts. They must also do the research needed to find new uses for the best of the old music. They must explore the repertory of good music used in other communions. They must find practical means of preserving and using our rich heritage of Latin chants and motets.\(^{17}\)

In the meantime, however, the words of St. Augustine should not be forgotten: “Do not allow yourselves to be offended by the imperfect while you strive for the perfect.”

We do a disservice to musical values, however, when we confuse the judgment of music with the judgment of musical style. Style and value are two distinct judgments. Good music of new styles is finding a happy home in the celebrations of today. To chant and polyphony we have effectively added the chorale hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. Music in folk idiom is finding acceptance in eucharistic celebrations. We must judge value within each style.

“In modern times the Church has consistently recognized and freely admitted the use of various styles of music as an aid to liturgical worship. Since the promulgation of the Constitution on the Liturgy and more especially since the introduction of vernacular languages into the liturgy, there has arisen a more pressing need for musical compositions in idioms that can be sung by the congregation and thus further communal participation.”\(^{12}\)

The musician has every right to insist that the music be good. But although all liturgical music should be good music, not all good music is suitable to the liturgy. The musical judgment is basic but not final. There remain the liturgical and pastoral judgments.

Above paragraphs are numbered in “Music in Catholic Worship” as follows: 26, 27, 28, 29.
National Association of Pastoral Musicians

The First Annual Pastoral Musician's National Convention

"Musical Liturgy is Normative"

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General Sessions

A SPEAKER'S PROGRAM NOT TO BE MISSED


"A Lively History of Music in Liturgy" Talk and performance by Alexander Pelouquin, Composer in Residence, Boston College, and Director of Music, Cathedral of SS. Peter and Paul, Providence, Rhode Island.


"The Changing Role of the Pastoral Musician" by Rev. Nathan Mitchell, O.S.B., Assistant Professor of Liturgy and Doctrinal Theology, St. Meinard School of Theology, St. Meinard, Indiana.


SESSION I

Song and Story on the Words of Music "Joe West" Examine the words of music...their importance...as you never before may have realized...how they touch, move, and feel. A live and lively performance is included.

Organ Hymn Playing Rev. David Feder, Special program for beginning to intermediate organists including techniques for imitation...how to turn your congregation "on"...and keep the music going.

Creative Organ Rev. James Busch For the more advanced organist. How to use the organ to provide continuity and unity within the liturgy...how to establish a sense of rhythm within the flow of the liturgical action.

Basic Folk Musician Rev. Tom Corby, Organization and Competency...what it takes to play your instrument well...how to attain competency...some management techniques for keeping your folk group alive and well.

Creative Folk Musicians Rev. Edward J. Gutfreund, Collecting the best parish experiences for small and large ensembles and panaches...what works best...what to avoid.

Music and the Presbyterian Church Dr. James Sudler, Share the liturgical music experiences of the Presbyterian Association of Musicians. Learn about success in congregational singing, training musicians, and much more.

The Parish Musician as Broker of Arts Rev. Walker, How the other arts (drama, dance, audio/visual) can be brought in and utilized by the musician. A model program will be presented to challenge the average parish musician.

Music as Prayer Rev. Ralph Verd, How to turn a liturgical performance into a meaningful prayer experience.

SESSION II

Implementing a Parish Music Program (Part I) Rev. Eugene Walsh, Elaine Rendle, After you've learned some of the "theories," this session will be one show and tell of "practice." Tips and skills for the do-it-yourselfers and those working with other parish staff, the pastor, parish board, and liturgical committee.

The Cantor: Yesterday and Today Rev. Lawrence Brennan A fascinating presentation on the historical development of the cantor, his role within the Church, and the importance and meaning of the cantor today.

Sharing Holy Week Celebrations Rev. Thomas Bryan Here's your chance to share (and perhaps brag a bit) your parish's Holy Week Celebrations...what took place...how it was done...your creative approaches...how you solved any problems. Bring samples.

Composing New Music Rev. Alexander Pelouquin A leading composer addresses the challenges that face the composer in establishing unity within sung, spoken and instrumental music.

Music and the Methodists Church Rev. Thomas Jones An ecumenical give and take with the Fellowship of United Methodist Musicians. Executive Director. A chance to hear what another denomination accomplishes through its pastoral music programs.

Creative Use of Diverse Instruments in Worship Rev. Robert E. Ogilvie Explore the "other" instruments in the woodwind's strings, and brass (even the flugelhorn) and how they can be used to enhance worship.

How to Recruit and Sustain a Choir Rev. Robert J. Balas and Art expert tells all.

Liturical Adaptation Rev. Ralph Wee A challenge to the pastoral musician: what the liturgical books say about change...the consequences of taking seriously "liturgy is pastoral."

SESSION III

The Cantor as Catalyst of Participation Rev. James Hansen A training session for translating words into song...how to work with a congregation...how to tap your congregation's musical instincts.
Music and the Lutheran Church  Rev. Carl Schuh. The Lutheran experience in liturgical music offers a wealth of ways to enhance worship. Learn how choral technique and congregational singing relate.


The Singing Celebrant Rev. Robert Dufford, S.T.D. The importance of Sacramentary, the writings, what's right, wrong, and how the celebrant's singing brings the Sacramentary alive.

National Concerns Dr. Thomas Mayr. What it takes to be a church musician. A Catholic definition of church music 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.

Music Educators Sr. Elizabeth Durst, Sr. Edna Marie Pinto, D.C. A special program for school music educators addressing the question of teaching the basics of music and preparation for the Sunday Liturgy. How to organize the boys and girls to maintain balance and harmony.

Implementing a Parish Music Program Part II Rev. Father Jules. Working with the Sacramentary. Learn to develop the necessary skills that apply to the liturgical minister; how to assert your musical influence in liturgy planning; how to sharpen your focus and your input in the planning committee.

Diocesan Directors of Music Dr. Frederick Moloney. An exchange of diocesan directors of music. How to adapt what's worked in your diocese, building on previous programs, models you can adapt of what's worked, how to get up new programs, sharing ideas, samples of your programs.

SESSION IV

Clergy Supporting the Parish Music Program Rev. Daniel Bembig. The clergy's responsibility in supporting their parish music programs. The wave and realities of church budgets, personnel, and prayer.

Teaching Religion with Music Sr. Monica Therese Winter, M.M. How to use music as a religious textbook in songs for religious story.

Parish Music Directors Donna Sutton, Karen Davis. Available opportunities to exchange experiences, programs, and ideas with other parish music directors. It's a you-turn, give and take session.

Cantor As Soloist, James Hansen. How to improve solo performance techniques in interaction with congregational response.


Maintaining our Musical Heritage Rev. Richard Schmitz. Great music from the past comes alive to the liturgy. Gregorian chants, motets, and others - Church teachings about Latin in the liturgy.

Singing With Feeling Dr. Doreen Warren Brown. How to make singing real, so that singing comes alive and gives people an experience, not just the theology, of Christ through singing.

Mixing Styles of Music in Worship - Organ/Folk Musicians Tom Parker. How to have a mixed but harmonious service using both folk and organ, classical and modern, formal and casual music.

SESSION V

Using Organ Literature in Worship Sister Debra Kerker, OSF. Yes, you can use classical organ literature in worship. Examine classical organ music where it fits in the liturgy - how to adapt it, how to make it work for your parish.

Registration and Problems of Hymn Playing Techniques James Basco. A primer on how to get the most out of your organ - what steps to take - effective keyboard use, bringing your questions - we'll supply the answers.

Effective Uses of Music in the Liturgy Rev. Edith Wyman. Why we sing when we sing - what music tells us about the liturgy and the flow of the Mass - exploring the music basics of the liturgy.

Art Song in Worship - Ludmila Blank. A challenge to the pastoral liturgist to examine the validity of the appropriate use of art songs in the liturgy. Come hear the ultimate song test.

Instrument Clinics A series of clinics conducted by major instrument manufacturers demonstrating how to effectively use clarinet, trumpet, flutes, bassoon, violins, and drums in the liturgy. Bring your instruments.

Who's Got the Copyright Rev. John F. Campbell. The problem or copyright, facing music for parish use. What you can and can't do! The legal questions, problems, and some music.

Basic Folk Musician: Performance and Role Tom Carter. Performance versus instruction: the difference and how to resolve it; how to answer any ethics.

Folk Musician Rev. Edward Conlon. A creative session examining the folk musician's experiences in the adaptation of the tunes. A glimpse of creative challenges. Bring your instruments!

The Community's Role in Music Rev. Eugene Davis, C.S.C. When and why the community should speak up—singing within the liturgy, understanding the meaning of the People of God. The worshipping community's call to the ministry of music.
Speakers

Rev. Thomas Barlow, Diocesan Director of Music Ministries, Diocese of Savannah, Ga.
Rev. Robert J. Batalis, Director of Music, St. Brigid Church, Chicago, IL; Vicar President and General Editor, GHA Publications
Luther Blain, Director of Church Music, University of St. Thomas, St. Paul, MN
Rev. Thomas Bonham, Church Music Coordinator, compilers of the National Church Music Commission, Washington, DC, and composer of two Masses and a Psalms of Praise
James M. Burns, Parish Music Director, Assistant Professor, Baldwin-Wallace College, Berea, OH
Tom Connolly, Parish Music Director, St. Matthew's Church, Baltimore, MD; Ethical Director, Composer, Kolar Davey, Composers Inc.
Sara F. C. Ensminger, Church Music Director, Fellowship UMC, Columbia, SC
Rev. Lucien Delcey, OSB, Raleigh, NC
Rev. Dr. Robert Dostie, St. Louis, MO; Composer, current member of St. Louis Choral Society, and past president of the International Fellowship of United Methodist Musicians.
Sister Justine Doria, O.S.F., Coordinator of Music, Bishop Patacchini, St. Anne's Church, Washington, DC
Rev. David E. Feltz, Associate Pastor, Church of the Holy Cross, Rochester, NY; Member of the Board of Directors of the Diocesan School of Music, and Chairperson of the Music Committee
Rev. Dr. John F. Griffin, President, St. John's College, Annapolis, MD
Rev. Vidal C. Guzman, President, National Association of Pastoral Musicians; Former Director of Music, St. Mary's Church, Richmond, VA
Rev. Dr. John M. Gunther, Director of Music, St. Peter's Church, Chicago, IL
Rev. Edward Hartman, Musician, Composer, Church Musician and Author, Cleveland, OH
James Hirst, Canon and Choir master, National Shrine of the Immaculate Conception, Washington, D.C.
Rev. Lawrence Kehoe, C.P.P.S., Director of Music, St. Joseph College, Emmitsburg, MD
Rev. Thayburn Phym, O.S.B., Director of Music, St. Francis College, Milwaukee, WI
Sister Jane Marie Parrott, DC, National Director of the National Association of Pastoral Musicians, Washington, D.C., former Executive Director, National Catholic Music Educators Association
Rev. Elmer E. Philp, Editor of Gospelmus, Professor of Liturgical studies and chairman, St. Thomas Seminary, Milwaukee, WI
Rev. Alphonse Reed, Parish Music Director, Our Lady of Good Counsel, Chicago, IL
Rev. Earl Sehak, Music Director, Concordia College, Chicago, IL; Pastor, St. Augustine Church, St. Paul, MN
Duane Sutton, Director of Music, St. Andrew's School, St. Paul, MN
Ivan T. Sutlin, Composer, Producer, St. Agnes Church, St. Paul, MN
Edward Walker, C.P.P.S., Composer of contemporary liturgical music, St. Joseph College, Bremerton, WA
Rev. Ralph Verdi, C.P.P.S., Composer of contemporary liturgical music, St. Joseph's College, Nashville, TN
Rev. Eugene A. Walsh, C.S.C., Professor of Music, Columbia University, New York, NY
Rev. Thomas Wensky, Composer, Professor of Music, St. Mary's College, Marymount College, Richmond, VA
Rev. Dr. Thomas F. Wintert, Composer, Producer, St. Louis, MO
Rev. Dr. John Winters, Composer, Producer, St. Louis, MO
Rev. Dr. Robert Young, Composer, St. Louis, MO
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Rev. Dr.
Does it fit?
The Liturgical Judgment

BY JOSEPH CUNNINGHAM

There is a liturgical need to define more specifically the kinds of prayers in ritual celebrations. Prayer type determines musical style.

We are most aware of this principle in music for acclamations: Alleluia, Holy, Eucharistic Acclamation and Amen. What most parishes sing weekly are those melodies that are musically best for the acclamatory parts of the liturgy. Hundreds have been written but few are sung. Unless the composer clearly grasps the genre of the text, he may write fine music but it never gets off the ground to do what it is supposed to do. An acclamation in worship is no different in kind from the song “Happy birthday to you.” It is always sung with a very simple repetitive melody. Acclamations in the Mass must have this same spontaneity and familiarity in their musical structures, thus enabling them to always be sung. A judgment is necessary for determining a particular choice. A masterful piece of music for an acclamatory text, if it is not written in the proper style, should rightly be rejected on the basis of liturgical inappropriateness.

Concern for the whole structure of the liturgy (whether Eucharistic or other rituals) is part of liturgical judgment.

Rev. Joseph Cunningham is Executive Secretary of the Diocesan Liturgical Commission, Brooklyn, NY. A champion of many national liturgical causes, he is presently serving the FDLC Committee working with Copyrights.
In the marriage ceremony, it is poor liturgy to interrupt the ritual after the exchange of marriage vows and before the blessing of rings for a song of thanksgiving.

The document emphasizes the imbalance which results from a totally sung Rite of Entrance. From the liturgical point of view there are many other concerns to be considered in planning each celebration.

The Entrance Rite calls the assembly together with a readiness to pray and directs all to the proclamation of the Word. In effect, the presider is saying: “Folks, we are all here for a purpose; let us begin by listening to the Word of God.” A proper proportion of music, depending upon the occasion, enables this to happen well.

The responsorial psalm is a refrain with psalm verses to aid understanding of the texts read. A meditative form of prayer, it should not tax the energy level of the congregation.

Proclamation is the genre of the Word itself. On some special occasions the gospel reading might be sung by the deacon with a chant or contemporary melody, but the message must come through clearly. Readings are usually proclaimed best by reading them distinctly.

The structure of the preparation of gifts is a matter for careful liturgical judgment. What are we doing at this point? The celebrant presides over the collecting of gifts from the entire congregation (collection), prepares and designates some bread and wine as the elements for this Mass. It is a relatively minor and transitional part of the Mass. Having heard the Word of God, we pause to think about its effect in our lives as we prepare to share in Jesus’ work of saving us. Liturgical understanding of structure determines musical choice; first whether music is necessary at all, second, the type of song and third, who should do it.

The communion rite, on the popular level, has become musically very confusing. The Lamb of God is an important song to accompany the breaking of bread but it has become overshadowed very often by a song of peace at the exchange. Liturgical judgment causes us to recognize that we do not need a song to duplicate what each person is expressing to another person near by. We simply exchange a ritual gesture expressing reconciliation and unity and proceed with the breaking of bread and reception of Eucharist.

Procession is the ritual prayer in which the community is involved as each receives the Eucharist. All parades or processions (religious parades) need music. Pastoral experience and judgments point out two problems which must be taken into consideration by liturgists and musicians: first, people do not always sing best at this time; second, with communion in the hand as an option, holding a hymnal will be difficult. On the basis of liturgical requirements we should not abandon a congregation-al song but urge musicians to use variety, with instruments, cantors, choir with simple refrains for the congregation, during this very important procession.

In other sacraments, liturgical structures must be respected musically. In the marriage ceremony, it is poor liturgy, to interrupt the ritual after the exchange of marriage vows and before the blessing of rings for a song of thanksgiving. The exchange of rings (while somewhat anticlimactic and repetitive of the verbal exchange) is a ritual action full of meaning which, after a long song, becomes totally disconnected. A spontaneous acclamation by way of applause might be quite appropriate here, but not a scheduled song of thanks.

In baptism and confirmation, the presiding minister says: “This is our faith, this is the faith of the Church, we are proud to profess it in Christ Jesus, Our Lord.” Song by way of acclamation that says loudly: “Yes we believe and we are glad,” is called for.

The Rites of Christian burial call for faith-motivated joy which is tempered by human sadness. A funeral is not "a Mass of Resurrection" as it was popularly called. Neither does the ritual reflect all the joy that is ours at Easter. Thus sensitive liturgical judgment based on the true intention of the ritual must be exercised over the musical selections.

If we expect people to be serious about worship, we have to be very concerned about the texts we ask them to sing. One of the most jarring things in prayer is to be forced to say something that is incorrect or ungrammatical, or which reflects a type of piety that one does not personally hold. I have been embarrassed many times: at a Saturday evening Mass singing “... early in the morning our prayers shall rise to Thee”; during the preparation of gifts singing “... for when the sacred words are done...”; or reflecting on human dignity “... that saved a wretch like me...”

Some of the more archaic texts reproduced in some recent hymnals are a distraction to prayer rather than a help.

Some of the more archaic texts reproduced in some recent hymnals are a distraction to prayer rather than a help (especially when a community knows the same melody with better, albeit not the original, words). Obviously, prayer appreciates poetic license especially in song texts, but the movement should be toward current language.

Pastors and musicians have seen values in maintaining some Latin songs in a parish repertoire. Chant versions of the Sanctus, Agnus Dei and the Kyrie have been highly beneficial for people in their prayer especially since they fully understand what they are singing. From an educa-
For too long we have been lamenting the fact that Catholic people do not sing well. It is time to stop and listen to the present Roman Catholic congregation at worship.

From a practical point of view it seems it was necessary to move totally into the vernacular before we were able to know that at specific times and circumstances, Latin still has its place.

For too long we have been lamenting the fact that Catholic people do not sing well. We have noted the fact that the Protestant tradition has maintained song in worship and as a result has a good corpus of music (which until recently we have not shared). It is time to stop and listen to the present Roman Catholic congregations at worship. People are in fact singing and in many cases they are singing well. We would not have the copyright problem emerging or the publication of so many new hymnals if song were not becoming an established imperative in congregational prayer life.

While Music in Catholic Worship defines the cantor's role very well, the place of the emerging leader of song is left undefined and uncertain. Many parishes find that they cannot get congregations to sing with the professional artist. Either because there are multiple masses on Sundays, or the cantor is too good or so overpowering that he is listened to, but not responded to, parishioners are timidly coming forward and as leaders of song, are allowing their voices, over a microphone, to support song. They do not have the strength or the confidence of the professional cantor, yet their presence is necessary to encourage congregational singing. Leaders of song should never be untrained but neither do they have to be professionals. The gradations of involvement in fulfilling this role should be accepted, encouraged and better defined in revised versions of this document.

The pendulum swing regarding choirs is typical of many aspects of worship. No document connected with the liturgical reform stated that choirs were to be phased out of existence, but two things caused their demise: (1) an all or nothing approach on the part of the choir members who often had an instant dislike for liturgical reform including vernacular and communal song, and thought it their innate right to sing everything they sang before the reform; (2) a misguided curtailment of the choir's role by those who sought their help to support union congregational song or syphoned off individual members to be leaders of song.

As we re-examine the place of music in our worship we do so with much more balance. Choirs should be encouraged to maintain the chant and polyphonic traditions which have been so dear to the Church for centuries. Young people have not heard these in many parishes, older people long for them. Chant and polyphony are wedded to the Latin language and have a valid place in worship as motettes, meditation songs and even congregational singing where possible. On the other hand, choirs should undertake descants and harmony accompanying congregational hymns. Many of the better hymnals publish choir editions.

The location of organ consoles in churches has gone through the phase (and craze) similar to the crying room. During one period of time, every new church had a crying room. They have since been abandoned, not because the babies that once inhabited them on Sundays grew up, but because they did not serve their purpose well. The same is true of the movement of the organ console from the choir loft to the front of a church in renovated interiors. This has not always been a satisfactory solution. Designers, liturgical consultants, musicians should be involved in the discussion of the location of the organ console in each situation as well as the proper design of the organ for the interior spaces of a church. Replacing a pipe organ in need of expensive repair with an inadequate but cheap electronic instrument (as has happened too often) is a severe disservice to the ministry of music. Congregational song will never be satisfactory under these conditions.

Everyone agrees that "Music in Catholic Worship" is a remarkable pastoral document which properly interprets both musical and liturgical principles for practical use. Because of its familiarity and widespread study by worshipping communities both its wisdom and some shortcomings can be pointed out. Looking at the document after five years is a good decision and any attempt to adjust sections of its contents cannot help but enhance our ministry of music in worship.
The Liturgical Judgment

The nature of the liturgy itself will help to determine what kind of music is called for, what parts are to be preferred for singing and who is to sing them.

Structural Requirements

The choice of sung parts, the balance between them and the style of musical setting used should reflect the relative importance of the parts of the Mass (or other service) and the nature of each part. Thus elaborate settings of the entrance song, "Lord have Mercy" and "Glory to God" may make the proclamation of the word seem unimportant; and overly elaborate offertory song with a spoken "Holy, Holy, Holy Lord" may make the eucharistic prayer seem less important.

Textual Requirements

Does the music express and interpret the text correctly and make it more meaningful? Is the form of the text respected? In making these judgments the principal classes of texts must be kept in mind: proclamations, acclamations, psalms and hymns, and prayers. Each has a specific function which must be served by the music chosen for a text.

In most instances there is an official liturgical text approved by the episcopal conference. "Vernacular texts set to music composed in earlier periods," however, "may be used in liturgical texts." As noted elsewhere, criteria have been provided for the texts which may replace the processional chants of Mass. In these cases and in the choice of all supplementary music, the texts "must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources."

Role Differentiation

"In liturgical celebrations each person, minister or layman, who has an office to perform, should do all of, but only, those parts which pertain to his office by the nature of the rite and the principles of liturgy." Special musical concern must be given to the roles of the congregation, the cantor, the choir and the instrumentalists.

The Congregation

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.

The Cantor

While there is no place in the liturgy for display of virtuosity for its own sake, artistry is valued, and an individual singer can effectively lead the assembly, attractively proclaim the Word of God in the psalm sung between the readings and take his part in other responsorial singing. "Provision should be made for at least one or two properly trained singers, especially where there is no possibility of setting up even a small choir." The singer will present some simpler musical setting, with the people taking part, and can lead and support the faithful as far as is needed. The presence of such a singer is desirable even in churches which have a choir for those celebra-

tions in which the choir cannot take part, but which may fittingly be performed with some solemnity and therefore with singing." Although a cantor "cannot enhance the service of worship in the same way as a choir, a trained and competent cantor can perform an important ministry by leading the congregation in common sacred song and in responsorial singing."

The Choir

A well-trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation. The Second Vatican Council, in speaking of the choir, stated emphatically: "Choirs must be diligently promoted" provided that "the whole body of the faithful may be able to contribute that active participation which is rightly theirs."

"At times the choir, within the congregation of the faithful and as part of it, will assume the role of leadership, while at other times it will retain its own distinctive ministry. This means that the choir will lead the people in sung prayer, by alternating or reinforcing the sacred song of the congregation, or by enhancing it with the addition of a musical elaboration. At other times in the course of liturgical celebration, the choir alone will sing works whose musical demands enlist and challenge its competence." The Organist and Other Instrumentalists

Singing is not the only kind of music suitable for liturgical celebration. Music performed on the organ and other instruments can stimulate feelings of joy and contemplation at appropriate times. This can be done effectively at the following points: an instrumental prelude, a soft background to a spoken psalm, at the preparation of the gifts in place of singing, during portions of the communion rite, and the recessional.

In the dioceses of the United States, "musical instruments other than the organ may be used in liturgical services, provided they are played in a manner that is suitable to public worship." This decision deliberately refrains from singling out specific instruments. Their use depends on circumstances, the nature of the congregation, etc.

The proper placing of the organ and choir according to the arrangement and acoustics of the church will facilitate celebration. Practically speaking, the choir must be near the director and the organ (both console and sound). The choir ought to be able to perform without too much distraction; the acoustics ought to give a lively presence of sound in the choir area and allow both tone and word to reach the congregation with clarity. Visually it is desirable that the choir appear to be part of the worshipping community, yet a part which serves in a unique way. Locating the organ console too far from the congregation causes a time lag which tends to make the singing drag unless the organist is trained to cope with it. A location near the front pews will facilitate congregational singing.

Above paragraphs are numbered in "Music in Catholic Worship" as follows: 30 through 38.
Will it work?
The Pastoral Judgment

BY VIRGIL C. FUNK

Of the three judgments for music (musical, liturgical, pastoral), the pastoral judgment is the most sophisticated, intangible, crucial and elusive. Perhaps that is why, of the three judgments given in Music of Catholic Worship, least is said about the Pastoral Judgment!

The Pastoral Judgment is concerned not simply with principles, but with implementation, with specific situations and everyday people, with boring celebrants and temperamental musicians, with early-morning liturgies and acoustically dead Church buildings—and with a few crying kids thrown in.

The Pastoral judgment, says Music in Catholic Worship, is primary and governs every aspect of the celebration. Ideally, the responsibility for making the judgment lies not with the pastor, but with the pastoral planning committee. The reasons seem clear. Suitability, style and particulars are involved, and these require the judgment of many, in order to reflect the multiple interests and backgrounds in any legitimately constituted Christian community. Plurality is a constitutive element of Christianity; all people: slaves, wives, husbands, children, harlots, tax collectors, sinners, the retarded are not.

U.S. Steel, Ford Motor Company, Pepsi-Cola, Macy's, the Wild West, the Big Apple, TV, Small Town, USA, etc. all have a bearing on our music.

Rev. Virgil C. Funk, is president of the National Association of Pastoral Musicians.
Plurality is a constitutive element of Christianity. The committee represents these multiple interests more accurately than one individual.

only welcome, but are primary to the gospel community. Hopefully (ideally), the committee represents these multiple interests more accurately than one individual. (Do we need to examine our committee make-up?)

In applying the pastoral judgment to a particular community celebration, there are four components which need to be examined: the faith of the community, the location or space, the historical moment and, finally, the culture of the community.

The faith of any community varies not only from member to member, but (as the document implies) from community to community. It is a truism to state that “on any given Sunday, within any given parish in the country,” there are members of the congregation who are marginally involved in their religion (perhaps struggling with whether they believe at all), members who are deeply involved (perhaps struggling with a decision to surrender all of their earthly goods and follow the Master in a radical change of their lifestyle), and a large number of members somewhere in the middle of these two extremes. Music appropriate to all three groups must be consciously chosen.

Beyond the faith of individuals within a community, some entire communities taken on characteristics which typify their faith response. But we must caution against stereotypes. Anyone with a pastoral sense will know that “elderly” does not mean “conservative” music; black does not necessarily mean “soul” music; teenage does not necessarily mean “folk or guitar” music. “Old” Pastors, “liberal” planners, and “hip” parents often produce these liturgies, based on the planners need rather than the community’s need. “People are not ready for that” speaks of the planner rather than of the community. Measuring the faith commitment of a given worshipping community requires a sensitive thermometer indeed, and the temperature needs to be rechecked by the planners often.

The pastoral judgment considering place involves resources available (or lack there of), people, buildings, time, money, personalities, etc. The university parish which has symphony instrumentalists within the congregation is one obvious example; the small farming community of 35 members in the congregation is another. It deals with discovering and utilizing all the talents and potentials present in the community, as well as living graciously with the specific limits of the community. It is a question of scale, of proportion, of judgment. Fr. Aidan Kavanagh’s example in this matter is worth quoting: “I have seen performance of Vivaldi’s “Gloria” destroy a modest act of worship because it was far grander than, took as long to sing as the rest of the service combined . . . (it was) like putting the baroque dome of St. Peter’s on a Dairy Queen stand.” (Pastoral Music, 1:4). We err in this direction far too frequently. A full choral version of “A Mighty Fortress Is Our God” accompanying a Solemn Entrance Procession (sic) consisting of two poorly clad servers accompanying a rushing celebrant down the center aisle is out of proportion. So is most of the music that is performed poorly; it is frequently more than a group, be it choir/cantor/congregation, can do well.

The judgment regarding age or the historical moment enters into the planning only occasionally; or better, once established, needs only periodic review. In terms of church we are moving into the post-Conciliar Age and in terms of our country we are moving into the last quarter of the 20th century. Our church encourages us to “adapt,” to be willing to try change (certainly in ways

It is a question of scale, of proportion, of judgment.
never dreamed of in 1950), and our country encourages us to "settle in" (certainly different from the street era of the late 60's). Musical selections reflect "our age," and are contingent upon our sensitivity to the shift that is almost imperceptibly occurring in each "age."

Culture, too, enters into planning only occasionally, but seems particularly important for efforts in our time because we have had so little experience with the opportunity for integration of culture and worship due to "lit-

urgical freeze" following the Council of Trent. The Roman Rite which we have inherited has striven to be "trans-cultural" (applicable to all nations and all groups of people simultaneously). Many question theologically a ritual from no culture, for no culture. Defining the American culture is not a task to be left only to the sociologists, for each of us participate in, and make up in our lives, our culture. U.S. Steel, Ford Motor Company, Pepsi Cola, Macy's, the Wild West, the Big Apple, T.V., Small Town, USA, etc. all have a bearing on our music. The language (texts) that we use, the images that we choose, the melody lines, the relation of singer to community, the role of singing in our society, dramatically affect every liturgical celebration and song that we sing. No musical planner can ignore these elements and how they affect (or perhaps, in our case more importantly fail to affect) the music chosen for the worship of God.

A full chording version of "A Mighty Fortress is Our God" accompanying two poorly clad servers with celebrant is out of proportion.

Anyone with a pastoral sense will know that "elderly" does not mean "conservative" music; black does not necessarily mean "soul" music; teenage does not necessarily mean "folk or guitar" music.

In a further effort to struggle with this most important but elusive judgment, the document emphasizes, as it has throughout, that worship is not a written text but a lived experience of people. "No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites." Taken at face value, this is perhaps the most radical and most ignored statement of liturgical reform. The pastoral judgment presumes a sense of values on the part of judgment maker, values which speak to scale and proportionality, values based on knowledge of the liturgy and skills of communication. The pastoral judgment presumes a deep sense of faith in the judgment maker, sensitive to the struggle of faith within each member of the community and the community at large. The pastoral judgment presumes ability to discern and make judgments, correct judgments, based on past experience and the best interest of all concerned. Pastoral judgment is no excuse maker; it demands more on the part of the musician than any other judgment.

"No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites."

The Pastoral Judgment

The pastoral judgment governs the use and function of every element of celebration. Ideally this judgment is made by the planning team or committee. It is the judgment that must be made in this particular situation, in these concrete circumstances. Does music in the celebration enable these people to express their faith, in this place, in this age, in this culture?

The instruction of the Congregation for Divine Worship, issued September 5, 1971, encourages episcopal conferences to consider not only liturgical music's suitability to the time and circumstances of the celebration, "but also the needs of the faithful who will sing them. All means must be used to promote singing by the people. New forms should be used, which are adapted to the different mentalities and to modern tastes." The document adds that the music and the instruments "should correspond to the sacred character of the celebration and the place of worship."

A musician may judge that a certain composition or style of composition is good music but his musical judgment really says nothing about whether and how this music is to be used in this celebration. The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers. This pastoral judgment can be aided by sociological studies of the people who make up the congregation: their age, culture, and education. These factors influence the effectiveness of the liturgical signs, including music. No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.

Above paragraphs are numbered in "Music in Catholic Worship" as follows: 39, 40, 41.
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Our people just don’t want to sing?
New Music: Step by Step

BY ROBERT J. BATASTINI

We cannot ask people to sing what they do not know. Yet, we seem to attempt just that, regularly.

When people refer to the apparent unwillingness of their congregations to participate in song, I always ask about the response to “Silent Night” or “Joy to the World” on Christmas Eve. I ask whether or not patriotic songs like “America” or our national anthem are rendered with a greater degree of response on holiday weekends than are the hymns on the ordinary Sunday. With the usual affirmative reply, often attributed to the “spirit of the occasion,” I go on to ask about Easter Sunday, usually to learn that the singing on that day never measures up the level on Christmas or a holiday. Does this mean that Catholics are more inspired by the Fourth of July than by the Feast of the Lord’s Resurrection? Hardly.

What this really means is that every American has grown up with those patriotic songs; it means that we have a significant repertoire of Christmas carols to which most people know at least the first verse from memory; and it means that we do not have a similar Easter repertoire (with the possible exception of “Here Comes Peter Cottontail” and “In Your Easter Bonnet,” neither of which have much to do with the Resurrection). There is a definite axiom that the degree of response improves as the peoples’ knowledge of and familiarity with the material improves. We cannot ask people to sing what they do not know. Yet, we seem to attempt just that, regularly.

We live in a musical swampland. Music plays constantly in our homes, cars, places of employment, the stores where we shop. Television brings constant strains of melody to our ears (even the news has a theme), and practically all nationally advertised products and businesses have commercial jingles, “...we do it all for you.” Our day is filled with the sounds of one kind of music or another: it is in the background everywhere, like the paint on the walls. If a person is so bombarded with melodies day in and day out, how can we expect her/him to remember and sing a new tune after the organist has played it through once? And this is so often done with nothing more than a words-only copy in the people’s hands. (Do not underestimate the average person’s ability to follow music notation. Nearly everyone is helped somewhat by seeing the visual rise and fall of the melody given in the printed music, and you would be amazed at how many people actually do read music.) In heeding the psalmist’s call to “sing a new song to the Lord,” we all too often ignore the verb. We cannot sing what we do not know!

It is indeed possible and necessary that we develop a repertoire of thoroughly assimilated new music, and it can be done by observing a few simple guidelines.

To begin, less is more. It is far better to introduce a few tunes and to learn them well—so that they have been committed to the repertoire and can be used with confidence in the future—than it is to use a lot of new material, most of which will never be done well because of the congregation’s failure to totally assimilate it, and most of which cannot be recalled after a few weeks of not having been sung.

Imagine for a moment that we had really learned just ten new tunes per year since the beginnings of the vernacular liturgy. We would have developed a repertoire of over 120 songs by now. Again, less is more. Thoroughly learning just five or ten new hymns per year—seemingly few—will ultimately result in a greater number of hymns which can be selected for use at any time with the confidence that the rendition will be strong.

We must choose new material carefully, avoiding that which is possibly not worth the effort required to fully learn it. If it will not wear over an extended period, or if it is not what we would want to be able to recall at a later time, it probably is not worth doing at all. The fact is that there is far more good material available than any single congregation could ever utilize in a once-per-week worship situation.

In order to bring about the desired re-

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On the Sunday the new melody is first introduced, it is best not to attempt to sing it.

Sunday, begin with an invitation to "take another look at the new tune we began learning last week," and repeat the whole process again! Because the tune will ring at least somewhat familiar from the previous week's experience, the process should move along faster, the response to the lining out of each phrase should be better, and you should be able to get into the second, third and subsequent verses. Unless the new hymn is complicated and difficult, it can probably be used on this second Sunday of its introduction with a modest degree of success.

The hymn-learning process can be handled in a number of ways. The person introducing the new material can work unaccompanied from the lectern, singing one phrase at a time as previously described; or, the organist can become involved in the process by playing one phrase at a time (melody only—no harmonies); or, the cantor, choir director or song leader can sing his or her part unaccompanied, with the organ leading the congregation on its repetitions of the leader's phrases. In the latter case, it must be remembered that under no circumstances should the leader attempt to lead the congregation in its response. That must be done by the organ alone.

The introduction of new material can be enhanced by the organist's playing of the tune, or of material based on the tune, as prelude or incidental music. While that alone is insufficient as a method of introducing new music, it is most beneficial when used to supplement the learning process.

Singing presupposes the vocalization of words according to a tune. We do not sing solely for the purpose of inspiring the congregation with a catchy tune. And despite the fact that it often appears as though the choice of tune receives more attention than the choice of text, it is in the text that the purpose and meaning of our song is found. Hymn texts are poetic. Rarely are they in a style and form of English which we would consider conversational. Poetry is not conversational language. Poetry is a specialized literary form. A well-written hymn is constructed to convey certain thoughts relative to our faith-experience as a people. In the case of probably a majority of really well-written hymns, it does harm to the message and meaning of the text to abbreviate it by only singing the first two or three of the stanzas.

We will never, as a Church, mature in our hymn-singing experience until, among other things, we learn to sing hymns in their entirety. Singing all the stanzas has the effect of saying that the hymns are an integral part of the liturgy, and not something we tailor in length to fit the pace of the entrance procession (i.e., congregational buswork). When the celebrant reaches the chair and opens the book to finish the hymn with the congregation (if he has not carried the book and sung in procession) it gives reason and purpose to the song. On the other hand, the practice of regularly ending the hymn with whichever stanza marks the arrival of the celebrant at the altar, regardless of where we might be in singing the message of the text, shouts loudly and clearly that this hymn-singing activity is really not important to the integrity of the liturgy. What we sing has no meaning; getting the ministers in at the beginning and out at the ending is all that counts.

If we do abbreviate a hymn by omitting stanzas, then we should carefully cut out only those stanzas which will leave a remaining text with integrity of meaning. Singing all the stanzas of all the hymns, including the closing song, has the effect of stimulating a greater vitality in our congregational singing by making it obvious that congregational song is important to the total liturgy.

If we are prepared to invest in the building up of a repertoire of music for worship, we will be able to look forward to a day when congregations will know a broad enough selection of hymns to allow us to choose music for specific liturgies with an ever increasing degree of thematic pertinence. We must be able, however, to look to the future. As the gifted liturgist, Regina Kuehn, has suggested, we sometimes deal with liturgy as though we were a persecuted Church ... worshiping in a tent with the fear of having to pack up and disperse at any moment to avoid an enemy, concerned only with the here and now. We must begin to experience the establishment of a certain type of relative permanence, an investment in tomorrow.
Speaking of Judgments . . .

BY EDWARD J. McKENNA

June 30-July 3, 1977, I attended the national congress of French pastoral musicians (UFFMS) in Paris, called "Musiques et célébrations." Three months later I attended the national meeting of diocesan liturgical commissions (FDLC) in Albuquerque, New Mexico, October 10-13, entitled "Sights and sounds in worship." Thus I am in a rare position, through comparison, to ascertain where liturgical music is in today's Catholic world, and particularly to judge the current situation in that area on two continents.

On the level of organization and sponsorship both congresses were parallel. Both had direct sponsorship of the bishops' conferences as well as national and local liturgical commissions. The French convention, being more centered on music, was also co-sponsored by groups representing the petits chantere, organists, educators, the liturgical music institute, and to be sure, the publishers. The Albuquerque meeting paid more explicit attention to "environment" but was in fact dominated by the musical aspect. In Paris, with liturgies and meetings in such environs as St. Severin and St. Sulpice churches, Notre-Dame cathedral and the great hall of the Mutualité, the spatial esthetics were not ignored. Both congresses also had charming and knowledgeable hosts and excellently arranged handbooks. While both conventions covered morning, noon, and night, the French seemed more leisurely in its spacing, e.g., providing for the typical two-hour lunch, whereas the American version seemed overpacked with things to do or see. Perhaps the Albuquerque division between "official-business" delegates and general participants/experts added to the feeling of being crowded with meetings. In any case the imaginative use of other locations and the natural beauty of the unique locales added to the success of both meetings. The friendly poolside breakfast and cocktail hours could be favorably compared to an elegant pique-nique in the lovely gardens of the Institute Catholique. There was also a remarkable pastoral friendliness added to both gatherings by the celebrating, relaxed presence of, on the one hand, the gently unassuming and down-to-earth Cardinal Marty of Paris, and on the other hand, the dashing young Archbishop Sanchez of Santa Fe.

The content of the disparate meetings was determined largely by the differences of intent. The Paris meeting had no business purpose as such. It was a national meeting for pastoral, liturgical musicians of every stripe, diocesan official to simple parish organist/choir directors. I understand there had not been such a gathering in two decades; therefore the planning was almost entirely according to the agenda of the national and regional directors of UFFMS. However the New Mexico gathering, being a plenary session of FDLC, had definite business sessions with numerous "position statements" to be voted up or down. The only apparent controversy among the resolutions concerned a copyright-free "body of music" to be owned by the bishops (BCL/USCC) which was defeated. Interestingly, France likewise has resisted developing a "national hymnal," preferring in true democratic fashion the interplay of entrepreneur/publishers. But it was notably in the musical content of the conventions that one could discern a differing intention and underlying style which one could praise or criticize.

The UFFMS congress had an opening day mass and a closing Sunday vigil eucharist followed by an extensive paraliturgical service the final morning. The music utilized was either from the better-known French repertoire (hymns by Samson, Langlais, Isoir) or specially composed liturgies by known as well as recently arrived "names" (Gelineau, Villeuneuve). Publishers and recordings were much in evidence to interest the consumer in all manner of wares. However the music, whether published or newly commissioned, seemed to have been chosen on the basis of its quality and usefulness to the special assembly.

The American convention had only one eucharist but each of six general sessions incorporated songs, psalms, prayers, and lecture/homiley in a very commendable way. However as the congress went on, it became evident that the music was chosen only from the "big three" publishing houses: North American Liturgy Resources (NALR), World Library Publications, and Gregorian Institute of America (GIA). Some selections from the recently interred Composers' Forum were included along with one or two public domain numbers. The boycotting of F.E.I. Publications because of litigation against certain dioceses was even more pointed by the quiet presence of its owner, Dennis Fitzpatrick.

The young priest who served as director of music for the 1977 FDLC meeting, Ronald Krisman, was the only unpublished, specially commissioned composer. He served up more entrées than anyone else (ten settings), hardly a modest beginning for a rather limited talent. If that were not disconcerting to anyone who came in search of quality and imaginative liturgical music, consider the prominence, even dominance, attained by the publishers, particularly NALR in the workshops. Perhaps the tasteful use of organ, mixed choruses, contemporary harmony, and well-shaped melodic lines that I found throughout the French national congress did not prepare me for the prominence given to guitar-singing clerics in the American counterpart. While some settings of the St. Louis Jesuits (NALR) could be found mildly interesting, it surely is time that Father Carey Landry (NALR) took a sabbatical with a competent music teacher. It was

Rev. Edward J. McKenna received his MA from University of Chicago, IL and Diplôme from the Institute Catholique of Paris.
left to Dutch ex-Jesuit Bernard Huijbers (NALR) to inject certain intellectualizations in the afternoon workshops, but he overdid his pet theory of "elementary music" and hastily presented two awfully translated hymns (e.g., "O make me beautiful, lay my face bare"—sic!). All three NALR representatives made clear they were plugging sales.

I never learned why Lucien Deiss chose not to attend or be represented at the French pastoral musicians' congress, but he was represented at FDLC with a couple of numbers in the general prayer sessions, and his publisher, World Library/Paluch, and colleague, Gloria Weymen, were promoting his music, records, and workshops. As well known in France as in English-speaking countries, Deiss may be the universal Catholic liturgical composer. However it was Gelineau's stunning setting of the eucharistic prayer at the St. Sulpice vigil mass (choir, congregation, organ and percussion) that highlighted the French congress. I have not seen anything of Deiss that was quite so well done, although his music sells on many continents. Whereas Gelineau has grown from his initial, universally loved psalmody into a changing-with-the-times liturgical composer of enduring quality, Deiss has chosen to stay with his original product, maybe sacrificing consistent high quality to proxility (not to mention poor translations of fine scriptural lyrics).

Overall, I felt the French congress built consciously to an artistic spiritual climax, whereas the American meeting, for all its excellent planning and regional attractiveness, simply petered out as most U.S. business meetings do! In Paris the grand finale took the form of a multi-media, contemporary drama/dance/oratorio entitled "Celebration of the book of Joel: The Day of God!" and a veritable explosion of imaginative ness. Its ending with the clown/dancers distributing wheat sheaves to the singing assembly (Joel's "the old world has gone; a new world is upon us") left the conventioners with a feeling of finality and touching conclusion. It would take considerable space, too large for a short article like this, to give an analysis of the amazing composition that went into this specially composed and commissioned work, not just what it said musically but also as a quasi-liturgical statement on the death-life of the modern world. Neither do I want to demean the successful entertainments (mariachi bands and children plays) that accompanied the final Fiesta supper at FDLC, nor unduly critique the pleasant generalizations of Father Gene Walsh. But I do mean to pose a serious question.

Compared to the happenings (sometimes overambitious but always imaginative) that I witnessed in Paris, New Mexico seemed dull, predictable, controlled by the basically non-artistic, the liberally-talking but conservatively-stilt ed purveyors of the commonplace. Most of the music sold, used and reviewed was eminently forgettable. It was all so very harmonious in the most literal sense that Alexander Pelouquin's "God is in his Holy Place" (GIA) as a finale seemed like a dissonant, avant-garde piece. (Indeed by comparison with all that went before, it was the only piece that made even a nod toward contemporary harmony and solid musical form!)

One concluded, somewhat sadly over a breakfast of great hotcakes and under a gorgeous morning skyful of hot-air balloons, that we Americans, left to ourselves, are ever glad to suppress free artistic competence for least-common-denominator populism. As a midwestern bishop once put it to a group of clergy (discussing personnel board elections): "It's a hell of a way to run a church!" As to the present way of "running" liturgical music, all one can hope is that there's a genius soon to arrive in a major leadership position who knows the world music market and the American church, and who will be able to promote the necessary tough reintegration of good music with the renewed liturgy. It will take imagination, money, patience, and prayer. But I think the people are around, the path is beginning to be cleared, and it may well be done.

As a conclusion I would state that while no one in liturgical music in America has yet attained the stature of Gelineau in Europe, simply expecting all our heroes to emerge from across the sea continues to be unsatisfying. To continue identifying liturgical music with country-western-rock idioms may satisfy many of the practicing U.S. Catholics of the '70's. Likewise, the banal melodies that afflict even talented composers are having their day. But what will come about, I believe, is a uniquely American and inventive style of mass-setting and wistful singing that may never have "populist" appeal, but says it all well and with high quality in the Catholic tradition. There were great ideas and potentials exhibited at Albuquerque. What is needed next is to get more of that "hot-air" into the right "balloons!" Excelsior!
Reviews

Folk

Gentle Night

New Christmas music that is both liturgical and aesthetically pleasing is rare. If any of the recently composed hymns and pieces for the Christmas season stand a chance of winning a place in the hearts of American Catholics, then surely at least some of the Jesuits' new songs are at the front of the field. They have both variety and familiarity; the compositions range from ballad-broadside style to art song, Godspell-y and children's songs. Critics who have commented on the sameness of style that they feel mars the Jesuits' earlier albums (a criticism only partly justifiable) will hardly be able to make the same comment about Gentle Night.

North American Liturgy Resources has done an unusually good job on this album. Distortion, static and poor balancing have been kept to a very low level. The balancing, in fact is excellent, particularly on pieces where a solo instrument is accompanying a full choir. The diction on almost every song is crystal clear—in most cases the average listener will not need a lyric sheet in order to understand the texts.

Although the music on this album is good, I think the lyrics are even better. The lyrics generally avoid both sexist language and also the word Yahweh (which is a relief to me). The Jesuits seem to have enough scriptural background to deal wisely with the psalms and other texts.

Just Begun by John Foley is a lively sort of piece. It is not a setting of scripture, but rather sensitive, evocative poetry. One line has been going through my mind for days: “You (i.e., Jesus) walked the waters of the waking world at dawn.” The line, indeed the whole song, conjures up visions of C.S. Lewis's Aslan, the great lion who created the land of Narnia. Wake From Your Sleep by Dan Schutte is a hymn-style piece, accompanied by a continuo-like guitar part and an oboe. The choir throughout is the Bach and Madrigal Chorus of Phoenix, who are to be congratulated for their professionalism and diction.

The Beautiful Mother by Foley is an Irish or Appalachian style piece in a minor key. It begins as a solo but swells to include a humming chorus and some unobtrusive harmony. The Jesuits seem to be able to switch not only from 12-string guitar to nylon strings, but to change playing style appropriately, too. The People That Walk In Darkness by Bob Dufford is a triumphant and joyful experience. The solo verses are free flowing, not regimented, and Bob Dufford is to be congratulated for not trying to force the scripture text into a procrustean bed of meter. The harpsichord and flute parts are excellent.

Oh the Depth of the Riches of God by Foley is a full chorus, hymn-style piece. The refrain, “For who has known the mind of God” is packed with power. I would probably sing it a bit faster than the record does.

Gentle Night, the title song, is by Tim Manion. In art song style, it has a medieval flavor to it. The lyrics are peaceful and prayerful. Let the Valleys be Raised by Dan Schutte is a slightly laid back version of the scripture text, less raucous than many. Both the verses and the refrain are catchy and easy to sing. The text is a mixture of Isaiah and the canticle of Zachary, and is a rather free adaptation. Patience, People by
Foley, is a haunting ballad style piece with a lovely solo by Foley.

Winter Cold Night, a personal favorite, moves from minor to major in an easy, peaceful sort of way. The shift seems necessary to complement the text, which moves between the shepherds' complaints of how cold and dark the night is and the proclamation of the Christmas angels. I do take exception to the translation of "peace on earth, good will to men" instead of the more correct "to men of good will." The whole theme of the piece seems to be that of journeying, of traveling; it is very effective.

A Time Will Come for Singing by Schutte is rather a pop ballad, easy to listen to and sing and filled with hope. The chording is unusual, avoiding the typical harmonies and secondary dominants that dominate so much of the religious music scene today. It might also be used as a "healing" song. The Lord is Come by Foley is a choral piece in canon style which uses a muted brass background for accompaniment. It has a medieval air to it; small or unskilled choirs should find it easy to learn.

Children Run Joyfully by Dufford uses a children's choir on the refrain. The group of children are not very professional, but make up in charm for what they lack in vocal skill. Parish music directors should take note; this piece will be fantastic for a children's presentation at Christmas. The guitar/piano combination is effective; we should hear more of the piano in our liturgical ensembles.

Emanuel by Tim Manion is a prayerful balladic composition with verses in a minor key, chorus in major. Come Weal, Come Woe by Foley has a decidedly Appalachian flavor to it; it would make a good meditation piece.

Exult You Great Ones is Roc O'Connor's only piece on the album; if this piece is any sample, it's too bad there wasn't room for more. It is a "thinking person's" version of Godspell's Prepare Ye. The chording is sophisticated and harpsichord sounds good. O'Connor has combined scripture, harpsichord, calypso, and other elements to produce a catchy piece that will leave people rejoicing.

There are fifteen pieces on this album. Not one of them is a clinker; all can and should find uses during the Church's liturgical year.

Organ

Six Organ Pieces

Six moderately difficult pieces appear here by this 20th century English composer. There is good use of dissonance—some complicated rhythms, but very effective. Not for the beginning organist, however.

Sierra Suite for Piano and Organ

Five movements comprise this suite. It is written for piano and organ and intended for home or concert use. In this music the composer hopes "to suggest something of the simplicity, the beauty, and the freshness one feels in the Sierras." The work is filled with the rich harmonies and rhythmic interest for which Purvis is well known. A rather competent organist and pianist are required.

Menhir, for organ

A very avant-garde composition, this work requires a concert organist who can also improvise, since part of the work is dependent on that art. This would make an unusual addition to a recital program, but I fear most parish congregations would not be ready for this one.

Romantic Schubert

Included are five transcriptions for organ of Schubert's fine melodies. There is an abundance of fine music written especially for the organ. Organists do not need any transcriptions. (Nor should organ literature be transcribed for orchestra, I might add.)

Complete Organ Works, Vol I and II

Here is a first class edition of the complete organ music of Croft. For manuals only, these short, highly ornamented pieces will make excellent additions to any organist's repertoire. Each volume contains information regarding proper performance of the pieces, including a table of ornaments.

Twenty-Five Preludes for Organ

There is a rather wide variety of material in these twenty-five short preludes, ranging from very tonal, simple pieces to very avant-garde, difficult works. In general, the recitalist would find this more valuable than the part-time parish organist.

Dale Krider

Choir—Mixed Voices


Good music for the Lenten season. Music that speaks of reconciliation and inner renewal, is still very scarce. Apparently, composers are still working under the big umbrella of holy week. Gibbons' splendid anthem should help fill the void. It is unmistakably a product of sixteenth century England, five "short" pages long, of medium difficulty, a good example of polyphony in the "familiar" style. It should come off well when sung by a choir able to produce the sustained quality and long lines so essential to polyphony.

Lord, Have Mercy On Me

Here is another useful Lenten text that can fill the void described above. It appears in both Latin and English, pointing up very clearly the degree to
which Latin covered a multitude of sins. It is one thing to repeat the word infirmus through several measures, but quite another to repeat the word "sinful" over and over again. Nevertheless, I recommend that choir directors looking for Lenten music examine this number and, secondly, that choirs learn it well in Latin before attempting the English words. All in all, a satisfying and attractive number that deserves a hearing. Difficulty is medium.

Serenity

For his text Ed Thom selected the familiar and popular words: "God grant me the serenity to accept the things I cannot change. . . ." Ingenious planners will find a place for this text sometime during Lent—during penance services and even for the Sunday Eucharist. Mr. Thom's musical style is very traditional and will undoubtedly evoke some nostalgia in many singers. The composer is a very practical man. He has written two pages of music, divides his voices—SSABar, and gives all of them comfortable ranges. Don't miss this number. Ideal and useful for choirs with a limited number of male voices.

Save Me, O God

There must be a few parish choirs around with the resources to sing elegant music such as this. John Blow was Purcell's teacher. This composition is seven pages of difficult music with long lines that demand a high level of vocal control. Modern choirs may have to ignore the built-in contrasts, since Blow employs the traditional English practice of alternating between the two sections of English choirs—decani and cantoris. Highly recommended for above average choirs. Even if you cannot find a place for it within the Eucharist, it is a perfect mood piece and can serve as a choral prelude. Like the old Miserere, it would be effective at penance service.

Out of the Deep (Psalm 130)

This setting is a far cry from the polyphonic compositions reviewed above. It is such a useful Lenten piece that it is listed here, despite the fact that Mr. Williamson has written it for unison choir and congregation. Highly recommended for large and small parish choirs. The congregation phrase is easy and brief enough to be learned in a few minutes before worship begins. The choir verses could be alternated between different parts of the choir. Too useful to miss.

Look Down, O Lord

Here is another ideal text for the Lenten season. The music, unmistakably a product of sixteenth century England, has a charm and warmth all its own. Singers who like and feel comfortable with this idiom will experience no problems (tenors have one high f). Byrd's tiny anthem is only three pages long, is moderately difficult, and (note well) is intended for AATB voices. It's a little gem that looks like a welcome addition to any repertoire.

Surely He Has Borne Our Griefs

A haunting melody with some of the plaintive quality of negro spirituals makes this a very attractive number. The popular text from Isaiah is ideal and useful on Palm Sunday and Good Friday, and should be especially effective and moving in this contemporary set-

Solus Ad Victimam

"Alone to sacrifice thou goest, Lord" are the opening words. The number closes with the text: "To win the laughter of thine Easter Day," and fittingly moves from minor to major. Above-average choirs should be able to turn this fine number into a magnificent anthem for the end of Lent. Five pages of music, but highly recommended. From a slow, plaintive, and often dissonant beginning Leighton's music moves with increasing intensity to a big and bright climax.

Crux Fidelis (Cross So Faithful)

Here is unusual music that originated in an unusual milieu—the Portuguese court in the early seventeenth century. The royal composer, strongly influenced by Palestrina, gave the Good Friday Crux fidelis a worthy setting. Stanza one, which has a rich choral sound, alternates with the remainder of the text sung in their plainsong version by tenors or sopranos or a solo voice. Although both Latin and English texts are given, the former should be learned first. Moderately difficult, but a worthwhile addition to any repertoire. Good for singers suffering from nostalgia for "the good old days."

O Sacred Head

Gerhard Krapf has given us a superb setting of the Hassler music and beloved text. The latter, incidentally, appears in Krapf's own translation (which may be reprinted with the purchase of choir copies). Krapf's setting is aglow with a spark from the warm and intense text.
Some of the verses are sung in unison with an instrumental descant, others are to be sung by equal voices singing as a descant to the voices of the organ, still others are to be sung a cappella by equal voices singing in canon with oboe descant, and, finally, some verses are to be sung by SATB voices with the melody appearing successively in different voices. The result end is a rich and imaginative tapestry of sound, a worthy setting for this text. Difficult music for the above-average, but highly recommended.

**Jubilate Deo**


Natalie Sleeth is usually full of surprises. In this fine 1972 number she juxtaposes her Easter text with the once frequently sung words “Jubilate Deo.” In ABA form—the middle section is her setting of the Hassler chorale “O Sacred Head.” The whole composition has a very traditional quality and sound, vigorous, happy, and useful music for the Easter season. It is ideal for average parish choirs. Ms. Sleeth has in mind the adult choir, a youth choir (for an easy descant in the middle section), organ, and two trumpets and two trombones. Don’t miss it!

You may also want to examine the following:

**None Other Lamb** by Robert J. Powell.

A text by Christina Rossetti in a contemporary setting. For SATB voices with organ accompaniment. Abingdon, No. APM-594. $3.50. 1976.


**God So Loved the World** by Palestrina (d. 1594), edited and arranged by John Carlton. For SATB voices a cappella. Comfortable ranges but tenors have one high g. Oliver Dislon (Theodore Presser Co.) 1976.

**Ne Irascaris** (O Lord, Turn Thy Wrath) by William Byrd (d. 1623). A popular but very difficult anthem by Bird—in its original Latin version and with an English adaptation. For SATTTB voices with organ accompaniment. Alexander Broude, Inc. 1965 (England).

**Instruments**

**He Lives Forevermore**


The text for the first three stanzas of this beautiful, simple melody are based on Acts 5:26-35; Rev. 1:9-18; and John 20:25-29. Optional instruments, such as Bass (string or electric), glockenspiel, trap set and two C instruments create a beautiful accompaniment, rich in color and texture. The voice part could be sung by a small group of singers or full choir, but a solo voice (male or female) with the accompaniment would create a beautiful sound.

**At the Lamb’s High Feast We Sing**


After the introduction of a new melody to this well known 17th-century office hymn, the choir and congregation, with organ proclaim the first verse. The second stanza is scored for choir a cappella followed by the third stanza for congregation with trumpet II and organ. The fourth stanza, for a cappella choir leads to stanza five for men in unison, organ and trumpet I. All voices are combined in unison, with organ and descending trumpets in the last stanza. While this composition is simple in form the addition of trumpets brings about the needed variety and color making the composition acceptable for liturgical purposes.

**Three Chorales**

**Handel, Bach, Mendelssohn. S. Drummond Wolff. Two Trumpets, Two Trombones, and Organ. Concordia Publishing House. 1977. No. 97-5407. $5.50.**

These Three Chorales, arranged for Organ and Brass Instruments, come from the choral works of Mendelssohn (Sleepers Wake!), Handel (Deck Thyself, My Soul, with Gladness) and J. S. Bach (Praise to the Lord, My God). They are suitable chorales for Advent, Passiontide, and the Trinity season, respectively. The edition and arrangement by S. Drummond Wolff are rich and sonorous, easy to perform and suitable as preludes, interludes, or postludes during any part of the liturgical celebration. The glorious sound of brass and organ will certainly create a majestic and spirited mood or atmosphere for any occasion.

**Truly, Truly, I Say To You**


**Truly, Truly, I Say To You** is appropriate for general use or for various festivals occasions. Two familiar verses (John 16: 23-24) are combined with the Lord’s Prayer (Matthew 6: 9-13) in a litany-like setting in which in dialogue style the bass personifies Christ, and the other voices (SSAT) personify the Believers, or followers of Christ. The cornettino parts may be played by flutes, oboes, recorders, clarinets, violins, or muted trumpets. This edition by Harold Mueller is excellent. The voice and instrumental parts are not difficult, and their combined sounds are rich and sonorous. For variety in liturgical celebrations, this composition could substitute for the Our Father Prayer especially during the Lenten and Easter Feasts. The composition could also serve to emphasize the theme, mood or atmosphere of various celebrations throughout the liturgical year.

**O Sacred Head, Now Wounded**


G. Alan Smith’s arrangement of O Sacred Head, Now Wounded exemplifies an interesting combination of wind instruments and the spoken words of the text. Two flutes and two oboes (clarinets could replace the oboes) introduces the famous chorale tune in contrapuntal imitative style while the choir proclaims the text in a solemn and dramatic spoken manner. The second verse employs the SATB choir in a four part fugal style of the hymn tune. The third verse combines the wind instruments, choir, and a new descant part with congregation. The overall sound of this arrangement is pleasing and refreshing, and would enhance the Lenten prayer style of any parish.
More Love
Sharer Tune. Isabel Carley, Arranged
for Orff instruments. Augsburg Publishing
House. 1976. No. 11-0331. $0.50.

The interest of this simple Shaker Tune is enhanced by the various color effects of the following instruments: soprano glockenspiel, alto glockenspiel, alto xylophone, bass xylophone, alto metallophone, cello, finger cymbals, triangle, hand drum, timpani on D and soprano recorder. All or a few of these instruments may be used at the discretion of the director. The instrumental and treble voice parts are simple to sing due to their repetitive nature. Any size church choir, or children's choir will find this composition enjoyable. The idea of love of each other and love of God which dominates the text, will enhance the theme, mood or atmosphere of any liturgical ceremony.

Aperite Mihi Portas Justitiae
(Lord, Now Open Wide The Gates Of Justice)
Dietrich Buxtehude. Edited by James P.
House. 1977. No. 97-5398. Instrumental
Parts No. 97-5399. $2.25 Score.

A short prelude for keyboard instrument and two violins sets the mood of the composition. Although the instrumental parts were intended for strings, two flutes and bassoon, or two alto recorders can be used with some adjustments in the upper parts. The text of the composition is emphasized by a fast moving contrapuntal style with a three-two time signature. The last section of the composition, which is slightly faster shifts to a quadruple time signature. The text, which is descriptive of the Lenten and Easter themes, combines the plead for mercy with open the gates through which the righteous shall enter. It is the day the Lord has made, and blessed is he who comes in the name of the Lord. The instrumental and voice parts are not difficult to perform. The form and texture of the composition will create a full and interesting sound with a small or large choir. The text can be sung in Latin or English.

Robert E. Onofrey

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Publishers

Publishers of music reviewed in this issue:
Abingdon Press
201 Eighth Avenue, S.
Nashville, TN 37202

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

Augsburg Publishing House
426 S. Fifth Street
Minneapolis, MN 55415

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

Belwin Mills Publishing Corp.
(Mills Music, Ltd.)
Melville, NY 11746

Boosey & Hawkes, Inc.
30 W. 57th Street
New York, NY 10019

Boston Music Company
(Frank Distributing Corp.)
Alexander Broude, Inc.
225 W. 57th Street
New York, NY 10019

Concordia Publishing House
3558 S. Jefferson Avenue
St. Louis, MO 63119

Oliver Ditson Co.
(Theodore Presser Company)

Frank Distributing Corp.
116 Boylston Street
Boston, MA 02116

Centry Publications
(Theodore Presser Company)

G.I.A. Publications
7404 S. Mason
Chicago, IL 60638

Lawson-Gould Music Publishers
(G. Schirmer Co.)

Lorenz Publishing Company
501 E. Third Street
Dayton, OH 45401

Merion Publications
(Theodore Presser Company)

North American Liturgy Resources
2110 Peoria Avenue
Phoenix, AZ 85029

Novello Publications
(Belwin Mills Publishing Corp.)

Oxford University Press
200 Madison Avenue
New York, NY 10016

Theodore Presser Company
Presser Place
Bryn Mawr, PA 19010

Sacred Music Press
(Lorenz Music Pub. Co.)

G. Schirmer, Inc.
866 Third Avenue
New York, NY 10022

Tetra Music Corp.
(Alexander Broude, Inc.)

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

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Medieval Music: The Oxford Anthology of Music

This anthology contains not a single setting of a liturgical text in English. Its value to church musicians lies in the fact that it offers an unusually vivid presentation of certain medieval liturgical practices for which modern equivalents may perhaps be worth seeking out and developing. Among these are, especially, the Easter procession at Salisbury and the Play of Herod from the Fluyer play-book. Each of the 106 works included is accompanied by an English translation (not designed for use in performance), and a brief but adequate commentary. One remarkable feature is that the Mass chants for Easter are transcribed here from sources representing the distinctive musical tradition of the Cathedral of Salisbury. (Those accustomed to the Vatican edition of chant may be surprised at what they will find.) The notation of chant in this volume is not entirely successful; the musical phrases are not marked off, the grouping of notes is not always clear, and only the punctuation of the text is there to serve as a guide to phrasing. Modern treble and bass clefs are employed throughout. Secular monophonic music is also included, along with sacred and secular polyphony.

RUTH STEINER

Kentucky Harmony

Even before the Bicentennial celebrations had made Americans aware of much of their early history and culture, a variety of scholarly books about American music (composed in pre- and post-1776 years), as well as a number of facsimile editions, had appeared. During the past two years new books about American music and composers have appeared in abundance. Among the most recent is a facsimile edition of Ananias Davison's Kentucky Harmony, which is enhanced by a lengthy and thorough Introduction by Irving Lowens. It was George Pullen Jackson who, in 1933, first pointed out the importance of this early "fasola" collection.

The compilation of psalm tunes, hymns, and anthems was first printed in 1816 at Harrisonburg, Va., in the popular shape-note format. About a dozen of the compositions were from the pen of Davison, but the rest were selected from earlier books: 98 items were drawn from John Wyeth's two Repositories, though Davison sometimes changed the harmony for his edition. Wyeth, of course, had obtained most of his music from the tune-masters of the latter eighteenth-century. So we are not surprised to see Swan's "China," Morgan's "Amanda," Read's "Sherburne," and Billings' "Rose of Sharon" in Kentucky Harmony. Only a minority of the selections actually contain the composer's name (Billings is especially prominent).

The present facsimile edition has no pressing practical use for a church musician today, unless he wishes to search out old music in order to add a certain authenticity to the celebration of a national feast day. Even then he must be armed with patience as he decodes the notation, and spaces the words correctly under the proper notes. On the other hand, this volume is historically important, and thus should claim a place on the library shelves of any institutions which have a special interest in our American Christian heritage.

MARIE KREMER

Spirit and Song of the New Liturgy

Must reading for all who are involved with music in liturgical celebrations. It could well be used by parish worship committees to gain a deeper understanding of the various parts of the Eucharistic celebration. It should certainly be available for reference in every parish.

FRANCIS J. GUNTNER
DISTRICT OF COLUMBIA
March 3, 4 & 5, 1978
East Coast Conference for Religious Education. Shoreham American Hotel. Sponsored by Time Consultants. Write: East Coast Conference, P.O. Box 652, Severna Park, MD 21146.

LOUISIANA
LAFAYETTE
January 27-29, 1978
Southwest Louisiana Liturgical Conference. Sponsored by the Office of Worship, Diocese of Lafayette. Write to: Southwest Louisiana Liturgical Conference, Office for Worship, 1408-D Carmel Avenue, Lafayette, LA 70501.

MICHIGAN
FENTON
July 9-13, 1978
Chilton Powell Institute (a national music/liturgy seminar and workshop). Sponsored by the Commission on Church Music of the Episcopal Diocese of Michigan. Write to: Monte R. Wilson, Secretary, Comm. on Church Music of the Diocese of Michigan, St. Jude's Episcopal Church, 106 E. Elizabeth St., Fenton, MI 48430.

MINNESOTA
MINNEAPOLIS
January 14

OHIO
COLUMBUS
January 14

INDIANA
NOTRE DAME
December 5-9
Preparing Lent. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write: Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

NOTRE DAME
January 23-27
Preparing Holy Week. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write as above.

NOTRE DAME
February 20-24, 1978
Liturgies for Children and Young People. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write as above.

NOTRE DAME
April 3-7, 1978
Musical Liturgy. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write as above.

NOTRE DAME
May 1-5, 1978
Update on Liturgy and Sacraments. Sponsored by the Notre Dame Center for Pastoral Liturgy. Write as above.

WISCONSIN
MILWAUKEE ARCHDIOCESE
Various evening sessions sponsored by the Archdiocesan office of Worship. Sights and Sounds of Worship: Lent/Sacred Triduum (Whitefish Bay, December 13); Creative Liturgy Planning: Lent (Menomonee Falls, January 9); Ministry of Holy Communion (Wauwatosa, January 14); Symbolism (Milwaukee, January 21); Textile Design: Silk-screening (Milwaukee, January 24); Intercom '78: In Quest of Causelful Celebration (Milwaukee, January 28). For further information write: Office of Worship, P.O. Box 2018, Milwaukee, WI 53201.

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

Information must be submitted by the first of the month at least two months prior to publication date (December 1 for Feb/Mar. issue).
Musicians available
Assistant organist or substitute organist, 12 years experience. Available now, Metro D.C. area. HLM-101.

Liturgical music director/organist/choirmaster seeks position in parish or diocese. Anywhere, USA. HLM-109.

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, Midstate 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.

Enthusiastic, experienced AGO musician seeks Director of Music position in New England Area. HLM-137.

Experienced, liturgically-oriented musician seeks full-time Parish Music Director position, Florida area, but willing to relocate. HLM-138.

AGO musician, experienced in both school and church music, seeks full-time Parish Music Director position. Available spring 1978. Southeast. HLM-139.

Experienced liturgy team member/choir director/teacher seeks full-time Minister of Music position. Eastern USA preferred. HLM-140.

Experienced organist/choirmaster seeks full-time position in N/NW Chicago area. Advanced degrees, excellent references; highest standards of Ministry of Music. HLM-141.

Music Positions Open
Musician-liturgist for parish breaking into Vatican II. 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.


First full-time Parish Music Director position in Atlanta diocese. Requires skills in organ, choir, school, liturgy-team function. HLP-110.

Contemporary Catholic community needs full-time Pastoral Musician now. Multiple music skills and good liturgy background required. HLP-111.


Director of music, organist, choir director, vocal/instrumental teacher with liturgical sensitivity and open to ideas. Needed in Saginaw, MI, for parish of 1200 families. HLP-114.

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. Tex Robert Violette, Director of Music, 612 Main Street, Lockport, LA 30374. HLS-101.

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 5 lines. Send your classified listing to NPM Hot Line by August 30 for the October-November 1977 issue. Payment must accompany request.

Telephone: 202-397-6673.
Six years ago the diocesan guild of church musicians in a midwestern state celebrated its twentieth anniversary. There was reason for rejoicing because it had survived the tumultuous years since the close of Vatican II. The planners of this workshop-celebration, wanting to describe what had happened without much warning in church music circles, borrowed a chapter heading from Jay C. Rochelle’s book *Create and Celebrate!* Where everyone could see them, they put these words in big, bold letters: KICKING AND SCREAMING OUR WAY INTO NOW.

The years since the Constitution on the Liturgy (1963) have indeed produced a lot of kicking and screaming in worship situations. People who had not sung for a long time (certainly not in church) experienced considerable consternation when confronted with the suggestion that they sing during Mass. Men and women who had been brought up to think of silence and quiet as the ideal or proper attitude for church felt more than uneasy when asked to move out of their own little worship space and give a sign of peace to others. In the old days, the tomb-like silence in most churches had been broken only during the announcements and sermon. In retrospect, the post-Conciliar decade asked a lot from people who had been trained to be more quiet than the proverbial church mouse. It’s been a painful experience, this whole business of trying to situate worship in people’s lives.

Sunday worship ritualizes the faith of the parish community. The Sunday Eucharist can, in fact, be described as ritualized memory, the remembrance of God’s loving intervention in our lives. Problems often arise when leaders and planners, instead of keeping their eyes on the Christian message itself and on the faith that needs to be expressed and shared, allow themselves to become more concerned with the “how” than the “what” of parish worship. As a result, a lot of well-meaning worshippers are short-circuited on the way to expressing their Easter faith. Concentration on the medium rather than on the message, e.g., fussing unduly over what style of music is to be used and who is going to sing what, loses sight of the main reason for coming together Sunday after Sunday, which is to keep faith with the Lord by doing what he commanded his followers to do until he comes again. Little wonder that liturgical celebrations often end up as a lot of bits and pieces that seem to go nowhere!

In the life of any parish it is not too important what style of music is used or who sings what. No single style of music has a monopoly on expressing and communicating the Good News. The one thing that seems really urgent is that leaders and planners discover the truly collective utterance for a concrete worshipping community.

Diversity is still very desirable, and also possible without polarizing a parish into those artificial and inane groupings made up of people who go to the “guitar Mass” or “choir Mass” or “participation Mass”... This is the place to say “bravo” to Father Edward Foley for his excellent and thorough analysis of how worshippers have been manipulated and parishes divided right down the middle in the name of diversity:

Let’s get rid of the folk Mass. That’s right, let’s wipe it off the face of the earth. And when we’ve finished, we can eliminate the charismatic mass, the choir mass, the Godspell mass... and please, let’s not forget the organ mass: all of these distillations of inaccurate description which paralyse present liturgical expansion. Do understand that these categorical delineations are more than harmless handles, for they betray an entrenched mindset which is stagnating our eucharistic assemblies and encouraging a new era of musical provincialism (“Let’s Get Rid of the Folk Mass” in *Liturgy*, July 1977, 22:5, p. 5).

Regrettably, those who go to the “guitar Mass” are sometimes even segregated from the rest of the faith community (as if they were some kind of second-class Christians) by being forced to celebrate Eucharist in the church basement or in some hall.

The question of musical styles has become a thorn in the side of many parish musicians. Until rather recently, organists and choir directors have worked out of a musical aesthetic which they inherited from the nineteenth century. This “Romantic” aesthetic, searching for a model of church music that was holy and transcendent, settled upon medieval plainsong and sixteenth century polyphony as examples of church music par excellence—“gifts of God to glorify God.” These archaic forms were not only supposed to satisfy the liturgical needs of the

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The Sunday Eucharist can be described as ritualized memory, the remembrance of God’s loving intervention in our lives.

nineteenth century but were categorically considered more holy and therefore more appropriate than any contemporary musical expression.

Since the Constitution on the Liturgy (1963) liturgists and parish musicians have been busier than ever exploring the subtle relationship between worship and music. Today there is widespread agreement that most of the art music of the past cannot satisfy the liturgical premises of the post-Conciliar church. Such a point of view does allow for judiciously chosen exceptions.

By now many readers of Pastoral Music have discovered that the 1972 statement of the Bishops’ Committee on the Liturgy, Music in Catholic Worship, was really like a breath of fresh air on a humid night. The major achievement of this remarkable document may very well be paragraph 26 which separates two musical judgments—the judgment of style and the judgment of value—that have often been confused. It is not enough that music be good; it must also be good for a particular worshipping community. “Not all good music is suitable to the liturgy” (par. 29). I can think of a lot of elegant sixteenth century polyphony that would be boring and distracting in a liturgical context. James F. White hit the nail right on the head when he wrote that “in worship, music ought to be judged in terms of people, not people in terms of music” (New Forms of Worship, p. 129). This is the eminently pastoral point of view. (It may be interesting to point out that the same confusion of style and value happens when a local radio station boasts that it is the “good music” station: its music is all sweetness and light—with no rock, no country western, no classical music. . . )

Paradoxically, new cultural forms which find their way into liturgical celebrations are a victory for the church. History is a record of one culture after another laying its own products and uniqueness at the foot of the altar. Music in folk style, for example, is not an intrusion of the “secular” into the sanctuary:

In the history of church music, new life always unfolds when a strong awareness of being called by God and being bound to him is combined with the determination to go out into the world and praise God. For then the folk song entered the Church, then the world seemingly conquered the altar; in reality the altar conquered the world. The songs resounded, those ‘new songs’ which ascended to God’s throne when he had given them to us in his grace (Gerardus van der Leeuw, Sacred and Profane Beauty: The Holy in Art, p. 224).

Liturgical leaders and planners ought to keep their eyes on the Christian message itself, in all its dimensions, and not be so naive as to think that it can be held a prisoner in a single musical style.
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