Forming the Pastoral Musician
In this issue:

Forming the Pastoral Musician

The major event for any association is the time when its membership convenes for a national meeting. The National Association of Pastoral Musicians will be gathering its members in Scranton, Pennsylvania for the first such convention in March of 1978. Many members have already commented that the program reads like a "Who's Who" of the American Church Music scene—and so it should. Music is such a critical need in the Church today, and assistance for the practicing church musician is so desperately lacking, that the issues demand the very best effort of every one of us in the field of church music: the parish clergy, the practicing parish musicians, even the thoughtful parishioner. We look to the Convention as being a milestone in the history of the development of music within our worshipping communities and we invite you to join in this historic event.

Formation, the topic of this issue of Pastoral Music, will be very much in the forefront of the convention agenda. We believe that without adequate training in musical skills, liturgical sensitivity, planning skills, the church musician will remain ill equipped to carry out so vital a responsibility in the worship of the Church.

For this reason, the February/March Pastoral Music surveys the existing scene: what is being done on a diocesan level (National Survey); what is being done in our academic institutions (Alverno, Catholic University, Duquesne, Notre Dame, St. Joseph's College); Kiefer raises the question of what liturgy training a musician should have; Melz asks what planning skills the musician needs; Banick examines what support a clergyman should provide for training his musician(s).

With this background in mind, we pose the question of how to increase and improve (what we consider the presently inadequate) training opportunities for parish musician in the United States. We further intend to place this question, and what NPM as an association can do about it, as the first item of the agenda of the Members Meeting to be held on Thursday evening, March 30, 1978, a major session of the Convention.

By that time, you will have read carefully this issue of Pastoral Music and will be ready to bring your reactions and suggestions to the attention of the membership community.

See you in the "Big 5!"
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National Association of Pastoral Musicians

The First Annual Pastoral Musician's National Convention

"Musical Liturgy is Normative"

Tuesday through Friday,
March 28-31, 1978

Marywood College
Scranton, Pennsylvania

Program Schedule

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Your Chance to Voice Concerns
The NPM members meeting is a once-in-a-year opportunity to raise any questions on issues you might have on the role of the pastoral musicians with others sharing the same concerns. Help make NPM the responsive organization you need it to be. Your part is needed.

Prayer and Celebration
Eucharistic Liturgy and Liturgy of the Hours. We will celebrate the beauty of Roman Rite like you have never experienced it before. An unforgettable experience of Church musicians praying and singing together. A real singing congregation.

Showcases and Exhibits
Actual demonstrations of the music publishers' latest and best pieces. Showcases by GIA, Word of God, NALR, Concordia, World Library Publications, Hope, Choristers Guild, Harold Flammer, PAA, Augsburg, Theodore Presser, Alexander Broude. You may even find more than you need! Plus, there are free samples galore. The showcases offer an ideal way to update or enhance your own liturgical repertoire. Guaranteed you won't want to miss these special sessions.

Your Own Jam Sessions
Bring your instruments, vocal chords, and programs. Participate with the participants. There are plenty of opportunities to sing-along and play-along as you learn-along.
General Sessions

A SPEAKER'S PROGRAM NOT TO BE MISSED


"A Lively History of Music in Liturgy" Talk and performance by Alexander Peloquin, 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. Meinrad School of Theology, St. Meinrad, Indiana.


SESSION I

Song and Story on the Words of Music Joe Wise 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 Fedor Special program for beginning to intermediate organists including techniques for intonation . . . how to turn your congregation on . . . and keep the music going.

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

Basic Folk Musician Tom Corry 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. Gottfried Collecting the best parish experiences for small and large ensembles and parishes . . . what works best . . . what to avoid . . .

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

The Parish Musician as Broker of Arts Ed 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 Verdi How to turn a liturgical performance into a meaningful prayer experience.

SESSION II

Implementing a Parish Music Program (Part I) Rev. Eugene Walsh, Elaine Rendler After you've learned some of the "theories" this session will be one show and tell of "practice." Tips and skills for the dos and don'ts of working with other parish staff, the pastor, parish board, and liturgy committee.

The Cantor: Yesterday and Today Rev. Lawrence Heimann 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 Banick Here's your chance to share (and perhaps brag a bit) your parish's Holy Week Celebrations . . . what took place . . . your creative approaches . . . how you solved any problems. Bring samples!

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

Music and the Methodist Church Thom 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. O'Dowd Explore the "other" instruments—the woodwinds, strings, and brass (even the flugelhorn) and how they can be used to enhance worship.

How to Recruit and Sustain a Choir Robert J. Batastini An expert tells all.

Liturgical Adaptation Ralph Keifer 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 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 Schalk The Lutheran experience in liturgical music offers a feast of how tos, what tos, when tos. Learn how choral technique and congregational singing relate.

Seminary Music Programs Today  Rev. Elmer Pfel An idea exchange for seminary music directors.

The Singing Celebrant  Rev. Robert Dufford, S.J. The importance of Sacramentary...the what, where, when, why, and how tos of the celebrant's singing. (Bring your own Sacramentary!)

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

Music Educators Sr. Luane Durst, Sr. Jean Marie Perrot D.C. A special program for school music educators addressing the question of teaching life-time musical arts vs. preparation for the Sunday Liturgy. How to merge the two, what to emphasize, how to strike that happy balance.

Implementing a Parish Music Program (Part II)  Rev. Eugene Walsh, Elaine Rendler Learn to develop the necessary planning skills that apply to the musician's role in the liturgy...how to assert your musical influence in liturgy planning...how to sharpen your focus and input in the planning committee.

Diocesan Directors of Music Dr. Frederick Moleck An exchange endorsed by the Federation of Diocesan Liturgical Commissions (FDLC) to discuss diocesan level programs...models you can adapt of what's worked...how to set up training programs...Bring ideas and samples of your program.

SESSION IV

Clergy: Supporting the Parish Music Program  Rev. Dermot Brennan The clergy's responsibility in supporting their parish music programs...the ways and means...tips on budgets, personnel, and prayer.

Teaching Religion with Music  Sr. Miriam Therese Winter, M.M. How to use music as a religious textbook of sorts...songs for Biblical story.

Parish Music Directors Duane Sutton, Karen Davis A valuable opportunity to exchange experiences, programs and theories with other pastoral practitioners...it's a 'lump,' git and take session.

Cantor As Soloist James Hansen How to improve style to lead the congregation to prayer...techniques to entice congregational response.

Implementing a Parish Music Program (Part III)  Rev. Eugene Walsh, Elaine Rendler The principles for selecting good music for worship. What should work best for you: exploring the meaning of pastoral, liturgical, and musical judgment.

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

Singing With Feeling Grayson Warren Brown How to make singing real, so that, singing comes alive...how to give people an experience (not a theology) of Christ through singing.

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

SESSION V

Using Organ Literature in Worship  Sister Theophane Hytrek, O.S.F. Yes, you can use classical organ literature in worship. Examine classical organ music: where to locate the music...how to adapt it...how to make it work for your parish.

Registration and Problems of Hymn Playing Techniques James Burns A primer on how to get the most out of your organ...what stops to use...effective keyboard use...bring your questions—we'll supply the answers.

Effective Uses of Music in the Liturgy  Rev. J. Allyn Melloh Why we sing when we sing...how music relates to the rhythm and flow of the Mass...exploring the musicians' basics of the liturgy.

Art Song in Worship  Lactitia Blain A challenge to the pastoral musician: examine the possibility for the appropriate use of art songs in the liturgy. Come hear this unique song fest!

Instrument Clinics A series of clinics conducted by Major Instrument Manufacturers demonstrating how to effectively use clarinets, strings, flutes, brass, timpani and drums in the liturgy. Bring your instruments.

Who's Got the Copyright  Rev. Giles Peter The problems of copyrights...freeing music for parish use...what you can and cannot do...the legal questions, problems—and some answers.

Basic Folk Musician: Performance and Role  Tom Conry Performance versus ministering: the difference and how to resolve it...how to answer any critics.

Folk Musician  Rev. Edward J. Gaffrion A creative session examining the folk musicians' experiences in the adaptation of the rites. A glimpse at future challenges. Bring your instruments.

The Community's Role in Music  Rev. Lucien Deiss, C.S.Sp. When and why the community should speak up, sing out, within the liturgy. Understanding the meaning of "People of God." The worshipping community's call to the ministry of music.
Speakers

Rev. Thomas Bucik Diocesan Director of Music, Director of Continuing Education for Clergy, Scranton, Pa.

Robert J. Balasini Director of Music at St. Barbara Church, Brooklyn, N.Y. Vice President and General Editor of GIA Publications.

Laetitia Blain Director of Liturgy and Music, Boston College, Boston, Mass.


Grayson Warren Brown Member of the culture and worship advisory committee of the National Office for Black Catholics, Washington, D.C., and composer of "Mass for a Soulful People."

James M. Burns Parish Music Director, Assistant Professor Loyola College, Baltimore, Md.

Tom Conry Pastoral Musician, St. Matthew’s Parish, Baltimore, Md. Choral Director, Composer

Karen Davis Director of Music, Our Lady of Solace Church, Syracuse, N.Y. Member, Syracuse Diocesan Liturgical Commission.


Rev. Robert Dufford, S.J. Member of the St. Louis Jesuits, composer, currently in pastoral ministry in Omaha, Nebraska.

Sister Luanne Durst, O.S.F., Coordinator for Music, Bishops Committee on the Liturgy, U.S.C.C., Washington, D.C.

Rev. David E. Fedor Associate Pastor, Church of Holy Name, Rochester, N.Y. Studied organ and choral conducting at Eastman School of Music and Notre Dame University.

Rev. Peter Foley, S.J. Member of the St. Louis Jesuits, composer, Toronto, Ontario.

Rev. Virgil Funk President, National Association of Pastoral Musicians, former Diocesan Director of Music, Richmond, Va.

John Galleen, S.J. Director of Notre Dame Center for Pastoral Liturgy, Notre Dame, Indiana.

Rev. Edward Gutreuter Parish Musician, Composer, Folk Musician and Author, Cincinnati, Ohio.

James Hansen Cantor and Choirmaster, National Shrine of the Immaculate Conception, Washington, D.C.

Rev. Lawrence Heiman, C.P.P.S., Professor of Music and Liturgy, St. Joseph’s College, Rensselaer, Indiana.


Thom Jones Director, Office of Music and the Arts, The United Methodist Church, Nashville, Tenn. Executive Secretary of the International Fellowship of United Methodist Musicians.

Sister Jane Marie Perret, O.S.B., Music Consultant, National Association of Pastoral Musicians, Washington, D.C., former Executive Director, National Catholic Music Educators Association.

Rev. Elmer F. Pfeil Editor of Gems in Sound, Professor of Liturgical studies and choirmaster, St. Francis Seminary, Milwaukee.

Elaine Rendler Pastoral Musician, St. Bartholomew Parish, Bethesda, Maryland; former Professor of Music, St. Mary’s Seminary, Baltimore, Maryland.

Rev. Carl Schalk Professor of Music, Concordia College, Chicago, Illinois; Composer; Vice-President Lutheran Society for Worship, Music, and the Arts.

Rev. Richard Schuler Editor, Sacred Music; Pastoral, St. Agnes, St. Paul, Minnesota.

Duane Sutton Diocesan Director of Music, Syracuse, N.Y. Pastoral Musician, Cathedral of the Immaculate Conception.


Rev. Ralph Verdi, C.P.P.S., Composer of contemporary liturgical music. Assistant Professor of Music, St. Joseph’s College, Rensselaer, Indiana.

Edward Walker Campus Minister, Director of Liturgical Arts, Georgetown University, Washington, D.C.


Joe Wise Composer/recorder of ten albums and collections of contemporary liturgical music, Louisville, Kentucky.
How to survive as a part-time musician

I enjoyed Burch's review Parish Worship: Music in the October/November, 1977 issue of Pastoral Music. If there is going to be a future for professional musicians in the church, an understanding between musicians and non-musicians will have to develop. Musicians must develop a greater understanding of their role as "pastoral musicians", while non-musicians need to develop an appreciation for professionalism in church music.

I was especially impressed with the fact that you, Mr. Bruch, are an attorney in private practice and at the same time liturgical coordinator and musical director at St. Monica parish as well as coordinator of the Institute for Ministries in Worship. When I read your list of responsibilities I was prompted to write this letter.

I am 26 years old, married, with one daughter. I have a Bachelor of Music degree with a major in Church Music and Organ, and have worked full time in the church for seven years. One year ago I realized that I needed to supplement my income. After a lot of thought and investigation I entered the insurance business. Although I see a great future for myself in the insurance business I can't give up my work in the church. I am still the music director at St. Veronica parish and I enjoy it very much. The reason I am writing you is simply to ask you how you keep your law practice and your church related responsibilities from conflicting. I know you must have a high energy level and an organized system in order for these two professions to flourish as I expect they do.

Would you please help me? I need some tips on organizing my time. What is your schedule like? How do you keep yourself from thinking of everything at once? I would appreciate your sharing any ideas or suggestions for a person who is trying to pursue two professions and succeed at both. I appreciate any help you can give me.

Ron Prowse
East Detroit, MI

Reader reacts to Reader reaction to Wojcik

The reaction of the Westland, Michigan organist to Fr. Wojcik's superlative and objective treatment in the June/July issue of Pastoral Music is probably typical of the sort of reaction many persons had.

I would suggest that persons of ethnic bent read Fr. Wojcik's article from the position of a U.S.A. Catholic, and not from the sentimental position of one who leans on a particular tradition for their relevance.

Far from espousing the "German" tradition of music, Fr. Wojcik is transcending all the former traditions and asking us to bring a uniquely, and so far, lacking, cultural, religious expression to worship in the United States Church.

The call of the church is clearly to national-cultural expressions which, while varying from other cultures, still sustain the unity of Catholicism in its best sense—universal.

I am familiar with the situation in which the Westland organist is situated... and like many other parishes of other ethnic influences, including Black, or Filipino, etc... the penchant of the individual musician for a particular tradition dominates (more often than not), rather than the good of the whole community.

Jerry Curtis
Center for Liturgy and Prayer
Diocese of San Diego, CA

Seminary Music Exchange

...there is a pertinent point "Music in Seminary Formation and Use in Seminary Liturgy" that needs to be addressed.

The idea for a music exchange [at the NPM Convention] between the Music Directors of seminaries is not only fabulous, but crucial. There is so much good music available that I'd like to use or introduce here at Mary Immaculate Seminary, but there is still more that is equally fine, but remains unknown and thus unavailable. This exchange is dwarfed by the liturgical enrichment that comes from such an exchange. This sharing of resources, unfortunately, does not occur on a broad enough scale. Inevitably some songs and service music from one religious house makes its way to another, but this is more a localized occurrence than an interdiocesan/provincial exchange. I have no real grasp of what enlivens liturgical prayer in New Orleans; Sacramento does not know what we do here in Northampton.

Services held in Scranton go unnoticed in Erie.

The problem is this: we are unable to maintain contact with each other on our own. We need a national "clearing house" through which we can maintain contact with fresh music and fresh ideas. What works in one area may not be able to work in another, but access to these resources may spur minds and hearts to a new expression of the spirit that have become harnessed through overdependence and overused expression. I do hope the March NPM Convention can lend itself to this cause.

Bill Seifert
Mary Immaculate Seminary
Northampton, PA

A helpful Service

I would like to pass on my high approval and congratulations to the National Association of Pastoral Musicians, as they are doing an excellent service to all Catholics by the publishing of the magazine.

Paul Skevington,
Director of Music
St. Mary Magdalen Church
Maitland, FL
NATIONAL MEETING

Plans for the Eucharistic Liturgy for the NPM National Convention have been completed, as announced by Rev. John Allyn Melloh and his Committee on Liturgy. Archbishop Rembert Weakland of Milwaukee will celebrate, with Richard Proulx of Seattle as Music Coordinator. James Hansen of the National Shrine of the Immaculate Conception as Cantor, and Sister Theophane Hytrek as organist.

A wide range of music and settings is planned to assure that the congregation of musicians is afforded opportunity to celebrate their musical talents, and that the resources of this unique community gathering will be fully used.

Morning Prayer and Evening Prayer will be celebrated daily, reflecting the various musical styles in the Church today. A Departure Ritual will provide opportunity for joyous leave-taking (and perhaps even the singing of Handel’s “Hallelujah Chorus”). Additional ministers, singers, musicians will be called upon for the celebrations.

Members of the Convention Liturgy Committee include: Rev. J. Allyn Melloh, Chairman; Robert J. Batastini, Rev. Thomas Banick, Rev. Andrew Ciferni, Brother Howard Huges, Sister Theophane Hytrek, Dr. Ralph Kiefer—a blend of musicians and liturgists. Such a distinguished committee will assure that the celebrations will truly be the highlight of the Convention.

Kodaly Conference

Amidst the colorful background of San Antonio, Texas, Mexican Mariachis and dancing Senoritas, the Fourth Annual Conference of the Organization of American Kodaly Educators will be held March 31, April 1-2, 1978. Outstanding lecturers for the Conference will be Margaret Holden of Lancaster, England, who has been awarded the insignia of the Order of the British Empire for services to music in education, and Arpad Darazs, Director of Choral Activities, University of South Carolina. Workshops will be presented by Betsy Moll of Pittsburgh, Pennsylvania, Connie Saliba of Memphis State College, and Mark Williams of the University of Texas at San Antonio.

The theme of the Conference will be Kaleidoscope of Cultures and will center around the Institute of Texas Cultures. Lectures on Black, Chicano, Creole, and Cajun music will be presented by outstanding educators; lectures and demonstrations with dance and folk instruments; concerts by the Chamber Chorale, University of Texas at San Antonio and the University of South Carolina Chorale will be presented. A gala fiesta will be held at the Institute of Texas Cultures on Saturday night and even a Country Dance session-Texas style!

Headquarters will be the St. Anthony Hotel in San Antonio. For information on the Conference write Virginia Irvin, Sam Houston State University, Huntsville, TX 77341.

Tours Announced

Holland Festival Tour, sponsored by NPM for June 12-27, 1978, is planned with two major objectives: first, an exciting workshop at the Institut de Musique Liturgique, Paris, with an internationally renowned liturgy/music faculty including Pere Gy, Pere Gelineau, Pere Costa, Pere Lucien Deiss and others. The sessions provide each participant with a certificate from Institut Catholique de Paris, and are accredited by St. John’s University, Jamaica, N.Y. Second, the tour coincides with both the Holland (Amsterdam) and Flanders Music Festivals, annual June musical happenings in Europe, and tickets to events at both are included in the tour package.

Other music events include meetings with Flor Peeters in Holland and Jean Langlaís in Paris, as well as opportunities to both see and hear great organs in Amsterdam, Bruges, Brussels, Reims, Orleans, Paris. Students and faculty alike can enjoy early summer and enrich their liturgy/music backgrounds. For details and additional information write or call: NPM Tours, 1029 Vermont Avenue, NW, Washington, DC 20005. (202-347-6673).

Christianity Roots/Liturgy: Then and Now will highlight a tour sponsored by NPM and the CUA Center for Pastoral Liturgy, August 10-31, 1978, as the participants visit ancient cathedrals, abbeys, and other sites of liturgical interest in England, Scotland, Ireland. Present plans for the itinerary include Canterbury, to which Augustine came from Rome in 597 at the behest of Pope St. Gregory the Great; York, to which Paulinus came from Canterbury in 625; Iona, to which the Celtic monks came from Ireland; Lindisfarne, to which the Celtic monks migrated from Iona in 632, and from which they evangelized the north of England.

Cathedrals and abbeys of Winchester, Durham, Ely, Lincoln, Westminster; Cities of London, Cambridge, Edinburgh, Glasgow, Dublin, Limerick are among the many points of interest on the tour, which will be led by eminent liturgists and musicians from both the USA and the United Kingdom. The tour is designed for students and others interested in the liturgical history of the British Isles, and will be combined with visits to the Pastoral Liturgical Centers of the three countries. Unitours, Inc. is directing travel plans.

For further information contact: National Association of Pastoral Musicians, 1029 Vermont Avenue, NW, Washington, DC 20005.

FDLC Voting Results

One of the most interesting sections of the annual Federation of Diocesan Liturgical Commission (FDLC) Meeting is the resolution and voting section. Every year the delegates from each diocese submit and gather resolutions, dealing with liturgical needs, and after the normal parliamentary discussion, vote on these items. The results of the voting indicate in a general way, and sometimes quite specifically, what the current issues are in the liturgical renewal. This year’s meeting (October 1977) with its topic “Sights and Sounds of Liturgy” brought forth resolutions of interest to the pastoral musician.

Receiving the second highest voting was this resolution:
It is the position of the delegates to the 1977 National Meeting that the BCL encourage the bishops of the United States to establish within their dioceses, scholarships, grants-in-aid, or other funding sources to encourage and make it possible for individuals to pursue a course of studies in music and liturgy with a view towards serving in this ministry within the local church. This should be done at the earliest opportunity.

Additional resolutions receiving support from the majority of the delegates are listed below. Each began with the phrase “It is the position of the delegates to the 1977 Meeting that...”

...diocesan liturgical and/or music commissions or their equivalents, should seek out the cooperation of local colleges and universities in order to develop programs for the training and/or certification of those engaged in the ministries of music, the word, and the arts in worship.

...diocesan liturgical commissions provide professional leadership in helping parishes train competent cantors.

...goal in renovation or construction of church buildings should be to achieve a physical environment favorable to music as well as the spoken word.

Sound engineers, liturgical consultants and musicians as well as architects ought to be involved in the planning.

...that, recognizing that ministry of the musician is integral to worship and having experienced frustration in implementing current liturgical documents in this regard, the location of musicians within the physical space of the church be given proper consideration by those responsible for developing the environment for worship.

NPM members might want to contact the local Diocesan Commission on Liturgy to determine how these resolutions will be implemented in your diocese.

 kennedy Center Prizes

Beginning September, 1978, the John F. Kennedy Center for the Performing Arts will make three awards each year to American composers for meritorious musical compositions. The annual prizes, to be known as the Kennedy Center Friedheim Awards, will honor Arthur Friedheim, the late distinguished pianist and pupil of Anton Rubinstein and Franz Liszt.

First prize will be a $5,000 cash award. Second prize will be $2,000. Third prize will be $500.00. Two additional compositions will receive honorable mention. The works of the five finalists will be presented in performance at the Concert Hall on September 17, 1978.

The awards for the first year will be made for compositions in the larger form of orchestral music. The second year awards will be made for chamber music works. In subsequent years, the two categories will alternate: orchestral music in even-numbered years, chamber music in odd-numbered years.

To qualify for the first annual award, an orchestral work at least 20 minutes in duration must have received its American premiere between July 1, 1977, and June 30, 1978. Anyone, including the composer, may make a nomination.

Nomination forms and additional details may be obtained from The Secretary, Kennedy Center Friedheim Awards, John F. Kennedy Center for the Performing Arts, Washington, DC 20566.

The message of the Bells...

The message of the bells is well known in our lives today, their pure melodious notes float over your neighborhood, town or city. Bells strike a chord deep inside all of us, producing an overwhelmingly personal favorable response. That response makes bells a tremendously effective way in which to reach your community. When bells ring...we listen. We appreciate the beauty of the bells as well as the community leading organization that provides that profound experience.

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For Clergy
Buy them or grow them
BY THOMAS V. BANICK

A community of church musicians has been forged from among the participants.

Church musicians feel threatened by documents and directives which presume competencies in ministerial roles which they just don't have.

Parish musicians: "To hire them or to grow them?"—that is the question. Ideally, parishes would have a liturgical priority (and matching funds) that would enable them to hire a music director/organist and musicians who are degreeed in music and liturgy and whose competence is assured by prior partici-

pation in an internship-type experience in parish worship where skills in music, liturgy, planning, training and communication are tested and validated. But since this kind of parish and this calibre of church musician is still somewhat of a rarity in the United States (although, in my estimation, much more progress has been made toward the ideal than we sometimes are inclined to admit), the answer to our opening question will have to be—for sometime to come, and maybe realistically forever: "Grow them, Father."

But growing them is going to demand a lot of pastoral care in sowing and planting, and much patience in reaping. There are several considerations that recommend this route of acquiring competent musicians to parish priests.

First, most parish musicians range from part-time to "no-time" ministers. Past training, often limited to basic piano lessons, provides little expertise in organ playing and accompaniment and only a minimal understanding of liturgical planning. Yet, the reformed Catholic Liturgy conspicuously demands the min-

istry of a musician/liturgist who can competently oversee the planning, execution, and creative evolution of the parish liturgical music program. We have become painfully aware that pre-Vatican II musicians cannot automatically serve post-Vatican II worship needs in our parishes. And since a "clean sweep" of the old faithful church organists/choir directors would abandon our choir lofts to the sounds of silence, we must—there's an urgency intended here—develop and expand training programs that effectively reach into our typical parishes to train our typical musician. And yes, basics is where it is at. Does your organist know how to accompany hymns, how to use registrations, and how to artistically perform service music? Do you have trained cantors who lead the congregation prayerfully? Does your parish music director understand the priority of the people's acclamations and responsorial singing, and the place of the parish choir in a total music program? We need training programs which focus in on basics, and we need parish priests who welcome
The "grass-roots" experience of the parish musicians is invaluable.

these programs and support them financially.

Second, parish musicians must be trained from "where they're at", and for most, that means programs which communicate the basics of musicianship and liturgy in a climate that fosters growth because it is designedly non-threatening. Yes, church musicians feel threatened, and this feeling is compounded by documents and directives which presume competencies in ministerial roles which they just don't have. Many are afraid to "come into the light" of diocesan or regional workshops for fear that their shortcomings will be exposed. And so they hide out, unscathed by the "ivory-tower" demands of the diocesan music office. In such a situation, it is the parish priests who must create a helping environment: to persuade the parish musicians to enroll in courses of church music and liturgical studies financed by the parish; to encourage them to attend diocesan workshops where the type of training is suited to their level and to the needs of the parish; to sponsor them at regional institutes which hopefully expand their vision of liturgical and musical possibilities for the parish.

Third, it is important to recognize the assets of our parish musicians who have been serving our parishes for a long time—long before they viewed (or the Church recognized) their role as ministerial. Certainly, their good will and their generosity should be recognized by the parish clergy and community in ways tangible enough to dispel a feeling of being taken for granted. To start, a just salary (which would also be a stimulus towards competence) and a parish commissioning service (which would recognize the parish musicians as ministers of music) might help. Furthermore, the "grass-roots" experience of the parish musicians, present to the real parish scene, is invaluable. They know and understand the tenor of the parish and its priests, the talent available, the practical aspects of what might work effectively (and what shouldn't yet be tried!) in parish liturgical celebrations. In all these, they serve the parish well and—I dare say—sometimes better than the professional musician who enters the parish scene with little liturgical background, limited practical experience with real people in the pews (and we shouldn't forget that ministers of music are ministering to the worshiping assembly!) and an underdeveloped sense of ministry.

Fourth, pastors and parish councils, quick to look to the "bottom line" of the liturgy-music budget, are more inclined to hire non-professional musicians and to train them into competent pastoral musicians or to expend funds for the ongoing training of "home-grown" musicians, rather than to employ a professional "performance" musician with credentials in music and liturgy. It's just a cheaper route to competent musicianship, and so it will remain the more viable option for most of our parishes. The point is that competent musicians should be staffing our parishes, and "growing them" seems to be the cheaper way and even the best way at this stage of liturgical practice in the United States. However, even the cheaper way demands some parish budgeting; for if music liturgy is to be normative, then music financing must also be normative.

Fifth, there is a rich benefit which accrues to parish priests who are generous enough with their time and with parish funds to support the on-going training of their parish musicians. They eventually reap what they have sown: the ministry of competent pastoral musicians to whom they can confidently entrust the liturgical/musical leadership of the parish. Now priests and musicians will feel comfortable communicating and dialoguing, planning and celebrating liturgies together; for they will have shared a vision of the liturgical life of the parish borne of mutual interest, support, and confidence. A rich benefit indeed: it's the very purpose of an organization like NPM.

These are some of the reasons suggesting a "grow them" approach to pastoral musicians. The considerations have sprung not so much from a diocesan music staff drawing board but rather from the experience of one diocese's attempt to assist parishes through a basic training program aimed at "growing"
MARIAN MOTETS
(All selections a cappella)

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AVE MARIA (SATB)
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AVE REGINA CAELORUM
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Guillaume Dufay ......... 40

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If music liturgy is to be
normative, then music financing
must also be normative.

parish musicians, who, for better or
worse, are warming organ benches and
waving at choirs on Sunday morning.
Allow me to relate briefly that expe-
rience, for it will serve to validate my con-
tention that we should be much more
about the business of “growing” pastoral
musicians in parish, diocesan, and re-
gional programs (as recently proposed at
the FDLC National Meeting in Albu-
quique.)

The Diocese of Scranton conducted a
training program for parish musicians
from September 1975 through December
1976 at Marywood College. This “Cert-
tificate Program in Liturgical Music”
was conducted one night a week (three
hours) for three semesters. The 75 par-
ticipants were parish musicians and
priests from all ends of the diocese (and
a few from neighboring dioceses) who
sought certification as music directors of
their parishes. The program included in-
struction in both liturgical and musical
principles of Catholic Worship. Lectures
were given on the history of the Roman
Rite, music in the new Order of Mass,
teology of sacraments and pastoral
guidelines for sacramental celebrations,
ministerial roles of musicians in the
liturgy, choral and organ techniques.
General music-reading sessions were
conducted to review repertoire, old and
new. Music training and leadership prac-
ticums were conducted on a seminar
basis for organists, cantors/leaders of
song, choir directors, and guitarist/folk
musicians. Participants were required to
complete written examinations, to de-
sign a plan of worship for various litur-
gical celebrations, and to demonstrate
competencies in at least one ministerial
role.

At a Service of Commissioning, con-
ducted at St. Peter’s Cathedral, Most
Reverend J. Carroll McCormick, D.D.,
Bishop of Scranton, commissioned 54
perservering participants as ministers of
music for parishes throughout the dioc-
ese.

The program has had far-reaching ef-
fects in the diocese. Not only are parish
music programs greatly improved
(honest!), but a community of church
musicians has been forged from among
the participants. Probably the most im-
portant dimension uncovered during the
year-and-a-half program was the sense
of support the musicians felt from one
another and their pastors. Incidentally,
it was noteworthy that over 60% of the
pastors of the participants paid their tu-
ition for the program, and many even at-
tended the Commissioning Service! The
program awakened dormant sensitivities
to the exciting era of church music to-
day, and stimulated creative tendencies
for the use of music in parish worship.
These musicians have become the core
of all of our diocesan programs, work-
shops and continuing formation pro-
grams. Even more importantly, they are
familiar with proper resource materials
to aid in their planning and implementa-
tion of parish liturgies, and feel at home
with the diocesan music office as a cen-
ter for consultation and assistance.

And so, from this diocesan training
program, and from others like it con-
ducted in the several regions of the
diocese and in individual parishes, it
rings true to say again, and finally,
“Grow them, Father.”
For Musicians: Liturgy

Learning liturgy from the Communion Rite

BY RALPH KIEFER

There is nothing more dangerous—or more useless—than an uninformed or inarticulate advocate. Instinct and intuition are not enough when it comes to convincing others as to what is liturgically appropriate.

That the pastoral musician should know something about the liturgy is obvious. But the real question is, just what does the pastoral musician need to know? Having been asked by Pastoral Music to reflect upon the issue, my conclusion is that pastoral musicians (including composers) need to know a lot. The needs are so great that I hesitate to name them immediately for fear that readers will think I am proposing the impossible. So before I do name them, I must observe that I am addressing the question in view of long-range needs and goals, not just in terms of what can be done tomorrow or the next day. Catholic church music in English suited to a contemporary liturgy with full popular participation is an art and a ministry that is still in its infancy. If we are not to produce a retarded child, some sense of long-range goals is necessary.

When one begins to ask what pastoral musicians should know about liturgy, the answer does not lie ready made in the next weekend workshop, and there is no handbook that will give it. What is really called for are courses for musicians which will introduce them to basic understandings of liturgy. With that in view, there is as much of a challenge ahead of us to liturgists as there is a challenge to pastoral musicians. Liturgical studies programs are all too seldom oriented to the specific needs of pastoral musicians. Likewise, church music programs give all too little room to developing the musician’s understanding of liturgical prayer. And if we are to have pastorally responsible liturgical music, that situation will have to change. The pastoral musician carries a unique burden of liturgical responsibility. The musician carries that burden because music interprets the liturgy. There is a real sense in which music is the liturgy, because it is through music that the liturgy has its deepest impact on people’s hearts. In a vernacular liturgy, music interprets the liturgy as much or more than gesture does. In a vernacular liturgy celebrated over a number of years, music also interprets the liturgy at least as much as the readings and the preaching and the prayers do. Readings, homilies, and prayers may come and go, but it is the word which people can carry as a melody in their hearts which is likely to have the deepest long-range effect, and which becomes people’s personal vehicle of remembering the mighty acts of God. And if music interprets the liturgy, then the musician clearly has to know what is there to be interpreted.

The pastoral musician is also, and is likely to continue to be, a liturgical specialist as few other ministers in the church are. It is a fact of church life, and unless we liturgists succeed beyond our wildest fantasies, is likely to continue to be a fact of church life, that most people in most parishes do not have much specialized knowledge of the liturgy. Many seminaries give a relatively low priority to liturgical studies. The priests of tomorrow, like the priests of today, will probably continue to know less about the liturgy than they would often like us to think they do. Even if they knew more and better than they usually do now, the priest is not apt to be a liturgical specialist as the musician is. This means that the pastoral musician cannot and will not usually be able to depend on expert local advice when it comes to putting art at the service of the liturgy. Moreover, it is a fact of church life that the pastoral musician often has to play the role of advocate for improved quality of liturgical celebration. And there is nothing more dangerous—or more useless—than an uninformed or inarticulate advocate. We often have good church music because the pastoral musician has sound intuitions and good instincts concerning what is liturgically appropriate. But instinct and intuition are not enough when it comes to convincing others as to what is liturgically appropriate.

Since what is so often so bad, the pastoral musician desperately needs to know what the liturgy could be.

Finally, the American pastoral musician must cope with the scandal that Catholic worship is in this country. Because of inadequate preparation of clergy and laity alike, and because of numerically inadequate sound leadership, liturgical reform in this country happened willy-nilly. Much parochial Catholic worship in this country is a shambling mixture of inherited conventions that have nothing to do with the spirit or form of the new liturgy, liturgical books half-used, the foisting of ministerial idiosyncracies on helpless
Catholic church music with full popular participation is an art and a ministry that is still in its infancy.

followed by a folksy peace greeting. That in turn is followed by a doleful and penitential Lamb of God. As the people file up with the demeanor and body language of the condemned goats of the parable, a cantor joyfully intones My Shepherd is the Lord.

If the musician attends only to the local conventions of worship, not much can be improved. The first thing that must be asked is what the communion rite as a whole is intended to say. Mere convention has it saying a lot of things, none of them very coherent, and some of them utterly contradictory. If the musician turns to the Order of Mass, the rite says much about peace and the forgiveness of sins and unworthiness and a few things about a Lamb of God (whatever that is). The prayers after communion pray vaguely for "strength" and "eternal life" and a few other generalities. It still looks like an Our Father and a hodgepodge of a lot of other things. Remembering the plaintive chants of the Gregorian tradition, and noting all the references to forgiveness of sins and unworthiness, the musician may well select a very penitential Lamb of God. And everyone is left experiencing the peace greeting and joyful communion hymns as "distractions". Or, as my daughter notes for me, the Lamb of God feels like somebody died during the peace greeting.

Getting beyond this impasse demands considerable liturgical knowledge. As the communion rite (from Our Father through prayers after communion) is designed, it is intended to convey a sense that sharing at the eucharistic table is an anticipation of the banquet of the kingdom of heaven. It is the perfect ritual unfolding of the eucharistic acclamation, "When we eat this bread and drink this cup, we proclaim your death, Lord Jesus, until you come in glory." If the rite is appropriately celebrated, believers should be able to approach the eucharistic table with an echo ringing in their hearts of the promise, "Come you blessed of my Father, and enter into the joy which is prepared for you." Comparison
The priest is not apt to be a liturgical specialist as the musician is.

with other classic liturgies shows that this is the normative expression of what holy communion is all about.

Translation has obscured this understanding of the communion rite. The prayer of all classic communion rites is the Our Father; it is used as the prayer the Lord himself gave us to pray for the coming of God's kingdom. The embo-

ism (celebrant's prayer immediately following the Our Father) is intended to bring home what it means to pray for the coming of the kingdom. In the present English translation it doesn't, because the translation has us pray for things that God obviously does not do—relieve us of all anxiety and grant peace in our day. The Latin prays soberly and realistically for the peace which, in the words of St. John, the world cannot give—the peace of those who stand firm in their commitments, the peace of those who hold firm in the midst of pain—the peace of those who live by the cross. To live by that peace is to live in hope of the resurrection in the kingdom of God. The rest of the prayers then go on to speak of that hope, as also the peace meeting is introduced by Christ's own resurrection meeting to his disciples. The image of the Lamb of God is used because it is the image of the victorious risen Lord. And far from being a folkly pleasantry, the peace meeting is intended as a token of the commitment we owe one another as brothers and sisters whose deepest unity will only be revealed on the last day. The prayers after communion gently echo these basic the-ematics.

Against this background, the references to the communion rite to the forgiveness of sins stand before a wider perspective of confidence and hope. To pray for God's mercy is to pray for fulfillment of his purposes and the fulfillment of our own hope, not to pray for the reprieve of a pack of rotten offenders. Nobody would ever know it from the present translation of the Lord, I am not worthy, because the confident hope suggested in the Latin is totally obliterated in translation.

From this perspective, the Lamb of God is neither funereal nor penitential. It is an acclamatory litany of welcome to the risen and awaited Lord whose pur-

pose is to save, defend, reconcile, heal, empower, uplift, encourage, and welcome into the home of his Father. But you would never guess that without a considerable amount of liturgical knowledge at your disposal.

The musician, then, needs to know the purpose of the structure of a rite—what it is intended to say as a whole, and how its individual parts relate to making that whole statement. Comparison with other classic liturgies may shed light on what our own is intended to say. Likewise, a knowledge of liturgical history will help to sort patterns of perennial value from period pieces, and to distinguish real tradition from mere convention. Knowledge of li-

turgical spirituality and theology is also necessary. If one thinks and lives an impoverished theology of the liturgy, the liturgy will inevitably be interpreted in an impoverished manner. For example, there are rich alternatives to the Lo, I a wretched communion piety of the recent past, as there are alternatives to the adolescent hedonism and vapid optimism that have often replaced it. And a sensitive and responsible musician can do much to make those alternatives available to ordinary people. Also, a sensitive and responsible musician must also know something about liturgical adaptation. Various subcultures express their faith in different idioms, and the judgement that a musical piece is musically good is not enough. It must also be liturgically useful for this particular group of people. And finally, the musician must have access to the full meaning of our texts, not merely to the present translations.

That is a pleatful of needs. And it would be unfair to assume that pastoral musicians should fulfill them on their own. We need courses and programs of instruction specifically designed for pastoral musicians. I do not think that is unrealistic or utopian. A good thirty-hour course on the eucharist for pastoral musicians would probably be sufficient for a sound understanding of the rite of Mass. What many posse more of a problem is giving musicians sufficient experience of liturgical prayer that is not distorted by the conventions and misinformed bias that so often hold sway in practice. If the liturgy is to be prayer, it needs ministers who are nourished, not bludgeoned, by liturgical prayer.

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17
For Musicians & Clergy: Planning
The proof is in the pudding

By Ken Meltz

By now, everyone is familiar with the term “liturgy planning.” Addressed in the General Instruction and more fully explicated in Music in Catholic Worship (MCW), “liturgy planning” is that architectonic task of preparation which seeks to lend a sense of focus and unity to a particular liturgical celebration or season. As such, it requires the participation and cooperation of the various liturgical ministers in a given church community. These would include celebrant/homilist, lector, liturgical coordinator, choir director and pastoral musician. The inclusion of the pastoral musician within the overall liturgical planning process has pointed out the need that the musician, in addition to musical and liturgical training, must also possess certain “planning” skills. Up to now, when the question of such skills has been addressed, discussion has quickly shifted to the area of basic communications skills. “We've got to learn how to talk with and listen to one another.” or “How do we get through to the celebrant?” Now, I cannot possibly deny the centrality and fundamental importance of good communications within the planning process. Obviously, if people cannot talk with one another, it is very unlikely that the final product will be an effective pastoral celebration. At this point in time, however, I would like to suggest that we look deeper into the planning skills required and address what could be called the “rhetoric” of liturgy planning.

I recall as a freshman in college a basic rhetoric course which all of us were required to take. Anyone who has been in a basic composition or retoric course can recall the amount of time and hard work spent on even the briefest writing exercise. All of us probably learned through analysis, writing and re-writing that good rhetoric and composition required three fundamental qualities: unity, coherence and emphasis. In terms of specific planning skills my point is this—we should strive to develop a rhetorical style which sees the pursuit of musical unity, coherence and emphasis as essential to effective and prayerful pastoral celebration. In what follows I will apply these rhetorical qualities to the planning process, specifically with regard to the musical component. I will conclude by suggesting two concrete ways in which this rhetorical pursuit can be included in formal training programs for pastoral musicians.

Unity means that the various elements of composition refer to a single main idea or focus. MCW was well aware of its applicability to worship when it stated: “The power of a liturgical celebration to share faith will frequently depend upon its unity—a unity drawn from the liturgical feast or season or from the readings appointed in the lectionary and artistic unity flowing from the skillful and sensitive selection of options, music and related arts.” In terms of music, unity refers to the selection, arrangement and performance of pieces which lend support and expression to the overall focus arrived at in the planning process. Whether we call this a “focus” or a “theme,” the point is a simple one: our music should strive for the kind of unity which contributes to the larger unity of a particular season or celebration.

Of the three rhetorical qualities, unity is perhaps the easiest to perceive and achieve. Let me draw the lines sharply.
Few, for example, would consider using Christmas carols at Easter. Why not? One reason is that there are seasonal connotations to both the texts and melodies of carols which prevent their being “imported” into another liturgical season. But, more importantly, the focus of most carol texts on the mystery of Incarnation cannot readily express the paschal focus of the Easter triduum, namely the saving death and resurrection of Jesus Christ.

This quest for musical unity becomes more subtle and challenging when we address particular Sunday celebrations where the focus is not as pronounced as on major feasts. What is required of the musician at this point is the ability to perceive, appreciate and appropriate the unified focus which may arise from the lectionary readings. Let us take, for example, February 26th, the third Sunday of Lent. While both Exodus and John deal with water and the thirst need, neither can be read simply in a geophysical or anatomical sense. The focus is that only God can quench the deepest human thirst.

The pastoral musician as part of the planning process should strive that his/her musical choices, whether choral, congregational or instrumental, affirm and sustain this unity of focus. In terms of the example cited above, the pastoral musician would do well to select and arrange music which affirms the thirst motif such as Clarence Rivers’ moving Like a Dry Land and versions of Psalm 42. In terms of planning skills, then, musical unity requires two things: first, that the particular focus be accurately perceived and appreciated; and second, that the selection, arrangement and performance of the music foster the focus and unity which emerge from the planning process.

While unity has to do with the relation of the parts to the whole, coherence, as a rhetorical term, stresses the interconnectedness of the various parts. As a skill in composition it assures that the parts are clearly and effectively interrelated. When applied to liturgical planning, coherence means that our music should “hang together,” that is without lacunae and proverbial “purple patches.” Assuming that the pastoral musician has mastered the quality of musical unity, coherence can still be impeded by two distinct but related dangers: jarring moods and clashing styles.

“Mood” might seem a vague or, at least, an unmusical term, but I use it here in the sense developed by Bob Dufford in an article last year (Pastoral Music 1:4). There, “mood” was described as having to do with the feeling, tone and atmosphere of a particular celebration. If this be the case, then musical coherence can be threatened by musical options that cause sudden and detrimental “mood swings” among members of the worshipping community. Often jarring to the ear and the spirit, such swings can leave the impression that our musical component lacks continuity and coherence. The present Entrance Rite of the Roman Liturgy is a case in point. There, a strong processional (Entrance) song may be quickly followed by a more somber and plaintive rendition of the...
A threat to musical coherence is the mixing of different and not necessarily complementary styles of music within a given celebration.

Josu, Joy of Man’s Desiring. The contrast is too great and potentially too clashing to insure musical coherence.

In terms of liturgy planning, then, the pastoral musician should strive to foster coherence among the various musical elements in the liturgy. This will be achieved when the selection, arrangement, and performance are safeguarded from the twin dangers of jarring moods and aesthetically clashing styles.

The final rhetorical quality demanded of the musician in liturgy planning is emphasis—giving prominence to what is central and important. Like unity and coherence, emphasis is applicable on both a seasonal and particular basis. The need for emphasis underlies the fact that both seasons and particular liturgical celebrations have a flow and rhythm, a cadence of ups and downs which must be understood and expressed by the pastoral musician. Advent, for example, is anticipation more than realization. The liturgical and musical planning for this season should build in a steady crescendo to emphasize the coming of the Lord in the Incarnation and the eager hope of the Lord’s return for which we pray “Maranatha, come Lord.” Easter, as the feast par excellence of the liturgical year, deserves all the power, hope and majesty we can lend it with our musical emphasis. It should neither be upstaged nor overshadowed because we fail to give it its rightful liturgical and musical prominence.

The same holds true for particular Eucharistic celebrations. There are moments and actions within the rite which deserve and require more prominence than others. The Alleluia is more deserving of musical emphasis than the penitential rite’s Lord Have Mercy. The sung acclamations of the Eucharistic prayer are not time consuming intrusions into spoken prayer; they are integral to the great prayer of thanksgiving and deserve the prominence that singing affords them. To embellish the liturgy’s conclusion with a rousing closing hymn and not to sing the Great Amen is a failure in liturgical as well as musical emphasis.
Assessing the strengths, shortcomings and needs in training opportunities for the parish musician in this country is a major concern of both the Federation of Diocesan Liturgical Commissions and the National Association of Pastoral Musicians. This concern led in two directions: a Diocesan survey conducted jointly by FDLC and NPM, and a sampling of available college/university programs by NPM for this publication. The following articles are representative of current USA directions in Formation of the Parish Musician.

**USA Diocesan Programs**

**SAMPLE COLLEGE/UNIVERSITY PROGRAMS:**

**Duquesne University, School of Music**

**St. Joseph’s College, Rensselaer**

**Catholic University of America, School of Music**

**Alverno College, Milwaukee**

**Notre Dame University, Department of Music**

**SAMPLE DIOCESAN PROGRAMS:**

**Diocese of Syracuse, Organ Training Program**
National Survey of Diocesan Training Programs

Assessing the strengths, shortcomings and needs of training for liturgical musicians became a joint project of the Federation of Diocesan Liturgical Commissions (FDLC) and the National Association of Pastoral Musicians (NPM) in the fall of 1977. For this purpose, FDLC sent a jointly developed questionnaire to each USA diocese (159 in all). Ninety dioceses responded, sending their replies to NPM, which then developed this report.

The questionnaire asked four major items about the last year (1976-1977): what training programs were run by the diocese itself; what training programs were conducted in the diocese by other groups; diocesan music personnel; comments on past and existing programs. Two additional questions asked: "what are your plans for future programs?"; "What music needs in your diocese are primary?". Replies are a combination of factual, statistical information, and a series of important, yet often unrelated, comments. Our report attempts to include both.

Who responded? Completed questionnaires came from all of the 12 regions of the FDLC. The highest response was from Region II (New York), 87.5%; the lowest response was from Region XI (California and some Western States), 38.4%. All other regions, except V and X, responded well above 50%.

How many have training programs? Fifty-two dioceses indicated they had diocesan training programs. Of these, 21 ran their own, and knew of and/or partly sponsored other sessions. Nine ran no diocesan training programs, but were aware of other programs in their dioceses. 30 dioceses neither sponsored nor reported any training opportunities in their areas for musicians in the last year. Exactly one out of every three dioceses had no training of any type available for parish musicians.

What type of training? In collating the data, it became evident that programs having 100 or more people in attendance were generally one- or two-day workshops. Since we allowed each diocese to define for itself what constitutes a "training program," approximately two-thirds of those responding positively to this question were describing large one-day events. The remaining one-third had more extensive programs, some extending for seven sessions, some for a semester.

In general, programs with under 100 participants were of the extended type. Eight dioceses specifically mentioned "certificate programs" (similar to that sponsored by the Diocese of Syracuse, and described in this issue). These training courses averaged between 30 and 40 sessions per year (with additional sessions and seminars for liturgy integrated into the program). Two mentioned that their programs extended over a three-year period.

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<th>Sessions</th>
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While over 60% of the training programs sponsored by the dioceses were under five sessions each, it is apparent that some programs, including those not sponsored by the diocese, were well beyond a one-session, one-shot approach to training. This survey also indicates that programs extending beyond five sessions were directed toward smaller numbers and more intensive learning.

Number of faculty. Almost all programs involved one, two or three faculty members. A small number mentioned larger faculty staff, but in most such cases the reply seemed to indicate a convention type or other large meeting.

Who were the programs for? Thirty programs were general ones, directed toward all parish musicians, with 50% mentioning that clergy were specifically invited to attend the sessions. Sixteen programs were directed pri-
marily to organists or choir directors, six were particularly for the folk groups, and three were exclusively for cantors. It is interesting to note that, of those programs not sponsored by the diocese, three were folk, two were organ, and nine were general. The responses seem to show that where programs were conducted at all, both the specific type, e.g. cantors, and those for general needs, e.g. "Music in the Church," were equally successful.

Comments on the programs. Responses to request for comments on the programs in a diocese, their uniqueness, etc., brought the bold answer: "Generality non-existent" (Atlanta, GA); A more tolerant response was "We try to do what is best with what we have." (Kansas City, MO). Many dioceses, though struggling, indicated that coordination of training efforts is important. "We are developing, but found our resources for development are better pooled" (Spokane, WA); "Our programs are usually joined with other art forms. We bring folk/choir groups together." (Richmond, VA); "Our diocese mounts a liturgical convention for the entire area every year" (Cincinnati, OH). "Our diocese combines training for the minister of the word, the minister of the altar, and the minister of the music." (Green Bay, WI). "We combine music training with the pastoral institute which usually deals with the continuing education of priests, but in this case has successfully provided training for the leaders of song" (Brooklyn, NY).

Most dioceses mentioned the liturgical quality of their training. "Our program is designed to educate musicians to become liturgical musicians" (Omaha, NE). "We have tried to provide needed education in ministry, liturgy, etc., rather than a simple music reading or music lesson workshop" (Denver, CO).

A few dioceses indicated sophisticated planning in their programs. "The diocese has been divided into eleven regions. Each regional director of music is thus able to have small meetings to consider community problems, and to address the liturgical and musical needs of the local churches. The Diocesan Music Office Personnel (there are three) can address problems and present workshops in the specific regions, and the Regional Director is able to represent his/her area at the music commission meetings." (Scranton, PA) Some designed programs on a parish basis. "The organ training program we have allows students to be trained in their own parish on their own organ." (Fort Wayne/South Bend, IN; Joliet, IL) Others involve parishes in different ways. "Our parishes are encouraged to make payments for programs." (Des Moines, IA) Another provides an organ training program which has the built-in incentive of increased competency as a vehicle for improved salary. (Buffalo, NY)

The Diocesan Director of Music. Of the 90 dioceses reporting, 45 (exactly 50%) indicated that they have a diocesan director of music. (An additional 12 reported that the Director of the Liturgy Commission is also the director of music.) Of the 45, 12 are full time, 33 part time. All 12 full-time directors are paid; only 12 of the 33 part-time directors are salaried. In other words, there are 22 paid diocesan music directors, of whom 50% are part-time staff members.

When comparing diocesan musician formation programs, the diocesan staff person becomes even more significant. Almost to a diocese, where there is a diocesan director, there was effort at training; where there is no such person, there was no training taking place.

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<tr>
<th>Region</th>
<th>Total Replies</th>
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Needs. The clearest needs surfaced in the questionnaires are improved liturgical background for the musician, and clarification of the role of music and the musician within the liturgy. Next in importance is skill development, particularly for the organists and the cantors. Resources, particularly a hymnal, are apparently the next and most prominent need.

Additional needs are mentioned by eight or fewer dioceses. These include, in the order of their numerical occurrence, support from clergy, training of choir and choir director, copyright, diocesan planning, diocesan leadership, parish planning, salary and budget considerations, folk group training, recruitment of personnel, adequate instruments, and music directors.

Many dioceses commented extensively on their musical needs. The following random sampling provides a glimpse of the depth and variety of these needs in the American Church today:

"We need training in non-Eucharistic liturgical celebrations and the music appropriate thereto." (Agana, Guam; Omaha, NE) "Ease the tension between folk groups and choirs." (New Ulm, MN) "Music in small urban and rural parishes." (Richmond, VA; San Antonio, TX; Dodge City, KS; Madison, WI; Charlotte, NC; Green Bay, WI) "An easy way to print a diocesan folk hymn collection without ending up in jail." (Fort Wayne/South Bend, IN) "Improving the quality of Sunday worship in general—helping the parish directly with this goal. This is so primary I can't think of anything else." (Kansas City, MO) "Refining musical taste; improving musical perfor-
mance." (Pensacola/Tallahassee, FL) "We need to come to an understanding of the term "pastoral" for those people in charge of whatever aspect of parish life." (Pasadena, CA) "We need people who know priorities in setting up music programs." (Burlington, VT) "We need an awareness that something needs to be done, most important that we are able to do something. We need an attack on lethargy." (Baker, OR) "In the bush country, our diocese is limited to songs in Yupik; only one or two people are creating songs in Yupik... local people consider the local instrument (the eskimo drum) an unusable instrument in church." (Fairbanks, AK) "We need a national workshop for Diocesan Music Directors." (Gaylord, MI).

The general implications of this survey are: 1) minimal training programs for the parish musician exist in at least two-thirds of the dioceses reporting; 2) there is a direct relationship between diocesan music personnel (and direction) and training opportunities for the parish musician; 3) of the 90 dioceses responding, approximately 50% have such diocesan music personnel and leadership; 4) comments on existing programs, as well as on needs and future planning, indicate that there is no common body of knowledge, skill requirements, liturgical expertise in the current formation of pastoral musicians. How can diocesan music personnel be increased? diocesan leadership improved? good training opportunities be implemented or increased? common definition of parish musician formation be established?

NPM alone cannot answer these needs. But we do hope to see you in Scranton at our First National Convention, March 1978, where we and many others will be addressing most of these questions... and where you will have the opportunity to offer comments, criticisms, and directly influence action and answers.

St. Joseph’s College

A Place for Dreamers

BY LAWRENCE HEIMAN

In those days the language of the Roman liturgy was Latin and its finest music was the chant and sacred polyphony.

Rome’s homey restaurant, “La Fontanella,” has always been a favorite for American students studying in the Eternal City, for the steak is exquisite and the atmosphere congenial. But on this particular evening around Christmas, 1958, the succulent platter and accompanying vino Orvieto did not interest me as much as the precious contents of my battered portfolio. I had invited my classmate from the Pontifical Institute of Sacred Music, Father Eugene Lindusky, O.S.C., to join me in a special dinner-meeting in order to discuss a “dream” that was haunting my restless soul. My enthusiasm for the dream interfered with my normally adequate table manners. And so I brought forth my little dream package even before the waiter had finished his niceties. The package consisted of plans for an American church music program, modeled after that of Rome’s Pontifical Institute of Sacred Music and consisting of a chant-oriented, integrated program of church music and liturgy. Before we left the restaurant that evening our plans were well formulated for the “Fontanella Dream!”

In those days the language of the Roman liturgy was Latin and its finest music was the chant and sacred polyphony. Fr. Lindusky had specialized in polyphony and

REV. LAWRENCE HEIMAN, C.P.P.S. is Director of the Rensselaer Program of Church Music and Liturgy, Saint Joseph’s College, Rensselaer, IN; member of the Board of Directors of the National Association of Pastoral Musicians; member of the Music Committee of the Federation of Diocesan Liturgy Commissions.
Although undergraduate courses in church music and liturgy are offered the year around, the Rensselaer Program is essentially a summer project...

I in chant. Needed in addition were an organ instructor and a liturgist. We found just the organist we were looking for in the prolific composer-organist, Noel Goemanne, graduate laureate from Lemos Institute in Belgium and internationally-renowned organ recitlist. Also available was Father Robert Lechner, C.P.P.S., a sensitive, practical liturgist, better known for his work as founder-editor of the international philosophical journal, *Philosophy Today*. In June, 1960, the four of us assembled at Saint Joseph’s College to launch the Rensselaer Program of Church Music and Liturgy. With an enrollment of twenty-five students the “Fontanella dream” became a reality.

By 1965 our operation, both student-wise and instructor-wise, was more than doubled. New faculty members included two new Roman graduates, Father Paul Arbogast of Covington, Ky., and Father Columba Kelly, O.S.B., organist and choir master of Saint Meinrad’s Archabbevy in southern Indiana. Two new music theorists and keyboard artists were also added, Dr. John B. Egan and his wife, Anne-Marie.

Two factors prompted us to modify our program: the advanced musical training of some of our applicants and the new demands of Vatican II liturgy. Although our original dream called for a chant-oriented program, it also called for an eminently practical one. The practical factor required that we recognize the needs of our students and respond to the demands of Vatican II. In effect, this translated into a more contemporary, non-chant orientation at both graduate and undergraduate levels.

Through the gracious cooperation of Dr. Arthur Becker, dean of the DePaul University School of Music, and Rene Dosogne, chairman of the DePaul Church Music Department, we were able to meet the challenge and establish the Rensselaer Center of the DePaul University Graduate School: Music Division at Saint Joseph’s College. Properly equipped students could now earn a master’s degree in church music through the Rensselaer-DePaul affiliated program.

With the initiation of the affiliated graduate program, less emphasis was placed on the chant; more, however, on musical theory, composition, conducting, and instrumental performance (chiefly organ).

Within a few short years the directives of Vatican II were being implemented by the appearance of revised sacramental rites, including those pertaining to the Eucharist. Musicians across the country and around the Christian world began to realize their need for collateral education in liturgy. We were determined to respond to this need by increasing the liturgical element in our program and integrating this with the musical element. At the same time we felt that our program was becoming strong enough to sustain independent accreditation, which would eliminate some of the duplication of effort necessarily required in the administration of an affiliated program. A detailed self-study resulted in our drawing up a new set of requirements for the master’s degree, which required the inclusion of four courses in liturgy (nine of the thirty required hours) and a fourfold choice of emphasis: composition, conducting, organ, voice. A fifth emphasis has recently been added, music education, for the benefit of the church musician-school music teacher.

In April, 1972, we submitted our plans for an independent graduate program to the North Central Association of Colleges and Secondary Schools. Accreditation was granted on July 28, 1972—full accreditation, thus bypassing the usual preliminary accreditation.

The revised, independent program has required additional qualified specialists. Over the years the faculty roster has included such renowned organist-composers as...
Two factors prompted us to modify our program: the advanced musical training of some of our applicants and the new demands of Vatican II liturgy.

Sister Theophane Hytrek, O.S.F., of Alverno College in Milwaukee and Dr. Philip Gehring of Valparaiso University in Valparaiso, Ind. as well as Cantor James Hansen of the National Shrine of the Immaculate Conception, Washington, D.C. The 1977 summer session was graced by the presence of Father John Molnar, O.S.A., master liturgical planner. The faculty, permanent as well as guest, hold advanced degrees from the best colleges, universities, conservatories, and institutes in America and abroad. Additionally, the faculty brings a wealth of practical experience to the program. The excellence of "outside" training and experience notwithstanding, the Rensselaer Program has always taken pride in the excellence of its own products, as evidenced by subsequent faculty appointments of several onetime students in the program.

Present music instructors include, in addition to the director (myself), Dr. John B. Egan and his wife, Anne-Marie, both theorists and concert keyboard artists; composer Father Ralph Verdi, C.P.P.S.; woodwind artist Father Robert Onofrey, C.P.P.S.; Sister Robertia Urban, O.P., and John Bicknell, organ instructors; Dr. Joseph Koestner, conductor; Dixie Fine, Carolyn Staley, and Daniel Vander Linden, voice; and Sisters Janet Gorman, S.N.J.M., and Marilyn Schauble, R.S.M., guitar. The liturgy is in the capable hands of Fathers Gerard T. Broccolo, Joseph Kelley, O.S.A., and Giles Pater, as well as Monsignor Donald Reagan (children's liturgies).

The Rensselaer Program of Church Music and Liturgy is a multi-faceted operation and comprises the following: a graduate sequence in church music and liturgy; an undergraduate sequence in church music and liturgy; a non-degree certificate sequence; an annual ten-day liturgy institute; an annual five-day workshop in church music and liturgy; and an annual six-day workshop in Afro-American liturgy and sacred music, co-sponsored by Saint Joseph's College and the National Office for Black Catholics and conducted by experts such as composer-liturgist Father Clarence Rivers and conductors Avon Gillespie and Robert Ray.

Although undergraduate courses in church music and liturgy are offered the year around, the Rensselaer Program is essentially a summer project, specially designed for the benefit and convenience of church musicians and other liturgy personnel who are unable to leave their posts during the school year.

Graduates of the Rensselaer Program are making significant contributions as parish musicians and liturgists, as well as diocesan and national leaders in the United States and Canada. Sister Joselyn Brenner, O.S.F., for example, in addition to organizing the Omaha Archdiocesan Office of Worship, has served as consultant to the
Bishops' Committee on the Liturgy, as a member of the Music Committee of the Federation of Diocesan Liturgy Commissions, and in other national positions. Sister Luanne Durst, O.S.F., after several years of administration in the Green Bay, WI., Diocesan Office of Worship, was invited to come to Washington, D.C., where she is Administrative Assistant for the Secretariat of the Bishops' Committee on the Liturgy.

Students and graduates are unanimous in saluting the Rensselaer Program for its academic soundness, liturgical and musical integration, and eminent practicality. They like the personal touch of the program and the unique spirit of the campus, affectionately referred to as the "Rensselaer spirit."

On August 27, 1967, Monsignor James Conroy, writing in Our Sunday Visitor, made this prediction: "If liturgical music is to flourish in the United States, there is no doubt that Saint Joseph's music program (the Rensselaer Program) will be listed as one of the contributing causes." Monsignor Conroy's prediction was based on the evidence of the first eight years of the Rensselaer Program. Since then a decade has slipped into history—a decade of rewarding success in the program's search for musical-liturgical integration, a decade that has seen the fulfillment of the "Fontanella dream" and the hope for bigger and better things to come.

In 1958 it was "La Fontanella" in Rome; twenty years later it is a campus dining room in northwestern Indiana. In 1958 it was steak and wine; in 1978 it may be hamburger and coke. In 1958 it was a restaurant by one of Rome's numerous fountains; in 1978 it is a fountain beneath twin towers of a college chapel. Whether 1958 or 1978, the dream is the same as is the spirit. Once there were two dreamers; now there are hundreds—and we need more!

Alverno College

Different Levels of Practical Education

BY MARY HUELLER

In today's worship, the need is for the professional person who functions as a leader of all musical forces...for expertise in creative planning, communication, and coordination.

College music education has always been one of the most practical career preparations around. Musicians, church musicians included, have always needed proficiency in certain technical abilities, and music departments have always provided these.

Today, however, as music ministry grows in importance, church musicians need training that will provide experiences, skills, and a knowledge base beyond isolated music techniques.

It was with this in mind that Alverno College established four different Church Music programs: the Bachelor of Music with a specialization in Church Music; a Bachelor of Arts in Religious Studies with a minor in Church Music; an Associate of Arts in Church Music; a Specialist Program in Church Music. Each is designed to provide a different level of practical, board-rounded education. The move to modernize church music programs came as a natural outgrowth of the school's long established leadership in the field: the School Sisters of St. Francis opened their first conservatory in 1912 as an extension of their
Students must be able to compose and arrange music, conduct ensembles, plan complete worship services and give the liturgical, pastoral and musical reasons for the choices.

church music training, an important part of the congregation since 1879.

The present Alverno programs were developed out of the belief that “in today’s worship, the need for the professional person who functions as a leader of all musical forces collaborating in the service is greater than ever. In addition, there is a need for expertise in creative planning, communication, and coordination.” Realizing this, Alverno emphasizes the concepts of professionalism, leadership, and communication.

The program stresses the development of four essential skills: a working knowledge of the liturgical and theological aspects of worship; the musical competences necessary to perform, teach, analyze, arrange, conduct and create music for worship; the development of communication and interaction skills necessary to work with liturgy planning groups; leadership and management capabilities necessary to design, implement, and evaluate programs and experiences, and to coordinate the musical activities of a parish.

It is the last two points that makes Alverno’s Church Music program unique. Utilizing “outcome-oriented” learning (cf. Pastoral Music, Oct/Nov 77, 2:1), students must demonstrate a proficient ability in communication, leadership and management. They are asked to take management and social interaction courses so that they learn to function professionally and actively in the ministry of a parish. The most in-depth of the four programs offered is a Bachelor of Music degree with a specialization in Church music. Church Music studies can be combined with specializations in Music Education or Music Performance. In addition to demonstrating performance ability in voice or an instrument and a knowledge of basic musical skills, the student is asked to acquire a background in other disciplines: religious studies, psychology, management, and philosophy along with history, literature, art, and drama.

To fulfill the requirements of the degree, students must be able to compose and arrange music, conduct ensembles, plan complete worship services which integrate music with readings and other texts and give the liturgical, pastoral and musical reasons for the choices. The student must implement these planned services in a church situation, interacting effectively as a leader or implementer of liturgy planning groups, making suitable music selections for given groups, teaching congregations, cantors, songleaders and choirs, and functioning as a cantor/songleader, organist, and conductor.

Alverno College also offers a Bachelor of Arts in Religious Studies. Its curriculum prepares for careers as teacher of religion in elementary or secondary schools, parish coordinator of music and worship, parish catechist, or adult religious education teacher. In this program, church music is offered as a support area (minor). Students in this program are expected to develop the abil-
ity to apply theoretical models to contemporary moral and religious perspectives and trends, and to initiate and implement works which foster religious growth both personally and in others.

These two degrees were developed to offer practical college education to students just starting a career in Church Music. Two other Church Music programs were designed specifically for professionals already active in the field; people who feel a need for expanding their knowledge beyond the experience limitations of their present job roles.

Less than a year old, Alverno’s Specialist Program in church music is for the person already holding a degree in music or other areas but is interested in part-time work as a cantor, organist, or guitarist. Basic scriptural and liturgical studies, functional performance and musicianship experiences, along with a knowledge of and participation in liturgical celebrations are involved in the Specialist Program. The equivalent of two years of college study, it requires a graduating student to be able to demonstrate practical church music functions: accompanying the cantor or choir in all types of service music, leading and teaching a congregation new music, transposing and sightreading hymns, improvising preludes, interludes or postludes to a service, and choosing service music with a sensitivity for the spirit, season, or specific liturgical use.

Finally, there is the two year Associate Arts Degree in Church Music, a program that serves the student wishing to serve in a particular aspect of music ministry—be it organ, voice, or another instrument. It stresses strong basic musicianship, scriptural and liturgical studies, and liberal arts studies. Important here is a high emphasis on exposure to liturgical celebrations—on the job experiences designed to complement the total program. The course content of this program is designed so that the student wishing to work toward a Bachelor of Music at a later date can do so.

While each of these programs is designed for unique groups of students desiring different levels of competency, all have a common—and highly important—ingredient. Each program stresses practical implementation, going beyond observation or performance to actual planning and/or producing music for complete worship experiences. For example, students have on-going field experiences related to music ministry activities in a parish or on campus. In their senior year they must assume responsibility for designing and implementing a variety of worship experiences in a given parish situation working with professionals in the field. It is then through a designated sequence of studies and through on-site professional participation that the student develops the leadership, management, and communication abilities expected of the church musician today and in the future.

Catholic University

Musical and Liturgical Competency

BY MARY ALICE O’CONNOR

Music must be intrinsic to prayer; its texts must be from biblical or doctrinal sources; it must serve and never dominate; and it must be identified with the community itself.

Liturgy—the public and official worship of the church in which we encounter God and respond to him in faith—is central in the life of the Christian. Music is an integral part of the liturgy, having the same purpose as the liturgy itself. The Constitution on the Sacred Liturgy (1963) and subsequent documents give music a very prominent place in liturgy and clearly define its function.

Throughout the centuries the relationship between liturgy and music has varied according to the philosophy of the time. The Council of Trent (1545-1563) encouraged that the "sanctuary" be looked upon as "distinct from life," "far apart," "other-worldly." It was necessary, therefore, that the music for the worship service be chosen accordingly. This idea permeated the philosophy of church music for about four centuries. Pius X, in 1903, in one sense prepared the way for liturgical growth, but even since his time there has been a tremendous development in the philosophy of church music. The Missal of Paul VI (1969) presents a new image of the liturgical celebration: everyone who is present in the liturgical assembly is to celebrate, and many of the participants, along with the celebrating priest, have special roles to perform. Thus, the philosophy changes from "other-worldly" to...
“the assembled community celebrating together.” The music for this type of celebration is considerably different from that which was needed in the past. Instead of separating life and worship music takes on the task of reaching every member of the assembled community; of moving him/her to a strong faith-act; and of bringing his/her life into celebration. Music contributes to the creation of a truly authentic celebration, one which is meaningful to modern man.

The fact that the musical patterns of pre-Vatican II are of little or no help in answering the needs of the present has given rise to a number of problems. Music must be intrinsic to prayer; its texts must be from biblical or doctrinal sources; it must serve and never dominate; and it must be identified with the community itself. New music is needed to fit the new liturgical texts, and to satisfy this variety of needs. All types of music must be considered—contemporary as well as traditional.

In keeping with the importance of liturgy and the role of the music in liturgy, and in answer to the needs in the area of liturgical music, Catholic University of America's School of Music set up a committee in 1974 whose task it was to restructure the liturgical music degree curriculum.

Mary Alice O’Connor, C.S.J., M.M. and D.M.A., Catholic University of America is Assistant Professor and Director of the Liturgical Music Degree Program (and also the undergraduate Choral Music Education program) The Catholic University of America, School of Music.

The liturgical musician is a competent musician with a specialty in at least one area of performance, and with sufficient knowledge, ability, and skill to act as coordinator and resource person for all of the musical roles involved in the liturgy.

Members of the committee were: Thomas Mastroianni, Dean of the School of Music; Frederick R. McManus, who at that time was director of the Bishops' Committee on the Liturgy and who is now Vice Provost and Dean of Graduate Studies at the University; Conrad Bernier, noted organist and director of the organ degree program; Kevin Seasoltz, O.S.B., liturgist and member of the Religion and Religious Education faculty; Gerard Austin, O.P., coordinator of the liturgical studies program; and Mary Alice O’Connor, C.S.J., who had recently completed a doctoral dissertation on the role of music in liturgy under the direction of Fathers Seasoltz and McManus and John Paul, former Dean of the School of Music. From its very beginning, therefore, there has existed a close relationship, dialogue, and cooperation among the departments concerned. After a great deal of study and discussion a curriculum was designed to provide the necessary background and knowledge for the liturgical musician to take his/her place as music director or coordinator of music and liturgy in a parish, and to better assist as a member of a diocesan or parish liturgy commission.
Musical knowledge and skill are necessary, but this can no longer be the sole criteria in preparing the liturgical musician.

The criteria suggested by the Bishops of the United States in their statement of 1967, and reiterated in 1972, for choosing music for the liturgy, serve as criteria for training the liturgical musician.

**Musical:** The liturgical musician is a competent musician with a specialty in at least one area of performance, and with sufficient knowledge, ability, and skill to act as coordinator and resource person for all of the musical roles involved in the liturgy. The candidate for the Master of Liturgical Music (MLM) degree must have an undergraduate degree in music (or its equivalent). He/she chooses one area of concentration in the category of skills—organ, composition, conducting—and must demonstrate ability in that area in order to be admitted into the program. Upon completion of the program, the student is expected to display a high level of accomplishment in the chosen area. Other musical requirements for the degree include theory, repertory, history and literature. The School of Music, which boasts of a fine reputation and an outstanding faculty, provides an excellent opportunity for the student in this degree program to acquire the necessary training. He/she studies with distinguished faculty such as Conrad Bernier (organ/theory), G. Thaddeus Jones (Composition/Theory), Ruth Steiner (musicology), and Michael Cordovana (voice/conducting). Enrollment in the School of Music is approximately 500 students working in thirty different degree programs from the bachelor’s to the doctoral level, providing many opportunities to the student as well as a stimulating and exciting learning atmosphere.

**Liturgical:** Musical knowledge and skill are necessary, but this can no longer be the sole criteria in preparing the liturgical musician. A knowledge of and sensitivity for, as well as a commitment to the needs of the liturgy are also vital. The liturgical studies program, which is an interdepartmental program in the School of Religious Studies, has an excellent reputation. Students in the MLM program are required to take basic liturgy courses offered by that school, and given by well-known faculty such as David Power, Kevin Seasoltz, Gerard Austin, and Frederick McManus, to name only a few. They enroll in classes with candidates for the liturgical studies degree, thus giving them the further opportunity of sharing insights with these students.

**Pastoral:** Location of the Center for Pastoral Liturgy on the University Campus provides a splendid opportunity for students to become aware of the pastoral dimension involved. They take part in workshops and lectures provided by the Center, and Father Richard Butler, Director, is most generous in sharing his time and resources with the students. The School of Music and the Center co-sponsor many programs such as the Institute of Liturgical Music, which is primarily concerned with the very practical problems of liturgical celebration. The 1977-78 program for the Institute is directed to the needs of the parish musician as well as the students in the MLM degree program. The core program includes speakers such as Ted Marier, Herman Berlinski, Tom Parker, Erik Routley, Elaine Rendler, and Robert Shafer in the area of music, and Frederick McManus, Gerard Austin, Thomas Krosniki, Paul Philibert, Eugene Walsh, and Richard Butler in the area of liturgy. Specialized instruction is also
available for the parish musician in organ, conducting, and guitar. The workshop last summer—Organ and Guitar in Parish Worship—given by Alexander Peloquin and Tom Parker was also co-sponsored by the Center and the School of Music.

The students in the MLM program have the option of doing an Internship as part of the program, and many of them work part time in area parishes in order to apply the theory to practical situations.

The location of the school affords the student the opportunity to visit the offices of the International Commission on English in the Liturgy, the Bishops' Committee on the Liturgy, and the Liturgical Conference, as well as the National Association of Pastoral Musicians, and learn first-hand how these organizations are contributing to the needs in the area of liturgical music.

Dialogue is taking place at the present time concerning the establishment of a D.M.A. in Liturgical Music (with a built-in minor in Liturgy), and also setting up internships in area parishes.

Catholic University offers a program of the highest quality for the training of the liturgical musician, and at the same time is performing a service to the church in its effort to meet the immediate needs which exist in the area of liturgy today. Musical competency no longer automatically equips one to function effectively as a liturgical musician; nor is it possible academically to provide the necessary background for the liturgical musician without interdisciplinary cooperation in the training program. The quality of both the School of Music and the Liturgical Studies programs, in addition to the cooperation and dialogue which exist among all concerned, provide a unique situation for the training of the liturgical musician at the Catholic University of America.

Duquesne University

The Quality of Church Music

By Robert F. Egan

It is our intent to help the community maintain the highest standards possible in sacred music.

Duquesne University, a Roman Catholic institution, developed and sustained by the Congregation of the Holy Ghost Fathers, saw fit in 1926 to establish a School of Music within the University. The School's early program offered a Bachelor of Music degree, and in 1930 the Pennsylvania Department of Education approved the School to offer the Bachelor of Science Degree in Music Education. In 1959 the Music School was granted associate membership in the National Association of Schools of Music, and in 1966 the School became a full member of that organization.

Because of its relationship to the Catholic Church and its liturgy, the School has offered liturgical music offerings in its various curricula. The catalog for 1929-30 states the following:

Liturgical Music Plain chant, its history; influence of Greek and Hebrew music; St. Ambrose and St. Gregory. Polyphony. The tenth to the fourteenth centuries. Palestrina Vittoria. Modern: German Catholic Church music; Cecelian [sic] School.
We re-established a Sacred Music degree on both the undergraduate and graduate levels, with a major instrumental concentration in organ.

Instruction in sacred music; general principles; different kinds; external form; the liturgical text; the singers; organ and instruments; Roman Catholic liturgy.

Over a long period Duquesne has been seriously concerned with the quality of music in the Church. Many of its faculty members have served as church musicians, not only in the Roman Catholic Church, but in churches of various Protestant denominations including the Methodist, Lutheran, Presbyterian, Episcopalian, Congregational, as well as in the Jewish Synagogues.

In the School’s catalogs for the 1965–66 academic season (both on the undergraduate and graduate levels) courses were described as follows:

Liturgical Music 123, 124. Gregorian Chant. The principles of chant notation, meter, rhythm; the chant Ordinary, the Introit and Communion Antiphons; rubrics for sung items of High Mass.

In the Graduate Catalog the following courses were listed:

634. Liturgical Music Since 1750. A survey of the significant sacred music from the classical, romantic and contemporary periods.

635. The Liturgy of Today and Its Music. The background of the liturgical changes of our time and an examination of the musical problems within these developments.

Jean Langlais instructs organ majors.

The subsequent catalogs show the gradual disappearance of liturgical music from the School’s curricula. In the 1966–67 season no undergraduate courses were indicated, and they do not reappear until 1976. But in the graduate catalog three courses appeared. They were Practicum and Seminar in Church Music which was described as a comprehensive study involving supervised observation of choral activities throughout the Pittsburgh area; reports; selected readings; field work; and administrative problems were considered. The second listing was Performance Practices in Church Music which was described as a systematic study of chants, hymns, masses, motets, anthems, cantatas, and oratorios with a collateral examination of organ, keyboard, and instrumental music. The third course was Comparative Liturgies and Music which offered corporate worship and music emphasizing the re-evaluation originating within today’s community of churches.

It is clearly evident that Duquesne has attempted throughout its history to assume its responsibilities toward music in church liturgies. The changes within the format of church services with the advent of new directives within the Catholic Church, made it difficult for the School to be fully aware of what materials should, indeed, be taught. Subsequently the courses relating to li-

Robert F. Egan, Ph.D., is Dean of the School of Music, Duquesne University, Duquesne, PA
While congregational participation is highly desired within the Roman Catholic Church today, a variety of other performance styles are also encouraged.

Liturgical music were removed from both the undergraduate and graduate curricula.

In the 1976-77 season, the Duquesne University School of Music celebrated its fiftieth anniversary. As part of the celebration the School re-established a Sacred Music degree on both the undergraduate and graduate levels, with a major instrumental concentration in organ. This program was designed and developed and accepted by the faculty of the School of Music under the leadership of Ann Labounsky, assistant professor of organ and University organist and the Dean of the School of Music. The structure of the curriculum was planned to allow other major instrumental concentrations (voice, conducting) to be permitted in the curriculum.

During the Fiftieth Anniversary Special Events, the Music School awarded an honorary doctorate in music to Jean Langlais, the French organist and composer, who was present at Duquesne for a Sacred Music Convocation from October 17 through 23. A Mass by Langlais, The Messe Solennelle, was performed by the University Chamber singers, conducted by Dr. Marshall Hill with instrumentalists from the University Orchestra and with Miss Labounsky at the organ. Other works by Langlais included his Offertory hymn, Lord, Your Glory in Christ We Have Seen, his Great Amen, and his Te Deum Laudamus.

The newly established curriculum in the undergraduate programs includes such required courses as the Old and New Testament, Liturgics, Sacred Choral Literature, Organ Improvisation, Organ Literature, Gregorian Chant, Organ Design and Maintenance, and Church Music Administration, in addition to the instrumental major, music theory, music history, and normal academic requirements of the University.

The graduate program requires the same instrumental competency demanded of the conservatory organ major, and includes Organ Improvisation, Choral Conducting, Church Music Practicum, Liturgics, a variety of electives and a required graduate recital.

It is the intent of the Duquesne University School of Music to help its community maintain the highest standards possible in sacred music. To this end the School assists churches and synagogues to locate competent organists and choir directors. There has been considerable cooperation between the Diocese of Pittsburgh and the University, and both students and faculty members have participated in Diocesan meetings and discussions. While congregational participation is highly desired within the Roman Catholic Church today, a variety of other performance styles are also encouraged. In the School of Music, great attention is given to the quality and standards of both the selection of music and of musical performance, and it is the School's belief that these concepts are essential in music within the church and its liturgies.

Notre Dame University

Musical Liturgy in practice

BY SUE SEID-MARTIN

The University of Notre Dame is committed to becoming a truly great university. To that end it is pursuing academic excellence in all fields, is currently raising $131 million for endowment and specialized programs, and has reaffirmed its commitment to its Catholic character and heritage. It is this setting which is the home of a relatively new program in music and liturgy...musical liturgy.

Many factors contribute to the living, evolving liturgy at Notre Dame. The university has for a number of years been associated with a strong program in liturgical studies. Many of its graduates now work in the church on liturgical commissions, as pastors, and in training programs for liturgy. Under William Cerny since 1972, the Department of Music has developed a strong curriculum in music, built a relatively new faculty of 11 regular, 2 part-time, and 12 associates, and has moved into a newly renovated, air-conditioned building.

The Music Department, in cooperation with the Program in Liturgical Studies, has developed programs for both the undergraduate and graduate student who intend to pursue music as a specialized ministry within the church. These academic programs are quite different from the short range seminars, workshops, weekend retreats, and diocesan programs offered widely around the country. At the university level, we train skilled professionals who know music, understand liturgy, and experience good liturgy during their years at Notre Dame.
The Music Department seeks to find the middle way between the large professional school of music with its specialized vocational approach and those college music programs committed solely to the liberal arts’ approach. The first basic intent of the department, being a member of the College of Arts and Letters, is to teach music seriously within the overall tradition of a fine liberal arts institution.

The department offers a Bachelor of Arts music curriculum over the traditional four year undergraduate program with concentrations in history, theory, and performance. The first two years is a basic music curriculum—applied music study (organ for the potential church musician), theory, music history, and Chapel Choir, along with the liberal arts curriculum, of course. During the second semester of the sophomore year all music major intents have a departmental audition after which final determination will be made regarding the major concentration curriculum.

Sue Seid-Martin is an Assistant Professor in the Department of Music at the University of Notre Dame. She plays recitals, conducts workshops, and teaches courses in church music. Mrs. Martin is the current conductor of the Notre Dame Chapel Choir, and teaches the organ majors there.

The Department of Music is located in the Crowley Hall of Music, near the center of the Notre Dame campus. This newly renovated and air-conditioned building contains a rehearsal room which serves as a large lecture hall and student recital hall, twelve teaching studios including an organ teaching studio with a seven rank Holtkamp pipe organ (1975), twenty practice rooms, two of which are for organ (a Schlicker and a Tellers pipe organ), a library for musical scores, student lounge, and the administrative office area. The campus church, Sacred Heart, which is near Crowley Hall is completing the installation of a 54 rank Holtkamp mechanical action organ in the rear gallery, and a 9 rank Holtkamp mechanical action sanctuary organ on a movable platform for use at the altar and in the chapel. The instruments will be used for teaching and recitals, as well as twice daily for worship.

Liturgy-music-worship—these are not, however, purely academic pursuits which require only the classroom for their understanding. One of the strongest features of our program is that our students have the opportunity to experience liturgy often. We have the large church on campus with its many and varied liturgies as well as 18-20 chapels in residence halls. The Chapel Choir (a mixed ensemble of sixty auditioned singers) forms a community dedicated to music as prayer. We rehearse at least three
times weekly, sing twice on Sundays, sing for all Holy Week services and many feast days during the school calendar year, sing for various special liturgies for conferences on the campus, and are preparing our second tour. Here our music ministry is expanded outside the Notre Dame community and includes teaching teams for workshops, and sharing both celebrations of Eucharist and Evening Prayer with our host communities. Our choir has recorded Song of Sunday, basic liturgical materials by David Isele, one of our resident composers, and the choir will do a recording of psalms and canticles next year.

Programs, curricula, facilities, good liturgy—all are important. But it is ultimately people who make it work—skilled, committed, faithful people. And one of Notre Dame’s truly great assets is its faculty and students.

The Music Department also offers a double major program to dedicated undergraduate musicians who wish to pursue a Bachelor of Arts degree in some non-musical area in the university at the same time they are working toward a professional Bachelor of Music degree. This is possible through a dual degree five year program in which the student initially majors in a non-music subject for the B.A. degree (English, history, theology, for example) at the same time that he/she utilizes electives toward a B.M. degree. This program is for those qualified music students who wish to take advantage of the academic offering of a major university as they simultaneously continue their serious study of music. It is deliberately intended to appeal to young musicians who seek to avoid the rather narrow, intensely vocational orientation of many large music schools, without sacrificing quality in music instruction and training. . . a real plus for the practicing church musician. Courses are available within the Liturgy Department and our department offers specialized music courses related to materials for the liturgy. An aptitude exam and applied music audition is required of all students prior to acceptance into a music major intent status.

At the graduate level, there are two programs for the master’s degree: a research program, Master of Arts—and a non-research program, Master of Music. Within these two types, seven different concentrations are possible of which two are in Liturgy and Music—either the Master of Arts in Liturgical Music or the Master of Music in Music and Liturgy. The latter has applied study (organ or voice), liturgy core courses (Eucharist, Liturgy of the Hours, Liturgical Year, and Initiation), music history and theory, Chapel Choir for ensemble, and some electives within the thirty hour program. This may be pursued in a minimum of 4-5 successive summers or in a minimum of two academic semesters during the regular academic year. Most spend more time in residence than the minimum requires. The research program has a required thesis and a language requirement whereas the Master of Music in Music and Liturgy degree requires the student to become an acceptable performer on his/her instrument.
Making changes in the Diocese

BY DUANE SUTTON

Initially following Vatican II, our church musicians were volunteers urged by pastors to become church organists, even though they were primarily pianists, or accordionists, or simply able to read music.

I remember that it was in October of 1970 that Father Adam Smalley, then the Secretary for the Diocesan Liturgical Commission of Syracuse, N.Y. told me about a new program that had been developed in the Archdiocese of St. Louis. A Mr. Charles Cordeal had the vision of initiating an organist's training program which had proved very fruitful in the two years of its existence. Based on the ample information and experience provided by the St. Louis program, we presented a proposal to the Diocesan Liturgical Commission of Syracuse for an Organists' Training Program.

The minutes of that October 9, 1970 meeting read as follows: "The Organists' Training Program. It was stated that the purpose of the program was to improve, specifically, the playing of hymns and, in general, organ playing at church services. The program would accept anyone who had the necessary prerequisites. The pastors who send their organists through the program would be responsible for their tuition. In the ensuing months before Christmas, well known instructors in the community with Master Degrees in Church Music or Organ were asked to be part of the program and to contribute to its initial groundwork. The ideas that were presented by them were: tuition would be $150.00 per student per year with 32 classes per year, one class per week, with no more than 5 students per class. Interview exams were made up for prospective students to take so that their abilities could be correctly analyzed. A certification program was established: an "A" Certificate and a "B" Certificate. These proposals were eagerly passed by the Liturgical Commission and our Bishop.

Mistakes were made, concepts completely changed, and today the program is hardly recognizable from its initial conception. Early on it was determined that the class lessons were unworkable, since every student was at a different level of musical growth. Those who barely made it into the program, felt very inferior to those who had a good instrumental background, and those who possessed exceptional talent felt that the others were holding them back. The only solution then was a private ½ hour lesson on a weekly basis, with separate workshops or seminars on the liturgy or special musical needs.
There is no threat from his/her peers at jury exams time.

If you will permit me to return to the pre-Vatican II era for a moment, I would like to relate my early experiences as a church musician. Much of my musical training after elementary school was in the seminary where Gregorian Chant played a significant role. It was necessary to maintain pitch for all of the singers and lead or direct them by playing from the console so that all were able to sing together as an ensemble. In my home parish, the exact opposite always occurred—the congregation would lead me regardless of how loud I was playing. It was not until I entered a Presbyterian-related college that I had my first experience with a congregation that followed the organist; now this was in 1957, before Vatican II. Since I was a music major, I participated in a weekly college worship service where I learned to lead and direct a congregation both with the choir and the organ. The solid training in organ playing as well as how to use the instrument in relationship to the congregation prepared me with the necessary tools when Vatican II visited us.

When appointed Diocesan Director of Music, I could see our organists needed to be trained or retrained in the role of congregational leader. A training program in organ was considered the only solution to this problem, since the principal musicians in our churches throughout the diocese were organists.

Initially, following Vatican II, our church musicians were volunteers urged by pastors to become church organists, even though they were primarily pianists, or accordionists, or simply able to read music. Likewise, the spinet organ became a cheap answer for holding down the budget in the many new churches built. This was the scene before 1971.

Today, the Organist’s Training Program (OTP) has brought about sweeping changes in music within the dio-

Diocese Of Syracuse

It is hereby certified that upon the recommendation of the Faculty,
The Diocesan Organist Training Program has concluded

The Organist Achievement Certificate

in recognition of the satisfactory fulfillment of the requirements pertaining to this level.

Date of Certificate: Oct. 1978

S. Frank L. T. Ira

Theodore M. E. C. D. D. T. Ira

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Self-confidence molds a student into a leader...

towards his/her "A" Certificate we have found is very reluctant to go to an academic institution for fear he/she may never make it. In our diocesan program there is no such pressure. The student progresses at his/her own pace and does not feel threatened as she/he might in a collegiate atmosphere. For this reason, the "A" Certificate student is made to feel relaxed and accepted as part of the program, regardless of his background. This is very important to the success of the program. The student has his/her feet on the ground and is able to feel some accomplishment and pride in what she/he can do. There is no threat from his/her peers at jury exams time. Further, the student is then encouraged to belong to such organizations as the American Guild of Organists, attend organ recitals, and become part of the general musical community. Self-confidence helps to mold a student into a leader in his parish whether he becomes one of the several organists in his parish or the principal one. An "A" student must feel this sense of leadership and confidence before she/he is even considered graduate material for the "B" Certificate.

We consider the B Certificate work as college material (the local college in the greater Syracuse area grants college credits for those who are studying in the program.) A "B" student may receive 2 credits for organ, 1 credit for literature, and 1 credit for the seminars (approximately 5 per semester). While this program has not been pursued throughout the diocese since our college is a community college, it is the desire of our community college that this program for church music majors appear in their catalogue.) It may be of interest that "B" graduates from the OTP are attending or have graduated from such esteemed institutions as the Eastman School of Music, Westminster School of Music, Music School at Fredonia, Music School at Potsdam, N.Y. as well as the School of Music at Syracuse University. Many students not desiring to pursue academic work are still studying privately with their own teachers or other reknowned organists in our area.

Thus far in our diocese, we have graduated 111 students with the A and B Certificates: 80 A Certificates and 31 B Certificates. These musicians have greatly raised the entire level of the music ministry within the diocese, while unfortunately not necessarily raising the monetary situation in every case. Pastors now do pay their organists reasonably better than before their training, and in some situations, support a full-time salary.

The Organist Training Program was intended to be only a "stop-gap" measure, until most parishes in the diocese would be able to hire full-time musicians. I realize this may be some time in the distant future, those who are trained now will be prepared to be the full time musicians for their parishes in the future. Parishes are training musicians for their present needs, and, as in the case of high school students, the future needs of parishes within the diocese or wherever that organist might eventually live as an adult. Most of the parishes in the diocese have sent students through the program, and some have sent as many as four students from one parish.

The OTP is workable in most dioceses of this country. If you have the administration, the faculty, and the desire of pastors to supply the musical needs for their parishes, it is workable, regardless of the price tag. If the organ is to be used in our churches, then we must have proficient musicians to play it. (This holds true for other instrumentalists, too.) I believe that the organ is alive and well and it will remain the primary instrument used within our liturgical services.

The readers are invited to inquire about the OTP, without any fee, from Duane Sutton, The Chancery, 240 East Onondaga Street, Syracuse, NY, 13102.
Our People just don’t want to sing?

Good environment helps.

BY ROBERT J. BATASTINI

Environment relates to the general physical aspects of the worship space, its facilities and equipment. Acoustics are a major factor. In an acoustically "dead" building, vigorous congregational response in spoken word or song is impossible to achieve. What is acoustically desirable in a fine restaurant, for example, where relaxed quiet is valued, is to be avoided as most undesirable in a place of public worship where the people have a definite vocal part in the proceedings.

In a theater, the audience merely laughs or applauds. A dead room does not interfere with the performance so long as the stage is properly amplified. Although a church may resemble a theater with an audience area (the pews) and a stage (the sanctuary), in function there is no similarity since the entire building is stage with everyone having a vocal part in the drama which is there enacted.

Yet, so many modern church buildings are constructed with an abundance of interior sound-deadening material. Acoustical tile ceilings and carpeted floors may be attractive to the eye, but they are always detrimental to sound. It is sad to witness the excitement in some parishes when the special funds are raised, and the new carpet is laid...all with the net result of a building perhaps more attractive, but now less suitable for public worship. It would be better if they were to raise the funds and tear out the carpeting and put in tile floors. Within certain extreme limitations, the more echo the better!

Although the ministers can overcome some aspects of a dead building with an adequate sound system, even if microphones are positioned at each place in the congregation (similar to a congressional chamber) the congregation singing in a "dead" building is akin to a piano without a sound board, a trumpet without its flared bell or a guitar stuffed with cotton. Specifically, the sound amplifying device (for a congregation, this consists of the walls, floor and ceiling of the room) is absent and the musical result is weak, unpleasant, dull and strained. Poor acoustics (no echo) may be costly to correct, but until it is done, nothing will work and even a very large choir or orchestra sounds anemic.

Environment also takes in the matter of the sound system. We tend to be very stereo conscious. It is not uncommon to find a home stereo system costing well over a thousand dollars. We must be equally hi-fidelity conscious in installing sound systems in our churches, if the system is going to serve adequately. If we can easily spend a thousand dollars to fill a living room with good sound, we had better be prepared to spend a substantial sum of money to equally fill a building that holds hundreds of people. A good sound system, in some ways, is like no system at all; it gives the impression that the speaker or singer is being heard naturally.

Remember, too, that an excellent system for speaking may be inadequate for music due to a limited frequency response. Unless the frequency response is of sufficient range, a guitar may more closely resemble a ukelele, and a flute a toy whistle while singers tend to resemble Tiny Tim. Lastly, a well-designed system will channel the sound from the same direction as one's visual perception of the speaker. It is aesthetically distracting to have the sound come from the left, right, rear or overhead, while the person speaking is in front.

Almost every church or chapel is equipped with an organ, and I conclude my discussion of environment with some simple facts about the instrument. There are as many different types of organs as there are motor vehicles (e.g., motorcycles, sports cars, compacts, sedans, station wagons, limousines, buses, vans, trucks, etc.). It is important to realize that organs can differ in capacity and function as much as a motorcycle differs from a semi-trailer truck. It can be that extreme. That wonderful, kind and generous gesture from the family who donated to the church the organ which they bought for their living room because no one ever learned to play it (and anyhow, the church needed a new organ) has unwittingly done more to guarantee the failure of the music program than to help it. Put it in the rectory or convent! An instrument designed for a living room can no more fill a church than a motorcycle can haul a ton of freight. It is that simple. Be it electronic or pipe, the instrument must be designed for the specific building, and it must be totally useless as an instrument associated with congregational singing. Spending much less than ten or twelve thousand dollars, even for a rather small church, will result in a waste of money on something totally inadequate.

Regarding pipe organs, lest one think that they are anachronistic, there are more pipe organ companies in business today, and more of these instruments being built and sold today than ever before in history! A pipe organ can last as long as the building stands, and then if desired, it can be removed and rebuilt in another when its original home meets the wreckers. Any pipe organ repairman can repair any type of pipe organ using parts available from numerous suppliers. Electronic organ parts generally must come from the factory, and electronic organ servicemen often need to be factory trained to service the specific brand. Pipe organs sound better. The cost of an adequate electronic one (and the good ones are expensive) represents the same potential investment as in an awful lot of pipes. Finally, it does not take a very big pipe organ to do a splendid job of leading the congregation. Six or seven ranks (with the possibility of later additions) can raise quite a joyful noise. Above all, do not rely on the opinion or word of just one or two organ salesmen or organists. Buying a new instrument is a major investment in an item that will have a critical effect on the worship life of the parish for many, many years. Choose carefully.

A suitable environment is critical to living worship. When in doubt, consult; visit other churches with different environmental conditions; compare.

Robert J. Batastini is the Vice President and General Editor of GIA Publications, Inc., and Director of Music at St. Barbara Church, Brookfield, Illinois.
A moderately difficult work using double pedal and a big organ sound. A very effective recital piece when a fine organ and competent organist are available.

A Quaker Reader for Organ

A thirty-minute difficult work consisting of eleven sections, each based on the words of a famous writer. In the composers' preface he writes, "Being unreligious so far as ordered belief is concerned, it is not the purpose but the pomp—not salvation but sensuality—which attracts me in worship." These pieces might better serve as recital material rather than for the Mass.

Organ Fantasy on "O Paradise"

Malcolm Williamson. $1.50. 1976. Agape
This is a beautiful, short work of medium difficulty, employing flutes and strings and a solo reed. It does not require a large organ for a successful performance. Very useful as a prelude or while the people are taking communion.

Dale Krider

Instruments

Hallelujah! Let Praises Ring!

The well-known hymn tune "Wie schon leuchter" (translated as God's Ho-

The Light Has Come

As the authors state in their notes for preparation and performance, this service was inspired by a study of Colossians 1:12-20, and emphasizes Christ as the Light, and his coming into the world to redeem all creation. "Each of the carols and hymns is chosen for its specific relation to the theme." The authors continue in their introduction to give instructions on how to execute the readings, music and visual effects. The whole prayer and music service is well composed with interesting instrumental sounds, e.g. flute trio with triangle and finger cymbals and organ, flute and bells, flutes in canon at the measure. The music is not difficult and may be altered or adapted to fit local needs. For something different and interesting in your future Christmas services, it would be well worth the time to examine this service for treble choir, congregation and instruments.

Not Unto Us, O Lord (Non nobis, Domine)

Marguerite Biggs Cromie. Biblical text. SATB and Solo Voice (or Boy's Choir) with Organ (or piano), Bells (or Chimes) and optional Trumpet(s). Timpani, Harp, Theodore Presser Co., Bryn Mawr. Pa. 1975. 312-31068. $8.00.
Marguerite Biggs Cromie's Not Unto Us, O Lord begins with a trumpet, timpani and organ introduction followed by
unison voices proclaiming the Biblical text. A contrapuntal elaboration of this simple melody continues with the full choir proclaiming the glory of the Lord. An interlude for solo voice or select choir of equal voices (preferably boys) based on the gregorian chant melody intervenes, changing the mood of the composition. A full, rich, chorale sound, with bells or chimes, trumpet(s) and timpani completes the composition. Except for a few ambiguous harmonies the composition is interesting and well written and would present few performance problems. Unfortunately, the instrumentalist must read from the score, since separate parts are not available.

Baroque Music for Flute


Baroque Music for Lute contains compositions by Telemann, Vivaldi, Corelli, Locatelli, Leclair, Blavet, Sammartini, and Couperin. The value of this set of compositions consists in the contemporary examples of baroque music which provide an excellent stylistic basis for extemporization. The Adagio from No. 1 of Telemann's Twelve methodic sonatas demonstrates the manner in which slow movements written at this time should be 'graced' by the performer. Ornamentation with interpretation collated from examples by C.P.E. Bach, Couperin, Quantz, and Leopold Mozart are included in this volume. All the compositions in this collection could be performed by high school flutists. They will enhance the mood or atmosphere of liturgical celebrations. (See Pastoral Music, October/November 1977, p. 48, for reviews and liturgical use of other volumes of flute music in this series.)

Festival Te Deum


The glorious sound of brass and percussion instruments with the full choir sound describes Vaughan Williams' Festival Te Deum. This composition is interesting and exciting to perform and well suited for any grand liturgical celebration. The instrumentation consists of three trumpets, three trombones (tuba), timpani and percussion. Any good high school, college, or professional performers will find the composition creative and enjoyable to perform. The polyphonic and homophonic voice lines are not difficult to sing. A large choir is recommended to counterbalance the heavy scoring of the brass and percussion sounds.

Fanfare for Brass Quintet


The Fanfare for Brass Quintet by Ira Taxin contains dissonant harmonies and polyrhythms. The range and combinations of tones of the various instruments in this short composition (about 30 seconds) produce a brilliant and glorious sound. These sounds would create a joyful and triumphant mood for any liturgical celebration especially at Christmas or Easter. Although the polyrhythms are difficult, good high school, college, or professional musicians will find the composition creative and enjoyable to perform.

Lift Up Your Heads (The Ascension)


Lift Up Your Heads, was written originally with organ accompaniment, and later arranged for full wind ensemble (2 flutes, 2 oboes, 2 clarinets in B flat, 2 bassoons, 2 horns in F, 3 trumpets, 3 trombones, and tuba). There is also an alternate smaller version for 2 trumpets, 2 trombones, timpani and organ, (available separately on sale). Although the composition contains some interesting harmonic sounds with polyphonic and homophonic variety, the repetition of a rather mediocre text is uninspiring. For example, "Hark! Now the gates are open, and hear the tune of each triumphant sphere: Where every Angel as he sings Keeps time with his applauding wings," is not theologically substantial.

Triumphant Te Deum (We Praise Thee, O God)


At times a liturgical celebration calls for a grand triumphant procession. The march-like characteristics of this composition together with the full and glorious brass, organ and percussion sounds will fulfill the need for such an occasion. The voices parts are interesting; however, at cadential points in the composition they expand to six and eight part harmony which may present some balancing problems. The constant meter changes and shifting accents, which give variety to the rhythmic pulse of the work, may present some difficulties for the inexperience choir. The arrangement of sounds, especially of the brass and percussion, along with the over-all mood of the work calls for a large choir. The instrumental parts are not difficult to perform, but rhythmic accuracy is necessary for a clear execution of the composition.

Robert E. Onofrey

About Reviewers

Mauer Burrach, O.S.B. is a monk of St. Pius X Abbey, Pevely, Mo. Until recently Executive Secretary of the Federation of Diocesan Liturgical Commissions, he is now Editor-in-Chief of the Lordship of Jesus Publications.

Rev. Francis J. Guenther, S.J., Professor in the Department of Music at St. Louis University. He is Book Review Editor for Pastoral Music.

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

Reverend Robert E. Onofrey, C.P.P.S. is Assistant Professor of Music at St. Joseph's College, Rensselaer, IN.
Of all the Church’s rites, the sacrament of matrimony seems, from a musical point of view, to be the most problematic. In the old days it was the “Lohengrin Wedding March,” the Bach-Gounod “Ave Maria,” and other “Secular-sounding” compositions that made the black lists. More recently we have experienced the invasion of pop songs—“I don’t know how to love him,” “For all we know,” and such. As the Scranton pamphlet states: “The tendency to reduce an act of worship to a mere social celebration under the illusion of rendering it ‘meaningful’ is nowhere more pervasive than in the area of wedding music” (p. 11).

The booklet provides an outline of the Mass, indicating places where music might be called for; a list of suitable organ compositions, congregational hymns, and folk music; an admonition concerning “popular music,”—and some discreetly worded advice for “the couple” and “the parish musician.” A lengthy list of music publishers and addresses is very helpful. I do not know if Scranton has other sets of directives, this one though brief is right on target.

FRANCIS J. GUENTNER

Biblical Prayers


Nothing, perhaps, is more characteristic of the post-Vatican II spiritual renewal than the return to Sacred Scripture and the hunger for prayer. In this context, Biblical Prayers is most opportune. And it is fitting that Father Lucien Deiss should be the author. He presents this book for “praying” rather than for “reading”.

Biblical Prayers might well be recommended as a layman’s breviary. It can go a long way to fill the vacuum resulting from the demise of popular devotions.

Biblical Prayers is eminently suited for parochial use. It can serve as a resource for parish devotions throughout the year, providing the hymns, psalms, canticles, etc. for seasonal services.

A word of caution. No one should try to use this book, either for private or liturgical prayer, without a careful study of the introduction.

MAUR BURBACH

Publishers

Publishers of music reviewed in this issue:

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

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

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

Concordia Publishing House
3538 S. Jefferson Street
St. Louis, MO 63118

C. F. Peters Corp.
373 Park Avenue, So.
New York, NY 10016

Merion Music, Inc.
(See Theodore Presser)

Oxford University Press
200 Madison Avenue
New York, NY 10016

Theodore Presser Co.
Presser Place
Bryn Mawr, PA 19010

E. C. Schirmer Music Co.
112 South Street
Boston, MA 02111

World Library Publications
2145 Central Parkway
Cincinnati, OH 45214

Archdiocese of Detroit Music Ministry
2701 Chicago Blvd.
Detroit, MI 48206

Diocese of Harrisburg Music Committee
315 N. Constitution Avenue
New Freedom, PA 17349

Diocese of Scranton Music Committee
315 Wyoming Avenue
Scranton, PA 18503
NPM Hot Line

Composers/lyricists
Established composer (already published) seeks lyricist, commissions HLC-101.

Newly published composer seeks commissions. Available now. HLC-102.

Musicians available
Organist/choral director/school-parish Music Director/youth director. Willing to re-locate for full-time lucrative position. HLM-110.

Scottish priest, degree in music from Roman Pontifical Institute in Sacred Music; Royal Academy and Glasgow University; seeks teaching position in U.S. college/university/seminary. HLM-123.

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

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


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

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.


Experienced organist/music director seeks full-time parish position. Available late spring 1978. Willing to re-locate. HLM-143.

Organist, all-round musician seeks Music Ministry position beginning summer 1978. Geographic area open. HLM-144.

Organist/music director seeks parish position in north-central USA. Willing to re-locate for good opening. HLM-145.

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.


Minister of music for large urban parish. Must have skill as organist and liturgist as well as directing. Full time. Opportunity for private teaching. HLP-116.

Liturgical musician wanted to active Miami, FL parish. Good music program exists; vocal ability, conducting experience and basic keyboard necessary. Guitar skills desirable. Knowledge of liturgy important. Full time. HLP-117.


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 70343. 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 3 lines. Send your classified listing to NPM Hot Line by February 20 for April-May 1978 issue. Payment must accompany request. Telephone: 202-347-6673.
CALEIFORNIA

LOS ANGELES
February 3-5, 1978
Rev. Lucien Deiss, CSSP., and Gloria Weyman will be featured at the California Religious Education Congress at the Anaheim Convention Center in Los Angeles. Write: Religious Education Congress, 1528 West Ninth St., Los Angeles, CA 90015.

DISTRICT OF COLUMBIA
February 25, 1978
American University Department of the Performing Arts, Music Division, auditions for four undergraduate, full-tuition string scholarships and one graduate one. Contact: String Scholarship Committee, Department of Performing Arts, The American University, Washington, DC. Telephone: 202-686-2162.
February 4, 1978 - Philadelphia
February 11, 1978 - New York
April 1, 1978 - Washington, DC
Catholic University of America Music Scholarship Auditions. Graduate and undergraduate programs in all areas of music. For further information contact: Dr. Thomas Mastroianni, Dean, School of Music, CUA, Washington, DC 20064.

ILLINOIS
CHICAGO
July 10-28, 1978
Word of God Institute’s Annual Summer program in “Preaching and Liturgical Celebration.” Three-week courses in: Theology of Witness Preaching (John Burke, O.P.O.), The Personal Proclamation of the Prophets (Carroll Stuhlmueller, CP), Laboratory in Preaching and Liturgical Celebration (Fred A. Baumer, CSSP) Contact: Word of God Institute, 487 Michigan Avenue, N.E., Washington, DC.

Olympia Fields
February 7

INDIANA
NOTRE DAME
February 20-24
Training program in Liturgies for Children and Young People. Sponsored by Notre Dame Center for Pastoral Liturgy. Write: Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.
April 3-7, 1978
Training program in “Musical Liturgy” designed for people who have responsibility for music in the parish. Sponsored by the Notre Dame Center for Pastoral Liturgy. Contact: Notre Dame Center for Pastoral Liturgy, P.O. Box 81, Notre Dame, IN 46556.

MICHIGAN
ALBION
July 15-21, 1978
Fellowship of United Methodist Musicians, National Convocation. Albion College. Contact: Rev. Thom R. Jones, P.O. Box 840, Nashville, TN 37202.

Kalamazoo
January-July 1978
Domestic and international music festivals sponsored by Performing Arts Abroad. Festivals range from massed choral performances to small vocal and instrumental groups. Contact: Edward T. Tilbury, President, Performing Arts Abroad, P.O. Box 844, Kalamazoo, MI 49005.

MISSOURI
ST. LOUIS
March 27-30

NEBRASKA
OMAHA
The Omaha Archdiocesan Office for Divine Worship has initiated a program for training musicians for service in the liturgy. The program comprises a series of practica for the musicians plus a special session for pastors sponsoring participants. The Omaha Office for Divine Worship is also sponsoring a five-session program on the celebration of the Liturgy of the Hours in community. For further information on these two series write: Eileen Burke, Associate Director for Music; Office for Divine Worship, 100 North 62nd St., Omaha, NE 68132.

NEW JERSEY
LAFAYETTE
February 20

NORTH CAROLINA
MONTREAT
July 23-29, 1978

WINSTON-SALEM
April 23-25, 1978
National Convocation of the Hymn Society of America. Special feature this year will be mini-sessions related to the creative use of hymns with children, in preaching with handbells, with organ and with piano. Contact: The Hymn Society of America, National
Can better actually cost less? Emphatically yes! Remo RotoToms are proving superior to standard wood or metal timpani in dozens of Orff/Schulwerk and other elementary music training programs around the country. Tuning is simple and secure. The sound is professional. And RotoToms are far more rugged, yet are amazingly compact, lightweight and fully portable. See your Remo dealer or write for RotoToms catalog.

NEW OCTAVOS
by Eugene Englert

1 Lift Up My Soul
1797 SATB, flute .40
Rejoice and Sing for Joy
1759 SATB .45
Christ Our Light and Life
1750 SATB .45

Visit AUGSBURG's booth at the NPM Convention at Marywood College, Scranton, PA. Allan Mahnke, Augsburg's Music Editor, will present music at our Publisher's Showcase Session there. Come!

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463 South 5th Street, Minneapolis, MN 55401
37 East Main Street, Columbus, OH 43215
3224 Beverly Blvd., Los Angeles, CA 90057
2001 Third Avenue, Seattle, WA 98121

The Milwaukee Office of Worship will also sponsor a series of five sessions on the ministerial aspects of parish music. February 25, March 11, April 1, April 22, and May 6. For further information write: Office of Worship, P.O. Box 2018, Milwaukee, WI 53201.

NETHERLANDS,
FRANCE, BELGIUM.

June 12-27, 1978
Holland Festival Tour sponsored by NPM for liturgy and music. See page 00 for details. Contact NPM National Office for more information.

BRITISH ISLES
August 10-31, 1978
Christianity Roots in Liturgy and Music Tour. Jointly sponsored by NPM and the CUA Center for Pastoral Liturgy. See page 00 for details. Contact NPM National Office for more information.
NPM Directory for Church Music Education

Early in November 1977, NPM contacted approximately 1500 institutions of higher learning in the United States for the purpose of compiling a directory for preparation and training of church musicians. Numerous inquiries about the what, where, how of this area of education lead us to believe such a compilation would be a) a great service to NPM members, and b) advantageous to the schools and colleges offering such training.

As of press time for this issue, eleven schools had responded with details of their programs. These are listed here as the beginning of the NPM Directory for Church Music Education. Listings will continue in future issues of Pastoral Music as additional information is gathered.

DISTRICT OF COLUMBIA
Catholic University of America, School of Music Dr. Thomas Mastroiani, Dean, Washington, DC 20064 202 635 5417
Accredited by: NASM, NCATE, MSACSS. Graduate and undergraduate programs. DMA, MM, BM in organ; MLM (Master of Liturgical Music) in organ, conducting, composition.
Summer programs: The Organ in Liturgical Worship, The Folk Group and the Music Director, G.I.A. Workshop (credit or audit), Choral Conducting and Repertoire, Gregorian Chant

ILLINOIS
Mundelein College, Music Department Sister Eliza Kenney, Chairperson 6363 N. Sheridan Road Chicago, IL 60660 312-262-8100
Accredited by: NCATE, NCACU, IL State Dept. Educ. Graduate and undergraduate programs.


INDIANA
Saint Joseph's College, Music Department Rev. Lawrence Heiman, C.PP.S. Director, Rensselaer Program of Church Music and Liturgy, Rensselaer, IN 47978 219-866-7111
Accredited by: DePaul University of Chicago, for Graduate Study; NCACSS. Graduate and undergraduate programs. MM in Church Music and liturgy; BA in church music and liturgy; non-degree certificate sequence in church music and liturgy
Summer programs: Although undergraduate courses in church music and liturgy are offered the year round, the Rensselaer Program is essentially a summer project and includes: Ten-day liturgy institute. Five-day workshop in church music and liturgy. Six-day workshop in Afro-American liturgy and sacred music.

MINNESOTA
College of St. Catherine, Music Dept. Mary Ann Hanley, CSI, Chairperson 2004 Randolph Avenue, St. Paul, MN 55105 612-690-6690
Accredited by: NCATE, NCACSS. Undergraduate programs only. BA in Church Music, Organ, Theology.
Summer Programs: Eucharist: Celebration, Contemporary Approach; July 5-Aug. 4, 1978. 2 sem. hr. or audit.

NORTH CAROLINA
Appalachian State University, School of Music Dr. Frank M. Carroll, Dean, Boone, NC 28607 704-262-3620
Accredited by: NASM. Undergraduate programs only. BM in Church Music.

PENNSYLVANIA
Duquesne University, School of Music Dr. Robert F. Egan, Dean, Pittsburgh, PA 15219 412-344-6080
Accredited by: NASM, NCACSS. Graduate and undergraduate programs. MM and BM in Sacred Music.

RHODE ISLAND
Barrington College, School of Music. Donald E. Brown, Chairperson, Middle Highway, Barrington, RI 02806 401-246-1200, Ext. 145
Accredited by: NASM, NEACSS, NASDTEK. Undergraduate programs only. BM in Church Music (Organ, Voice, Instruments).

TEXAS
Texas Lutheran College, Music Department Dr. Thomas S. Thomas, Chairperson, 1000 W. Court, Seguin, TX 78155 512-379-4161, Ext. 38
Accredited by: SACSS; TX Assn. Music Schools. Undergraduate programs only. AB in Church Music.

VIRGINIA
Hampton Institute, Department of Music Dr. Willia E. Daughtery, Chairperson, Hampton, VA 23688 804-777-5402
Accredited by: NASM. Undergraduate Programs only. BA in Music (concentration in Church Music)

WISCONSIN
Alverno College, Department of Music Sister Mary Hueller, Chairperson, 3401 South 39th Street, Milwaukee, WI 53215 414-671-5400, ext. 258
Accredited by: NASM. Undergraduate programs only. BM in Church Music; BA in Religious Studies (minor in Church Music); AA in Church Music; Specialist Program in Church Music.
Commentary

Musicians: servant ministers

BY ELMER PFIEF

Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads.

As someone who has spent many years of his life with that somewhat strange bedfellow called church music, I have a store of memories that have filled more than three decades. One of the most pleasant to recall is Christmas Day, 1955, when Pius XII sent the whole world his encyclical letter Musicae sacrae disciplina. Many church musicians rightly considered it a Christmas present because it said something to them that had not been said before, and it said it with understanding and warmth.

Therefore, when we praised the manifold power and the apostolic effectiveness of sacred music, we spoke of something that can be a source of great joy and solace to all who have in any way dedicated themselves to its study and practice. All who use the art they possess to compose such musical compositions, to teach them or to perform them by singing or using musical instruments, undoubtedly exercise in many and various ways a true and genuine apostolate. They will receive from Christ the Lord the generous rewards and honors of apostles for the work they have done so faithfully.

Consequently, they should hold their work in high esteem not only as artists and teachers of art, but also as ministers of Christ the Lord and as his helpers in the work of the apostolate. They should likewise show in their conduct and their lives the dignity of their calling. (Nos. 38 & 39)

One can only guess what feelings flooded the hearts of the men and women who were serving their parishes so well—suddenly to be called ministers of Christ the Lord. Today many people have become rather matter-of-fact about the whole notion of ministry, but twenty or more years ago the extension of ministry to the laity was almost revolutionary.

In retrospect, to think of himself or herself as a minister of Christ must have meant a lot to the organist who very early every morning (on the hottest day of summer or coldest day of winter) trudged up to the choir loft to “play” for five, six, or even seven Requiem Masses; or to the organist and choir director who after more than thirty years of service still had to beg for a day off and a week or two of vacation; or to a sister-organist who was given, grudgingly, a dollar for each Mass she “played”; or to the choir director who donated his services to the parish for many years.

The post-conciliar church has placed the whole idea of ministry where it belongs—in an ecclesial context. If the church is a community of believers who share and celebrate the presence of the Risen Lord in their midst, the realization of that presence must evoke all manner of service to the community after the model of Jesus himself. The mission of the church can be described in many ways, but ultimately it always means the same thing, what Langdon Gilkey has called “ministering authentically to each new age” (Catholicism Confronts Modernity, p. 4).

The cultic ministry of parish musicians in the 70s has many different shapes. There are cantors, song leaders, organists, guitarists as well as other instrumentalists, and choir directors (for adult, youth, and children’s choirs). In each instance they exercise musical leadership for the sake of good parish worship. They put on the servant-form for the sake of the worshiping community. Without hesitation one can apply to them the very words Louis G. Nuechterlein used to describe the role of choir members: they are “servants who lead and leaders who serve.”

The church in the United States, as Music in Catholic Worship has pointed out (no. 77), needs the services of qualified musicians (including composers) even more than in pre-Vatican II days. There are few Masses without some music! The fact that in many parishes musicians function on a part-time basis in no way suggests a lower
level of competence and expertise. They need the same skills and, above all, the same sensitivity to what worship is all about as do those musicians who are full-time employees of the church. Even so-called "little" parishes and country parishes are not excused from searching and striving for a measure of excellence.

One of the truly heartening and encouraging signs for the future of Catholic church music and the liturgy is the willingness on the part of some members of the clergy and of some parish councils to hire a full-time music director. Hard experience has taught them that someone must have responsibility for putting all the pieces together. Sometimes a full-time music director is hired as a result of the continual frustration of seeing too many Sunday celebrations end up as a lot of odds and ends or musical bits and pieces. Often, I'm sure, he or she is hired to fill the role of some kind of catalyst who is supposed to bring unity into the overall parish musical program. Diversity and doing one's own thing are important but never at the expense of the parish as a whole. The full-time parish music director must be willing (and for this he better have broad shoulders) to assume the responsibility of helping all the parish musicians and musical groups "do Christ's thing" rather than their own!

The question of salaries for parish musicians does not seem to get any easier. Most everyone agrees that the so-called "little" parishes will often have to depend on donated services and all the willing help they can get. There is also a rather general agreement about salaries for full-time musicians. Such full-time musicians, it must be said, are no more greedy than a lot of other people who serve the parish. Music in Catholic Worship touches the nerve-center of this delicate issue: "In order that the art may grow and face the challenges of today and tomorrow every diocese and parish should establish policies for hiring and paying living wages to competent musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads" (no. 77).

What about part-time musicians? Can they expect to be paid for their services? The job descriptions of these part-time musicians will be as varied as the colors of Jacob's coat. I would like to suggest that payment is due them the more a parish leans on them for services it needs (after all, they bind themselves to jobs and tasks on definite days each week) and the more the musicians themselves depend on their part-time employment for their livelihood.

The future looks a lot brighter if we begin putting our money where our mouths are. It is the "in" thing to call the liturgy the number one parish priority. This lip service will have to give way to a realistic budget. Andrew Greeley's recent comment about the status of American church music is apropos: "Church music has not been tried and found wanting; it's been found expensive and not tried."

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