What Pastoral Musicians Do
What parish musicians do

This year Pastoral Music does not describe everything the parish musician does, but rather attempts to specify in many of the roles of the parish musician. Again and again we are reminded to commit all of the responsibilities and duties that are fulfilled within the concept pastoral musician. We can apply the pastoral musician to the reformed organ, the choir director and choir, the Parish Unity, the Coordinator of Music (Catholic), but what about the other duties of each ensemble? Revisiting the Second Vatican Council and ever the congregation (Christ) each of these roles are practiced by every single person and each contributes to their ongoing work in the ministry of music. Music, as a tool, touches the very core of the congregation (Christ) and shapes the music of the church. The result of this process in the article, "What Parish Musicians Do," is tied together in the Commentary. We must continue to celebrate the congregation (Christ) and the people of God and, to the best of their ability, minister to the congregation (Christ) as we do in the article, "What Parish Musicians Do."
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Kudos from a faithful reader

I have been a faithful reader of Pastoral Music since its inception well over a year ago and would like to commend the staff for the exceptionally fine articles which have been a helpful tool in my work. I commend you as well for the layout and design of the publication which enhances the message you have been helping to promote.

Your review section on new music and books has been both an interesting and helpful column for me in addition to all the insightful and practical articles.

Gerald T. Chinchar, S.M.
Cleveland, OH

The musical, not pastoral judgement is primary

The editor and staff of Pastoral Music deserve much praise, each issue containing articles of timely interest for today's church musician. Particular praise is certainly due with regards to the recent Dec.-Jan. issue which concentrated on the 1972 BCL statement “Music in Catholic Worship.”

I must, however, chide the publisher for stating in his own article (Will it work? The Pastoral Judgement) that, “the pastoral judgement, says ‘Music in Catholic Worship,’ is primary.” While I might even agree with the substance of this statement, the fact is that “Music in Catholic Worship” says no such thing. Article twenty-six clearly states that the musical judgment (not the pastoral) is primary.

The fact is that all three judgments in question—musical, liturgical and pastoral, are probably inseparable. But if we must refer to “Music in Catholic Worship”, we should refer to it accurately, particularly since more church musicians will be influenced by what they read in Pastoral Music than in the 1972 BCL statement itself.

Vincent A. Lenti
Rochester, NY

Magazine could be used for training

The last two issues of Pastoral Music contain articles that are not just nice, but critical for all in liturgical ministry. Using just these articles, one could present needed courses, not just workshops, on the local level to help change things so important to real ministry.

Robert Blanchard
Johns Island, SC

“Black list” was an unfortunate expression

Showcasing the better musical training places in the country (Pastoral Music, Feb-Mar, 1978) was an excellent idea. I wish, however, you had included the fine music ministry training program at South Bend—Ft. Wayne.

I have only one complaint with this last issue, and I hope it will be taken in the spirit it is meant. While I am not accusing anyone of racial bigotry, it nevertheless bothers me to see your magazine using terms like “black list” in Francis Guentner’s review. Frankly, a little judicious editing at that point would have helped. Considering the photograph of Clarence Rivers on page 32, “black list” was an unfortunate expression.

Eileen Freeman
Director of Liturgy
Denver, CO

Intrigued by Gelineau’s setting

I was intrigued by the Rev. McKenna’s mentioning of Gelineau’s setting of the Eucharistic prayer (Pastoral Music, Dec.—Jan 1978, Speaking of Judgements). Congratulations on a well written article. I wish I could have experienced the “French way” as you did.

Diane Bolon
Director of Music
St. Dennis Parish
Royal Oak, MI
Association News

Georgetown Workshop

"Skills for the Parish Musician: Music, Liturgy, Planning" is the workshop to be held at Georgetown University, June 19 through June 23, 1978, sponsored by the National Association of Pastoral Musicians.

The average parish musician seeks help in three areas:
- finding new music and learning to play it well
- learning the liturgy of the Eucharist and how music is to be used in the liturgy
- planning skills: both for planning liturgies and for participating more effectively in liturgy-planning meetings.

Rev. Virgil C. Funk, President of the National Association of Pastoral Musicians will present the structure of the Eucharist in a manner that can be easily and practically grasped by the average parish musician.

Edward Walker, Music Director at Georgetown University will present new music from various publishers, along with tips on how to use and perform it well.

Peter Stapleton, musician and professional planner from Boston, will provide two days of training in methods and skills of planning. Parish musicians, both guitar and organ instrumentalist, cantors, and choir directors, will enjoy and benefit from the "learning-by-doing" technique employed in these sessions. Sharing sessions for the participants will allow each member to contribute to the success of the program as well as receive benefits from this training. Registration will be limited, so register early. The co-sponsorship of the National Association of Pastoral Musicians assures the eminent practicality of the program.

3.0 Continuing Education Units (C.E.U.'s) will be awarded each participant successfully completing the workshop.

Tuition: $125.00. Housing: Double Occupancy, with air-cond $63.00; without air cond $54.00 per week. For further information contact NPM Workshop, 1029 Vermont Ave., Washington, DC 20005

Liturgy in Lent

At the East Coast Conference for Religious Education, (March 3, 4, 5, 1978), NPM was responsible for the liturgy and prayer sessions. Rev. Virgil C. Funk, Sr. Jane Marie Perrot, Edward Walker, James Hansen and Elaine Rendler were actively involved in planning and executing the liturgies. Prayerful spirit and liturgical music abounded.

James Hansen developed for the convention an original composition, Liturgy in Lent, featuring the role of cantor in the new liturgy. Based on the eighth and ninth century model of the Roman Liturgy, the role of the cantor is highlighted in the processions (entrance, presentation of gifts, communion) and in the litanies (penitential rite, prayer of the faithful, and lamb of God). In each of these sessions, the cantor conducts dialogues with the congregation, calling it to worship, evoking a response and involving a more complete participation. In the primary role of the cantor, i.e., in the responsorial psalm, the music presents a reflective response: "Hear the word of the voice: I the Lord am your God!"

Because of the education value of this music in regard to the ever evolving role of the cantor, NPM has made the music available in cassette and score, with all permissions for parish reproduction included in the purchase of the score. NPM is encouraging its members to obtain copies of this music, together with a forthcoming publication explaining the contemporary role of cantor. Cassette $7.00; Score only $3.25. Combination $10.00. Order from NPM, 1029 Vermont Avenue, Washington, DC 20005.

Publishing Ideas

Fr. Shawn Tracy, an Augustinian priest in Campus Ministry at Villanova University, has just released an album of spiritual music with an interesting point of departure. The album consciously encourages local church communities to back and support their own music ministers in the creation and dissemination of their own liturgical and meditative music.

As an example, his latest album, He Shall Be Peace is a collection of hymns and biblical songs created and offered by a number of music ministers from Massachusetts to Pennsylvania. These ministers are supported by the various retreat movements, parish models, and youth ministries that their work has touched.
The result is an album of music, born in celebrations of God’s people, and yet designed to be shared by word of mouth and grass roots “handing on” among developing and regularly “concelebrating” communities.

The wider community supports the effort financially. Artists and musicians offer their free time to record, create and extend their services. Sheet music and words are freely offered with no recourse to royalties or permissions. Workshops are given, centers of sharing are supported and encouraged, and wherever possible the little man or woman is enabled to feel and know that “my effort is worthwhile.”

This approach simply offers an alternative to communities and music ministers in local situations who might well become too dependent on national Catholic music publishers. The church needs the humble and the lowly as well as the “professionals” to be Catholic.

For correspondence, contact Fr. Shawn Tracy, Music Ministry, Villanova University, Villanova, PA 19085. Phone 215 527 2100.

OSV Announces Director of New Musical Department

Internationally acclaimed folk-guitarist and composer, Ray Repp, has been named Director for Our Sunday Visitor’s newly established Music Department. Under Repp’s direction, Christian music to serve a wide range of needs including general family listening, worship settings, religious education programs and classical arrangements will be developed.

The first album now in production, is scheduled for release in March of 1978. Two other albums, as yet unnamed, will follow shortly thereafter. All records will bear OSV’s Jubal label.

Best known for his highly innovative and successful album, “Mass for Young Americans,” Repp has written hundreds of songs and released a number of albums since he first started composing music and lyrics as a young seminarian.

Repp is considered by many to be one of the people most responsible for introducing folk music into churches. Now a veteran and pioneer of the folk-liturgy, Repp expects to continue in this tradition by producing more of his work and that of other talented Christian musicians and composers.

Repp has done many concerts, lectures and workshops both here and abroad.

Upcoming plans call for a concert at the March, 1978, National Catholic Educational Association convention in St. Louis, where Repp will be introduced as the first Director of OSV’s new Music Department.

Raised in St. Louis, Ray was the oldest of nine children born to Walter and Rita Kempf Repp. Having never had any formal music training, Ray began writing religious folk music for his own enjoyment. His melodies have only reached every part of the nation, but have been translated into 28 languages and are heard in every part of the world.

Schirmer Expands

Two of the world’s largest and most prestigious music publishers, G. Schirmer, Inc. and G. Ricordi & Co., S.P.A., have joined hands in a long-term agreement for exclusive representation, which will enrich the catalogs of both houses.

Under terms of contracts signed November 28 at Ricordi headquarters in Milan, Schirmer and its subsidiary, Associated Music Publishers, Inc., will represent the educational and serious music catalogs of Ricordi in the United States. The contracts, effective January 1, 1978, cover distribution by Schirmer/AMP of printed publications, rental materials, performing rights, mechanical, and synchronization rights, including works from Ricordi’s German, United Kingdom and French affiliates, as well as its vast Italian catalogs.

The 160-year-old Ricordi company first achieved renown as the original publisher of the great Italian composers of the Golden Age of opera—Verdi, Puccini, Bellini, Donizetti, Mascagni, Ponchielli and Leoncavallo, the carefully preserved manuscripts of whose works are the sources for Ricordi’s unique library of opera editions.

Commenting on the agreement, Schirmer’s Edward Murphy said, “With the addition of the Ricordi operatic treasures to our own extensive library, Schirmer will be the single most important source for operatic vocal and performance scores in the United States.

The Ricordi catalog which Schirmer will represent is rich in vocal music and in Italian instrumental music of the classical period, including some 400 extraordinary modern editions of Vivaldi, as well as the works of Scarlatti, Pergolesi, Corelli, Tartini, Locatelli and many others. It is noted for its continuing program of publishing critical editions and revisions, based on original sources of both the classical and the romantic repertoire.

Speaking of the educational area, Murphy noted that Ricordi’s educational catalog “is very strong and will mesh well with our own. We are particularly pleased that many of their important recent piano and instrumental publications for elementary and intermediate levels are tri-lingual—English, Italian, German—which means that they will be available to American music educators without the delays of translation.”

As part of the new arrangement, Schirmer will be sole distributor to the United States music trade of the critical editions of the complete works of Verdi, a monumental publishing program on which the University of Chicago Press has embarked in collaboration with Ricordi.

Members Involved in Opera

To celebrate its 125th anniversary Loyola College in Maryland commissioned an opera, Dear Ignatius, Dear Isabel, with an intriguing libretto based upon letters between a saint and his patroness. Ignatius Loyola, founder of the Jesuits, was befriended by Isabel Roser, widow of a Spanish nobleman of Barcelona. She financed his education in Paris and subsequently followed him to Rome to become the first woman Jesuit.

Music for Dear Ignatius, Dear Isabel was composed by Fr. Kevin Waters, S. J., and the libretto was written by Ernest Pellet, S.J., both members of the Jesuit Institute for the Arts. James Burns, director of music at Loyola will be music director. Waters and Burns are active members of NPM and contributors to Pastoral Music.

The role of Ignatius will be sung by David Hogan, tenor, member of the faculty at Peabody Conservatory and chairman of the musicianship department of the Peabody Preparatory Department. The role of Isabel will be sung by mezzo-soprano Elizabeth Gossage, singer-in-residence at Peabody Chamber Ballet.

Waters’ music is in the Romantic idiom with strong lyrical lines. The Seattle Symphony Orchestra, Milton Katims conducting, presented the world premier of his “Sinfonia for Independence Day” in 1976. He has studied avant-garde techniques with Bruno Bartolozzi in Florence.

Dear Ignatius, Dear Isabel will be presented May 5, 6, and 7 at 8:00 p.m. Baltimore. Loyola College Public Relations, 4501 N. Charles St., Baltimore, MD 21210. The production is funded, in part, by the Maryland Arts Council
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For Musicians: Liturgy

Multiple roles aren’t just nice; they’re necessary

BY JOHN GURRIERI

The Church ought to be experienced in its variety of orders and ministries because the liturgical assembly, as the primary symbol of the Church, is diversified and is a mirror image of the whole Church.

Perhaps the principle of liturgical reform least understood and most offended against is, “In liturgical celebrations each person, minister or layman, who has an office to perform should do all of, but only those parts which pertain to his office by the nature of the rite and the principles of liturgy.” (Constitution on the Sacred Liturgy, #28).

This fundamental principle of reform of liturgical ministries was later expressed in strong, “normative” language by the General Instruction of the Roman Missal (GI-RM, #58), “Everyone in the eucharistic assembly has the right and duty to take his own part according to the diversity of orders and functions. In exercising that function, everyone, whether minister or layman, should do that and only that which belongs to him, so that in the liturgy the Church may be seen in its variety of orders and ministries.”

The motive for a diversification of roles and ministries in the liturgy is then not “to get more people into the liturgical act,” but rather is based on a new model of the Church. The assembly is primary in worship, and each minister (function and order) serves the needs of that assembly. The age of the “one person liturgical show” is dead, at least in principle. But alas, only in principle.

In the recent past, worship in its grandest and most solemn expression was the preserve of two groups: priests and choirs. Priests fulfilled the presbyteral role within the eucharist as well as the diaconal role. The choir, more often than not directed by the organist, did not “assist and encourage” the congregation (as Music in Catholic Worship directs it to), but replaced it. Ministries were very definitely not diversified “according to order or function.” The most common practice was replacement and assimilation of roles, not diversification. The people in church watched, listened, said the rosary or followed in the missal. A different concept of assembly was at work in those days.

Today the multiple roles of ministers are still in jeopardy from clerical and musical quarters. There are still many priests who would rather proclaim all the readings in the eucharist themselves, fail to see the “point” of diaconate (permanent or transitional) and are convinced that priests appearing out of nowhere (the sacristy) to assist in the distribution of communion, and then as quickly disappear, are to be preferred to lay ministers of eucharist who are present for the whole celebration. In the musical corner there are choirs still singing Masses without congregational participation Sunday after Sunday, folk groups who still think they have a chance to join a national touring company of Grease or Godspell, and leaders of song working for a parish until they qualify for the National Auditions of the Metropolitan Opera.

Of course the picture of musical liturgy is not all that bleak around the country, but it is not quite up to snuff! American parishes and their ministers are still learning models of the church expressed in the reformed Roman Rite. The cry, “Diversify! Diversify!” is heard in professional liturgical and musical arenas for at least one very good reason; the Church ought to be seen in its variety of orders and ministries precisely because the liturgical assembly, the primary symbol of the Church, is itself diversified and thus a mirror image of the Church.

Awareness of our relationship to the church body as well as our Christian identity comes from participation in the Sunday assembly or it doesn’t happen at all. We identify the Church as a eucharistic gathering of the baptized in which charisms, grace, order and ministry express the unique call to worship God who gathers his people. Passivity in the assembly demonstrates the divorce between liturgy and life, faith and sacrament, and order and charism. A dyna-
Organists, choirs, musicians and leaders of song should neither assume nor be forced to assume more than what belongs to them in a properly arranged and shared celebration of the Sunday Eucharist.

Thus, if the Word of God is to heard it must be proclaimed competently and with faith by readers, deacons and presbyters. If the table is to be shared, then the table must be set; the sacrificial banquet offered and eaten. And if the assembly is to join in song, then it must sing. Pastoral musicians must serve that need in a variety of ways, and they must be allowed to do so. It is their “right and duty.”

In the past the priest dominated all roles at Mass because at first that role was thrust on him. Liturgical catechesis and the catechesis of the liturgy having evolved into education about the Sacrifice of the Mass, the Real Presence and the obligation to fulfill the Sunday observance, celebrating the Eucharist was not required to express forgotten theological realities such as assembly, participation or liturgical prayer. The priest could more than adequately express the theological/liturgical concerns of the Church by celebrating as the quiet, lone minister.

If today one of the most pressing concerns of liturgical circles is that “musical liturgy is normative” (pace NPM), then the “danger” is from the singing side of the choir loft. Organists, choirs, musicians and leaders of song should neither assume nor be forced to assume more than what “belongs” to them in a properly arranged and shared celebration of the Sunday Eucharist. That is, the various ministries involving musical expression are distinct and ought to be kept that way. Thus, an organist is an organist and not a leader of song; just as a priest is not a deacon and may never function as a deacon in the latter’s absence. Nor should a choir assume all the assembly’s parts “because the people won’t sing.” If the assembly is not functioning properly and the ministries are not distinctly diversified, the problem lies in the direction of the parish’s operating ecclesiology and pastoral mood, not in such catch-all auxiliary verbs as the people don’t, won’t, can’t and (God forbid!) shouldn’t participate. In short, that parish having difficulty activating the assembly and creating and training distinct multiple ministries, musical and otherwise, needs to examine itself from an ecclesial point of view.

Multiple roles in the liturgy are not just a nice thing to have. They are the via expressiva of liturgical celebration. Ultimately the reformed Roman Rite just doesn’t work if there are not many ministries functioning according to their creative tasks. Ministries emanating from the assembly continually create the assembly. If they don’t, it won’t!
For Musicians
& Clergy: Planning
Goals and Strategies:
the keys to good planning
BY PETER STAPLETON

People enjoy making a plan
come true when they have had
a hand in making it.

Planning starts with you, and it
doesn't matter in the beginning what
role you play. Just ask yourself these
questions: what do I want to say?
What's the best way to express it? How
do I start? The questions are brief, but
not always easy to answer.

It may sound selfish or undemocratic
to start by sorting out your own agenda
for liturgy, but only if you never change
your ideas, test them out, or share them.
But to plan without some idea of where
the plan will lead can lead to frustration.

One idea in beginning a parish music
program could follow this model based
on a personal experience. I began by
answering the questions posed above:
what did I want to say? that congrega-
tional hymn singing can be an exciting
expression of faith. What was the best
way to express it: have the community
experience some strong singing of their
own. How to start: by trying to give
everyone at one Mass an experience of
success.

For the function of strong community
singing, a congregation which sees itself
as a choir was necessary. The plan
would lead to an involved community
with a collection of hymns it could sing
joyfully.

"You'll never get them to sing," the
curate told me. He wasn't necessarily ex-
pressing opposition, he just didn't think
the plan would work. That left me with
a choice: accept his conclusion and
change plan, or follow the flow of my
energy and test the idea to see if Father
was right. We decided to flow and test.
The curate agreed to give me five
minutes with the congregation before
Mass. "But they won't sing hymns," he
said smiling.

After a brief introduction about my
interest in singing at Mass, I asked how
many people knew "My Country 'Tis of
Thee." Almost everyone knew it. We
then stood to a rousing organ introdun-
tion and sang the piece with gusto. I con-
gratulated the group and we begun Mass.
The curate's scepticism was a vital
part of the planning process. If not for
his insistence that the congregation
would not sing hymns, I probably
would have assumed otherwise and not
attempted to get them involved in sing-
ing before the start of Mass. My curate
friend helped me not to choose a hymn
from the missalette for a first experience.
I helped him by showing that the group
could sing.

A plan that flows with people's energy
usually works better than a fancy
scheme. Not all energy has to be the
"Gosh that's great" kind either. The
curate's past experience told him some-
thing. His information helped make a
plan that helped me reach my goal.

In planning with groups, start with
the clergy. Ask your question, "what
should our music do for the next year?"
If they have made a commitment to
music, they can help build commitment,
but don't be surprised to hear vague
Planning helps you figure out what music works best for you, what your clergy's interests are and what your role can most effectively be.

responses such as "we want to enhance the liturgy," or "build spirit in our young people." At least these type comments show musicians where the parish leadership is and what direction it is heading.

The clergy should also have an experience in the group planning process so that when the parish groups formulate a plan, the clergy will know what the group has, or has not achieved.

A group that helps plan music does not have to be a musical group. Try the parish council. Ask them what they want their music to do in the next year. They should have individual answers (give time for thinking), answers they have come up with in pairs and some shared group answers.

Don't worry if the group debates. It ought to! Remember how tough it was to answer the short questions for your-

self. Of course, they'll have different ideas. The more these ideas are discussed and refined the more support a plan will have later. Often times enough interest surfaces in these discussions that some participants volunteer to help plan more activities more specifically.

It's all right to be fuzzy in the beginning. Often a plan will wash out because it was too clear to the person who thought of it. Nobody else wanted to be part of it.

Some people enjoy working alone. As long as you feel the support to carry out your ideas, that's fine. Groups do not necessarily have all the answers, but they can provide that support which an individual working alone needs.

Goals and strategies and knowing the difference are critical in planning. A goal looks like this:

express the Gospel in simple terms appealing to young people.

A strategy looks like this:

A folk Mass.

The tendency is often to cook up lots of activities as strategies. Trouble is, they can wash out in the end because even though they sounded fine at the time, in the end the planners seemed to lose sight of the original goals.

Test strategies before you try them.

A good plan isn't the one that works great for someone else, it's the one that works for your parish.

Ask what a particular strategy will accomplish for you. Then test to see if the answer fits your situation. "Get more people to Mass," expresses a goal. But is it a goal for musicians? It might be nice, but is it what the music is for?

Sometimes too many goals and ways too many strategies emerge. Sort out what's most important to you and your group, then limit your work to only a few goals (three is a lot) within a given time period (three months is a good time to set up for testing a plan). You may not want to limit yourself, but you must in the beginning. Too many plans, goals and strategies are like too many cooks. They may all be good, but they can spoil a stew. Especially when so many different possibilities are available in today's liturgy.

Here are ten basic ideas for planning. First, start with yourself. It's all right to have an opinion even if it's, "I don't like

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**Seventh Annual Conference**

**Notre Dame Center for Pastoral Liturgy**

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A plan that flows with people's energy usually works better than a fancy scheme.

folk massers." Sort out what you believe and try to make it clear to your group. If you are the planner, you will need the courage of your convictions. Make sure you know what your convictions are.

Second, involve support people. It might seem like playing politics, but plans that work have people who support them. Make sure the clergy, parish council, or other group can help when you need them. Make sure everyone understands what plans are going to go in effect.

Third, ask for help. People enjoy making a plan come true when they've had a hand in making it. A musician can always ask for group help if the plan for music is, even in part, a group plan. Even if your role is unofficial, you can claim a legitimate need for clarifying what your musical activity should accomplish and how.

Fourth, limit a plan's time. Times change. Plans change. Agree to use a plan for no longer than a specified time.

One week might be enough time to learn a new organ piece. Four years might be the right time to build a parish music education program. If you wonder about how long to try something, make it shorter than you think. Jobs expand to fill the time allowed; so make your time as short as you comfortably can, and see how far you can progress.

Fifth, do what's best for you. Just because a plan works for someone else doesn't mean it will work for you. Go with the energies of your people. A good plan isn't the one that works great for someone else; it's the one that your particular parish setting can accomplish with conviction and integrity.

Sixth, have a review. Find someone to review your progress after the time period allowed to test the plan. That way, you'll have a check on the plan and be able to see if it needs changes. You will also be able to determine why it is or is not working. Some great plans just fizzle for lack of follow-up. Others may work fine for a while, but lose steam for what seems like no reason. Usually there is a reason. Find out at review time.

Seventh, learn to plan. Planning is a skill. It takes time to learn. A plan that flops can be a great learning experience. Give yourself time to learn planning. An excellent book on this subject is Robert Mager's Writing Instructional Objectives from Fearon Press. It takes an hour or so to read, and it teaches planning skills quickly through a try-as-you-go format. Remember that goals aren't strategies and too many goals can only be frustrating.

Eighth, plan to learn. Planning can help you figure out what music works best for you, what your clergy's interests are and what your role can most effectively be. Information in planning sessions can help clarify, define and explain much of what happens in a parish. You'll find the information useful even if the plans are crude at first.

Ninth, start small. My previously discussed five minutes of "My Country 'tis of Thee" helped me start something bigger. Those five minutes took planning, both before and after the event. A project that's little and works will beat a big flop any day.

Tenth, keep planning. Use this repeating cycle to help insure progress in your musical ministry: learn, plan, test, produce. Planning is an ongoing thing. It's thinking, talking, trying and learning; and then starting that process again. Plans can fail, but plans always have rewards.
Making the parish music program work

BY CHARLES CONLEY

The Coordinator of Music unifies the multifaceted dimension of the parish’s musical needs, and ultimately is responsible for the planning and execution of music for worship.

The effectiveness of an organization is ultimately dependent upon the ability of its individual elements to work together in harmony as parts of a total system or entity."

This statement is not only clearly applicable to the interdependent ministerial effort which should pervade every aspect of parish life, but also quite specifically sets the tone for the proper relationship that should exist among the many and varied ministers of music who so very much shape the expression of a parish’s worship.

The musical prayer of a parish community must be an effective activity of that community’s faith. It must profess the way they live out the Christ-event for one another and for all God’s people, and thus render praise. Cantors, choral groups, instrumentalists and other ministers of music need to work together in harmony while their over-all effort is realized mutually as having a central purpose: to serve the one community gathered for prayer.

Many liturgists and professional liturgical-musicians alike recognize that if the American Church is to develop in the crucial area of musical liturgy, it is necessary for parishes to employ the service of a “Director” or “Coordinator of Liturgical Music.” A salaried professional, trained both in music and in liturgy, is the essential musical resource of the parish community, the “Minister of Music.” This Coordinator is the key to an effective music program.

Why?

For an answer let’s create a hypothetical parish (we’ll call it St. Hilary’s) located in a midwestern industrial town, population of 160,000. St. Hilary’s is a community of approximately 1800 families, with three parish priests and basically five musicians, one of which is paid full time—Sister Gertrude.

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Sister has devoted her life to music in the school and in the church. She has trained countless numbers of children how to sing, read and enjoy music, and has spent endless hours teaching keyboard skills. Over the years Sister has been St. Hilary’s faithful organist. Up until a few years ago she would play at six Sunday and three daily Masses, Tuesday devotions, and all weddings and funerals. Now, several of her former students assist as organists for four of the Sunday Masses. Nevertheless, in recent years Sister
is finding that more and more demands are made on her. Often her ministry is taken for granted. There seems to be a greater number of "special" liturgies and all sorts of planning sessions which never took place before. One priest in particular requests new music all the time. Sister, as always, wants to continue to serve and comply with each request, but she tires more easily now in her "golden years" and finds it hard to get through some days. The training she received long ago was of a different liturgical age. It was a time when the musician and the celebrant would simply follow the set order of the day and all would be well.

Fred is musician number two. He has been playing the guitar since the mid-sixties and is now quite proficient. For the last eight years Fred has been the unifying factor of St. Hilary's folk group. The group first started playing at the noon Mass in 1970. Because of Fred's leadership the group plays well and with enthusiasm. Fred, however, lacks a proper sense of liturgy. This reflects especially in the music he chooses. Often the texts have little if anything to do with scriptural claims and liturgical prayer, and the congregation seldom has the music and texts in their hands. So rather than joining the group in song they are forced to watch and listen. The situation and the repertoire tend to remain the same Sunday after Sunday.

Betty, Jim and Mary Alice are the former students of Sister Gertrude who assist as organists for Sunday Masses. Betty is a law student and Jim is an English major at the public university downtown. For them, Sunday morning as organists is more of a hobby than a ministry. They rarely practice. When Betty plays at the nine o'clock Mass she can't understand why the people drag along behind her accompaniment. Jim plays at the same Mass on alternate Sundays. His problem is keeping up with the congregation.

Mary Alice is Sister Gertrude's pride and joy. Sister first introduced Mary Alice to piano and organ study. Now her pupil is majoring in liturgical music at a local private college. Since her high school days, Mary Alice's performance in accompanying congregational singing has improved tenfold. Because of her greater competence she approaches the instrument with more confidence than before and now finds enjoyment and satisfaction as an organist.

Besides playing for two Sunday liturgies, Mary Alice has recently started an adult choir at St. Hilary's. It has been fifteen years since the parish could boast of such a group. Because of Mary Alice's college training, she understands clearly the choir's ministry to the prayer community and has instilled this servant role in the members of her chorus.

Mary Alice also plans the music for the 10:30 Mass every Sunday, the liturgy at which the adult choir is present. Most times, however, she feels frustrated in her position as choir director because only one of the parish priests, Father Steve, really seems to take an interest in her task. When he celebrates the 10:30 liturgy, Father Steve makes a special effort to prepare the liturgy with all involved, giving careful consideration to Mary Alice's thoughts and plans concerning the musical aspects of the prayer for that Sunday. Together they seek to design the liturgy as a coherent unit of word and song, silence and action. But when the other two priests are up as celebrant, everything seems to be a matter of guesswork. On those Sundays Mary Alice stands before the choir wondering if Father Louis got her communiqué about this morning's liturgy that Father George said he would deliver to him, or if this week's lector will start reciting the responsorial psalm before the cantor begins to intone it; or if the piece she selected for the choir to sing at the preparation of the gifts will have something to do with the pastor's homily. Last week the choice was out in left field.

The more Mary Alice learns from her study of liturgy and musical prayer, the more uneasy she feels about the liturgical situation at St. Hilary's. The program is disorganized and lacks direction. There is so much she would like to do. If only she could arrange to be remunerated for her work at Hilary's, then she could quit her part time job as a check-out clerk and put in more time at the parish. Still she knows she couldn't possibly accomplish all that is needed. Perhaps someday she will be a full time Coordinator of Music at a parish where all the ministers of worship approach their task with the understanding, the preparation and the importance it should be given.

situations is obvious. There is no one person who has the ability and the recognized authoritative position to coordinate the entire musical prayer-life of the community together with the proper support and working relationship of the other ministers of the parish's worship program.

(The Coordinator of Music is the person who unifies the multi-faceted dimension of the parish's musical needs, and is ultimately responsible for the planning and execution of music for worship.) It is this person who has the faith-vision and the professional know-how to guide the musical prayer development of the worshipping community, striving always, through the means of music to deepen the people's awareness of the Christ-event celebrated in their midst.

As a professional musician the Coordinator should necessarily excel in at least one area of musicianship, whether it be instrumental or vocal performance, choral directing, or compositional technique. It is this area of proficiency which gives the Coordinator a foundation of professional authority, providing the central basis from which the other areas of musical ability can proceed. Being a Coordinator also requires competence in the other areas of liturgical music besides one's major. It is this combined expertise which gives the Coordinator the credential to be the principal musician for a parish. As the principal musician, the Coordinator must oversee all the various aspects of the parish's music ministry and guide the music program in its growth. There is no end to the careful instruction and training which the Coordinator must be willing to give to those who share in the role of music ministry. This would include cantor training, cho-
A salaried professional, trained both in music and in liturgy is the essential musical resource of the parish community. The coordinator is the key to an effective music program.

In all rehearsals, organist instruction and working with other instrumentalists, and musical preparation of the congregation and the celebrant. (The Coordinator needs to spend a great deal of time evaluating new music, arranging compositions and planning the selections to be used in the weeks to come.)

The Coordinator, as liturgical musician, must also be knowledgeable in the area of liturgy itself and know how to best achieve the integral bond of music as communal prayer. Understanding the dynamics of the liturgy, the Coordinator must perceive the innate rhythm of liturgical ritual, and thus differentiate moments of climactic import from those of cadence and resolve. For example, the Coordinator must see that proper musical attention is given to the responsorial psalm and the gospel acclamation within the liturgy of the Word, the acclamations of the Eucharistic Prayer and the Our Father and Lamb of God of the communion rite. The Coordinator must be keenly sensitive to compositional style and form, and to the wide spectrum of mood and dynamic which music has the power to communicate. This sixth sense is essential for the liturgical musician in order to shape a unified musical liturgy, a liturgy in which the "rhythm of its music" flows in one sympathetic movement with the "rhythm of its prayer."

The Coordinator, having a working knowledge of liturgical principles and the Church's worship tradition, should take certain leadership in the planning efforts of the liturgy team. In an effort to select the right music for the right moment of prayer, the musician needs to distinguish between professional judgement and personal taste and should be open to the suggestions of others. Coordinating the planning of music and communicating the results of that planning to those involved in its preparation and use for the liturgy is certainly a major role of the Coordinator.

Yet when choosing music for worship, the coordinator must be sensitive to the need for textual analysis, maintaining a critical eye for adequate scriptural and theological foundations. In this regard, the Coordinator, the clergy and the other members of the planning team, should continually observe and evaluate the prayer content of the parish's worship program. Constant provision must be made for new music resources (congregational, instrumental and choral).

The Coordinator should also know the worship community in a very real sense, and have a certain realization of the parish's predominant socio-economic and ethnic background. The Coordinator should want to be one of the parishioners, a member of the community, as well as one of the parish's professional ministers. Then the Coordinator will be in a better position to judge what music will more likely become prayer for the worship assembly.

And so it is that the Coordinator is accountable not only to musical professionalism and to the ongoing liturgical tradition of the people of God, but also to the prayer experience of the community which s/he now serves. And it is essential that the Coordinator try to communicate this accountability to the other musicians whether they are the organists, guitarists, other instrumentalists, cantors, choir members or celebrants.

To be an effective Coordinator one must be skilled in the art of communication. This is so very important. The liturgical musician must know how to deal and work with people of widely varied personalities, temperaments, backgrounds and religious and psychological mindsets.

Obviously, the role of Coordinator of Music is a large and often difficult task. It is their job to get congregations singing with enthusiasm and vitality. They must supply them with good music that they want to sing because it appeals to them emotionally and spiritually and because it expresses their feelings about God and his people, and their belief in the presence of the song. The Coordinator of Music is the one who must pull this effort together for a parish community and the musicians who serve it.

The only remaining question then is whether the parish is willing to pay a Coordinator for a return of a singing, celebrating community.
How the organist can lead the congregation

BY ROBERT BATASTINI

When playing for choir, the organist must be totally submissive to the musical direction of the choirmaster.

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In order for the congregation to sing well, it must be well led. If symphony orchestras, college glee clubs, high school bands and elementary school choruses (to name a few music making groups) require the leadership of a competent director, how much more our congregations—those untrained, un auditioned and mostly unrehearsed singers—desperately need a competent leader. And, just as no other musical ensemble ever performs with more than one leader or conductor at a time, it is vitally important that we leave the leading of the congregation in the hands of one person, and one person only. "Hands" is to be taken more literally than it may appear, because the best con-
If the congregation seems to be a half beat or a beat, or a whole measure, or a whole verse behind you, wish them better luck next week, but don’t wait for them.

Congregational singing will result when the leading is done by the organist and the organist alone without the aid of the all-too-common “leader of song.”

Because the organ (if adequate) is a powerful instrument capable of commanding a leadership position in performance, and because a song leader aided by a P.A. system has the power to command a leadership position in performance, the use of both results in a de facto situation of two leaders. This is totally unworkable, and often the direct cause of the congregation’s uneasiness with song. It is very difficult to feel the urge to sing when caught between two strong forces which are not fully synchronized.

By using the proper registration and utilizing a number of proper techniques, the organist is fully capable of eliciting an exuberant response from the people in the pews. This, in fact, is the way it is done in those places where congregational singing is best, and this includes the full range of other Christian churches.

The first and foremost rule for the organist is to set and maintain a steady tempo. This must be done regardless of time-delay factors, acoustical problems, the organist’s ability to hear the congregation and the congregation’s apparent inability to keep pace with the organ. Organists who do not maintain a steady tempo most certainly do so unconsciously. The only way to know whether or not one does in fact maintain a steady tempo, is to test oneself. The easiest way to do this is by using a metronome. Far from being just the tool of young beginning piano students, it is very much the tool of the professional. While the young beginner on flute, clarinet or other band or orchestra instrument usually experiences musical ensemble performance from the very early days of his/her musical training, keyboard players can go on for years without ever performing with another musician or musicians. That lack of ensemble experience places keyboard players in a sort of musical ghetto—a situation which yields quite easily to the development of bad musical habits, especially “sins” against strict rhythm and exacting tempo. By utilizing a metronome, an ensemble of two is formed: the machine and the musician. This has the very positive effect of forcing the organist to play with rhythmic precision. Try sitting down with your hymnal and metronome and play the hymns you used in last Sunday’s liturgy. Set the weight at 60 beats per minute, then move up to 80, then 96...112. If you are unable to accurately play the hymns at all tempos, then you are the problem with the singing in your parish. Now don’t run off to the rectory and turn in your organ key in a fit of frustration. Rather, use the key to open the lid, get out the metronome and practice. Practice. Practice. Develop the ability to set and maintain a steady tempo at all costs. If lightning thunders, a baby cries, or an altar boy drops a crucifix, you must go on unflinchingly. If the congregation seems to be a half beat, or a beat, or a whole measure or a whole verse behind you, wish them better luck next week, but don’t wait for them. Your playing must have the predictable momentum of a professional recording. Then, and only then, will the congregation feel comfortable with your playing and begin to feel as though they want to sing. But beware, fast is not necessarily steady. Steadiness at any tempo is the goal.

The partner to a steady tempo is careful phrasing and articulation. Most hymns appear on the printed page completely without rests. But singers must breathe, and therefore, rests are necessarily implied at specific places throughout the hymn. In order to give shape to the playing of all literature (and for this discussion, hymns), the organist must lift off the keys at the ends of musical phrases, and do so in an exacting manner.

The duration of a note (its time value) is determined, not by the strike, but rather by the release of that note. In 4/4 time, a quarter note is released precisely on the second beat. A half note is released at the instant of the third beat. A whole note on the fifth beat. An eighth is released precisely on the “and” of the beat. And the note before a rest is released precisely at the moment in time when the rest begins. Organists’ failure to play rhythmically usually stems from their failure to sustain notes for their full value, or from the opposite problem, the failure to get off the note when they should.

If the phrase of a hymn ends with a half note, you must treat it as a quarter, releasing it precisely on the second beat for a quarter rest. If the phrase ends with a whole note, treat it as a dotted half and release on four. A quarter note in this position is treated as an eighth note followed by an eighth rest. These pauses must be extremely precise and are best practiced at very slow tempos with exaggerated movements while using the metronome.

The same kind of precise lifting off the keys must be accomplished for repeated notes in the same voice. For example, the first six melody notes of the familiar hymn, “Holy, Holy, Holy, Lord God Almighty,” are printed as two quarters of the same pitch, followed by two more quarters of another pitch, and two half notes of a third pitch (a “do-mi-so” configuration). In performance, however, the first of each pair of quarter notes must be played precisely as an eighth note followed by an eighth rest, and the first half note must be played as a quarter followed by a quarter rest. Only then will the sound result in something resembling that which is written. Many organ instruction books treat these techniques with a greater degree of thoroughness than space here permits. The purchase of such a volume and its study will result in a wise investment of money and time.

The matter of introductions needs special attention as well. Three common faults in this area are the treating of
the introduction as an unfortunate necessity (something which delays the actual start of the hymn), the practice of introducing all hymns the same way (such as by always playing the first four bars) and the playing of an introduction that does not give the singers a clear cue when to begin singing. Introductions must be musical. They should in themselves sound good. They establish the tempo, tonality, melodic character and most importantly, set the mood for the hymn. A well-played introduction can do much to stimulate a strong response. A few bars hurriedly rendered in a manner which suggests that the organist would rather not have to begin with this formality, however, cannot do much to stimulate the spirit of song. Effective introductions are almost always an entire verse of the hymn, usually begun rather quietly followed with a steady crescendo accomplished by the adding of stops at each phrase to build toward a strong vocal entrance.

The cue for the singers to begin, however, is contained more in what you do not play rather than what you do play. The cue to begin is the bringing of the introduction to a full close with a slight ritard and a full rest. The singers, upon hearing the organist lift off the keys, will breathe. Allowing the length of one beat in the tempo of the ritard, both organist and singers begin together at normal tempo. The cue must be clear and exaggerated. If the singers do not respond with a strong rest, the rest is probably too short with the organist’s entrance coming before the singers have finished taking their initial breath.

In order to effectively lead the congregation, proper organ registration must be used. This means that string stops, reeds (with some exception using “full” organ) and tremolo are never used. This means that only one or two 8’ stops (a principal, diapason or full sounding flute) are used with one or more 4’ stops (again a principal, flute or octave) and one or more 2’ stops. To that, a mutation, or more preferably, a mixture, is added. The human voices tend to cancel out the 8’ sound. People singing with full voice will not be led by a tubby, mushy or mellow sound. The upper work—4’, 2’ and II, III or IV mixtures—are sometimes necessarily coupled at the 4’ level, create the brilliance which is heard by the people and to which they can raise their voices in fullness. The use of the ‘pop’ effects found on some electronic organs may be novel, but they are absolutely detrimental to the congregational singing experience. Leslie speakers and any kind of vibrato or undulating effect must always be avoided as tasteless and ineffective. Never use a 16’ stop or coupler in the manuals unless you are playing an octave higher. The “fullness” of this effect is really muddiness. A clear, steady, bright tone will best lead the congregation. And that is indisputable.

What the organist must do in playing for congregational singing is assume the attitude of leadership. Be in control. Play with aggressive authority. Be firm, articulate, strong and rhythmic. Play with the vigor of a drum and bugle corps, or a brass band. Neither rush nor race; be steady and solid.

Our congregations mostly untrained, unattended and unrehearsed desperately need a competent leader.

On the other hand, this type of “in command” playing can diminish an otherwise good performance by choir or cantor. When playing for choir while another assumes the role of director, the organist must be totally submissive to the musical direction of the choirmaster. The choir director must lead and control both organist and choir in a musically precise ensemble, with full confidence that the organist will be responsive to every gesture and direction.

When the cantor is singing and accompanied by the organ, it is the cantor who leads—setting style and controlling nuance. It is important that the cantor feel support from and confidence in the organist. At no time, however, should the cantor feel rushed or pushed by the accompanist. Problems of coordination, tempo, phrasing and dynamics need to be dealt with in rehearsal, and regular sessions for cantors and organists (together) are an absolute necessity.

The ultimate flexibility is required of the organist in cases like the rendition of a responsorial psalm. With a rather quiet registration, the organist plays the refrain as an introduction and then accompanies the cantor’s singing of the refrain. Instantly changing roles from accompanist to leader and adding sufficient registration (usually accomplished through a manual change), the organist then leads the congregation in its repetition of the refrain allowing the cantor time to breathe and swallow. The organist then again assumes the accompanist role and reduces registration to support the cantor in the singing of the first stanza, and so on. This flexibility is essential, yet usually not so easily achieved. For some it will be necessary to work most diligently to develop the technique and form the mental attitudes. You cannot, however, begin to consider yourself a good church organist with any less a degree of competence.
Moving beyond the guitar

BY JAN ROBITSCHER

An *ensemble* is defined simply as "a group of musicians performing together." (Harvard Dictionary of Music). Today, when we think of the uses of ensembles in worship, we tend to think of the "folk group" as the prime example. Indeed, there is hardly a parish which does not involve a folk group in some aspects of its worship, and in many places, the "Folk Mass" is one of the most popular styles of liturgy. While a folk group might be considered something new in liturgical music, in fact the use of instruments in worship is a very ancient practice. Erik Routley states that "...there was music long before there was a church, and although some of it was associated with religion not all of it was." (Music Leadership in the Church, MLC, Abingdon Press, p. 11.)

Let us look briefly at the history of the use of instruments in worship, and then reflect on the role of the folk group in worship today.

We date the use of instruments in worship to Jewish liturgies; the Psalms (as well as other books of the Old Testament) provide us with ample evidence. In the liturgies which were held in the Second Temple (rebuilt from 520-515 B.C.), Psalms were sung by the choirs of the Levitical tribes, and were accompanied by a large orchestra. I Chronicles 5:13 and 7:3 tell us that often the people responded with refrains such as "For his mercy endures forever!" or "Hallelujah!" Massey Shepherd suggests that perhaps the mysterious word Selah which appears in many Psalm texts was a cue for an orchestral interlude or a signal to sing the refrain. (The Psalms in Christian Worship, Augsburg p 11-12.) As Psalm 100 indicates instruments which were used in worship either as solos or as ensembles included harps, horns, flutes, pipes and cymbals. Their use added solemnity to their processions to the Temple and the rites that took place there and provided an opportunity to include more people in the act of worship as they sought to multiply infinitely the praise of God.

More than a thousand years were to elapse before the Church would recognize instruments as a legitimate accompaniment to liturgical music. The organ (which is itself an "ensemble" of musical sounds) was not accepted by the Church as its "official" instrument until about the 9th century A.D. It was not until the 16th century that the "Venetian School" of composers who worked in St. Mark's Church dared to employ banks of choirs and instruments (especially brass). In 17th century Germany, the development of the Mass as a musical form followed even more contemporary trends by including the orchestra. The Masses of Bach, Haydn and Mozart show a trend toward a more secular concept of music for the Mass.

It was not until Vatican II that the use of instruments other than the organ in liturgical celebrations was officially sanctioned. Now, every instrument has the potential to be used in a liturgical context, either alone (as a solo)

Every instrument has the potential to be used in a liturgical context, either alone or as part of an ensemble.

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The quality of folk music for worship has improved in recent years to the point where the use of secular music should be minimal and responsible decisions about sacred music can be made.

or as part of an ensemble. With this freedom, however, there is a very important responsibility; viz., whatever the instrument or ensemble, it must enhance in a prayerful way the liturgical celebration. The same musicianship, liturgical sensitivity and preparedness we demand of our parish organists must also be demanded of other instrumentalists, including folk groups.

What does this mean in practice? The physical dimensions of the church (or other worship space) will, to a large extent, determine the size, instrumentation and placement of a folk group. Yet, often too many singers and guitarists are jammed together somewhere in the front of the church (usually in such a way that they obstruct the “liturgical traffic” of the clergy and other ministers), or one guitarist tries valiantly to support the singing of an entire congregation. The end result in both cases is inefficiency and general liturgical disaster.

Determine first the number of singers and musicians who can effectively help to lead the congregation in their responses and then one individual must assume the responsibilities of leadership of the folk group. While professional degrees in music and/or liturgy are not necessary, a basic understanding of how the various styles of music, and folk music in particular, can be employed in the context of a liturgy is essential. The person must know where and why music is used in the Mass, and be able to exercise some judgment concerning the appropriateness of the music which will be used (with the help of the entire liturgical team which should include at least the musical director, celebrant and homilist). Leadership of the folk group at the liturgy should be evidenced by a cantor (see the article by Vincent Patterson in this issue) who can help to show the congregation when to sing their responses and, in a brief rehearsal before the liturgy begins, can teach the people how to sing them.

Finally, the folk group must achieve through experimentation a balance in the amplification system between the folk group, the celebrant and the congregation. I once attended a church where the level of the amplification was so loud that I was not only totally overwhelmed by the sound of the choir (which should not have been amplified in the first place), but I had no idea when I was supposed to sing. My feeling of being “left out” was furthered by the poor quality of the music and the lack of preparation with which it was presented.

Providing music for the Mass involves selecting materials for over a dozen parts of the liturgy which can be sung. Those responsible for the choosing of this music must exercise a great deal of liturgical sensitivity. Music in the liturgy falls into three broad categories: hymns and other congregational songs, acclamations, and responsorial music.

How can these three types of liturgical music best be rendered by a folk group or other instrumental or vocal ensemble? Hymns, which can be sung by the whole congregation, must be carefully selected so that they express the season of the liturgical year, the theme of the readings, and, in the case of the entrance hymn, so that the proper mood of the liturgy can be set.

Acclamations include most of the ordinary parts of the Mass, Holy, Holy, Memorial Acclamation and the Great Amen. These may be introduced by the cantor and repeated once or twice by all. However, too much repetition is a common error which not only interrupts the flow of the liturgy, but can sometimes be just plain boring. While not all acclamations need be sung loudly, they should be rendered in a declamatory, purposeful style.

While not all acclamations should be sung loudly, they should be rendered in a declamatory, purposeful style.

Responsorial music which includes the Responsorial Psalm, often demands music of a reflective nature and therefore a style of presentation different from hymns or acclamations. After the cantor has introduced the Psalm refrain to the congregation, either a soloist or a small group might sing the verses, perhaps chanting them to a Gelineau Psalm Tone, a Gregorian Psalm Tone or any one of a number of Psalm settings which composers have written for individual Psalms. The instrumentation should vary at least between the refrain and the verses so that the congregation is supported and those singing the verses are not drowned out.

Litanies should be done in a similar way, a soloist chanting the petitions and the congregation singing a short response. Often it is appropriate for a soloist (rather than the entire folk group) to lead responsorial and litanic music, and often no instrumental accompaniment is necessary.

While the typical folk group usually includes guitars, string bass, sometimes percussion, and frequently singers, there are other combinations of instruments which are appropriate to the Mass. These include guitar and flute, recorder (a Renaissance instrument which was the forerunner of the flute), clarinet, organ and brass, strings or flute, string quartet or even a full orchestra. What is important is that the music serve the liturgy and promote the participation of those who have come to worship (and listening is a form of participation). Most important of all is that all voices and instruments have the potential of praising God, of celebrating the death and resurrection of Christ and of giving expression to the action of the Holy Spirit.

This, of course, is what worship is about.
The cantor: from soloist to song leader

BY VINCENT PATTERSON

As the role of music has grown in the Catholic Church over the ages, so have the roles of people in the liturgy. Today's cantor was first the Jewish hazan, who chanted prayers in the temple. Early Catholic writings refer to the cantor as psalmista, the singer of psalms. With the liturgy becoming more formalized, cantors were assuming the role of deacon. By the end of the sixth century this position so overshadowed other elements of the Mass, that a papal decree was necessary to separate deacon from cantor, and subordinate him to minor orders.

By St. Augustine's time, cantors had shown a tendency to enhance the chant with richer melodies.

When the schola cantorum began to flourish, the cantor became precentor—the one who pre-intoned the psalm before the choir entrance. From this he soon became choir trainer, episcopus chori, and appointed sub-cantors, succentores, to assume his old role of solo singer.

By 1723, the cantor was choir director, librarian, composer and general administrator of music. This official position made the Cantor of Leipzig one of four superiores at Thomaskule, a highly coveted rank. It is doubt-

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It is the cantor’s job to sing the text in a way that fills the pastoral, liturgical and musical needs of the congregation while permitting the Word to be reflected on and absorbed by the congregation.

ful, indeed, if this Cantor ever intoned a psalm at Mass.

The cantor’s role, along with the music of the church, has been changing for two thousand years. The twentieth century cantor has evolved to where he was before the time of Pope St. Gregory. He is back at the ambo intoning psalms, and leading the people in responsorial singing.

All ancient Christian music was vocal. Around the year 200 A.D., St. Clement of Alexandria said, “We need one instrument: the peaceful word of adoration, not harps, or drums, or pipes, or trumpets.” This peaceful word of adoration was performed by priests, cantors, and the congregation.

The office of cantor in the Catholic Church continued an old synagogal institution and in many cases employed musicians who first received their education in Jewish musical practice. Greek and Latin texts were used interchangeably until the eighth century. By the sixth century their art had been fully introduced into Christian liturgy. Popes such as Sylvestre (314-336), who initiated daily psalmody practice for monks, increased the importance of the cantor’s office.

Further enhancing the cantor’s position, the Council of Bishop’s meeting at Laodicea in 367 decreed that, “besides the appointed singers who mount the ambo and sing from the book, others shall not sing in church.” This served to defend the professional cantor against encroachment from untrained people. Although this decree solidified the cantor’s role, it also meant the first step toward the ultimate elimination of active participation by the congregation. This lamentable situation went unchanged for fourteen hundred years.

In the sixth century, “High Mass” was divided among the celebrant, lector, and cantor. Each person had his own ritual book; the sacramentary for prayers by the priest at the altar, the lectionary (Gospel Book) for scriptural readings and the antiphonary for the singers. In Rome there were two distinct music books, the cantatorium, a richly illuminated text from which the cantor sang the gradual and similar chants and the antiphonarium, the text for the schola cantorum. The cantor traditionally intoned the songs from the ambo, while the people answered with a short verse of response. These were either the gradual (so called because it was intoned from the steps of the altar), the alleluia, or the tract. Only a few such cantoria have survived, such as the Gradual of Monza, believed to have been written in the seventh century. Among the six oldest-known manuscripts giving Mass chants, this example is the only one devoted entirely to solo songs.

The responsory itself was, to an extent, inherent in the text of the psalms, a legacy borrowed from services in the temple. Only the cantor had any continuous text to sing. The people answered by repeating after each passage an unchanging verse. This simple antiphonal procedure was effective in gaining congregational participation, since neither special preparation nor a written text were available for the people. It is here that the historical base was formed for today’s cantorial role.

The antiphon as an independent form has its origin in the repetition of one psalm verse as a refrain sung by the congregation, alternating with another verse by the soloist. The next step was that the melody of the antiphon was intoned before the singing of the psalm, and chanted in its entirety afterwards. A further development occurred in the monasteries where antiphonal practice was routine. Some monks felt they ought to prolong the psalms themselves by the melodies of the antiphons and by adding certain melismata. Between 450 and 550 there occurred an abbreviation of a longer, original, responsorial psalm between the readings to one or two verses, which was accompanied by the introduction of rich melismatic formulae, a direct forerunner of the Gregorian Gradual.

By St. Augustine’s time cantors had shown a tendency to enhance the chant with richer melodies. Melisma was the result of virtuosity of professional singers, imitation of musical instruments and expressions of religious ecstasy. As St. Jerome stated, “I venture to put forward my own conviction that the whole concept of pure, wordless, melismatic jubilation should be considered the last, jealously guarded remnant of an organized musical form.”

Melisma could be heard mainly in the soloist’s psalmody or in laudatory and supplicatory prayers. The tract and offertory were embellished, as was the alleluia. Performance of the tract was strictly a cantorial function and another carry-over from the synagogue. When congregational singing of psalmody gradually disappeared and relinquished its place to professional singers and ple remain seated and listen. The psalm is an integral part of the liturgy of the word and is taken from the lectionary. Ordinarily, the congregation takes part by singing the response. . . . ” This refers to the seasonal refrains from the Simple Gradual and to the psalms arranged in responsorial form.

The cantor also properly proclaims the litanies when the format is appropriate (the Lamb of God, the Prayer of the Faithful, and Penitential Rite).

In addition to these primary responsibilities (the responsorial psalm and the litanies,) the cantor may effectively utilize his musical skills for enriching other moments within the liturgical celebration. The changing verse of the Alleluia lends itself well to a solemn cantorial style, leading the congregation into a simple or solemn sung Alleluia, depending of the feast and the festival.

The Processional chants (the Entrance, the Presenta-
Melisma was the result of virtuosity of professional singers, imitation of musical instruments and expressions of religious ecstasy.

...tion of Gifts and the Communion Procession) all lend themselves to antiphon style music thus effectively using alternation between cantor and congregation. Also music is being developed, and cantors are more and more frequently being used to initiate and alternate between themselves and the congregation at the dismissal rite, at the acclamations of the Eucharist prayer (Holy, Memorial Acclamation, and Amen) and even at the Hymn, Glory to God.

"Religious singing by the people is to be skillfully fostered, so that in devotions and sacred exercises, as also during liturgical services the faithful may ring out..." (CSL 4118). To foster musical growth in the church, James Hansen, cantor at the National Shrine of the Immaculate Conception says, "today's cantor is an outgrowth of the role he held in the sixth century; he is a leader of congregational song, and soloist. The cantor must not, however, appear as a teacher or lecturer. He should coax and elicit the music from the congregation. The cantor is a part of a team effort, and his gentle leadership is essential to the overall effect."

These effects cannot be achieved by simply reading a Biblical psalm or song. It is the cantor's job to sing the text in a way that fills the pastoral, liturgical and musical needs of the congregation while permitting the Word to be reflected on and absorbed by the congregation. To accomplish this, more than just professional singing ability is needed. A sense of timing and pace is also required as Samuel Lowe, past cantor at St. Matthew's Cathedral, Washington, D.C., points out, "aside from technical requirements of being able to sing a psalm tone, improvise, or lead the congregation, the cantor can make a needed contribution by maintaining the pace of the liturgy. Different priests have different paces. If a priest wants to take some time with dramatic pauses, the cantor ought to be able to adjust in that way. And if the priest likes too much of a pause, the cantor has to stimulate the movement again. On the other hand, if a priest likes to move the liturgy along without any dynamic sense of movement, or if he just goes through it too quickly, then singing clergy, the refrain was lengthened with fine melodic lines. Although the disappearance of popular psalmody inactivated the congregation, it increased the artistic beauty of the liturgy by the refinement of rudimentary forms.

Over the course of time the cantor's melismatic art became so predominant, that he no longer felt sublimated to the corporate spirit of worship. By the time Gregory I was made archdeacon in Rome (585), a good singer could expect to be made deacon, even though he might otherwise be a simple individual. One of the first acts of Pope Gregory was to abolish this tradition. "It has long been a custom in the Roman Church to ordain cantors as deacons and to use them for singing instead of preaching and caring for the poor. This has the consequence that at divine service, more is thought of a good voice than of a good life. Consequently, no deacon may sing in the chant except in the Gospel in the Mass. The remaining lections and psalms shall be sung by subdeacons or by those in minor orders."

The sixth-century cantor was now relegated to singing with the schola cantorum, training other singers, and gradually developing the choral art beyond monody. And so it was to remain until modern times.

After fourteen centuries of idle watching and listening, the Catholic congregation in the twentieth Century was restored to its proper role in the liturgy and along with it, the role of the cantor. In 1903, Pope St. Pius X stated, "active participation in the sacred liturgy is the source of the Christian spirit." Then in 1928, Pope Pius XI said, "we should attend Mass as active participators, and not as idle spectators." Pope Pius XII gave additional liturgical principles in 1955. Congregational participation was re-emphasized. Finally, Vatican II instituted the change that made these earlier pronouncements fully attainable.

The Constitution on the Sacred Liturgy, (CSL, December 4, 1963) devoted an entire chapter to sacred music. "No council has ever given so much attention to sacred music, or considered the problems so deeply." The key principle of this document was the active participation of the people in the Mass. "Mother Church earnestly desired that all the faithful be led to that full, conscious and active participation in the liturgical celebrations which is demanded by the very nature of the liturgy...and which for the Christian people...is their right and duty..." (CSL 330). "To promote active participation, the people should be encouraged to take part by means of acclamations, responses, psalmody, antiphones and songs..." (CSL 330).

To fulfill these instructions, three groups work together: the celebrant (with deacons), the cantor (with choir, organist and instrumentalists), and the faithful. Detailed directives are to be found in the Sacramentary of the Roman Missal.

Of specific interest is Paragraph 36 regarding chants between readings, "the cantor of the psalm sings the verse at the lectern or other suitable place, while the people cantor should slow things down at times and inject a little emotion into the liturgy."

Musicians have found real joy in the clarification of the Constitution on the Sacred Liturgy. Music is no longer to be considered a mere decoration or handmaid of worship, but rather an integral part of it.

The cantor must be aware of his/her critical role in the liturgy. Through music s/he is able to bring unity to the celebration and through this unity the cantor finds purpose to his/her historical role.
Are choirs still needed today?

BY ELMER PFIEL

In the Roman Schola Cantorum the period of training extended over nine years, during which all the elements of plainsong had to be learned from memory.

Choirs and worship have traveled together for a very long time. In a general sense the word choir designates a group of singers, not always skilled, who have a special role in liturgical services. The word choir is hardly a univocal term, however, it rarely means the same thing in different periods of ecclesiastical history. No one has ventured to write a history of the choir and its relation to worship, at least not in English speaking countries. There are histories that trace the development of choral music from the Renaissance to the present time, such as Wienandt's Choral Music of the Church, Youn's The Choral Tradition, or the book Choral Music, a symposium edited by Arthur Jacobs. The best histories and dictionaries of music say little or nothing about choirs as such. The reason may very well be that there is no history of choirs in the sense in which we speak of parish choirs today, only local histories of groups of singers who had a special role in worship at a particular point in time.

There does not seem to have been any specialized group of singers within the Christian assembly during the first three centuries. The reason can only be that there was no real need for a group of singers who would lead and support the song of the worshipping community. Christian worship was still very close to its roots in the Jewish synagogue worship and the covenant meal, and did not require any more leadership for song than that which a cantor could provide very handily.

Toward the end of the fourth century there began to appear, at least in the more important centers, a class of elite Christians, either men or women, who lived a life of prayer, celibacy, and asceticism within the Christian community. Joseph Gelineau is of the opinion that they also helped in liturgical services by supporting the acclamations and responses of the faithful, although they were not a schola or choir of trained singers. The face of Christianity changed dramatically during the fourth century, mainly as a result of the Edict of Toleration in 313 A.D.

Christians could live and worship in freedom throughout the Roman Empire. Assemblies grew larger as converts were attracted to an "accepted" religion, increasing the need for more and larger houses of worship.

It is not too difficult to imagine that changes of this kind created a need for a group of singers willing to lead and support the worshipping assembly.

The fifth and sixth centuries brought the formative period of the Roman rite to a close, "setting" the groundplan that was to remain liturgical practice right up to the present time. The end product was a happy combination of corporate prayer and courtly ceremonial, the latter showing the strong influence of the imperial court in Constantinople. The papal Mass at Rome in the seventh century could, in the words of Joseph Jungmann, be described as a picture of "magnificent completeness." The singing in this papal liturgy was entrusted to a trained

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schola or choir which formed "a connecting link joining the people to the altar." Here history records a formal "choir" for the first time.

During these same centuries the Roman chant had continued to develop independently of its eastern origins—undoubtedly modified and perhaps even simplified. A considerable body of music must have existed by the time of Pope Gregory the Great (590-640), "for whom it remained to collect the melodies, to assign them a definite position in the cycle of the year, and possibly to add some new ones for feasts that he introduced." Such a body of chants required singers with training and more competence than was necessary in the earlier centuries.

Shortly after Gregory's time a great change took place in the style of liturgical music. A new type of chant appeared, more elaborate melodies that replaced the simpler music of the previous centuries. Thus was ushered in what is sometimes called the "golden age" of plainsong (Gregorian chant), producing a highly developed art in the seventh, eighth, and ninth centuries, mainly in the great Benedictine monasteries of St. Gall, Einsiedeln, Metz, and others.

The composition and performance of this more elaborate type of chant was made possible by chant schools, centers of musical culture, that had arisen both in the East and in the West. Such a chant or singing school, called a schola cantorum, appeared in Rome during the pontificate of Pope Sergius I (687-701). This Roman schola, in turn, became the model for similar schools throughout the Carolingian empire. The singers in these schools were actually clerics, trained from childhood on to a very high technical standard. It is estimated that in the Roman schola cantorum the period of training extended over nine years, during which all the elements and skills of plainsong had to be learned from memory. The teaching staff included the best church musicians that could be gathered together. To it came some of Europe's finest musicians for purposes of study. From it men were drawn for service in the Roman churches and from it also musical missionaries went out to spread the knowledge of the Roman chant and liturgy throughout the Carolingian empire as well as in distant England.

Elwyn Wienandt points out that throughout the Middle Ages there was a continuous line of development and influence from the Roman schola, through the monasteries and cathedral schools, and later on to the universities and royal chapels. The tremendous musical achievements of the fifteenth and sixteenth centuries would have been impossible without this glorious tradition. Renaissance polyphony's roots were deep in medieval chant. "In each of these places one of the common ingredients was the trained singer, schooled in the only style that was dignified by a tradition, that of plainsong, but applying to this basic knowledge the series of experiments that led to the later choral developments of the Christian observances, organum and polyphony."

The great choirs of the fifteenth and sixteenth centuries reflected not only this tradition that went back to the

We cannot go backwards in time to find an art music that will satisfy the liturgical demands of today.

Roman schola, but also the musicianship of their composer-directors—Palestrina in Rome, Byrd and Tallis in London, Lassus in Munich, Hassler in Augsburg, the two Gabrieli in Venice, and many others. The influence of these great musicians reached far beyond the post each happened to occupy at any given time and, undoubtedly, touched even choirs in "lesser" churches all over Europe.

The final stage in the history of the choir roughly coincides with the modern period of music history, that is, from 1600 to the present. As they had done since the ninth and tenth centuries, choirs continued to sing all the musical items of the Mass except those reserved to the ministers in the sanctuary. The boy sopranos and altos, it should be noted, were no match for the dramatic and expressive elements in Baroque music, and were gradually replaced by women singers. Furthermore, an expanded use of orchestral instruments and the organ (which was no longer a small accompanimental instrument) combined with mixed voices of men and women—contributed to the removal of the choir to the rear gallery of the church. This new arrangement fostered an idea already prevalent that church music was to be listened to!

During the seventeenth and eighteenth centuries good choirs, like their directors, were still dependent on patronage—either in the royal chapels or in cathedral churches. One immediately thinks of Mozart, struggling in Salzburg.

By the middle of the nineteenth century voices were raised all over Europe protesting the sad state of Catholic church music. In the German-speaking countries church musicians formed Caecilia societies which had as their chief goal to supplant the tawdry operatic music in the churches with a more decorous and liturgical style. The Caecilian movement attempted to restore both Gregorian chant and classical polyphony to their "traditional" place of honor, and from its prolific composers came an abundance of compositions in a neo-Palestinian style.

The need for a reform church music was felt everywhere. Even Franz Liszt and Richard Wagner, almost paradoxically, protested against the improperty of the church music with which they were familiar. Wagner wrote:

To the human voice, the immediate vehicle of the sacred word belongs the first place in churches, and not to instrumental additions or the trivial scraping found in most church pieces today. Church music can regain its former purity only by a return to the purely vocal style. If an accompaniment is considered absolutely necessary, the genius of Christianity has provided the instrument worthy of such function, the organ.

The mistake which the Caecilian composers made was
to reject contemporary musical currents and cut themselves off from the musical milieu of their own day. The history of art and church music shows that this is tantamount to tightening the hangman’s rope around one’s own neck. The Caecilians tried to fill the vacuum they created by a backwards look to historical forms of the past. Arthur Hutchings has observed very shrewdly that the substitution of a “churchy” style for products of a live imagination is doomed to failure.

The bad music of the nineteenth century is less often inappropriately secular than falsely sacred, for its composers set out to elicit from their hearers or singers what they supposed to be a devotional attitude—a dangerous favorite phrase used by writers of church music and by the hierarchy in directives.

The condition of church music in the nineteenth century tells a lot about church choirs—how they understood their role in worship and the kind of music they were singing. Unfortunately, twentieth century composers continued to compose and parish choirs continued to sing music that cultivated the “churchy” style of their predecessors, music which often slammed the door on contemporary musical currents and venerated instead the products of the past as church music par excellence, sacred in themselves. The same aesthetic judgment about the music of the past abounds in the musical statements of Pius X, Pius XII, the 1958 Instruction on Music in the Liturgy, and persists even in the 1963 Constitution on the Liturgy.

What is wrong with this point of view? The best answer we have found was given by Dom Rembert Weakland, O.S.B.:

We cannot go backwards in time to find an art-music that will satisfy the liturgical demands of today, those who seek to solve the problem of participation in this way, by listening, or by singing, will fail, regardless of how hard they try to raise the musical tastes of our Catholic laity, priests, and bishops. They will fail because the treasury of church music we are asked to preserve, whether it be chant, polyphony, Mozart, or Bruckner, were the products of a relationship between liturgy and music that is hard to reconcile with the basic premises of the Constitution itself. It is even more harmful to think it can be preserved under the false aesthetic judgments that were made about this music during the Romantic period and erroneously propagated by the Caecilian movement and that found their official utterance in the motu proprio of Pius X.

Church musicians, and this means choirmembers too, inherited the Romantic aesthetic. Weakland feels that most of their problems spring from the assumption that the holy is to be found in the archaic.

History has left a record of a lot of choirs in a lot of different places with evidence that no two ages understood their relationship to worship in exactly the same manner. The choirs mentioned in this little survey, either explicitly or implicitly, were usually choirs of skilled or trained singers—in monasteries, cathedrals, and royal chapels. One can only assume that in more humble circumstances—in city or country parishes, both large and small—singers carried out their role as it was understood in their own day.

Since the Second Vatican Council the role of choirs has been reinterpreted in the light of a new and deep understanding of the church as the people of God and of the local parish as a faith community called to celebrate the Easter Mystery. According to the Constitution on the Liturgy the members of a parish choir exercise “a genuine liturgical function” (art. 29) because of their special role in liturgical celebrations. The singers no longer have to be clerics or laymen who substitute for them (cf. Pius X’s Motu proprio, 1903, and the 1958 Instruction of the Sacred Congregation of Rites on Sacred Music and the Sacred Liturgy) and, as matter of expediency, restrictions about women singers were lifted in 1955 (cf. Pius XII’s Encyclical on Sacred Music). It took fifty years for the pendulum to swing such a very short distance (as our contemporaries view the whole matter).

According to this more practical view the parish choir is simply “a group of the faithful who take over a specific liturgical function.” That function, as multicolored as Joseph’s coat, has been described in many ways, but never better than in terms of leadership and ministry. Louis Nuechterlein said a few years ago that choirs have a serving function in the liturgy: they are servants who lead, and leaders who serve. The question which should never be far from the consciousness of the men and women who make up a parish choir, whether it be a group of five or fifty singers, can be stated something like this: what can we do to help people pray?

Choir members also belong to the faith community. Their role is a kind of bridge between the sanctuary and the nave, between the sacred ministers and the assembled faithful. Although they have a specific ministry in liturgical celebrations, they remain a part of the assembly, a “section of people.” The acclamations, responses, litanies, and hymns are a joint effort of the entire faith community to say the right words of praise and thanksgiving.

Some years ago Father Gelineau summarized the role of the choir as a specialized agent in liturgical celebrations by mentioning four possibilities. Sometimes the parish choir is

- to reinforce or support the singing of the people (as in acclamations, hymns etc.);
- to alternate with the people in a sort of dialogue, as in the responsorial psalm, the choir singing the verses, the people singing the refrain;
- to combine with them by adding its harmonies or a descant to their unison singing;
- To deputize for the people, singing in their name, enlivening the common action with festive or more elaborate singing which the people cannot handle by themselves.

Later on, in a single sentence that seems to say all that
The choir brings precious support to congregational singing and contributes to the festive character demanded by the celebration.

needs to be said on the subject, he reduced the four possibilities to two: "The choir brings precious support to congregational singing and contributes in its own way to the festive character which the celebration demands. . . ." 12

In a sense the role of the choir in the '60's and '70's has come full circle. It bears some resemblance to the type of choir which seems to have existed in the fourth century—a group of men and women willing to serve the worship needs of the faith community. There is one big difference, however. Because of developments in the art of music parish choirs today can enrich and enhance liturgical celebrations in a way that was inconceivable fifteen centuries ago.

In any discussion of the role of the choir the next question that often surfaces is usually stated briefly and bluntly: Who sings what? The question seems to imply that among the more than twelve places in a eucharistic celebration where singing is possible some kind of a balance can be achieved, allocating some parts to the congregation, others to the choir. The old distinction between the ordinary and proper parts of the Mass no longer serves as a viable model for making such a choice. There are some texts, of course, which are so important for the entire faith community that they ought always to be sung by the whole assembly, for example, the acclamations within the Eucharistic Prayer and the joyful alleluia before the gospel. Other texts (and other places for singing) can be evaluated as an almost unlimited opportunity for variety and creativity. More important than asking "Who sings what?" are more basic questions: "What will make good liturgy for a particular gathering of people?" and "What will help the people to pray better?" The wise choice is the one that does the right thing for a parish on a particular day!

Ideally, the location of the choir should follow from its function. The liturgy as it is understood by the post-Vatican II Church "demands that the choir should be in front of the assembly, at the point where sanctuary and nave meet. This position expresses its true function, which is to channel the prayer of all towards the altar." 14 Gerardus van der Leeuw has called attention to the fact that there is currently a movement in the Catholic Church to locate the choir once more where it belongs. His keen insights reinforce the observations made in the preceding paragraphs:

In the Roman Catholic Church, there is a movement which seeks to restore to the choir the position it originally occupied, where it belongs by nature, in the choir of the church, where the Holy Sacrament is celebrated. The dominant idea is that music in worship should be neither a decoration nor a spiritual con-
The best celebrant sings it

BY COLUMBA KELLY

The wooden gesture and colorless voice do not truly celebrate the Good News of Salvation in Christ.

In case you haven't heard it yet, there is a very popular "one liner" making its way across the length and breadth of our land. One usually hears it delivered by a priest/celebrant shortly before or after the Sunday Eucharist. With minor variations, it goes something like this, "I cannot sing very well, so I'd rather say it than sing it." Usually this is followed by a large, self-satisfied grin.

Each time I hear it, I am reminded of a delightfully hilarious scene described in Chapters Three and Four of the Book of Exodus.

It seems that God wanted Moses to speak to both Pharaoh and to His chosen people, the Israelites. After a whole series of reasons as to why he couldn't possibly accomplish this request, Moses comes up with a sure-fire clincher, "O Lord, I have never been a fluent speaker, never in my life... I am slow and I hesitate." At this, the Lord becomes angry and decides that his brother Aaron, the Levite, should do all the talking for him.

When a priest/celebrant excuses himself from any singing in his role as a presider at the Eucharist, I keep hearing a voice say, "well then, is there an Aaron in the house?"

Every priest/celebrant needs to be a Moses—a person who is on very good speaking terms with the Lord, his God. He needs to be a man of deep personal prayer. But the story from the Book of Exodus underlines the fact that God demands even more than this from those He calls to be leaders of the People of God. (They are called to embody with their voices and gestures what the Good News of Salvation in Christ is all about. The wooden gesture and the colorless voice do not truly celebrate it.) Dr. Martin Luther King, Jr. and Rev. Jesse Jackson have shown us what a modern day Aaron can accomplish. The forceful rhythms and attractive melodic inflections of their voices have made their message come alive for millions of Americans.

Our ancestors in the faith knew this too. In fact, from the historical evidence, it would seem that they took it for granted. We find that their bishops (later on, the appointed representatives of the bishop) were expected to improvise the Eucharistic Prayer on established textual and musical patterns at each Sunday Liturgy. By the middle of the second century, St. Justin alludes to this saying, "the presiding minister prays and gives thanks (over the bread and wine) as best he can. And all the people respond with the acclamation—Amen."

The picture we get from these early testimonies is that of a vibrant, dynamic dialogue between the presider and the people he leads in worship. The descriptions of a roof-raising Holy, Holy in response to the presider's enthusiastic proclamation of the motives of celebration (the Preface), and the resounding Amen sung in answer to the celebrant's textual and musical improvisation of the Eucharistic Prayer seem worlds apart from our own experiences of present day Eucharistic liturgies. All too often, our experience is that of a tired 'Holy, Holy' being added on to the celebrant's matter-of-fact recitation of the Preface; and then a self-conscious, if not apologetic 'Amen' buried under the hurried doxology of the Great Prayer. Oh, where is Aaron's voice that says to you people might be led to respond to your mighty acts of Love with all our hearts and in the full humanity of our voices?

Yet there is a way around the current impasse. Prior to the liturgical reform of Vatican II there were basically two choirs; either a sung (High) Mass, or a spoken Mass (Missa Recitata). Ironically, more celebrants were heard raising their voices in song at that time than is presently the case. Now there are almost unlimited options for truly creative combinations of speech and song on the celebrant's part. Here are a few possibilities a celebrant has at his disposal to make the liturgy come alive.

As Dr. John Barry Ryan pointed out (April/May, 1977 Pastoral Music) the basic relation between the celebrant and the people in the Eucharistic Prayer is one of dialogue. The crucial moments of that dialogue are: the invitation to prayer (The Lord be with you), the motives for this occasion (the Preface and Holy) and the conclusion and ratification of the entire Prayer (the Doxology and Amen).

The invitational dialogue is designed to refocus and re dedicate each person for the integral act of the entire celebration. Its crescendo-like effect is designed to draw the hearts of all, as well as their minds, into the unity of purpose that the celebrant is about to spell out in the body of the Preface. For the celebrant who has yet to try out his voice in song during the liturgy, one might consider the following procedure: with the aid of your director of music, learn to sing the opening verses of the Preface dialogue. Practice them in front of a mirror; try them out on your musicians and/or choir at their rehearsals. As any jazz or other professional singer will tell you: if you want to come across as a warm, spontaneous person, then practice, practice and practice again!

The concluding lines of the eighty some Prefaces contained in the Sacramentary (e.g.: "And so,...") are meant to set a mood of exuberant joy for the people's singing of the Holy, Holy, Holy. When this conclusion to the Preface is sung, the singing of the Holy by the people comes off as something quite natural and effective. On the other hand, when it is spoken, the effect is one of a
When the Doxology is sung the singing of the Great Amen is the natural thing to do.

musical “intrusion” by the people into the presiding priest’s “private thing.” A celebrant only reinforces this image if he gives the impression at the altar that the people’s singing of the Holy is somehow “holding him up from getting on with his Prayer.” I offer this suggestion of learning to sing the conclusion to the Preface among possible initial approaches to singing for the timid celebrant because there are only a handful of standard conclusions used for these Prefaces. Moreover, these conclusions do not make complete sense unless they are made to lead into the Holy in a forceful and direct manner. The use of the colon at the end of each of these conclusions gives the distinct impression that the singing of the Holy has somehow already begun!

The doxology for each of the Eucharistic Prayers is the same. This is not just an interesting concidence. This is to make it possible for all celebrants to commit the doxology to memory and thus facilitate the singing of it. When this doxology is sung by the celebrant, the singing of the Great Amen by the people comes across as the natural thing to do. On the other hand, when it is spoken, the singing of the Great Amen inevitably gives the impression of another intrusion, a “tack-on” to the celebrant’s “private thing.” This impression is furthered by a musical interlude of the organist struggling to establish a pitch for the people to begin their response. These problems practically vanish when the celebrant sings the people’s Great Amen by his own singing of the doxology.

The next stage would be to combine these three options into one unit. Then we have the central act, the Eucharistic Prayer, supported by an intensification of the crucial moments of dialogue between the celebrant and the people. This presupposes that the spoken parts (the body of the Preface and the Eucharistic Prayer itself) are proclaimed with an unusual amount of forceful projection, heightened inflection and flowing phrase rhythms. In fact, a model for this combination of speech and song would be Rex Harrison’s role in My Fair Lady. The easy flow and transition between spoken and sung parts of that musical was a large part of its success. What astounding us is that Harrison was considered a great actor, and a great speaker, but a singer? Never! He was found to have a useful range of approximately four notes. For that reason, all his songs were kept to a narrow range and designed in a simple style. The melodies given in the Sacramentary for the celebrant’s parts have a similar goal in mind: an effective worship experience created by the celebrant who is willing to try it. What counts in this style of singing is not smoothly polished perfect sounds, but a forceful communication of vitality, enthusiasm and above all, a deep personal conviction about the value of the act of worship we are performing together. In fact, smoothness of sound may even undermine the sense of strength we wish to convey. It is not a smooth, polished sound that proclaims, “The God of glory thunders. In his temple they all cry: ‘glory’” (Psalm 29). What is needed most today in our liturgies is an honest experience of the dynamism and the immediacy of God’s saving action in our midst.

Other areas in the celebration that can benefit a great deal by being sung are: the Opening Prayer of the Liturgy; the embolism (medical term meaning obstruction) that connects the sung Our Father with its own doxology (“For yours is the kingdom...”), the final blessing and dismissal formula. Singing these parts of the service helps to integrate the people’s sung parts and to clarify the underlying structure of the Eucharist celebration. In some ways, the medium does indeed become the message.

Other areas worthy of our interest and efforts are the singing of the entire Preface and the new melody given in the Sacramentary for the Eucharistic Prayer as a whole. These settings are based on simple melodic patterns that are repeated over and over. Once mastered, the patterns become helpful friends instead of feared obstacles. When a celebrant has become very familiar with them, they support him in his efforts to communicate more deeply the wonder-filled mystery of God’s saving Love.

Examples of celebrant’s parts that should not be sung are the “Pray brethren” and the Prayer over the Gifts. These elements conclude what is basically a rite of preparation for the main event, the Eucharistic Prayer itself. When sung, they tend to upstage the high point that is to follow; as well as to blur the distinction between what is preparatory and what is central to the celebration as a whole. What one chooses not to sing is also an important decision.

The role of the celebrant in communicating meaning through music in the liturgy is as important today as it was when the people of God heard Aaron forcefully tell them all that the Lord had revealed to Moses, “they bowed themselves to the ground in worship and they responded with a resounding Amen.”

Today’s leader of the community’s worship needs to be a person on intimate terms with his God, as was Moses of old. Only the priest/celebrant, however, is empowered to perform the elements of the rite discussed above. Thus, he is called to take up the challenge of an Aaron: make God’s saving act and His message come alive for the chosen people of the New Covenant. As a leader of the Faith Community’s worship can we honestly choose between being a Moses or an Aaron? I think not. It seems that we have been called to be a Moses with the voice of an Aaron.
The congregation as musician

BY EDWARD FOLEY

Despite the fact that the object of the activity is still pretty much in tact, there is not much disagreement that little is left untouched these days of that perennial Catholic past-time we call the "Mass." Even the name is caught in the throns of liturgical transformation. Twenty years ago you were commanded, under pain of mortal sin, to "attend Holy Mass." Now you are invited to "join in the breaking of the bread," cajoled to "gather 'round the Table of the Lord," or at the very least, encouraged to "enter into the celebration of the Eucharist." The fact is things are in a bit of a state of flux when we are not even sure what name to call the Mass anymore.

In the aftermath of this transition, with few constants discernible on the liturgical horizon, one predictable plea has risen with ever increasing regularity from pastors and people, ministers and musicians, laity and liturgists alike: "What do I do now?"

It is at first glance a simple request, born of the uncertainties of a reformed liturgy and the consequent displacement of our ritual guarantees. The restoration of worship, in light of recent historical research and an ever expanding liturgical theology, has drastically altered both the roles and expectancies of ministers and congregations alike. Consequently, in order to re-establish integrity in our public assemblies as we absorb current liturgical developments, we seek new role delineations and directives for their implementation.

Unfortunately, we often stop at the question of "what" has to be done, and therefore receive relief only on the level of "doing." We balk at parallel questions of "how" we are to do, or "why" we do at all. And we almost never face the most fundamental question: "Who are we to be doing" in the first place?

Answering this question is necessary before tackling the somewhat more elusive question of "what" the assembly should do because it appears that no matter what guidelines are proposed concerning that which a congregation should sing, exceptions can always be found. As a matter of fact, the diversity of pastoral situations today could dictate almost enough exceptions as to seemingly invalidate any given set of guidelines. On the other hand, the basic identity of the congregation is not something which can arbitrarily be excepted from, no matter what the pastoral situation. And it is from this identity that we come to understand what their proper role is (and hence which musical activities they should pursue).

The congregation does not eavesdrop on the personal prayer of the presider, but rather stands in dialogue with him to praise the glory of God.

Rev. Edward Foley is the coordinator of Liturgy for the College of St. Catherine. He holds masters degrees in Divinity and Choral Conducting and is pursuing a Graduate Degree in Liturgical Research at the University of Notre Dame.
The Constitution on the Sacred Liturgy article #26 (CSL), clearly set forth the principle of unity in celebration while defining the diversity of roles within that celebration:

"Liturgical services are not private functions but are celebrations of the whole Church, which is the sacrament of unity, namely, a holy people united and organized under their bishop. Therefore, liturgical services pertain to the whole body of the Church...but they concern individual members of the Church in different ways.

The role of the congregation is not to initiate proclamations of Good News, Thanksgiving or Presence, but rather to approve, reiterate and amplify that which has been revealed in their midst."
When shocking news is announced in our presence, "you came to call sinners, Lord have mercy," it is not only appropriate, but also natural to respond.

according to the diversity of holy orders, functions and degrees of participation."

The most important aspect of this statement for our purposes is that it clearly acknowledges the congregation's rightful role in worship, extending far beyond mere presence. "Congregation" is not an ecclesiastical translation of the word "audience." The word means more than reverential attendance from a respectable distance.

The congregation does not eavesdrop on the personal prayer of the presider, but rather stands in dialogue with him to praise the glory of God.

For example, the General Instruction to the Roman Missal (GI-RM), (article #53) says of the Eucharistic Prayer, "the meaning of the prayer is that the whole congregation joins Christ in acknowledging the works of God and in offering sacrifice." This declaration on the significance of the congregation's role allows us to interpret that there is subsequently not one celebrant in the assembly but many. "All initiated believers are celebrants in liturgy," according to Robert Hovda. Therefore it is more accurate to differentiate the ordained role as one of "presiding" rather than exclusively one of "celebrating." Consequently, we come to understand the congregation as being integral; not like an audience to drama, but like a crowd to a festival or like guests to a dinner party.

To acknowledge that the congregation has a central and celebrative function, however, is not to say that they must, or even should, do everything. Current directives, and more importantly, good liturgical theology, are very clear in underscoring the existence of multiple ministries within worship. "In liturgical celebrations, whether as a minister or as one of the faithful, each person should perform his role by doing solely and totally what the nature of things and liturgical norms require of him," (CSL article #28). Therefore, it would be inappropriate for the congregation to assume liturgical or musical functions which were not properly theirs.

What, then, is the proper liturgical/musical function of the congregation? In principle, the congregation's primary role is one of acclamation. And acclamation is simply a shout or salute of enthusiastic approval, acceptance or welcome. Acclamation is properly in response to some proclamation inaugurated by another. Thus, it is the deacon who proclaims the Gospel, the Lector who proclaims the Word, the Presider who proclaims the Eucharistic Prayer and the Minister of Communion who proclaims that this is the "Body of Christ." The legitimate function of the congregation, therefore, is usually not to initiate proclamations of Good News, Thanksgiving or Presence, but rather to approve, reiterate and amplify that which has been revealed in their midst.

Liturgy is a dialogue between ministers and congregation, presider and people. This interchange is properly called "proclamation and response." The basis for this model is the revelation of God, who always initiates the Good News, the Call to Covenant and the Word in Jesus Christ, and invites us to share in the revelation by responding, accepting and acclaiming.

"In his goodness and wisdom, God chose to reveal himself and to make known to us the hidden purpose of his will. Through this revelation, therefore, the invisible God out of the abundance of his love speaks to men as friends, and lives among them, so that he may invite and take them into fellowship with himself." (DCDR, article #2.)

And so, from this source of God's self-revelation, we model ourselves in worship. The ministers properly proclaim to the assembly and the people "take part by means of acclamation, responses, psalmody, antiphons and songs, as well as by actions, gestures and bodily attitudes, (CSL, article #2). James Emperez, in Liturgy as Proclamation says, "Proclamation is that kind of communication that creates reality for the hearers. That means that it gives alternatives, demands decisions and requires responses." Consequently, for an entire congregation to join the presider in proclaiming the Eucharistic Prayer, for example, is to destroy the innate dialogic rhythm of that prayer and the possibility for authentic response.

Despite this much discussed principle of the congregation as an "acclaiming" body, there is sometimes a much different pastoral reality which does not always abide by principle. Beginning with the Liturgy of the Word, the
The congregation’s role is integral; not like an audience to drama, but like a crowd to a festival or guests to a dinner party.

acclamatory/responsorial role of the congregation is first fulfilled by their participation in the Alleluia and the Responsorial Psalm. Granted the multiple possibilities for executing both, it still appears normative that whatever the format, the congregation should have some part in these chants. The choir or cantor have legitimate roles; such as initiating the refrain to be repeated by the congregation, or as in the case of the Responsorial Psalm providing the text, but this should never preclude the congregation’s abdication of their rightful role. Specialized musical ministries should function within the assembly, encouraging active participation of the people in singing. So, even though the General Instruction to the Roman Missal makes allowances for the cantor to sing the psalm alone, this is definitely not preferable.

In the Liturgy of the Eucharist, three focal acclamations surface as distinctly congregational: the Holy, the Memorial Acclamation, and the Great Amen. Here again we encounter texts rightfully shared by varying musical segments of the assembly and abdicated by none. The congregation must look to the choir for leadership, support and embellishment at these climactic moments, but partnership and mutual cooperation are the keys to success in the Eucharist.

Aside from the liturgies of the Word and the Eucharist, there are two other groups which presume congregational participation: those whose very nature summons the entire assembly to unity (the Entrance Song, Communion Song and the Our Father), and those which have a basic litany or dialogue structure (the Lord Have Mercy, Prayer of the Faithful and the Lamb of God should be given back to the people (which presumes an expansion of these forms into recognizable litanies in the first place).

Admittedly the above listing includes a staggering of “hymns, psalms and inspired songs” for the congregation which has yet to master the four-hymn syndrome, but the purpose in detailing the Eucharistic Liturgy to such a degree is to emphasize that when any of these elements are sung, the congregation should join in the singing of them.

Granted, each pastoral situation is different, so the above list cannot serve as a hard and fast rule, but the basis for determining what is right for a given parish is returning to the basic question of “who the congregation is to be.” Assess their role in view of their acclaiming/celebrating identity and determine if they believe themselves to be Eucharistic co-celebrants. This assessment appears increasingly crucial in light of a recent evaluation of the American liturgical scene by the Reverend Eugene Walsh. Speaking at the National Meeting of Diocesan Liturgical Commissions, Fr. Walsh remarked that the most outstanding characteristic of today’s worship was “boredom,” and its primary cause (apart from the incompetence of the ministers) was the passivity of the celebrating community.

By rediscovering the principal role of the congregation as co-celebrants with the presider, and enlashing that role in song, gesture and action, hopefully we will eliminate such a glaring indictment and enable our people to once again give praise to the Father through Jesus Christ as they are wont.
Reviews

Children's Choir

Sing A Song Of Praise

Here are six pages of lively, joyful music which makes one want to literally "Sing a Song of Praise." Contrasting with the happy eighth notes of the first section; a slower, more somber section provides strength and power to the text. The piece ends with a repetition of the light and lively sounds of the beginning.

The text is easily memorized and the simple accompaniment gives harmonic contrast to the moving melodic vocal line. The optional flute melody is quite lovely and creates a bright, sunny atmosphere against the children's voices and the organ accompaniment. This piece would be an excellent selection for any type celebration.

Four Introits For Voices And Handbells

This is a delightful addition to any youth choir's repertoire. This collection of four short musical settings would enhance any Eucharistic celebration or festive occasion. The music is quite rhythmic; some of the meters are asymmetrical, providing both interest and challenge. Antiphonal and responsorial techniques are possible in performing any or all of these compositions.

By title, the four introits are When I Awake (Easter), You Men of Galilee (Ascension), The Spirit of the Lord (Pentecost) and Holy Is The Lord (Trinity). The bell parts may be performed by other instruments, such as the Glockenspiel, resonator bells or metallophone. Simple melodies for simple folk—recommended for all children's groups.

Good News

This collection of eleven anthems can be used appropriately throughout the church year. The melodies are interesting and appealing to young voices and the texts are easily understood. The optional instrumental parts are of moderate difficulty, well-written, and create a pleasing effect. In general, Good News will be just that to any director who is looking for a variety of good quality music for a youth choir.

He Lives Forevermore

This four-page motet is simple yet interesting. The syncopated rhythm creates the effect of a horse and carriage moving along while the text speaks of "a man...riding down a desert road reading words he did not know." The modulating harmonies punctuated with major chords, are enhanced by the counter melodies written for the optional instruments. The text is strong and the accompaniment supports the vocal line.

Generally speaking, He Lives Forevermore will be welcomed by both the director and singers who are looking for something appealing, exciting and enjoyable. This would be an excellent choir selection during the Preparation of the Gifts.

Sing Ye to the Lord
Natalie Sleeth. Two-part. A.M.S.I. Minneapolis, MN 55408. 1975. #276. $4.00

This six-page composition is included for any youth group director who may be searching for a traditional style. It is
an easy number with only quarter and half or whole notes for the group to manage. The melody moves along smoothly and repeats itself six times with some variation in the harmony part. With copyright permission, a creative director could develop this non-interesting music into a sound that says "Sing Ye to the Lord." However, the reading of both music and text could be handled by young children.

ANNE KATHLEEN DUFFY

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**Choir - Mixed Voices**

**Christ The Lord Is Risen**


Phonorwood uses the same text as in the preceding number and, like the preceding number, introduces meter changes and rhythmic devices that keep an otherwise familiar piece of music from being dull and lifeless. Average choirs, using a little patience to learn the rhythm patterns, will find the music rather easy; most of the writing is unison or in octaves.

Hosanna! Blessed is He Who Comes


SATB voices with keyboard accompaniment. Useful for Palm Sunday. Medium difficulty.

With His Stripes We are Healed


An excellent number for the end of Lent. SATB voices with accompaniment. Medium difficulty.

**Christ The Lord Is Risen Again**


Rutter's music, both his original compositions and his arrangements, always deserve careful study. His style is usually fresh and imaginative, sometimes exciting, never dull. Musically, he has something to say. Here he has given us a very rhythmic number for the Easter celebration. It calls for disciplined singers who can handle constant meter changes. Highly recommended to above-average choirs.

O Sacred Head, Now Wounded


For unison or SATB voices with organ or piano. Easy to medium difficulty.

**Easter Alleluia**


Canon for four voice groups (any combination) and piano with optional flute and drum. Have a little fun at Easter. Easy to medium.

Jesus Christ Is Risen Today


Festival setting for congregation, SATB voices, soprano descant, with organ and optional brass quartet. Short and easy.

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**Instruments**

*The human mind has the vast potential capacity to be creative and innovative. Composers are constantly seeking new ways and means of expanding the combination and organization of sounds to produce new musical compositions which previously were nonexistent. Almost every week some composer somewhere is expanding or extending the capacities of traditional instruments or attempting to identify with the new sonic potential of the various forms of electronic media (tape, synthesizer, computer, music, concrete, etc.). All these innovations have moved composers to transfer to musical timbre the idea of the painter Kandinsky that “Color makes a more insidious attack on the emotions than form. Composers sometimes forget that performers are not robots and have human limitations. They should not demand the physically impossible but only the realistically attainable. With this in mind the Church musician and liturgist must continue to listen and evaluate these new sounds, employing them to develop and enhance the liturgical celebrations. After all, God endowed the human mind with the potential capacity to be creative and innovative, and the Church has continued to recognize this fact by accepting new musical forms in her liturgy throughout all of history (if not in practice at least in theory). Even though this music presents a challenge to the performer as well as to the listeners, the needed effort can bring about excellent results. The following compositions, because of the technical difficulty and contemporary instrumental techniques employed will require excellent professional, college, or high school performers.*

Pien


The word Pien means transformation and change. In this work, six pient—modes, each constantly mutating within itself, are used. As the composer states, “In philosophy, pien is synonymous with the term I of I Ching (Book of Changes), which refers to, on one level, simplicity from which complexity is evolved; on another level, conglomeration and dispersion of phenomena; and finally invariability. The meaning of I is the underlying principle of this work.” This work is scored for piano, flute, alto flute, English horn (oboe) bassoon, clarinet in A, horn in F, trumpet in D, trumpet in Bb, trombone, bass trombone, and a battery of percussion instruments requiring four percussion players. Interesting oriental sounds are produced through the use of bamboo chimes, temple blocks, tam-tams, wood blocks, bongos, timbales, glass chimes, various drums, gongs and anvils. This composition would enhance the liturgical celebration by setting a mood or atmosphere before, during or after the liturgy. A recording of this composition is available and performance material may be rented from the publisher.

Music for Flute and Harpsichord


The correct performance of this work will give a sense of improvisation and play. The performers are permitted to bend the tempo through the use of rubato to accomplish this expressive aim. The flute begins the composition with an expressive recitative. Soon the tempo changes to presto accelerating to prestissimo as the flute, encompassing its complete range and then some, expresses itself through fast scale runs, and large disjunct leaps. The overall effect between the flute and harpsichord is one of excitement and frivolity.

In Eius Memoriam


The musical composition is a fine example of the possibilities of color or tim-
bre. The composer uses the technique of Klangfarbenmelodie which literally means tone-color melody. Each note of the melody is given to a different instrument or group of instruments creating the various timbre changes. The texture of the composition is light, with a variety of complicated rhythms. Extreme dynamic changes, metric changes, and string techniques give the composition the needed variety. The short duration (6 minutes) of the composition makes it useful for any part of the liturgical fragment sounded by the oboe. The overall effect of this short composition (7 minutes) is one of simplicity with meditative qualities. Any liturgical celebration would be enhanced by these beautiful contemporary sounds.

The Promises of Darkness

The Promises of Darkness, by Roger Reynolds (duration 22 minutes) is scored for a chamber ensemble of flute, clarinet, violin, trumpet, horn, cello, piano, percussion, trombone, bassoon, and contrabass. Even though this composition would have limited use in a liturgical celebration (namely for a large church, grand occasion, or specific cultured group of people) it merits consideration because of the unusual combinations of sounds, contemporary techniques, and orchestration. The composition contains metered and nonmetered contrasting sections and a whole gamut of new sounds using a multiple variety of instrumental techniques. The overall sound seems to point towards the future. Perhaps the title, along with the meditative sounds portrays an important Christian truth. The composition is difficult, and should be performed by a professional or college contemporary ensemble.

Elegy for September, 1975.

Stephen Fisher's Elegy has the subtitle In Memoriam Johanna Ribbelink ("God writes straight with crooked lines," Bishop of Hippo). Perhaps this gives some insight into the nature of the composition. Written for Violin Solo, an ethereal sound is produced through the use of artificial harmonics, and quasi sul ponticello (bowing over or near the bridge of the instrument). The short duration of the composition (3 minutes) makes it suitable for a variety of uses during the liturgical celebration. Not to be overlooked is the possibility of such compositions being used at funeral services, holy week services, and other similar liturgical celebrations. The composition is not technically difficult except for the accuracy of the artificial harmonics. The directions for obtaining these harmonics are clearly presented in the performance notes.

Trio

Sometimes new sounds can be produced by the combination of certain instruments and their various ranges, without the use of contemporary techniques. David Amram combines Tenor Saxophone, Horn and Bassoon in this composition of three short movements with an Epilogue. All the movements utilize conventional metered rhythms. The frequent change of registers between the various instruments produces contrasting timbre effects. This contrast between a light and dark sound brings a refreshing vitality to the composition.

String Quartet No. 2

String Quartet No. 3

String Quartet No. 4

String instruments have always played an important part in the Church’s liturgy, especially in foreign countries. The string quartet composed of two violins, viola, and cello has been a favorite chamber ensemble for many composers. Contemporary composers continue to create compositions for this standard string quartet, however, they have changed their concept of these instruments which possess the characteristics of a smooth, well blended and singing quality.

Sevyn Shifrin and Milton Babbitt are two of the many composers who have explored the potential of string instruments imitating percussive sounds, reed sounds, sounds of nature, etc. Through new bowing techniques, scraping, scraping, creaking, whispering, etc sounds result. Sul ponticello variants, fingering effects, pizzicato
variants, and percussion effects have also been explored by many composers.

The three string quartets mentioned above employ a few of these new techniques, namely through extreme contrast in dynamics and ranges, bowing and pizzicato, open string sounds and muted sounds, and complex rhythm patterns. These three string quartets may not have a practical value for the average parish or liturgical celebration, but there are parish musicians and liturgists of many large parishes, in large cities who could call upon the contemporary ensembles of the large colleges, universities, or musical academies to perform these works to enhance the theme or atmosphere of a special liturgical celebration.

ROBERT E. ONOFREY

Organ

L’Oeuvre d’Orgue
Louis Couperin. Elkan Vogel. 1957. $10.00.

Here is a wonderful collection of 18 short works of Louis Couperin. These easy to medium pieces are a welcome addition to the repertoire. Norbert Dufourcq, who edits these pieces, carefully suggests registrations as they could apply to the organ of Couperin’s day, together with notes on Couperin (in French, however). An excellent collection for student, parish organist and recitalist.

Triathlon

A prelude, recitative and toccata comprise this work, each being only a few minutes long. It is quite dissonant and employs some difficult rhythmic patterns. Written in memory of Marcel Dupre, it would probably take an organist of Dupre’s caliber to play this work. This is a dazzling recital piece.

Notre Dame
Elkan Vogel. $10.00

Here is a fine collection of short, medium to easy pieces, all based on themes connected with the Virgin Mary. Such diversified composers as Hofhaimer, Merulo, Frescobaldi, Bertelini, Peeters and Falcinelli appear. An excellent collection of music for the Roman Catholic organist.

Variations sur le “Veni, Creator Spiritus”
M. Bounois and Clarence Watters. Elkan Vogel. $7.75.

Two contemporary composers have each contributed a set of variations on this famous theme. Both sets of variations are medium to difficult. Contemporary dissonance is used, but both settings are tonal. These are excellent recital works or they could make great preludes for the more ambitious organist.

Rhapsody on a Ground

This impressive work by the eminent British composer has been out of print for many years. As the title suggests, it is a set of variations on a theme. The var-

Remo RotoToms. The superior timpani for Orff training that save you money.
Kompositionen Fur Orgel

This new collection contains miscellaneous works of Mendelssohn for the organ. There are several preludes and fugues and a chorale prelude. This appears to be the first publication of these pieces. They are of medium difficulty and should certainly make a worthy addition to one’s library of Mendelssohn’s music.

Stars and Stripes Forever, The

This would probably not rank in the top ten organ works for the parish organist. The late E. Power Biggs arranged this famous Sousa march for our 1976 bicentennial. It is not a difficult piece and perhaps would be a fun addition to a recital around the fourth of July, if you enjoy this sort of thing.

Edward Walker

Celebrating Jesus

Here is a useful resource for celebrating the gospel with children from two people experienced in pastoral liturgy and catechetical. This book is based on the Hi God 2 song collection (NALR) and should be used in accompaniment with the music. The book intends to assist adults who work with children to become better gospel witnesses to themselves, and it encourages teachers and parents to take seriously their roles as celebrants and ministers of the Word to their children.

The first half of this publication leads adults on an inspirational journey through the life of Jesus in a narration linking scripture, prayer and Hi God 2 songs. The second section provides ideas, activities, music, scripture and song texts for celebrating the story of Jesus with children on different occasions. The authors supply their own caveats here that their model prayer experiences should be seen only as suggestions and not as a set of rubrics for children’s liturgies. In this section I especially enjoyed a touching piece on death and the child.

This resource is replete with quotations from scripture which should inspire a meditative and prayerful starting point for planners of children’s services.

Jack Miffleton

With Lyre, Harp...and a Flatpick: The Folk Musician at Worship

Although Fr. Gutfreund’s practical guide for folk-liturgical musicians was written five years ago, it is still a welcome event to see a book that tries to inspire and assist those who are just beginning to take part in liturgical music. In style, format and suggestions, With Lyre, Harp...and a Flatpick is certainly informal and in many ways elementary. Thus, while more proficient and experienced musicians may not find the book challenging or informative, its great asset is in covering a variety of problems and issues that confront the
newly-initiated church folk-musician, planner or performer. There is a broad array of ideas to be sampled for liturgical practice, a taste of inspiration and encouragement, and a chummy sampling of guitar hints and techniques (that you might be looking for if you sat down with a friend more proficient at bass runs, alternate tunings, and spicy picking patterns). The book should be especially helpful to newcomers who have few other resources to call upon for ideas and methods.

JOHN F. KAVANAUGH

Organization and Administration of a Guitar Class program in the Elementary School
Leonard H. Schmitt

Merely a folder to help teachers organize working with groups of guitarists and advertisement for other materials prepared by the same author. Not much else to say.

The Elementary School Guitarist (Vol. I)

With the regular existence of large folk groups or guitar choirs these days, there is often need for good arrangement to avoid monotonous washboard effects. Though entitled The Elementary School Guitarist, this book could be helpful for many parish folk groups who are looking to learn how to arrange for several instruments. There are many songs included which are prepared for five different guitar parts—a great way to learn the principles of arranging. Very simple and basic music theory is included, but still enough to expand many people’s knowledge and skills. Simple and clear, potentially quite useful with the help of a teacher.

The Liturgical Guitarist

With clear style, good illustrations and helpful sections on arrangement, Leonard Schmitt offers a great deal of information for the average guitarist. Picking patterns, strums, chord explanation, and music theory (reading and rhythm) are thoroughly examined. As the author obviously works with groups of guitarists, one of his strong points is the section explaining the capo and good

**Books**

**Stations of the Cross: Three Alternate Programs with Music**

The three programs in the first volume are well conceived and each has its own merits. The first which connects each station to a particular human failing has many good suggestions for the use of dance and the musical and visual arts. The text of the second program is taken almost exclusively from the words of scripture and calls for members of the congregation to act as lectors. The third program is a useful brief form of the Stations. The words and vocal lines of eighteen traditional and contemporary hymns from "At the Cross" to "Where You There" are provided. These programs are carefully crafted and should be very useful for the general population. If the suggestions of the authors are followed there can also be enough action in them to hold the interest of young people.

Stations of the Cross for Children: Two Alternate Programs with Music

The two programs for children are excellent. They call for action and movement at each station yet should be simple to perform. A few carefully prepared times for silent prayer are also included. Diagrams are provided for the gestures and fourteen hymns are included in the volume. Organ accompaniments have been provided for all hymns including those originally composed for guitar accompaniment. Those composed by Angelo della Picca are particularly nice.

LAWRENCE J. MADDEN

**Publishers**

Publishers of music reviewed in this issue:

- Abingdon Press
  201 Eighth Avenue, S.
  Nashville, TN 37202

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

- AMSI
  2614 Nicollet Avenue
  Minneapolis, MN 55408

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

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

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

- Choristers Guild
  P.O. Box 38118
  Dallas, TX 75238

- Concordia Publishing House
  3558 S. Jefferson Avenue
  St. Louis, MO 63118

- Elkan-Vogel Inc.
  (Theodore Presser)
  Presser Place
  Bryn Mawr, PA 19010

- Harold Flammer, Inc.
  Delaware Water Gap, PA 18327

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

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Concrete charts to enable arrangement for three guitars.

The major disappointment in the collection which promises help for "those who desire to become competent and qualified pastoral musicians" is the minimal attention to the liturgy. Three pages of principles that are mostly "musts" and "shoulds" do not adequate-

ly offer liturgical understanding or encouragement. If the technique had been offered with liturgical comments, it would be much more valuable.

A helpful addition for technique, but one needing liturgical expansion for completeness.

TOM PARKER 41
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.

Ten universities, schools, colleges offering such programs were listed in the Feb-March issue of PASTORAL MUSIC. The following sent in their listings after press deadline for that issue. The NPM Directory for Church Music Education will continue in succeeding issues of the magazine. Initial listings require the nominal fee of $25.00; but there will be more: NPM plans to issue a separate directory to be made available to inquirers on the subject of professional, liturgical (all faiths) preparation for ministry of music and related fields. All institutions which will have been listed in the pages of PASTORAL MUSIC will be included in this directory, a free listing. Requests for listings must be received six weeks prior to publication month. Send check and information to NPM Directory, 1029 Vermont Ave, NW, Washington, DC 20005.

DISTRICT OF COLUMBIA
Catholic University of America, School of Music, Dr. Thomas Mastroianni, 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.

FLORIDA
Eckerd College, Music Department
William E. Watkins, Chairperson. P.O. Box 12560, St. Petersburg, FL 33733 (813-867-1166)
AB degree with complete theory and history courses, conducting. Two choirs, private organ instruction.

ILLINOIS
Trinity Christian College, Music Dept.,
Gerald R. Hoekstra, Chairperson, 6601 W. College Drive, Palos Heights, IL 60463 (312-597-3000)

Mundelein College, Music Department
Sister Eliza Kenney, Chairperson, 6363 N. Sheridan Road, Chicago, IL 60660 (312-262-8100)

INDIANA
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 program 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, CSJ, 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: Theology of 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 (704-262-3020)
Accredited by: NASM. Undergraduate programs only. BM in Church Music.

PENNSYLVANIA
College Misericordia, Music Dept.,
Sister Mary Carmel McGarigle,
Calendar

COLORADO

DENVER
July 10-14, 1978
A workshop to be held at Loretto Heights College for the continued liturgical development of persons concerned with Christian prayer, music, education and celebration. Lucien Deiss, C.S.Sp. will head a workshop staff of nine well known liturgists and musicians. For further information contact Dorine Kaps, World Library Publications, Inc., 2145 Central Parkway, Cincinnati, OH 45214, or telephone (513) 421-1090.

DISTRICT OF COLUMBIA

May 30-June 9, 1978
The third annual Institute for Liturgical Commission Personnel, cosponsored by The Center for Pastoral Liturgy and the Bishops’ Committee on the Liturgy, will be held at Theological College, Catholic University of America, Washington, DC. Designed for men and women serving full time or part time with diocesan or religious order commissions, the workshops will feature lectures, discussions and visits to the variety of liturgical resources in the nation’s capital. Staffing the Institute are Sr. Janet Baxendale, Sr. Benedicta Boland, Rev. Maur Burbach, Rev. Richard Butler, Rev. Virgil Funk, Dr. Ralph Keifer, Rev. Michael Henchal, Sr. Jane Marie Perrot, Mr. Robert Rambusch, Rev. Kenneth Suibieski, Mr. Donald Waters and Mrs. Janet Waters. For further information, contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202) 635-5230

Sedalia
April 11-13, 1978
A workshop on Christian Initiation of Adults directed by Rev. Dominic Serra at Sacred Heart Retreat Center. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202) 635-5230.

FLORIDA

WINTER PARK
July 3-7, 1978
A workshop to be held at Rollins College for the continued liturgical development of persons concerned with Christian prayer, music, education and celebration. Lucien Deiss, C.S.Sp. will head a workshop staff of nine well known liturgists and musicians. For further information, contact Dorine Kaps, World Library Publications, Inc., 2145 Central Parkway, Cincinnati, OH 45214, or telephone (513) 421-1090.

ILLINOIS

CHICAGO
April 12-16, 1978
The twenty-sixth MENC National Biennial In-service Conference for music educators will focus on the theme, “Music is Basic for Education and Life.” Appearing at the conference will be Pearl Bailey, David Rockefeller, Jr., among others. Performing groups at the convention will be the United States Air Force Band and the Singing Sergeants, the Indiana University Opera and the Interlochen Arts Academy Orchestra.

JOLIET
July 15, 1978
World Library/Deiss Day featuring a full day of talks, demonstrations and participation. Fr. Lucien Deiss and Gloria Weyman share insights into the songs from Deiss’ latest collection, “Sing for the Lord.” For further information, contact Dr. Arnie Good, College of St. Francis, 500 Wilcox, Joliet, IL 60435, or telephone (815) 726-7311.

INDIANA

SOUTH BEND
April 2—May 7, 1978
The dedication concerts for the new Holtkamp organ will be held on each Sunday of Easter, beginning April 2
Kemp at St. Paul's Cathedral. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202 635 5230)

NEW JERSEY

DARLINGTON
April 11-13, 1978
A workshop on Christian Initiation of Adults directed by Sr. Therese Randolph, RSM at Immaculate Conception Seminary. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202 635 5230)

NEW YORK

SARATOGA SPRINGS
July 30-August 16, 1978
The ninth annual session of the Saratoga—Potsdam Choral Institute sponsored by the Crane School of Music, State University College, Potsdam, N.Y., and The Saratoga Performing Arts Center. Directed by Brock McElheran. Concerts performed by the Philadelphia Orchestra conducted by Eugene Ormandy, musical director and Robert Shaw. Up to six college credits, graduate or undergraduate available. For further information, contact The Director, Saratoga—Potsdam Choral Institute, State University College, Potsdam, N.Y., 13676.

PENNSYLVANIA

CORAILPOLIS (Pittsburgh)
April 11-13, 1978
A workshop on Christian Initiation of Adults directed by Rev. Charles Gusmer at Gilmary Diocesan Center. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202 635 5230)

RHODE ISLAND

NEWPORT
July 17-21, 1978
A workshop to be held at Newport College, Salve Regina for the continued liturgical development of persons concerned with Christian prayer, music, education and celebration. Lucien Deiss, C.S.Sp. will head a workshop staff of nine well known liturgists and musicians. For further information, contact Dorine Kaps, World Library Publications, Inc., 2145 Central Parkway, Cincinnati, OH, 45213, or telephone (513) 421-1090.

and running through May 7. Vespers and organ recital will begin at 7:30 p.m. Organists include Michael Schneider (Germany), Robert Anderson (SMU), David Craighead (Eastman), and Sue Selid-Martlin (Notre Dame). Commissioned and new works will be premiered.

LOUISIANA

ST. BENEDICT
April 11-13, 1978
A workshop on Christian Initiation of Adults directed by Rev. Michael Driscoll, O. Carm at Christian Life Center. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064 (202 635 5230)

MASSACHUSETTS

WORCESTER
June 19-22, 1978
Liturgical Institute at Holy Cross College, sponsored by The Center for Pastoral Liturgy with concentration in group sessions on basic skills supporting good pastoral liturgy: music for choirs and congregations, celebration style for lectors and celebrants, visual arts and communication in liturgy and organizational procedures for parish liturgy committees. Plenary sessions will reflect on the theology and spirituality of liturgy. Staff: C. Alexander Peloquin of Boston College, William Graham of Catholic University Drama Department, Rev. Thomas Kane, C.S.P. of Ohio State University campus ministry and Rev. Richard J. Butler of The Center for Pastoral Liturgy. For information contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

MINNESOTA

ST. PAUL
April 11-13, 1978
A workshop on Christian Initiation of Adults directed by Rev. Raymond
Organist/Choir Director needed in Louisville, OH. Full-time opportunity for developing parish resources and improving parish liturgy. HLP-117.

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-118.


Full-time Minister of Music wanted for college-town parish. Job description sent on request. Interview required. HLP-120.

Challenging, excellent opportunity for parish Director of Music open in New Freedom, PA. Full-time. HLM-121.

Full-time Director of Music/organist/choir director. Weekly Masses, three choir, liturgical planning. Large community with “small town” atmosphere. Fond du Lac, WI. HLP-122.

Church music coordinator/school musician needed in Donaldsonville, LA. Part-time opportunity for graduate student or in conjunction with private teaching. HLP-123.


Sharing resources

Music Program: send copy of your parish and/or diocesan music program to help new diocese begin new music program with new music director. Will begin January 1978 with programs involving folk, choral, organ, brass ensemble, liturgical band. Send available material to: Rev. Tex Robert Violette, Director of Music, 612 Main Street, Lockport, LA 30374. HLS-101.

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

Current charge is $2.50 for each listing, limited to 3 lines. Send your classified listing to NPM Hot Line by April 20 for June-July 1978 issue. Payment must accompany request. Telephone: 202-347-6073.
The function of music is ministerial: it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith...

The width of a continent separates the Cathedral in Oakland, California and St. Mary’s of the Lake Church in Cleveland, New York. That distance in miles, however, is no greater than the difference in other ways between the large, beautifully renovated inner city structure on the west coast, and the tiny, winsome building which overlooks Lake Oneida in the east coast.

One seats about 1,100 worshipers; the other could squeeze in perhaps 250 for Christmas and Easter.

One has a spacious sanctuary designed by Rambusch with a substantial pipe organ to assist the choir; the other barely has room for concelebrants near the altar, and the electronic organ does not offer a gifted musician much of an opportunity to use his or her talents.

One has, or at least did have a few years ago, a monthly music-liturgy budget of over $500; the other probably survives on $475 less than that.

One features, at two of its Sunday masses, a cantor, choir director, organist, 15 instrumentalists, and a 40 voice choir; the other has no cantor, a well intentioned, but meagerly trained organist-choral director, no instrumentalists except maybe a high school trumpet player on big occasions, and at most a twelve member choir.

One plans liturgies far in advance and the celebrant allocates up to 25 hours the week before to prepare for Sunday Mass; the other often shows little connection between music and preaching as the harassed pastor simply tries to maintain his time schedule in the snow months covering the Cleveland parish and a mission church 10 miles away.

They are, then, quite different churches and congregations, but both are about the same business—worship of the Father through Jesus the Son in the Holy Spirit.

I grew up in one and celebrated on two occasions with great joy in the other.

The one features multiple, clearly differentiated liturgical roles fulfilled by highly competent persons; the other struggles with limited resources and heavy concentration of functions in a specific individual.

The bottom line question, then, becomes this: do the city people of Oakland pray better than the country folk in Cleveland, N.Y.? Is the Cathedral worship superior to the rural liturgy at St. Mary’s? Those are almost silly questions and only a fool would seek to play God by answering them.

Both communities gather for an identical purpose, “that they may bear and express their faith again in this assembly and, by expressing it, renew and deepen it.” (Music in Catholic Worship, MCW, paragraph 1)

The priest/celebrant is the key person, the minister in each congregation. “No other single factor affects the liturgy as much as the attitude, style, and bearing of the celebrant.” (MCW, p. 21). Worship planners at Oakland understand this well and search for the right men who can lead them in public prayer. A faith-filled, loving priest in Cleveland, on the other hand, can move the

Rev. Joseph Champlin is the pastor of Holy Family Parish in Fulton, NY, is the author of a syndicated column, and has written a series of books on the Sacraments, the best known being “Together for Life,” about marriage.
congregation even when the musical support lacks quantity, diversity and quality.

Yet, "among the many signs and symbols used by the Church to celebrate its faith, music is of preeminent importance." (MCW, p. 23). The west coast Cathedral has made good value judgments here. Its leaders accept this principle and set aside funds as well as time to implement it. The New York parish, I know, also endorses that statement and does the best it can with the limited resources available. More Catholic churches in the United States correspond to the Cleveland situation than the one in Oakland.

Nevertheless, "the function of music is ministerial; it must serve and never dominate. Music should assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith." (MCW, p. 23).

This brings us back to those two silly questions raised earlier. Does the Oakland version, with its proper division of roles, the use of persons for diverse liturgical-musical functions which have developed historically, fulfill that ministerial purpose and help Californians express, nourish and strengthen their faith? Does the Cleveland version, necessarily not so proper or so refined, lead New Yorkers to that?

If the answer is yes, then despite the differences, we have excellent worship in both situations. The silliness rests in trying to judge one better than the other.

We thus praise the Oakland approach in that it does fulfill the Council directive: "Each person, minister or layman, who has an office to perform, should do all of, but only those parts which pertain to his office by the nature of the rite and the principles of liturgy." (MCW, p. 33). We equally commend the Cleveland efforts which endeavor to have music "within the competence of most of the worshipers" corresponding "to the needs, spiritual preparation, and attitudes of the participants (MCW, p. 15).

What about the future?

Will, liturgically speaking, churches like Cleveland become more like the Oakland Cathedral? Very likely. Already diocesan training programs for organists, cantors, folk groups and liturgy planners have helped smaller, less advanced parishes improve the quality and diversity of their worship.

Will all liturgies come to reflect the Oakland 10:30 and 12:30 Masses? Never. Humans eat every day, but we do not feast daily. A Christian dinner differs from a Sunday meal which varies from a weekday supper. Similarly, there are different, less solemn styles of liturgy that are needed for weekdays, home liturgies and even other Sunday Masses.

Will the term minister be used for many persons with diverse roles in worship? Perhaps. That practice does help emphasize the variety and importance of functions in liturgy. But it also can dilute the meaning of minister and obscure the truth that through baptism every Christian has a vital part in this ministry of worshiping the Father.
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Look for the Baldwin Master Organ Guild seal when you look for a large custom church organ. It’s your assurance of product quality and service reliability. The Baldwin Master Organ Guild. The kind of commitment to excellence that could only come from Baldwin.

For the name of the Master Organ Guild member nearest you, write Baldwin Master Organ Guild, P.O. Box 2525, Dept. PM Cincinnati, Ohio 45201.