"Musical Liturgy is Normative"

A Report on the First Annual National Convention, Scranton, PA.
The First Annual Pastoral Musicians National Convention is now history. The accolades, kudos and comments still ring in our ears. "one of the most inspiring and successful conventions of the 1960s or 1970s" said the National Catholic Reporter (April 14), the author quoting the National Catholic Reporter, was "not expressing personal bias but rather the common consensus of the 1800 NPM members and general participants" said Worship (May, 1978). "The implications of the cumulative experience reach far beyond the program and schedule of the week itself. In my opinion, church music in the United States will never be quite the same again," said the Monthly Reporter of PAA. And we could go on.

In deciding what to report of the convention in this magazine, we were frustrated because so much went on... much unrecorded and unrepeatable. So here, we have included some pictures and the presentations which are appropriate to magazine style; Callen, Deiss, Mitchell, Weakland. We included some comments by McKenna, since he has become our "critic in residence," for those of you who remember his comments about recent conventions he attended. From the participants themselves, we have included random quotes from the evaluation sheet as Participants Commentary on the convention.

In a public way, NPM wishes to thank Fr. Thomas Banick and the people connected with music in the Scranton Diocese, who through many long hours of planning and working helped extend Scranton hospitality so gratefully to the influx of Pastoral Musicians. We were expecting 500 to 800 people in attendance, and two thousand, one hundred and twelve attended. They came from 46 States (including Hawaii), Puerto Rico and Canada. The facilities were stretched to the very limit. We had to put on extra general sessions and duplicate all liturgies; people were driving for miles to get to the convention site; the pot holes got worse; every motel in Scranton and Wilkes Barre was filled—sometimes with the wrong person, the Special Interest Sessions were almost impossible to get into—and yet, inspite of it all, the pastoral musician showed up as a beautiful person, highly competent as musician, well versed as liturgist, remarkably tolerant of over-crowding; and above all, in love with the community we call "Church".

For those who were not able to attend, this issue, quite frankly, will only give you a glimpse of what went on—because there is no way that we could capture the "experience" of musicians making music. But the readers of this magazine know that too well, for that's really what our lives are about, making an art form that lasts only as long as the performance, and then it's forever history.

For those two thousand one hundred and twelve persons who were able to attend, this issue will be a reminder, and hopefully, a refresher of that great Spirit that rose up in Scranton, Pa. History will judge its meaning, we will have the experience.

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

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Contents

Letters 4
NPM News 7

Musical Liturgy in on the Way
BY JOHN GALLEN

The Changing Role of the Pastoral Musician
BY NATHAN MITCHELL

Liturgical Principles for Today's Music
BY LUCIEN DEISS

Music Ministry, Today and Tomorrow
BY REMBERT WEAKLAND

Reflections on the Convention
BY EDWARD MCKENNA

Commentary
BY THE PARTICIPANTS

Music Industry News 35
Reviews 36
Calendar 40
Hot Line 42
Convention brings letters

As a member of the National Association of Pastoral Musicians who attended the First Annual Pastoral Musician’s National Convention, I wish to highly commend you and your staff for the extraordinary zeal and sacrifice which all of you obviously put forth in order to make this much needed and history-making Convention a reality. It was an inspiration to witness the great numbers of people at this event and an education not only to hear what the scholarly and many acclaimed speakers had to say, but invaluable as well to exchange ideas with fellow liturgical musicians and to discover that we share many common interests and problems. The entire experience was one which undoubtedly drew people in this field to a closeness—and I will venture even further than that—to a spirituality never felt previously by liturgical musicians as a group in this country. You are deserving of the highest praise, and my prayers are with you in your continuing efforts.

Miss Nancy Kawich
Bogota, NJ

BRAVO! BRAVO! BRAVO! to you and the many hard working staff members who helped make the First Annual Convention of the NPM the smashing success which it was. It was perhaps the most encouraging convention/workshop that has been presented for Roman Catholic Church musicians since Vatican II. The outstanding faculty which you compiled for this event was more than anyone could ever expect, and the knowledge gained at your convention far surpassed many programs in Sacred Music offered in many colleges and universities in the United States today.

Congratulations on your successful endeavor! I anxiously await the next edition of the NPM magazine for a summary and pictures of the convention. My pastor and I are already making plans for attendance at the 1979 Second Annual NPM Convention. Many organists and choir directors in the Baton Rouge area are doing the same. The Diocesan Sub-Committee on Sacred Music for the Diocese of Baton Rouge also plans to be there.

Patrick Summers
Greenwell Springs, LA

The knowledge and encouragement I received at Scranton are exciting. An evaluation will be upcoming. Thank you all for everything.

Judy Bednorz
Phoenix, AZ

A spiritually exciting experience

... the excellence of the principal speakers, the high caliber of the worship; the selection of music which was never of the concert variety but within the realm of any good parish organization; the wide scope of topics for the Sessions; the good humor with which most responded to the over crowded conditions; the firm adherence to schedule while maintaining a spirit of warmth and friendliness, and so much, much more. I came away feeling that I had played a part in something, a movement, that was only the beginning of a remarkably healthy, non-defensive, growth-oriented program for the positive development of Catholic Church Music in America. It was, above all, a spiritually exciting experience, one that built far more on depth and challenge than on emotion.

Fr. Dermot Brennan
Diocesan Director of Music
Archdiocese of New York
Congratulations on a wonderful convention. It was magnificent in every way, and far exceeded my best expectations. I certainly will look forward to our next get together, and in the meanwhile, I will spread the word about the wonderful things that are happening.

Brooklyn, NY

A need for more celebrating

I know there were more of us than you expected—and for that I am super-glad. However, there are a couple of things on my mind that I need to say.

What happened to Thursday night? I attended the liturgy at the Generalate Chapel and really celebrated with the St. Louis Jesuits—a spiritual, emotional, even physical “high”—walked back down the hill to total darkness at 10:30! What a total drop off the cliff!!! It seems to me that if everyone were still in such a celebrative mood, we should have had a place to continue our celebration—especially with music and dancing! Instead, the security police drove me back to my motel.

Judy Hedrick
Roanoke, VA

After returning from the National Convention and evaluating same I can only congratulate you and your staff for an excellent job of making the first NPM convention a spectacular and stunning success! Thank you. The speakers and facilities were all first class. It is good to see that there is such a desire on the part of the

Pastoral Musician for quality, in both Liturgy and music. I believe that the NPM has done much to make us all aware of these needs.

William F. Bust
Minister of Music
Highland, IL

Some suggestions for next year

My congratulations to all of you on a well-organized and most worthwhile convention in Scranton. I have some thoughts on the convention I would like to share with you. Since I didn’t get them into the “suggestion box,” I offer them to you now for your consideration in planning next year’s convention.

1. Wedding Music. One or more sessions on this topic would be most helpful. Our musicians need guidance so that they in turn can help the bride make intelligent choices regarding her wedding music. A bibliography could be distributed listing articles, pamphlets and books on the subject.

2. “Protestant” Hymnody. There was hardly a nod of recognition given to the vast treasury of hymns avail-

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From Cathedral Organists

Congratulations! You have effected a minor miracle. Your Scranton convention was a joy, and one of the most conciliatory efforts that has taken place in the annals of Church music in our time.

I would like to sit back and pass judgment on the whole thing from the ivory tower in which I seat myself occasionally. All I can say is that I enjoyed every minute of it, and more to the point, I got a great deal out of it for myself.

To broaden the scope of one’s limited perspective is always beneficial; to come to some sort of an understanding with the “folk” people is a priority in our time; to witness to the successful usage of a completely Roman Mass with orchestra is at least a revelation; and to come to the conclusion that at least one of our priorities is to educate the clergy in liturgical matters made the trip home one of brightness and hope for the maturing nature of our mutual efforts.

Luke Richard
Organist
St. Paul’s Cathedral
Worcester, MA

From Choir Directors

On behalf of our parish and choir, we want to express again, our appreciation to you and your staff, and to the Diocese of Scranton, for the tremendous job everyone did in planning and executing the first NFM convention.

We realize the great amount of time and detail involved—and congratulate you on the way the convention was organized and handled. Sure, there are always some details which can be improved, and experience brings that about. You’ll probably receive plenty of “constructive” comments from others.

I offer only one thought—and I believe it is a very significant one: namely, that in our next convention, several sessions be planned in which a large cross-section of us can meet in dialogue and exchange ideas with one another, covering implementation of choir programs, cantor programs, and improvement of congregational singing.

Again, our thanks to all of you for the thrilling experience—it was a most rewarding program, and a great start for future and continued development to PRAISE GOD IN SONG!!

Lin B. Garrick
Garfield Heights, OH

Bravo for everything! Bravo to Marywood for gearing up to 1800 with so little fuss. Bravo for almost everything beginning on time!

(Mrs.) Barbara C. Ryan
Dunellen, NJ

From Music Industry

Now THAT was some convention! It was, without doubt, the finest one ever attended by our company. Our congratulations must go to all those who feverishly worked to make this first annual convention a success. I feel everyone who attended received more than they had anticipated. Looking down the road, possibly five years in the future, the NFM convention should be the largest of its type in the country—and we are behind you all the way.

Donald E. Feik
Sales Manager
I.T. Verdin
Cincinnati, OH
Convention 1979

Chicago has been selected as the site for the Second Annual Pastoral Musicians National Convention. At the most gracious invitation of John Cardinal Cody, the National Association of Pastoral Musicians will gather in the McCormick Inn from April 17th to the 20th, 1979.

Dr. Frederick Moleck, from Greensburg, Pa. will serve as National Chairperson for the convention; Rev. Richard Wojcik, of Chicago will serve as local chairperson. Members of the association interested in contributing to the convention are invited to contact either of these persons by writing the National Office. Sister Jane Marie Perrot, D.C., of the NPM staff, will serve as Staff Coordinator; Rev. Virgil Funk will serve as Program Chairperson.

After last year’s experience, we are anxiously anticipating a significant event in the life of the National Association at our Chicago Convention. Mark your calendar, Now.

Members Meeting

On March 30th, 1978 during the Annual Convention, approximately 800 members of the National Association of Pastoral Musicians gathered to address the priorities and goals for the coming year for the Association. The membership was presented with a list of possible goals, a brief discussion preceded a voice vote, (to provide a “sense of the group”) and then a written ballot was taken.

The results of the written ballot show the membership voted the greatest need within their parish was “The Formation of Musicians in Liturgy” (41%), and second greatest was “The Formation of Clergy in Music” (30.5%).

They decided that the areas that they as a membership wished to work on during the coming year were “Improving Liturgical Knowledge and Skills” (59%) as well as “Improving skills both in planning liturgies (24%) and in music (18%).”

They felt that the National Staff should concentrate during the next year on “Training programs for musicians and clergy” (26%). “Involving the Hierarchy in the Music Ministry” (22%) and “Workshop and Seminar Programs for Clergy and Musicians” (19%).

There was an intense and spontaneous support for the suggestion that more attention be given to the musical education of small children and seminarians.

These goals are being used by the National Staff to determine plans for the coming year, our convention as well as our year’s work. We do hope that they will also be used to guide our members in their own personal effort to improve the Church music scene during this coming year.

BCL and FDLC Document: Environment and Art in Catholic Worship

The combined work of the Bishop’s Committee on the Liturgy and the Federation of Diocesan Liturgical Commissions, this document, beautiful in design, graphics and content, is a companion statement to the 1972 Bishop’s Committee on the Liturgy, “Music in Catholic Worship”, familiar to the readers of this Journal. Regarding musical instruments, this document states: “Because choir, instrumentalists and organ often function as an ensemble, they need to be located together in such a way that the organist can see the other musicians and the liturgical action directly or by means of a simple mirror. Organ consoles can be detached from the pipework and their connection supplied by flexible means. This allows for movable consoles, which may be an advantage, especially when the liturgical space serves other functions as well. However, self-contained organs, where console and pipework are united in a
Music Locator wants composer information

The next edition of Music Locator (due to be published in 1979) will contain a comprehensive biographical index of composers of Church music, both living and dead. They are concerned to include all composers of significant religious music.

Composers are invited to submit brief resumes of their life and work, such as would be suitable for program notes at a recital. The following format is suggested: noteworthy influences, (e.g., schools or teachers) important church positions, teaching positions, the general aims of the composer's work, the new directions being pursued. A form is available at no charge from Editorial Office, 235 Sharon Drive, San Antonio, TX 78216.

The Music of Richard Proulx

The music of Richard Proulx, music director for the Eucharistic Liturgy at the NPM Convention-78, has been published by several music companies. A handy publication providing a complete listing of his works for organ, instruments, solo voice, choir and congregation and the publisher is available from Richard Proulx, P.O. Box 15106, Seattle, WA 98115.

The Worshipping Church Program

The Worshipping Church is an integral education experience for the parish liturgy committees of a diocese. It consists of three one-day workshops, held on Saturdays, conducted by nationally known speakers. Six to eight weeks intervene between each worship to allow the participants to complete the parish project that is supplied as a part of each workshop. More information may be obtained from Rev. Richard Butler, The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

General Absolution: Toward a Deeper Understanding

Published by the Federation of Diocesan Liturgical Commissions (FDLC), this publication provides the reader with a theological base out of which the specific topic of the Rite of Reconciliation of several penitents with General Confession and Absolution is addressed from theological, symbolic, pastoral and canonical points of view. 36 page booklet: $1.50. Order from: FDLC, 1307 S. Wabash Ave., Chicago, IL 60605.
Our first song...
Musical Liturgy is on the Way

BY JOHN GALLEN

"Music is not only intrinsic to liturgical prayer; it is liturgy at its best"

The language we have been using about music in liturgical prayer can tell us something about our growing sensitivity to its role. The language has been changing in stages. So has the role of music been changing.

We used to talk about "music and liturgy" in liturgy meetings and workshops, struggling to relate the two. The connective "and" forged a helpful link between the two realities of music and liturgy. We knew they should be related, knew they belonged to the same event. But we didn't have an abundant clarity, as we began contemporary liturgical renewal, about the quality or nature of the relationship. Both liturgy and music were part of the same experience. But how were they connected? There was a lingering hint in our thinking that music was an "embellishment" of the liturgy. First there was the liturgy and then music could be added to it. Lovely to have, frosting on the cake! Music and liturgy.

The second kind of language indicated an advance. Progress was manifested by focus upon "liturgical music." When we said "liturgical music," we weren't so much interested in "liturgical" as a subdivision of "sacramental" i.e., the kind of sacramental music most appropriately used at the liturgy. More and more we realized that music was intrinsic to the liturgy, that it was one of the elements and parts of the liturgy itself. If liturgy is the way in which the community gives poetic ritual expression to their experience of God's Presence (faith), then music has its proper ritual role. Music as ritual is, like language, like gesture, like space, the poetic shaping of our adoring love and praise. Music is liturgy. In its many forms, music expresses and nourishes the faith of a people. Music sacramentalizes faith.

I would like to suggest a third stage. We need new language to say what we're feeling more and more. Increasingly we realize that music is not only intrinsic to liturgical prayer but that it is liturgy at its best! That is: musical liturgy is the premier form of liturgical prayer. Musical liturgy is ideal liturgy. Musical liturgy is the norm for our practice.

The more we move in our liturgical renewal to genuine forms of musical art for people today, the more exciting musical liturgy becomes as the normal way in which the assembly shares faith. Faith yearns to find expression, to burst forth, to come to maturity and fullness. Music offers that fullness and brings forth to greater and greater life. The rediscovery of music as liturgy has been epochal. It signals our awareness that we are not simply intellects at prayer, but holy whole persons full of praise. When we make musical liturgy our ordinary form of prayer together, there will be new excitement to our proclamation: "We give you thanks for counting us worthy to stand in your presence and serve you."
The Changing Role of the Pastoral Musician

BY NATHAN MITCHELL, O.S.B.

"Pastoral musicians are sound theologians, sound poets, ministers of sound."

"Pastoral musicians are sound theologians, sound poets, ministers of sound."
In 1975 a young American woman named Annie Dillard, an associate editor of Harper’s Magazine, published a Pulitzer-Prize-winning book entitled Pilgrim at Tinker Creek. Hailed as a “mystical excursion into the natural world,” Ms. Dillard’s book celebrates the mystery of what e.e. cummings has called “the great gay illimitably happening earth.” Writing in vivid English prose, Annie Dillard unfolds rare insights into the mating habits of praying mantises, the private lives of locusts, and the flattened cadavers of frogs in Tinker Creek, Virginia. Under the power of Ms. Dillard’s perceptive voice, the natural world becomes an extended metaphor for the holy violence that engenders the human quest for vision, for God.

Last year (1977), a second book appeared, Holy the Firm. Like its predecessor, Holy the Firm explores the pitted geography of the human heart. Annie Dillard is a woman wise enough to realize that the quest for vision is a dangerous enterprise—one that exposes people to crushing deceptions of arrogance. In Holy the Firm, the author wags a wry, warning finger at liturgists. Listen to this passage:

The higher Christian churches... come at God with an unwarranted air of professionalism, with authority and pomp, as though they knew what they were doing, as though people in themselves were an appropriate set of creatures to have dealings with God. I often think of the set pieces of liturgy as certain words which people have successfully addressed to God without their getting killed. In the high churches they saunter through the liturgy like Mohawks along a strand of scaffolding who have long since forgotten their danger. If God were to blast such a service to bits, the congregation would be, I believe, genuinely shocked...

(Dillard, 1977: 59).

“Sauntering Mohawks along a strand of scaffolding”; “an unwarranted air of professionalism”: I suspect that many of us would find Annie Dillard’s description of worshippers in the “high churches” both amusing and annoying. Amusing, because all of us have probably sauntered like Mohawks at one time or another; annoying, because Christian liturgists and musicians have become sensitive in recent years to the need for professional standards of competence and performance. Annie Dillard’s charge of “unwarranted professionalism” strikes a raw nerve in those of us who have been working to improve the professional quality of the music sung and played in our churches. Few of us want to think of ourselves as Mohawks, sauntering or otherwise. But many of us would like to think of ourselves as professionals, as men and women who have both the credentials and the competencies to serve the Christian community in the prayerful ministry of music.

I would like, then, to focus this address about the “changing role of the pastoral musician” by making an inventory of the images we have used and are using to describe our ministry in the church today. After reviewing some of those images, I will have some suggestions to make about the future role of the pastoral musician in the church.

The pastoral musician as “flunky”:

In the not-so-distant past musicians in Roman Catholic institutions were regarded, quite simply, as flunkies. The American Heritage Dictionary defines “flunky” as “a liveried manservant or valet; a lackey” (Dictionary, 1976:506). This disparaging image is painfully familiar to persons who have spent long years working in church music. The pastoral musician (we never used that exalted term back then!) was a toady, a green scaly creature who crawled to the organ bench several times a week to play Requiem High Masses, weddings, funerals, and Perpetual Help Novenas. It is not insignificant that the word “flunky”: is closely related to another set of American slang expressions: “flunk” and “flunk out”—to fail miserably and thoroughly. The church musician was regarded as the mediocre talent who couldn’t make it in the rough-and-tumble hard-knocks school of professional music. Being a “church musician” was like being often a bridesmaid and never a bride. Pastoral musicians were expected to be pious, pliable, poverty-stricken and parochial. Armed only with a well-worn copy of Carlo Rossini’s “The Liturgical Year” and perhaps the Liber Usualis, the parish organist was expected to train the grade-school girls’ choir to sing the “Missa de Angelis”; to direct the yearly performance of Pietro Yon’s “Gesu Bambino” at Christmas; and to attempt a “part-Mass” on Easter Sunday, working with an “adult choir” of eight sopranos, one alto, part of a mutilated tenor and six-

Nathan Mitchell, O.S.B., Assistant Professor of Liturgy and Doctrinal Theology, St. Meinrad School of Theology, St. Meinrad, IN.
teen basess. As flunky, the pastoral musician had no rights, no vote, no recourse and, naturally, no money. ("You want to be paid? I thought you were doing this out of devotion to the church!")

Occasionally, of course, the musical flunky managed to transform himself or herself into a czar or czarina. All of us remember the "imperial organist" with claws a mile long who snatched twenty-dollar bills out of the sweating palms of nervous bridgegrooms. And most of us can remember the hauteur of the organist in the wealthy suburban parish who "never played a funeral for less than fifty dollars". (Evidently "playing" a funeral was something akin to playing the horses.)

For the most part, however, being a flunky was no fun. It was humiliating, frustrating, demoralizing business. When rapid change swept the church with the advent of the Second Vatican Council, a new image for the role of the pastoral musician began to emerge: the image of the "professional".

The pastoral musician as professional: The Second Vatican Council brought not only a vertiginous rate of change into church life, it also put a new vocabulary into the mouths of Catholics. Words like "renewal", "collegiality", "co-responsibility", "accountability", "consensus", "priorities", "professional expertise" thickened the heady atmosphere generated by the Council. If you believe, as I do, that language not only "talks about" reality but actually creates it, then you may agree that this shift in vocabulary after the Council represented a new perception of the realities we call "church" and "Christian life". Musicians were affected by this shift of language as much as anyone else. The "flunkies" rebelled. They began to speak in new musical idioms and they began to demand respect for the integrity of their professional status as musicians. A kind of musical pentecost hit town. "Job descriptions", "contracts", and "channels of authority" became part of the pastoral musician's vocabulary. Seminars, summer workshops, college and university degree programs in liturgical music multiplied like rabbits. Competence and professional qualification replaced the old flunky criteria of pieté, patience and good-will. Pastors were informed, often unceremoniously, that if they wanted good music they would have to pay for it. Parish budgets had to be "adjusted" to accommodate a growing "ministry staff". Superiors of religious women firmly explained to bishops that they could no longer rely on an inexhaustible source of cheap labor in the diocese.

The emergence of the pastoral musician as a professional is, of course, not new in the life of the church. History bristles with the names of famous musicians who poured talent and energy into a professional relationship with ecclesiastical patrons: names like Josquin des Prez, Palestrina, Johann Sebastian Bach, Franz Joseph Haydn, Wolfgang Amadeus Mozart, and even the irascible Ludwig van Beethoven come immediately to mind. It is also well-known, however, that these "professional relationships" were often stormy and even sordid affairs. Often overworked and usually underpaid, musicians like Bach went into many a pint at the local pub while grumbling about the stinginess of ecclesiastical fat-cats. And church dignitaries had complaints of their own: a musical genius like Beethoven could also be insulting, mean and downright cruel. Historically, the "professional relationship" between church musician and church leader has been uneasy at best and openly hostile at worst. As I recently overheard one frustrated religious superior exclaim: "I would gladly give up six musicians for one good plumber!"

The re-emergence of the church musician as a consciously (and proudly) professional person is, therefore, nothing new. What is new, in my opinion, is this: the increasing sense of professional competence among pastoral musicians has been matched, especially since the Council, by an equally intensified sense of ministerial responsibility. Today, the pastoral musician is demanding recognition not only as a qualified artist but also as a leader in the worshipping community, as a leader who shares responsibility for the quality of prayer in the local church.

The pastoral musician as minister: Quite simply, the man or woman working in pastoral music today expects to be recognized as a minister — not a second-class minister; not a "minister by analogy" (as though only ordained priests were "real" ministers); not a decorative, though inconsequential, mole on the Body of Christ; but a fully credible, fully competent minister with distinctive talents possessed, services offered, and responsibilities accepted. What pastoral musicians want today is not simply a piece of the ministerial pie. Nor have they been suddenly seized with a passionate impulse to cover themselves with ecclesiastical glory. I know very few pastoral musicians who are dying to dress up and wear a pallium in public or who plunge headlong into erotic fantasies over pectoral crosses and anytheth rings. But I do know musicians — lots of them — who are working hard to shape the experience of Christian believers into a musical language that is supple, sensitive, faithful, imaginative and interesting. And that's not bad. I know very few pastoral musicians who order plane tickets for ad limina visits to Rome. But I do know musicians who seek to carve in symbols of sound the sinewy musculature of faith. I do know musicians — men and women — who want to do the same things poets do, who want to explore the "raw wound inside our ribs". I do know parish musicians, ministers, who want to take the raw stuff of Christian faith and shape it into sounds that are alive, breathing, challenging and original. And that's not bad either.

Let me reiterate: the pastoral musician today expects to be recognized as not only a competent artist but a ministerial leader as well. This does not mean that all church musicians want to be "ordained" to something or other. I hope we have gotten over the crippling notion that "ministry" and "ordination" are the same thing — or that "vocation" and "priesthood" are synonymous. It has been said a thousand times but I will repeat it here: Christian vocation and Christian ministry gurgle up out of the same font, the baptismal font that makes human beings Christians. It is perfectly acceptable in the church of God to be a minister without being ordained; it is perfectly unacceptable (despite some dramatic appearances to the contrary) to be ordained without being a minister. Ministry does not necessarily have any thing to do with ordination; but ordination had better have something to do with ministry. Enough said.

What we are seeing today is, I believe, the gradual formation of a ministerial identity for the pastoral musician. This identity does not depend on a frantic aping of clerical postures. It is rooted, rather, in a heightened awareness of what it means to be both "musical" and "pastoral". Some words of explanation are in order.

Like other of their colleagues in the arts, persons who work in church music are becoming aware that a good work of
art is an irreducible statement, a statement that stands on its own two feet, a statement that carries its own authenticity, integrity and conviction. An example: It may be interesting to know something about the economic impact of the butter industry in fourteenth-century Denmark—but this information, however quaint, does not "explain" or "justify" the dramatic art of Shakespeare's Hamlet. *Hamlet is Hamlet:* it neither demands nor offers any explanations beyond itself. As art of rare beauty, *Hamlet* creates its own universe—and invites us to live there for a while. Even the knowledge of Shakespeare's personal psychosexual development as an adult playwright, however juicy, does not "explain" *Hamlet*—or *The Tempest*—or *Macbeth*—or *Richard II*—or *A Midsummer Night's Dream.* Art makes its own irreducible statement; art creates its own language and projects its own universe; it beckons us to enter that universe a stranger and to leave it a wiser, deeper friend. The same is true of music. Knowing how nasty Beethoven was to his nephew Karl (and vice versa) does not explain the Ninth Symphony—any more than knowing Ralph Vaughan-Williams considered himself a "Christian agnostic" explains the "Mass in G minor" or the "Five Mystical Songs." And by the same token, neither *Hamlet* nor Beethoven's Ninth nor Vaughan-Williams' *Mass* intend to "explain" anything other than themselves. Art is not "about" something; art is something; it is its own language, its own world. As Gertrude Stein said: "A rose is a rose is a rose."

There are hopeful signs, I believe, that pastoral musicians are beginning to re-discover this sense of the uniqueness of their art—and, in the process, they are beginning to recover something of their own identity. In the past couple of centuries, church music has been beset with the illusion that it has to be "about" something. Music for church, it has been thought, is music "about" God or music "about" grace and virtue or music "about" holiness. And even after the Council we have continued to get music (I will name no names!) "about" love or "about" commitment or "about" joy and renewal. The point is, of course, that music is not "about" anything. If it is real art, music is simply music: it is not indoctrination or explanation or justification. Church music is not "catechetical indoctrination" through symbols in sound. For this reason pastoral musicians are not required to seek out a self-consciously "sacred" sound or style. The entire range of

...We liturgists write articles and press you to highlight the acclamations. And in that great sea of spoken words that the present rite of Mass is, those acclamations come off pathetically weak...

Ralph Kiefer Liturgical Adaptation

...that's what we lack in worship...we lack moods...or we do everything the same way

C. Alexander Peloquin A Lively History of Music in Liturgy

...Simply being a good musician, or simply being a good liturgist is not sufficient; the two have to be "put together." This integration is, therefore, critical in the training of the church musician.

Thomas Mastroiani National Concerns—What it takes to be a pastoral musician?

...almost all of our Presbyterians will attempt to have one or more choirs: an adult choir, youth choir according to the needs and resources of the congregation...

Dr. James Sydnor Music and the Presbyterian Church
musical idioms is open and available to the pastoral musician. What makes music "sacred" is the environment of faith constituted by the celebrating community—just as what makes space "sacred" is the manifestation of power and the encounter of persons with the holy in a particular place. The oaks of Mamre in Genesis 18 (where Abraham encounters the three strangers) are just as authentically "sacred space" as are the vaulted Gothic arches and the stained glass of Notre Dame cathedral. The austere beauty of a Japanese tea-room is as full of "holy" presence and power as the Cistercian architecture of the twelfth century. Like sacred music, sacred space is not "about" something; it is something—it is an invitation to live in a power-laden environment; it is the "ecological structure" of the holy as it flames and inflames in the presence of human beings.

It is my argument, then, that the first step toward the recovery of the pastoral musician's ministerial identity is the rediscovery of music as art rather than music as catechetical explanation or pastoral indoctrination. Before there can be "pastoral" music or "liturgical" music there must first of all be music. Too often we have tried to be "pastoral and liturgical", hoping that the music would follow along later—as if by magic. It hasn't—and it won't. We discover the dimension of pastoral responsibility in music by first discovering the art of music—just as we discover the sacredness of space by first discovering the shape, the form, the light, the texture and the design of space. The oaks of Mamre were there long before Abraham had his bizarre encounter with the three strangers. The oaks became sacred of what happened there. The bush was there long before it burned, unconsumed, in the presence of Moses. The bush became sacred because of what happened there. The modal idioms of a folk music tradition in the ancient Greco-Roman world were there long before the appearance of " plain song". Songs became sacred because of what happened to people and to places when they were sung. The sacredness of song and the sacredness of space are discovered after long spells of trial and error, finding and losing.

My point here is not that art is more important than pastoral responsibility, nor that the aesthetic/artistic judgment is superior to the pastoral/liturgical one. I only want to emphasize that we arrive at the pastoral dimension of music by first encountering the art of music—just as we discover the "larger meaning" of a poem by first stumbling over the humble concreteness of a good metaphor. Richard Hovey once said that the first purpose of poetry is to have business with the grass. And the same could be said for music; the first purpose of music is to have business with the sound of grass— with the sound of wind sweeping across the pampas; with the sound of glass breaking and steel crumpling; with the sound of animal gut stretched across wood; and, yes, with the sound of nylon stretched across plastic. We cannot discover the dimension of pastoral responsibility in music unless we first rediscover what things sound like. As a minister, the pastoral musician has the responsibility of helping the community recognize in symbols of sound what it says and does in the life of faith, service and worship.

The pastoral dimension of the musician's ministerial identity is thus rooted in the concern for "what things sound like" in the sacred environment of faith. I think we have sometimes drawn too sharp a division between the pastoral and the musical dimensions of the musician's ministry. We have forgotten that pastoral work is itself art of the highest calibre—just as pastoral theology is theology of the highest calibre, and not merely a watered-down, warmed-over version of professional academic theory. In this connection I would like to quote a passage from a book by the prominent Anglican theologian Father John Macquarrie. Father Macquarrie is speaking about the relationship between what he calls a "lay" (or pastoral) theology and professional academic theology. He writes:

It cannot be asserted too strongly that lay theology is not...theology made easy, a simplified or abridged version of a "professional" theology. Lay theology is not a simplified version of academic theology, but rather a corrective to it, broadening its base and bringing into being a theology that is more representative of the whole Christian community. (Macquarrie, 1972:16: 17: emphasis added).

Macquarrie's understanding of the relation between lay/pastoral theology and academic theology has something important to tell us about the relation between "pastoral" and "professional" in the ministerial identity of the musician. The pastoral musician is not just a "mechanic of sacred sound" in the parish. Nor is it the task of a pastoral musician to offer people a "simplified" or "abridged" version of "professional" music. The pastoral ministry of musicians consists in helping believers discover a distinctive musical idiom that shapes the experience of faith through the symbols of sound.

Permit me to develop this last point a bit further. I want to explain a little more fully what I mean when I say that "the pastoral ministry of musicians consists in helping believers discover a distinctive musical idiom." Writers today, especially poets, often speak about the importance of "finding your own voice." This phrase—"finding your own voice"—means that writers and poets have to create a way to communicate their experience in language that is distinctively their own—and not somebody else's. "Finding your own voice" means speaking the way you would speak—and not the way T. S. Eliot or William Shakespeare or John Milton or W. H. Auden would speak. After all, if we want to hear the voice of Eliot we can read Eliot's poetry; we don't have to read somebody else who tried, perhaps unsuccessfully, to imitate Eliot. "Finding your own voice" is just as important for the musician as it is for the writer and the poet. Composers, especially, have to guard against the temptation to write music that sounds like somebody else. After all, if we want to hear the voice of Beethoven or Brahms or Bartok, we can listen to their music. If we want to hear Rodgers and Hammerstein or the Eagles or America or Kiss or Dolly Parton or Linda Ronstadt, we can go to their concerts and listen to their music.

But for pastoral musicians, whether they are composers, performers or both, there is a further dimension to "finding your own voice". As ministers, pastoral musicians seek to discover not only their own voices, but the voices of the people they serve. That is the meaning of my statement "the pastoral ministry of musicians consists in helping believers discover a distinctive musical idiom." "Distinctive musical idiom" means "finding the voice of the people." It means trying to discover how the people we serve express their faith in sound. To paraphrase Father John Macquarrie, it means not simplifying or abridging professional music, but rather "broadening the base of music" so that it becomes "more representative of the whole Christian community.

In my estimation this is perhaps the most serious challenge that confronts pastoral musicians in their changing role
in the church today. How do our people express their faith in sound? Our responses to this question thus far have been, I believe, largely imitative. We are still composing and performing music for the liturgy that sounds like somebody else’s music, that sounds like somebody else’s voice—Bach’s voice or George Gershwin’s voice or Paul Simon and Art Garfunkel’s voice. As musicians we are still searching for “our own voices”—and until we find them, it will be difficult for us to help the people we serve find their own voices, their own “distinctive musical idiom”.

A moment ago I paraphrased John Macquarie to the effect that we need to “broaden the base of music” so that it becomes “more representative of the whole Christian community.” Broadening the base does not mean collecting more hymns, inventing more antiphons, or imitating composers we haven’t yet thought to imitate. Broadening the base of music means exploring more fully the possibilities of sound, the human roots of sound. As musicians, most of us have probably received a typically “classical” education. If we were students of the keyboard, we invested dutiful hours practicing scales, arpeggios, studies and exercises by Hanon and CZerny. We learned our Bach two- and three-part inventions, our Clementi sonatinas, our Haydn, Mozart and Beethoven, our Brahms intermezzi, and perhaps even our Bartok “Microcosmos”. I do not wish to dispute the value of this classical training; it has given many of us the tools of our craft, and it has opened horizons of sound that are endlessly enriching, perpetually satisfying. But for all its value, our classical education in music has imposed limits on our musicianship. It has taught us to perceive sound, to organize sound, and indeed to imagine sound, in a very particular way. Most of us, for example, still have trouble dealing with sound that is not organized according to the familiar pattern of the tempered scale. “Modern” music, twelve-tone music, music that involves quarter-tones or electronically-produced pitches, makes us uneasy. We have a kind of built-in “sound barrier” that makes it difficult for us to open ourselves to unfamiliar experiences of sound. This is true not only of us musicians, it is true of most of the people we serve. The challenge to “find our own voice” is a challenge that belongs to both pastoral musicians and the people we serve. It is the challenge of learning to listen more attentively to the sounds that surround us every day: the

It is very difficult to get six or seven guitars to play well together in ensemble. I usually limit my group to one, two at the most.

Tom Conry Folk Musician: Competency and Organization...

The best memories you sited have come when there have been a lot of different mixtures (of music) in the celebration.

Rev. Ed Gutfreund The Creative Folk Musician

We tend by culture to sit quietly, with our faces drawn...in any way that you can give the congregation a sense of bodily presence, that they are bodily present, not only their souls—do it!

St. Louis Jesuits

...At too many Masses we are left with essentially a read Mass, with a bit of music on the edges, well what’s wrong with that? It means that most of the major aspirations of liturgical reform and renewal are left unfulfilled...

Ralph Kiesler Liturgical Adaptation
sounds of our own bodies; the sounds of giving birth and dying: the sounds of the streets and the sounds of bare feet shuffling past littered alleys. We need to learn once more the roots of sound, the way things sound, the way people sound when they are tender and angry and violent and confused. We need to get our hands dirty with the raw stuff of sound—even if we're not prepared to call all of it "music". The "sound barrier" needs to be broken, because if it isn't we will continue to submerge our own voice in the musical cliches of the past.

This does not mean that we should reject our past musical heritage as uninteresting, unworthy or insipid. Like language, music has a history and that history is part of our present. Indeed, in worship we deliberately evoke our common history as an indispensable source of meaning for our chaotic present and our unpredictable future. Communities cannot survive without a past; they cannot survive without a folklorie; they cannot survive without stories that are told and retold. In short, communities cannot live unless they have a history of sound, a collective memory of symbols in sound. But fidelity to the "history of sound" in a community, fidelity to its musical tradition, does not mean mimicking that tradition. It means coming to grips with the changing impact of sound on human lives. Humanity, Wallace Stevens once wrote, is "an affair of cities". And the fact is that cities today do not sound the same as cities in the thirteenth century or the sixteenth century or the nineteenth century. Today, cities sound different—and so do the people who live in them. As a "poet" of sound, as a person who shapes random sound into art, the musician has to be aware of the difference in the way cities and people sound. A musician has to make that difference heard, has to give that difference a voice. And if human cities sound different, the faith of the Christian community is likely to sound different too. As a poet of sound, as a minister, the pastoral musician has to give that difference a voice in the celebrating assembly. "Broadening the base of music" thus means broadening our perception of the way cities and people and faith itself sound in the late twentieth century. For music, like architecture, is one important way the Christian people have of reacting to the changing spaces and the changing sounds that surround them.

The pastoral musician as poet: I have spoken of the changing role of the pastoral musician as "funky", as "professional" and as "minister". I would like to conclude by suggesting a final image for the role of the pastoral musician in the church today: the image of poet. I recognize that the image may sound preposterous. Poets do not always enjoy respectable reputations. Our culture sometimes stereotypes them as bearded, beaded, feathered creatures—shiftless unemployed lechers who lurk in the dark corners of bars and coffee houses, mumbling unintelligible nonsense about existence and the cosmos. We are astonished to discover, occasionally, that some very good poets have led remarkably sedate lives—like Wallace Stevens, who spent most of his adulthood as an insurance executive in Hartford. But my choice of poet as an image for the pastoral musician has little to do with the style in which poets might choose to live. I am more concerned about what poets do to our hearing and to our vision—and about why they do it, about the ministry of pastoral music.

Why summon the poets? Why conjure up those meddlers in our conscious and unconscious lives? I do have some reasons; permit me to outline them for you.

Since the period of modern liturgical reform began at the Second Vatican Council, Catholics have grown very self-conscious about the mechanisms of ritual, about who does what and to what, in public. Workshops, seminars, "weekend experiences", "planning sessions", conferences, colloquia and "continuing education" about "how to do the liturgy right" have multiplied faster than the NCR can advertise them. Ritual technique, as well as criteria for successful liturgical performance, have been the subject of debate, dispute, delight and despair. Concern for the mechanics of good liturgical practice is not wicked. Ritual is, after all, a form of choreography—and good choreography demands practice, skill and a refined sensitivity to motion. But even good choreography is more than the sheer mechanics of motion. Dance, like ritual, is a matter of artful design; it is the poetry of motion, not simply the pragmatic business of getting from one side of the stage to the other.

Christian liturgy today needs more than a mechanics; it needs a poetics. Let me define what I mean by a "poetics" of worship. A "poetics" is a distinctively human art that does three things:

First, it alters and expands our perception of what is real: it lops off our ears, plucks out our eyes, and rearranges our faces so that we perceive reality in new and startling ways. Poetics is not the gentle science of pretty verses about flowers and mating bumble-bees like Easter itself, it is the violent upheaval of all we know about living and dying. A poetics is an earthquake in the human psyche.

Secondly, a poetics illuminates human experience from the inside out: like a roving camera it scans the interior chambers of our conscious and unconscious lives, and it records the truth of those lives. That is why in the presence of great art we often feel "exposed", "found out", "caught in the act"—we feel as though some nameless wizard has "read our mind", as though some other being knew us before we were born. A poetics of worship explores the insides, the guts of the human encounter with God.

Thirdly, a poetics of worship finds its voice in the performing language of metaphor and symbol, not in the informing language of lectures, logics and computer science. A poetics examines those thick layers of story and folklore that shape a community's life, even when the community is not fully conscious of their power and force. The raw wound inside our ribs: that is what a poetics of worship deals with; it strives to give that wound a voice. That voice is found only at the edges and limits of language, at those edges and limits we call "metaphor" and "symbol". And it is the poet's task, it is the liturgist's task, and it is the musician's task, to help us know and remember that raw ancient wound. The poet, the liturgist, the musician—all three—use the medium of sound to alter and expand our perception of what is real; to illumine the guts of human encounter with God; and to remember the raw wound inside our ribs.

A poetics of worship begins, then, not with planning manuals and committee meetings, not with clever banners and freaky new ritual strategies, but with the longing to grasp the thick textures of human experience "from the inside out". If they are to be true to their ministry, pastoral musicians have to learn to do what poets do—for as George Steiner has reminded us, music is nothing else than poetry that has attained "the maximal intensity of its being" (Steiner, 1970:42).

When I say that we pastoral musicians have something crucial to learn from the
poets I mean that we need to learn how to deal with the immediacy, the raw intensity of human experience. That is what poets do; they do not "talk around" or "talk about" an experience, they hit us between the eyes with the immediacy, the intensity of experience. Some examples:

When Emily Dickinson dealt with the universal human experience of pain, she did not conduct a rambling seminar on "pain in nineteenth-century New England"; instead, she wrote:

Pain—has an element of Blank—
It cannot recollect
When it begun—
Or if there were
A Time when it was not—{(Dickinson 1960:323)}

In four terse lines, Emily Dickinson hits us with pain's stupifying blankness. She doesn't give a speech about the "theological problem of pain in the contemporary world", she confronts us directly with the raw intensity of pain itself.

Another example. In 1956 the contemporary American poet Allen Ginsberg produced a controversial poem called "Howl"—a raging, violent indictment of all that was shallow, false and hypocritical about the "American Dream" during the Eisenhower years. Ginsberg did not conduct an academic lecture on the "hypocrisy of post-war American life"; instead, he gave us opening lines like these:

I saw the best minds of my generation destroyed by madness, starving hysterical naked, dragging themselves through the negro streets at dawn looking for an angry fix, angelheaded hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night.

Ginsberg does not try to convince us with a refined argument about the social and economic problems of the 1950's, he challenges us with the tough immediacy of a burned-out world populated by drifters, drug-addicts and drunks.

It is this talent for dealing with the rough immediacy of human experience that we pastoral musicians need to learn from the poets. A pastoral musician has to become a "theologian of sound"—not an academic theologian who writes thick tomes on method and hermeneutics; not a "theological popularizer" who waters down professional theology so that it is palatable to the masses; but a theologian who confronts us with the immediate raw intensity of the human search for vision, the human search for God. As theologians of sound, pastoral musicians need to broaden their repertoire. Sound does not begin and end with plainsong, Palestrina, Bach or the folk idiom, any more than English poetry begins and ends with Geoffrey Chaucer and T. S. Eliot. Unless my ears deceive me utterly, a great deal of our church music still sounds like a set of loose quotations from other people's work. I repeat: we need to find our own voice. We need to speak and to sing from inside that raw wound in the ribs. We need to write, to play and to sing music that is theology, not theology that is "put into musical form". Our task is not to take theological doctrines and decorate them with musical sounds. Rather, our task is to hear what the human search for God sounds like, and to shape that sound into music that will challenge, provoke, affirm, annoy, encourage and delight believers. We must learn to do in the medium of musical sound what the evangelists did in the medium of gospel literature: we must shape the raw stuff of faith into news, good news.

The pastoral musician can no longer be content with a role as one of the parish technicians—those friendly people who fix the leaky faucets, pour Drano into every drain, and replace the light fixtures that have been vandalized in the parking lot. Pastoral musicians are not "sound technicians"; they are "sound-theologians", sound-poets; ministers of sound. They are men and women who serve the Christian community in the search for "its own voice". They are people who know that the root of worship is noticings, not mechanics. They are ministers who know how to come to grips with the changing impact of sound on human lives. They are believers who know that the daily bread of cross and conversion tastes as full and rich as life itself.

References

Different parts of different liturgies have a different thrust...accent different things...so we must show this...the easiest way to show this is to place the cantor in a different position for varying parts of the liturgies.

James Hansen The Cantor as Catalyst of Participation

...What is the power of music?...Music shouldn't be used only to hold hands by, because eventually we go before the Lord. And He's going to ask "What did you do for my glory"?...

C. Alexander Peloquin A Lively History of Music in Liturgy
Liturgical Principles for Today's Music

BY LUCIEN DEISS, C.S.Sp.

"It is necessary to change rites, prayers, and canticles, but first of all to change hearts."


Few arts have evolved so prodigiously since Vatican II as liturgical music. Painting, sculpture, architecture have hardly changed since the Council. Music, however, has undergone a true tidal wave! Publishers, who fifteen years ago were looking for success in business by printing Latin Masses for four mixed voices, an O Salutaris or a Tantum Ergo, have had to reduce to pulp the majority of their polyphonic productions. In choir lofts or sacristy cupboards are the corpses of Liber Usualis (a collection of Gregorian chant): a true Latin cemetery which will be cleared when someone collects old paper to be recycled. The choir, which formerly practiced for months to prepare a polyphonic Gloria or a Sanctus, sees its existence threatened by the guitarist who while showering has just composed a Holy, Holy which will be performed later that day at the mike.

This situation can be disheartening for the choirs which, through not understanding the present evolution, have the impression that the bread is being taken from their mouths. However, it is actually exciting for those who believe that never have they had such good fortune, that never have they had so much to do. Those who think thus think exactly as the Church. In fact, the Instruction on Music in the Liturgy of March 5, 1967, affirms: "Its role [that of the choir] has become something of yet greater importance and weight by reason of the norms of the Council concerning the liturgical renewal." (Musicae Sacrae, Art 19)

Clearly, the evolution put in motion by the Council is going in the direction of a greater importance of the choir. It is necessary to be attentive to this evolution, but we must first ask: "What is this evolution?"

Formerly the choir enjoyed a specific status. While it was the most active part of the congregation, still it was situated apart from the assembly. Sometimes, too, professional singers were hired.
They had nothing to do with the celebrating assembly; in fact, they were not even concerned with the celebration. They were paid to sing mournful music at funerals and to enliven the nuptial feast at the time of marriages. This calls to mind the mourners of the Gospel who were paid to cry or the singers and dancers who were paid to enliven the festivities. The choir's predicament was created by the fact that it remained far from the assembly, in the choir loft. Singers were not even required to be Christians but simply good professionals in the art. But in both groups were singers who were no more engaged in the liturgical service than the mason on the wall, the professional who had constructed the stained-glass windows, or the organ builder who had assembled the organ. It happened sometimes that some of these professionals left Mass during the sermon to smoke a cigarette and returned just in time to sing the Credo: there was no particular mallei there, no trace of spiritual nonchalance (the employees of funeral homes do the same thing during burial services).

Such was not, thank God, the usual situation of most parish choirs. But the idea that the choir reserved for itself the ministry of singing was universally acknowledged. And in the majority of High Masses, the choir loft and the organ monopolized the music and the singing.

Today this privileged status has disappeared. The choir should no longer be situated apart from the assembly but with it, in the midst of it. "Among the faithful [inter fideles], the schola of the singers or the choir exercises its proper liturgical function [suum liturgicum munus]." (Order of Mass, Art 63.)

And in order to show clearly that its ministry is "among the faithful," the choir is invited to descend from the choir loft and to place itself with the community: "The place of the choral society and that of the organ will be arranged in such a way that one sees clearly that those who exercise the functions of singers and of organist are a part of the assembly of faithful." (Instruction on Proper Implementation, 1964, Art 97.)

Thus, what counts for the choir director, the organist, and the singers is first of all their membership in the assembly, the quality of their Christian lives, their dignity as "co-celebrants."

Take great care then with the accuracy of your melodies, but even more with the accuracy of your lives. Give

The art song...is a blend of the rhythm and melodic line with the sense of the poetry or the text...The perfect marriage of the poetry, the melodic line, and the accompaniment...
Laetitia Blain The Art Song in Worship

...by full, active participation it means the participation of the whole person...human bodies...don't just take up space; they feel. The only way a human body can be present to any activity is for the senses and the emotions to be engaged...
Ralph Eifler Liturgical Adaptation

The human voice will follow the sound of the human voice before it will follow an instrument
Thom Jones Music and the Methodist Church
splendor to the beauty of your chords, but even more to the beauty of your souls! Prepare with greatest care your Divine Office, but prepare even more, each day, to meet the Lord Jesus. May beauty be your path toward God! In order to have beautiful music, God has all the choirs of angels. But in order to be loved, he needs only our hearts. It is the song of our love which is the most beautiful song.

Before Vatican II, music possessed a rubrical status. In other words, the liturgical act called “singing” was programmed by the rubrics as a rite to be performed, in the same category as the server ringing the bell for the elevation of the host, or the priest putting on a chasuble or raising his hands for the Our Father. It was not required that the priest put on a beautiful chasuble, a true vestment of prayer, nor that he raise his hands in a dignified gesture of supplication, nor that the bell emit a silvery sound. The rubric required simply that the arranged rite be performed. Likewise, it was not required that the singing be beautiful. It had the right to be ugly. Let us remember the Prefaces sung by priests or bishops having neither ears for music nor good voices, whose songs skidded around like a skater on thin ice. Their singing was ugly enough to make the devil flee. But the rubric was saved.

Choirs, lacking preparation or skill to perform more elaborate compositions for the assigned texts, were sometimes reduced to solutions which bordered on the ridiculous. On one side, it was said: “Spirits rise more easily from the beauty of holy things, up to invisible realities; the complete celebration foreshadows more clearly the divine liturgy which is performed in the new Jerusalem.” (Music in the Liturgy, 1967, Art 5.)

But on the other hand, choirs were asked to recite recto iono or to chant the texts that they were not able to sing correctly. (cf. De Musica Sacra, 1958, Art 21.) Could one then pretend without laughing that this lamentation on one note was capable of raising spirits to contemplation of invisible realities?

The reign of rubrical music was full of disadvantages. Furthermore, it bestowed dubious privileges on the choir, assuring for it every Sunday a captive audience. What choral society would not be pleased each week to be able to give a concert to a full house and a guaranteed public? For choruses burning with the sacred fire of divine service, what an invitation to surpass themselves each week! But for congregations, even if the choir sang out of tune, even if the organist had not prepared his fingering or practiced his pedals, people were compelled to listen or, at least, to suffer. No one could flee. Everyone, assembly and choir, was prisoner of the rite.

However, the new situation is the following: the ritual is subject henceforth to the criterion of the ministerial function and, into our appreciation of this ministerial function, the element of “beauty” intervenes. In other words, a song is no longer valid simply because it conforms to the rite: it is necessary that it be beautiful, that it be performed with beauty, that it be perceived as beauty.

I think that we have not yet measured the incredible newness of this situation. Often we continue to sing simply through habit: we sing in the vernacular—well or badly—that which we sang formerly in Latin. Sometimes the “new” liturgy is reduced to this situation. But Vatican II is far more demanding: it must mark the end of all badly performed singing and the beginning of a new era where music has a right to liturgical existence only as long as it is a source of beauty and ecstasy. Each time that the quality of music is not equal to the quality of silence that it has just broken, the silence is preferable. There is no shame in not singing but there is shame in singing badly. To be more positive: it is necessary that each song and each rite enrich the community and turn its heart toward God. Just as man was not made for the Sabbath but the Sabbath for man, in the same way the community is not at the service of singing but singing is at the service of the community.

Often people ask: “Which songs, specifically, should the choir be singing in the new liturgy?” This question may have a hidden motive for the choir: they have a repertory, they know how to sing the Mass Aeterna Christi Munera by Palestina, when will they be able to perform it?

To start out like this is to drive down a cul-de-sac in an excursion coach. What would one think of an artist who says, “I have designed and built this magnificent stained-glass window. Where can I place it?” It is necessary to start out not with the window but with the church. In the same way, it is necessary to start out not with the repertory to sing but with the needs of the liturgy to celebrate. Rather than say, “We know the Kyrie of the Palestina Mass; when can you listen to us?” it is necessary to ask ourselves: “What is the ministerial function of the Kyrie? What is the Penitential Rite?”

One can respond in a general manner:

- The choir can sing everything that the congregation sings (since the choir is part of the congregation).
- The choir can also sing certain songs with the congregation in antiphonal or dialogue form.
- Finally, the choir can keep for itself certain songs.

This is not very new. Also, rather than discussing particular points, I would like to propose a comparison for reflection. In this manner each choir will be able to accept its own responsibilities.

In a Gothic cathedral, the pillars belong to the very structure of the building. To remove one of the pillars which supports the main tower is to ruin the whole of the cathedral. There are other elements which belong simply to arrangement or ornamentation. To remove a side altar or a stained-glass window, to move a retable, or to take away the Stations of the Cross is not to risk seeing the cathedral collapse.

There are likewise elements of the Mass which belong to its very structure. To take away the Eucharistic Prayer and the participation that the congregation expresses by the “Amen” is to impair the integrity of the celebration. I do not see how a choir would be able to reserve for itself such an acclamation; I do not see either how the choir could refrain from singing the acclamation with the people. One can say as much about the Holy, Holy which is the acclamation of the whole assembly, therefore also of the choir. There are other elements which belong to the arrangement of the celebration. These can be sung by the choir alone. For example, there is a song during the Preparation of the Gifts, or even a song at Communion.

I do not want to specify any further. It is a question of balance between the congregation and the choir, answerable to the good taste of each community. In this manner, the Song of Entry normally belongs to the community and to the choir. But if, by way of exception, one Sunday the choir performs it alone, there would not be anything about which to be alarmed. Choir and congregation, the one opposite the other, must be in a relation of love, not of competition. After having driven away the erring demons of rubricism, we must be careful to avoid such rivalries or we will
find ourselves bound by new rubrical constraints of our own invention.

When we think of a "choir," we think most often of a group of singers performing a majestic piece of music on a feast day. The long preparation (it can be staggered out for weeks), then the fleeting performance (it only lasts two or three minutes) are a part of the price to be paid to "celebrate the holy day." Besides holy days there is the entire litany of ordinary Sundays; and besides the choir's Mass, there are the other Sunday Masses, without counting daily Masses. Consequently, one can then imagine a "splintering" of the choir into smaller groups or even some singers detaching from the main group to guarantee each Mass the minimum of required solemnity. "There should be a cantor or a choirmaster to direct and encourage the people in singing. If there is no choir, the cantor leads the various songs, and the people take their own part." (Order of Mass, Art 64.)

By placing itself on this level of humble service in order to guarantee a proper musical performance at each Mass, the choir affirms that it is first of all the servant of the community before being the servant of music.

This "splintering" of the choir brings with it automatically the breaking up of the repertory. That is to say that, next to the songs which have a certain artistic consistency and which are solidly established in the tradition of the congregation, we must allow some simpler songs, including some "little antiphons" whose life cycle begins and ends with that one celebration. Of course, it is always necessary to strive for musical perfection in order to support the prayer of the assembly, even with a Gospel Acclamation of three notes or a "little antiphon" for the Responsorial Psalm. But in practice, above all if it is a youth Mass or a Mass for a small group, it is necessary to be charitable when judging the musical quality of the songs. If one day, at a youth Mass, a girl comes to sing at the mike the rhythmical song that she has composed for the occasion, that does not seem to me to put the Church in danger. Personally, I rather like the idea. It shows that the interest of certain youth for the liturgy is stronger than the indifference of certain adults. It also shows that the Church knows how to be maternal and welcomes even the stammerings of her children when they come from sincere and righteous hearts. It is certain that the Lord of glory welcomes them with the same kindness as the most
elaborate cantata of Johann Sebastian Bach.

We hear objections: "These songs are short-lived. Off-spring of fad and fashion, they do not last longer than a springtime and change as rapidly as the styles of the young dress designers." I shall answer, first of all, that it is charming to see fashions change and to see the girls, graceful as swallows, wearing these new creations. The world would be frightfully dull if there were neither designers nor swallows! I shall add, above all, that there is a necessary equilibrium to be found between different repertories. For just as all the world does not consist only of girls wearing new fashions, in the same way the entire liturgy is not complete merely with "little antiphons" and songs written for the occasion. Balance is maintained by having a solid, fundamental, time-tested repertory—which the congregation enjoys hearing at the return of each liturgical cycle—and a collection of simpler songs for special occasions, which may be ephemeral but which are fully adapted to each celebration. If these songs last only a springtime or even for one celebration, it does not matter! For just as each spring makes new daisies bloom in the meadows, in the same way each celebration will be able to make new melodies rise in the prairie of the liturgy. As for the most beautiful ones, if they are short, above all if they spring from solid rhythmic structure and good, melodic health, they will survive the whole summer and finish by enriching the fundamental repertory.

The cantor or psalmist, missing for a long time from the Roman liturgy, has come back on the liturgical scene with the restoration of the Responsorial Psalm. "The chant of the psalms is to sing the psalm or other biblical song between the readings. He should be trained in the art of singing psalms and be able to speak clearly and distinctly." (Order of Mass, Art 67.)

This ministry of the cantor, like the one of the lector, is the ministry of a Christophe, Christ-bearer. In the account of the last apparition of the Risen Lord (Luke 24:44-45), Jesus speaks to his disciples of that which has been written about him in the psalms: there is therefore a revelation of Jesus in the psalms. The cantor must be transparent enough that the face of Jesus appears in each psalm that is sung: face of glory in the psalms of the kingdom, face of pain and sorrow in the lamentations, "eucharistic" face in the psalms of thanksgiving, face of majesty and radiance in the royal psalms, face of contemplation in the psalms of wisdom. What a wonderful vocation is that of the "Christ-bearer" psalmist!

The psalm may be presented in the form of a poetic reading, in the form of chanting or psalmody, or in the form of song properly recited.

Poetic Reading: we say "poetic reading," meaning a lyrical reading in the manner of a poem. In reality, the psalter for Israel is "the book of song and prayer of the post-Exilic community." (H. J. Kraus, "Psalmum," 1960, p. 18.) In like manner, for the Christian community it is the book of song and prayer. It is important to perform the Responsorial Psalm with a certain lyricism. A dull and monotonous reading takes the freshness away from the beauty of the psalm and does not allow the face of Jesus to shine through.

The organist might eventually support this reading with a very discreet organ accompaniment, which would serve as background music and as a musical link to the repetition of the antiphon.

Chanting or Psalmody: chanting is the most common solution and it is incontestably suitable for many psalms whose literary style is not well-defined. It requires a soloist whose voice is beautiful enough to be accepted by everyone and who is also sufficiently humble to be forgotten by everyone.

The role of soloist is always formidable. First of all, the soloist must make himself "be forgotten" in some way for presenting himself alone in front of the gathered assembly, as if he were proposing to sing better than anyone else. In order to gain this forgiveness, the psychological factor is decisive. Clearly, a smiling and amiable soloist whose voice is moderately beautiful is preferable to the soloist with a superb voice but with a theatrical or ill-tempered disposition.

Next, the soloist must remember the importance of the Word of God: he must emphasize the voice of God and not that of the soloist, he must serve the Word of God and not first the music. The soloist must use the music to offer the Word of God to the community, as if on a golden platter.

Singing: certain psalms, which literary style classifies as hymns or psalms of the kingdom, are presented like songs. It is proper then to apply to them the principle: a song is only a song if it is sung. To recite "Sing to the Lord a new song, sing to the Lord, all the earth, sing it blessing his name..." or even to chant this 96th psalm in a droning psalmody, would be an error as weighty as to recite "Silent night, holy night. All is calm, all is bright." It is, however, such errors as these that are committed so often on Sundays. A great challenge for creativity lies before us!

The participation of the congregation is expressed by the antiphon (cf. Order of Mass, Art 36). It is normal that this antiphon be sung.

The practice of many churches, here again, is not always in harmony with that which is desirable. How many antiphons would be able to cry out in grief or despair for having been massacred by a monochord recitation? How many antiphons, on the other hand, having been sung with joy, continue to jubilate in the hearts of the faithful and thus make the Word of God rise to the surface of memory! We usually underestimate the effectiveness of these antiphons in calling to mind God's word. One does not realize the strong evocative power of melody in the domain of memory. Let us take the example of the grandmother who on her deathbed, in the peace of her old age, was preparing to meet the risen Christ. Her son asks her, "Mom, you are not worried?" And she answers with this antiphon which expresses all of her confidence and love toward the Lord who awaits her: "You are my shepherd. O Lord. Nothing shall I want where you lead me!" The antiphon, this 23rd psalm, had become prayer. This testimony echoes that of John Chrysostom on the subject of antiphons given centuries ago.

He explained:

If you sing: "As a dove languishes after spring-water, thus languishes my soul towards you, O living God" (Ps. 42), you conclude a contract with God, you sign a contract with him, without ink or paper. Your voice proclaims that you love him above all, that you prefer nothing to him, that you burn with love for him... Let us not sing the refrains from habit, but let us take them like a walking-stick. Each verse is capable of teaching us much wisdom.

Even if you are poor, even if you are too poor to buy books, even if you have books and you do not have at command free time, remember at least, with great care, the refrains of the psalms that you have sung not one time, nor two or three times, but so often, and you will get great consol-
The role of the organist is double. One role is to accompany the singing of the congregation; the other role is to play as a soloist.

Accompaniment to the Singing of the Congregation: the organist’s function as accompanist to the singing of the congregation is of prime importance. A good instrument, under the fingers of a master, can unify the singing of the community and often save it from mediocrity. In the majority of cases, it is the organ which, in fact, conducts the singing of the assembly.

Let us point out the superior technicality required for this function. A good accompanist knows how to transpose at sight the music for the congregation and to adapt to all the needs of the moment. Normally, several years of experience are required to master this art.

It often becomes the task of the organist to unify songs which, without his or her help, would not blend musically. For example, if the Holy, Holy, the Memorial Acclamation, and the Great Amen are placed in the same keys, or at least in keys as closely related as possible, the organist will have rendered a great service to the Eucharistic Prayer; he or she will have given it the chance to be perceived by the congregation as a unique prayer which extends from the Preface to the Our Father.

Playing As Soloist: the organist intervenes as soloist for two purposes: “to encircle” a song and “to encircle” the celebration.

To encircle a song is to announce it with a prelude, to prolong it with a postlude. The incomparable model of this art is Johann Sebastian Bach in the Orgelbuechlein.

To all my organist colleagues who proudly serve the Christian community, I would like to make the following suggestion: all through the liturgical year, we sing songs which reappear a certain number of times. Why could not each of us sit down at our desks to compose five or ten measures of beautiful, musical workmanship which would form a pretty prelude or postlude? A great opportunity to be creative and embellish the liturgy is offered to each of us. Let us keep in our hearts a certain creative joy! This work will enrich our community infinitely more than that Who said modality had to be dull? Where would guitars be without it? They use modality so much! They resurrected it when we gave up Gregorian Chant!

C. Alexander Pelouquin A Lively History of Music in Liturgy

...we know the struggle of trying to draw the presence of God and yet being a true performer. It is a real struggle; but in some ways the struggle brings us to a familiar country. Although I've never been there before, somehow I feel I know the place.

Laetitia Blain The Art Song in Worship
which we sometimes call our “Improvisations” at the organ, and which sometimes risk being only babbling on the keyboard.

To encircle the celebration, let us not be sparing of our playing. At the beginning of each celebration, let us welcome the community as we welcome someone whom we love. And if the piece that we have prepared lasts five or ten minutes, let us start it five or ten minutes before the entrance of the celebrant. Let us know equally how to prolong the playing of the organ at the end of the celebration, prolonging it as if we were accompanying a friend whom we leave reluctantly.

**Importance and Dignity of the Organist:** we should be careful not to overstate the importance of the organ and the organist. A liturgy can take place perfectly without any organ playing. This was the case for the first fourteen centuries in the West. It is still the case in oriental liturgies. But if a community has a good instrument and a good organist, it must consider that as a favor from the Lord. In the musical realm, the organ is one of the most effective instruments for promoting the beauty of music.

The Instruction on Sacred Music and the Sacred Liturgy gives organists this magnificent testimony: “When they are at their keyboard, during the ceremonies, they must be conscious of the active part that they play for the glory of God and the edification of the faithful.” (De Musica Sacra, 1958, Art. 65.)

**Other Instruments:** what we are saying about the organ deserves to be said of all other instruments. In principle, a drum is as “pious” as an organ, a guitar as much as a trumpet. There is no instrument which is more or less religious than another instrument. The liturgy does not choose its instruments any more than it chooses its music or the language for the celebrations; the liturgy receives them from the people that it calls together. Vatican II remembered in this respect the prodigious freedom of the Christian: “...the Church, sent to all peoples of every time and place, is not bound exclusively and indissolubly to any race or nation, nor to any particular way of life or any customary pattern of living, ancient or recent.” (Gaudium et Spes, 1966, Art 58.)

In rediscovering the intoxicating flavor of Christian liberty, the instruments also must rediscover the joy of true service. For a greater freedom is always a road toward a greater duty: the

**We are speaking about the choir director in the last place. But, in fact, it is on him in the first place that the success of the music in the celebration rests. For every note which is played or which is sung, the director is responsible as much before God as before the community. The director must be the soul of the music by seeing not only to its perfect performance, but by making it live for the glory of God alone.**

The role of the choir director is invaluable: in relation to the music itself, to the singing, and to the community.

The choir director must “breathe” into each song the breath of the Spirit. For without this vitality, a song is only a corpse of dead notes on a sheet of paper. This vitality can come from the analysis of musical composition and the analysis of the theological significance of the text.

Let us point out one more time the extreme importance of the text of the songs which harmonizes the memory and effects itself in the heart. One could affirm: “Tell me what you sing and I shall tell you who you are.” For the text of the song nourishes the faith at the same time that it proclaims it. For having chosen insignificant hymns, communities have seen their religion founder into infantilism. For having chosen texts built upon the Word of God, others have seen a languishing faith blossom in full health. In this struggle for a “sound” faith, as the Scripture says (Titus 1:13), the choir director plays an irreplaceable role.

In the scheme of the sung Mass, the liturgy proposes twelve songs: the Entrance Song, the Lord, Have Mercy, the Glory to God, the Responsorial Psalm, the Gospel Acclamation or Alleluia, the song for the Preparation of the Gifts, the Holy, Holy, the Memorial Acclamation, the Great Amen, the Our Father, the Lamb of God, and the Communion Song. Twelve songs (without counting other acclamations and the final song) are clearly too many. How can we give to each one the chance of performance which would guarantee it a certain musical euphoria? And, in this case, would not the euphoria of the music eliminate the boredom of the assembly? But no community would know how to attain musical perfection twelve times in a row in the space of an one-hour Mass. It is the job of the choir director, therefore, to make a reasonable arrangement of these songs, sometimes by emphasizing one, sometimes by diminishing the importance of another, but always blending them harmoniously among themselves in order to create families where styles and tonalities are linked together peacefully without waging war.

There are not singing assemblies and silent assemblies. But there are choir directors who inspire such enthusiasm that they would succeed in making stones sing.

There are not good choirs and bad choirs, the first having all voices of nightingales, the second having only voices of crows. But there are good or mediocre directors. The good directors will always succeed in improving the choir’s vocal quality in a way to make members of the group give their maximum. These directors will not be able to transform all the sopranos into Elizabeth Schwarzkopf nor the basses into Dietrich Fischer-Dieskau. But they can lead each voice to its maximum beauty.

“As members of the Body of Christ, each of us has a vocation to fill for the good of the whole. And this vocation—this ministry—which is ours is irreplaceable. That means that no one can do it in our place. No one can love God as God calls us to love him. In this symphony of a thousand voices, where each joy and each sorrow along our way proclaim the God of tenderness, our song is unique. And, in the universal brouhaha of men through the centuries or in the heart of the stars since the dawn of creation, the ear of God is so quick that it discerns each murmur of love, each sob of grief. To pose the problem of our participation in the Church and in its liturgy in terms of celebrant or rites hardly makes sense. It is necessary rather that each one, joining voice to that of his brothers and sisters, faithfully accomplish the vocation which is his.”

To accomplish this mystery it is necessary not first of all to change rites, prayers, and canticles, but first of all to change our hearts. It is there, in the depth of our hearts, that the beginning of all true reform is found; it is there, in the depth of our hearts, that all vocations germinate; it is there, in the depth of our hearts, that all ministry begins.”

The speech reprinted here comprises chapter V of the booklet Persons in Liturgical Celebrations, which may be obtained from WLP, cf Ad, page 8.
Music Ministry, Today and Tomorrow

BY ARCHBISHOP REMBERT G. WEAKLAND, O.S.B.

"...strive to develop your musical talents, your liturgical knowledge and sensitivity, and, above all, to deepen your personal prayer-life."

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Photo: Church service with a crowd of people and church personnel.
To talk to a select group of dedicated Church musicians such as you about the importance of the role of music in worship and prayer is like carrying coals to Newcastle. We are all convinced: it is the person who is not here who should hear our message. Perhaps what we can do is examine our present position, try to analyze where we are—even what we might be doing wrong—and thus prepare today a better tomorrow.

In examining where we are today and where we want to be tomorrow I have divided this talk into two sections that correspond roughly to the two questions: What should liturgical music be like today? and, secondly, What should the liturgical musician be like today?

First then, the subject will be liturgical music itself and, secondly, we will talk about ourselves—a safe subject indeed.

Concerning the content or the music itself, I can sum up all I want to say in one sentence: It should be the best of music, and nothing but the best. To reiterate such a truism might seem out of place and unnecessary, but we have been slipping too much in our standards. Music in worship must be true art. If we today keep that standard high, we will be preparing in the best way possible for tomorrow.

Now let us apply this truism that we would all accept to some concrete situations.

The first that comes to mind is a liturgy in which careful attention and rehearsal has been given to every note the choir is to sing and the poor congregation has to struggle just to make it through, being supported—or more often submerged—by a harsh and overbearing organ. Rarely today do we find a congregation that doesn’t do some singing—if there still are such congregations, then we musicians are to blame)—but the quality of the singing is another matter. We must now reach for the second plateau. The congregation must sing well—not just the choir. Often the contrast between the two is so marked that the members of the congregation must feel like wanting to crawl under the pews and hide. Surely no chirmaster would gleefully tolerate such a situation so that the choir comes off better!

The congregation, too, must find the musical experience genuine and satisfying. People demand more today in terms of performance because they hear and experience so much perfection on television and on the the radio. The days of the amateur hour are over. What is worse than a motet sung to perfection by a choir and well-modulated and full of subtlety to be followed by a no-one-knows-where-to-begin hymn that is twice as slow as it should be. The major problem with the people’s part is that there is no time to rehearse. Rehearsals before Mass often are not the best preparation for the Mass itself. One can, of course, begin with the school children, gradually introduce a new hymn by letting the choir do it first and some organ improvisations on the tune, but ultimately someone has to take the congregation in hand and give it a bit of discipline. Could it be that we are expecting too big a repertoire of our congregations? Less music—if it is good music—well sung is better than constantly facing new material where the first performance is the rehearsal. If it is good music, repetition becomes a delight, not a penance. Perhaps this is a way for shorter, cheaper, better hymnals and thus develop a good national repertoire.

Hopefully we have passed now the stage where the choir competed with the congregation or where the choir was dropped as outmoded. At least in Milwaukee I can say that the choirs are well and thriving. Normally there is more than one choir: the adult choir that theoretically is number one and does tougher stuff, the youth or folk choir (usually with a few older people happy to be among the youth), the children’s choir, and then those housewives who sacrifice their time to sing at funerals—the deadbeats or Resurrectional choirs. The proficiency of these choirs amazes me. The quality of performance is excellent. The greatest weakness is not so much the quality of the execution, as the scarcity of a good and flexible repertoire. So often I have the feeling of being served what happened to have been left over in the deep-freeze, rather than what is appropriate and liturgically proper.

No doubt the problem of always new and changing texts cannot be easily solved: for this reason the Middle Ages invented psalm-tones, the Renaissance falsa bordone, and the Russian Orthodox those resounding polyphonic chord structures. But I do not want to belabor this point: I am willing and able to eat leftovers as we try to create new and suitable music and if I see signs that composers are taking this challenge of the choir and its repertoire seriously.

Before leaving the aspects of performance, however, let me make a resounding plea for better acoustics in our churches and better equipment as well. Having now to say Mass under so many varied circumstances and in so many different churches, I have become acutely aware of this problem. So many new churches are acoustically dead and have a loud-speaking system that must have been invented by the devil to prevent the Word of God from being heard. The tone is often made harsh and unpleasant, or all runs together. The new liturgy presupposes that everybody can hear everything.

If, however, the performance must be the best, so must the quality of the music. (The structure of this paper, as any musician can see, is a rondo where the same theme is repeated with slight variations between each new theme.) We must all be more exacting on the kind or quality of the music being used. If you are a member of the Liturgy Commission or Committee of your parish and all the other members want “You Are My Sunshine” for the Mass of Resurrection, it is your task to remain obstinate for good musical taste. Ten years ago we were all a bit lenient in allowing or closing an ear to something a bit second-rate if it only got the people to sing. But now it is time to aim higher. Most important of all is the fact that regardless of the style, the quality must be good.

(The rondo continues now with a contrasting theme in the minor key: a hope that was not fulfilled.) An opening in the history of Church music was the reinstatement of the cantor. Naturally in the early Church that role was much more important than the organist, who had not yet come into existence. Is the role discussed much today? What role should a cantor have besides the verses of the responsorial psalm? Is the role of the cantor just an anachronism that liturgists dreamt up but that does not really serve a liturgical need? Perhaps time will tell, but I am not ready to bury this dream without a bit more thought and discussion.

(The rondo theme returns.) Our aim-

Most Rev. Rembert Weakland, Musician, and Liturgist, co-author of Music in Catholic Worship, Archbishop of Milwaukee, WI.

28
—both for the choir as well as for the congregation—should not be to do more, but to do better compositions in a better way. The examination of conscience would go like this: Have I woefully abandoned the congregation to sing trite tunes and patched-up Broadway musicals out of fatigue and laziness? Have I abandoned some of the fine hymn tunes of the sixteenth century in favor of the sentimental texts and chromatic harmonies of the last century? (Charismatic Renewal people should dwell especially long on that question.) Have I failed to seek out or compose new music that will inspire because I fear it will be difficult or I might not get a raise in pay? In other words: Am I in a rut?

(We change tunes now.) The following observations deal with music, but with specific tendencies that are evolving in the American Church that are worthy of a second and sometimes critical look. Our liturgies lack a contemplative dimension. We are filling in all the silences; we are singing everything at the same speed and same dynamic level—slow and loud. Oh, for a bit of silence after the readings and after Communion! Most of the meditation texts that people insert at those points I find distracting.

Has the alternating style really worked out between congregation and choir? Without repeating what was said about the contrast between the well-rehearsed choir and the struggling congregation, one must admit that few composers have successfully written for choir and congregation. The exceptions, however, prove that it can be done. I am not thinking of the Bartolucci Masses based on Mass 8, when the congregational part is often so short that it is not worth opening your mouth for. The Renaissance composers did not hesitate to build their Masses on well-known melodies. Perhaps that is the only way of helping the people participate and well. We have not exhausted this style, and more should be done with it in the future.

Next I would like to say a word about the whole area of acclamations. No doubt, this has been one of the new areas developed since the changes in the liturgy and one of the most challenging. The dialogue acclamations before the Preface do not seem to be getting off the ground; perhaps this has been caused by the changes in the melodies, so that one is never sure which melody to use. But the acclamations after the Words of Institution and the great Amen have indeed led to an extended repertoire. Unfortunately the acclamation after the Words of Institution is often too long and becomes—not an acclamation—but a lengthy composition that interrupts the flow of the Canon. The great Amen, on the other hand, does not have such a limitation and can give full reign to musical instincts. Although similar acclamations are in place after the reading of the Gospel, unfortunately we seem to have neglected them at that point. (Might I mention in passing that I feel we have neglected in general the possibilities of creating the introduction needed, the buildup, that is, before the Gospel. A procession with the Gospel book and Easter candle and incense to the singing of a great Alleluia and its sequence made it clear to all that the reading of the Gospel was truly an important moment. We still have much to learn from that tradition.)

In the area of acclamations it seems to me that two liturgical moments have yet to be explored. The first of these is the end of Mass, the final Deo Gratias or Thanks be to God... it would be helpful to have a repertoire of joyful, rousing acclamations for the end of Mass. It would, I feel, be so much better than the usual hymn on so many occasions. Secondly, there is still some thought to be given to a Eucharistic Prayer or Canon with acclamations. One of the Canons for children's Masses has developed this ancient tradition, but it has not been worked out for any other Canon. The present four Canons are not written with this in mind, and so the attempts I have heard, especially of bringing back at various moments in the Canon the Sanctus, have been forced and artificial. Perhaps Rome would look favorably on such a Canon if it were presented as a way of enlarging our musical participation.

An acclamation that presents special problems is the end of the prayer following the Our Father: For thine is the kingdom, etc. This text lends itself so well to singing, but seems so badly placed psychologically between the two prayers that do not lend themselves as well to singing.

My next remarks concern several developments that I have noticed in the
U.S.A. that I would question, not because they touch what is best or worst musically, but because they touch what is best or worst liturgically. I would feel better if I could mention them and get them off my chest.

First, I dislike having a rendition of the Our Father by the choir alone. It is embarrassing for the celebrant to stand there with outstretched arms and be unable to sing along. The people must feel the same way.

Secondly, I dislike long Holy, Holy, Holy’s. We had tried so hard to clean up the liturgy and give it a certain simplicity, and now I find I stand often for a long concert between Preface and Anaphora rather than see a unity there.

Thirdly, I dislike seeing the Offertory blown up too much. Why there has to be an offertory hymn I’ll never know. There are no traditional texts of offertory hymns and the repertoire is meager. If there is a real offertory procession, something could be done; but even there I sense we exaggerate by bringing everything we can find around, so that the area around the altar gets all cluttered up.

Fourthly, I sense we haven’t found the solution yet to the place for the Kiss of Peace at Mass. It certainly disrupts the flow of the Mass where it now is located. In some churches I notice that singing takes place too, but that conflicts with the Lamb of God. Here is a problem to be studied out again by the Bishops Committee on the Liturgy. I like the Kiss of Peace, but not where it is located at Mass, as it is either disruptive or formalistic. Is it a moment for music? I wonder.

In terminating this section on liturgical music and its content today let me reiterate my plea that it be the best. Whatever the genre or style being used, it should be the best, both in content and in performance.

Now let me say something about what kind of person the Church musician should be.

First of all, he must be a professional in two categories—in music and in liturgy. The Church is not the chosen realm of amateurs when it comes to music. It requires competency in both music and liturgy. (Sometimes I think one has to be a professional psychologist as well—but that would be another lecture.)

Sometimes one wonders if we haven’t passed from the epoch of the left-footed organist to the I-V-V guitarist. (If you are still among those organists whose right foot freezes to the swell box, or if you are one of those guitarists limited to two keys and three chords in each, branch out and practice.) There was much amateurism in Church performance before the Council and, unfortunately, the decrees on liturgy and music did not suddenly transform people. Perhaps, though, it made our musical limitations more evident. If we are now aware of that, then something important has been accomplished.

Our desire, however, to be professional in our standards and tastes does not come from elitism or snobsmism, but because only then can we serve properly. This is what all the Church documents demand of us. I realize that all of you are probably busy people and with difficulty find the time to practice, study, and do new things. Nevertheless, I would like to encourage each one here present to make as a kind of resolution from this Convention that this time next year will find him or her an improved musician. Don’t be afraid to seek professional help and criticism. People today are also more demanding: whether the style be the so-called folk idiom or Bach, it must be well done. Since our people hear the best on radio and TV all day, they come to expect the best in Church as well—and rightly so.

Not only must we consider it our task to improve our professional skills, but we must also consider it our mission to raise and develop the musical taste of our congregations. Here I feel we underestimate our American Catholics. Tickets to concerts of fine music are hard to get; the performances of our major orchestras, recitals of our best singers, chamber music series—they are always sold out. People want the best, and so there is no need to stoop to the least common denominator. Many will tell me that the priests are the trouble-makers. It is they who demand the cheap stuff. But here we are running around in a vicious circle. They come out of and are the product of our Catholic culture. We cannot give in here, but slowly create a new climate.

If slow progress has been made, it is because the strongest advocates of taste have often been the most narrow in terms of understanding the liturgical changes. Good taste then became too much the realm of the preservers of the classic tradition and not enough the challenge of the present and future.

Could I add here a plea to those involved in the Charismatic Renewal, that they concern themselves about taste... The more emotional our participation is in worship the higher our tastes must be. Only in that way can the proper balance be kept.

Next, the musician must be a professional with regard to liturgy. A professional knowledge of liturgy is so needed today. In addition to studies there must be that natural sensitivity to the needs of a worshiping body. Not all baptized people are qualified to be on the parish’s liturgical committee. And not all creative people are qualified liturgists, either. Liturgy is not an arena where all creative people can show off their art. It requires a sensitivity to its own laws and inner dynamic. Liturgy is a science and art of its own. Creativity is needed, but within the parameters that the liturgical moment itself determines.

In addition to this professionalism in music and liturgy the Church musician—if he or she is to have any credibility today—must be a person of prayer. The effectiveness of the Church musician today will depend on his or her personal sensitivity to prayer. Perhaps this strikes you as strange and really unimportant. I would say just the contrary. If there is a gap between the liturgical musician in the Church today and the priests and faithful, it is precisely because musicians do not seem to be praying people. Perhaps, years ago, the personal witness was not as important because the whole of Catholic culture was supported by external social structures that took care of themselves. This is not true today. In a time of change the musician must be existentially and personally involved as the Church works out new liturgical practices. They will not be worked out at committee tables, but by praying people.

We often forget to reflect on the profound, if not child-like, faith of a Mozart or Beethoven. Could Bach have devised such artistic but coherent solutions for chorus and faithful as shown in the Passions, if he had not understood what prayer is about? To be a sick or even good craftsman is not enough. To be extremely creative and gifted is not enough. The Church musician must be a person of prayer.

The last section of my talk will take up a few obstacles the musician has to face in the Church today. Some of these have been alluded to—especially the apparent lack of taste among some of our clergy. Such a problem is real. It can be overcome only
when the credibility of the musician is looked at too. Only then will the confidence of the priest in the Church musician be increased and will the musician be able to help and assist the priest. If the priest becomes convinced you, too, are concerned about helping a congregation pray more profoundly, he is more inclined to listen. Perhaps we have to begin at that purely human level. Musicians who feel the image they must sustain is one of tantrums and displays of temper will never help convince anyone.

Naturally we musicians get upset when the organ needs tuning or there is a cipher, but reasonableness will usually prevail with a bit of common sense. Musicians can be very humorless people, too.

But perhaps the greatest obstacle of all is our own frustration. We want to do the best, but we come away from every workshop and convention inspired and all enthused, only to find that nothing has changed back home. No one else seems to share that enthusiasm and the salary remains the same. Perhaps what we all need are long-term goals. If we see only the next day, we become discouraged. If we look beyond and plan for a better future, we will have some ideals to keep us going. We have done amazingly well in these last fifteen years; and if all continues in this fashion, the next decade will be just as exciting. When I see how easily and spontaneously our children sing today and with what clarity they are able to read in church, what poise they possess, I feel we are on the right track.

God does not demand perfection of us overnight and understands our imperfect musical prayers. The mere fact that so many have come together at this Convention to share experiences and give mutual support to one another is the most positive sign that all will move forward. Conventions such as this should give one a sense of "Church", of a larger struggling body, to counteract those more concrete and personal frustrations that come with the parish liturgy.

Something has happened in liturgical music since Vatican II, and it is just the beginning. If people such as you continue to dedicate your talents to help God’s people pray in music, then the glorious period will be in the not too distant future. To prepare that future you must all strive to develop your musical talents, your liturgical knowledge and sensitivity, and, above all, to deepen your own personal prayer-life.

One of the things that Lutherans are beginning to see a little more clearly, is that what we have been using is not a Lutheran liturgy, but a western Christian rite, with some, maybe, uniquely Lutheran adaptations or modifications.

Rev. Carl Schalk Music and the Lutheran Church

There is no excuse for a person leading a congregation, if he cannot play in the keys the congregation sings in easily...

Tom Conry Folk Musician: Competency and Organization...

The icon points to someone else, and yet it is present in itself...it must create a presence, it must be true art in itself. And so too the art song. It doesn’t just create an atmosphere; it creates a presence, the unmoveable center of the experience. Ultimately, we are inviting presence through song, the awesome Presence of God.

Laetitia Blain The Art Song in Worship
Being asked to write reflections on a convention seems silly, at first hand. Conventions are, after all, get-togethers, chances to meet experts and switch shop-talk in fast give-and-take of exhausted participants. Ordinary American conventions are too pragmatically constructed to require much of what could be called serious reflection. But then the National Association of Pastoral Musicians' first annual convention in Scranton Easter week was no ordinary convention. Indeed as the tiny Allegheny Beechcraft commuter prepared to land in the brief flight from Newark airport, the breathtaking open mountain landscape cleared of snow and waiting for greensprout told me I was in for nothing "typically religious." It was to be a pastoral musician's Sun Day, and my reflections on the event will take off from ideas proposed by what I deem the three most important messages from John Gallen, Nathan Mitchell and Rembert Weakland.

Quoting Paul to the Galatians, "What counts is faith expressing itself in love," Jesuit John Gallen of Notre Dame's Pastoral Liturgy Center pushed aside theory in favor of experience. To encounter community is to encounter Church, that was the essence of his opening talk. Stressing community on the local parish level as the primary Church experience, Gallen proceeded to an almost proclamatory conclusion that "liturgy demands music!" Indeed his semantic thrust from the older terms of "liturgy and music" (music as an addendum to worship) or "liturgical music" (the postconciliar emphasis on music as integral to participatory liturgy) to the new phrase coined at NPM, "musical liturgy," was keen introduction to an exciting week.

My work as music editor for the Chicago archdiocesan newsletter Liturgy 70 took me around a recent tour of Sunday masses in the nation's biggest diocese. In my two-year sabbatical in France and hundreds of liturgies there I cannot
recall a single mass whether in French or Latin (yes, Paris has a dozen or so parishes that feature at least one Sunday mass more or less in Latin utilizing the reformed missal) where music was not central. Remember the French have that amazing ability to use Gregorian chant (by heart typically) as community song! Yet here in midwestern U.S.A. where the liturgical movement saw its American dawning, one can still encounter Sunday noon mass without song! Indeed I was stunned to attend midday mass on a Sunday after Easter in an ultramodern church with the latest liturgical accoutrements in a well-heeled suburb of Chicago and find, from the opening prayer to the concluding blessing (of a very young priest-celebrant), not one note of music either sung or played! Good morning, America.

Thus one hopes that the semantic changes proposed at Scranton with deep theology and much sincerity will help shake up the liturgical establishment of our nation: neither the Roman document of 1967 nor the USCC statement of 1972 has penetrated as yet the bedrock of American parish life. To be sure there are excellent examples of musical liturgy throughout this country and in most dioceses, but theory has yet to be firmly rooted in common practice. Perhaps Gallen’s hammering away at the requisiteness of music in liturgy is all that can be done, but I think the time is ripe for action on these splendid phrases. For instance, the best part of Lucien Deiss’s presentation at the convention was where he emphasized the role of the parish choir in animating the assembly’s song. (Animus est the French word for cantor/leader of song.) Since choirs have survived in most parish communities of the land, the choir is the unit from which cantoring and musical animation of the assembly should emerge. Can this happen without musical/liturgical intensive education? The majority of parish choirs tend toward eclectic SATB leftovers from the early 60’s Latin/English “high mass” with hymnody, an occasional Gregorian chant, and selecting service music and responsorial psalmody from the seasonal missal (with the hope of a singalong participation by “singers” in the congregation)! Do I exaggerate? Take your own sample. There is a grave need to update parish choir directors’ to current theory and suggested practice. Surely the minimum expectation from such retooling would be the elimination of the Sunday “low mass” from the schedule.

My response to Father Gallen’s clarion call is pragmatic, whereas my reflections on the second major speaker at Scranton (Nathan Mitchell’s “Changing Role of the Pastoral Musician”) are more, dare I say, contemplative. This young monk of St. Meinrad’s gave solid food for thought. His frank, incisive analysis of the “flunky, secondary professional” attitude imposed upon the Catholic church musician in the U.S. explained why we have the current lag between theory and practice described above. Tensions that have traditionally separated the ecclesiastic from the musician must now be resolved through the ecclesiastic, the historical oppressor of the pastoral musician (starting with Bach and Mozart!), bending to the professional competency of the artistic minister. But it falls to the pastoral musician to be truly competent to help people to, as Mitchell put it, “express faith in sound with their own voice.” The catch is in the last phrase, for how can one discover one’s own voice? Mitchell answers brilliantly, calling the pastoral artist like Adam to Creation: explore more fully the human roots of what things sound like. To overcome the cliché-ridden present of American liturgical music one must rediscover the poetics of liturgy, become fearlessly “strange meddlers in conscious/unconscious sound.”

The cry haunts. He seems to say we need (echoing Karl Rahner) priest who are poets, bishops who are artists, musicians not intent solely on respectability. Mitchell explicated the need for exploring new sonorities within the liturgy, mentioning the 60-year-old non-tonal musical systems associated with names like Schoenberg, Messiaen, and Ives. Bravo! These systems have not met with much popular acceptance. The world’s greatest orchestras are museums to the music of long deceased and now accepted composers, rather than to the geniuses writing in the cities where they play! While Mitchell proposes important considerations regarding the newer sonorities, there are definite limitations due to the present structures of liturgy (e.g., the need for congregational participation) and the chasm that exists everywhere between contemporary composition and the public taste. Nonetheless, the point is clear that Catholic liturgy by its very nature must be at least open to the new sounds and to seek means whereby they can, at least occasionally, be employed.

The mention of new sounds leads to my last serious reflection on the third major speech at NPM Scranton convention, Archbishop Rembert Weakland’s “Ministry of Music, Today and Tomorrow.” The new archbishop of Milwaukee is known to church musicologists for his scholarship in the field of Renaissance sacred music, done while he was a youthful graduate student at Columbia University. He is also a very able concert pianist and former student at New York’s Julliard school. Unusual qualifications for an American archbishop, perhaps, but Rembert Weakland is a pastoral man, long on wisdom regarding Catholic reform. When I wrote in this place an earlier article surmising that “there’s a genius soon to arrive in a major leadership position who knows the world music market and the American church” (PASTORAL MUSIC, Dec-Jan 1978), I had no idea how excellent would be Weakland’s contribution to the finale at Scranton! There was something almost historic for American church musicians to be addressed by a member of the hierarchy genuinely qualified and deeply concerned in the field. Indeed a page of religious history was turned simply in U.S. pastoral musicians having one of their own in episcopal rank! His overall call to excellence to liturgical musicians leaves “no room for amateurs.” Then he urged professionals to “create good taste through liturgical creativity.” That Weakland knows the problems of postconciliar musical liturgy was told through a rather comprehensive series of questions in form of an examination of conscience. Grave matter indeed!

The fact is that the Benedictine archbishop knows well the foibles of parish musical liturgy directors, their desire to “please rather than to educate” both compliant parishioners and threatened clergy; their penchant to pull out the overblown warhorse in place of learning a high quality piece “fearing the new music out of difficulty;” their preference of worn-out compositions of “patched-up Broadway tunes” to learning a masterpiece of 16th-century polyphony! And on and on...

Unless serious critique is heeded, church money placed at the service of knowledgeable professionals, Catholic universities put emphasis on unifying liturgical faculties with solid music education, unless these things happen there is no reason to expect qualitative uplift in our musical liturgies.
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Mary Lu Walker has transformed the experiences of raising her eight children into a successful singing career — often basing her humorous lyrics on typical family occurrences. **PEACEABLE KINGDOM**, her newest release, will delight families and young people with 18 enchanting songs including: "Rainbow," "Handle With Care" and a number of songs from the Psalms. Mary Lu's 1978 tour will take her to festivals, conventions, workshops and Children's Television across America. According to Mary Lu, "It's really something when the children know my songs and sing right along."

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Lorraine Lavant's first album, **LIFE IS A FOUNTAIN: And Other Psalms**, features the harmonious backing of the Sisters of St. Chisterna. Scripture-based, these simple, singable renditions of the Psalms are ideal for at-home family listening or for congregational use. Four contemporary solos by Lorraine provide further inspiration. Titles include: "One In You," "Love" and "Hear My Call."

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Exhibitors representing thirty companies dealing with musicians (publishers, organ builders, choir robes, carillon, etc.) met March 31, 1978 in Scranton with the National Staff. This new feature, MUSIC INDUSTRY NEWS, will provide a forum for the Music Industry, such a vital part of supplying the tools for the pastoral musicians work, to announce major new products and projects. We believe it will provide a useful tool for both music companies and NPM members.

World Library Publication

Gloria Al Senor is a Spanish congregational hymnal containing hymns, psalms and acclamations by Lucien Deiss. Responses to the penitential rite and general intercessions are also included so that a full congregational participation program may be developed from one source. Single: $.75; Over 50: $.60. A New Contemporary Folk Hymnal, A Hundredfold, featuring 38 Songs and Acclamation for Christian Gatherings by Miffliton, Tucciaronne, Meltz, Blunt, Deiss, Jabusch, Friewer, Saint Sing, Sunrise.

Congregational Booklet $.95; Record (12 Songs) $5.95; Cassette (12 Songs) $6.95. Order: WLP, 5040 North Ravenswood, Chicago, IL 60640.

ASCAP

The ASCAP Foundation is sponsoring a new program of grants to young composers, President Stanley Adams of the American Society of Composers, Authors and Publishers and the ASCAP Foundation announced today. The program will offer grants of between $500 and $2,500 to composers who will not yet be thirty by October 1st, and who are either citizens or permanent residents of the United States of America.

Applicants may secure from the ASCAP Foundation an entry kit containing an informational brochure, application form and professional recommendation blank. All forms are to be filled out and returned with the scores or tapes to Martin Bookspan, Director of the ASCAP Foundation Grants to Young Composers Program, ASCAP Building, One Lincoln Plaza, New York, NY 10023.

Deadline for receipt of all entries is October 1, 1978. Each entry is to be accompanied by a self-addressed and stamped return envelope large enough for the material submitted.

"The purpose of this program is to provide grants to young composers to help them pursue their studies in composition and develop their skills." "This is not a composition competition, but an effort to provide funds for talented young men and women who will make contributions to tomorrow's music."

Reprints of a concise and practical article on "How to Get Your Song Published" are now available on request from the Public Relations Department of the American Society of Composers, Authors and Publishers at One Lincoln Plaza, New York, NY 10023. The text is an updated version of an article which appeared in the June 1977 number of INTERNATIONAL MUSICIAN, the monthly publication of the American Federation of Musicians.

Hal Leonard Publishing

Two new guitar playing aids have recently been introduced by Hal Leonard Publishing Corporation, offering a complete guide to guitar chord diagrams and a unique basic chord locator.

The guidebook, the Hall Leonard Incredible Chord Finder is aptly named providing instant access to over 1000 chord voicings and the most appropriate electric bass notes. Each named chord features a diagram for the most common voicing, followed by two alternates. Available at music dealers, the Incredible Chord Finder is priced at $2.95.

The Hall Leonard Guitar Chordisc is a dial device that instantly reveals the chord positions and fingering for 120 important chords in all keys. Barre chords are indicated by color dot positions. The Chordisc is priced at $3.95.

Cleveland Institute of Music

A degree program in classical guitar has been inaugurated by The Cleveland Institute of Music, it was announced today by CIM President and Director Grant Johannesen. Curricular program has been developed and faculty engaged. Mr. Johannesen said. Christoph Harlan will instruct guitar majors. Applications are being accepted now for September, 1978. Material listing admission requirements and curriculum, and forms are available from Dean William Kurzban at The Institute.
Reviews

Children's Choir

God Is Alive

God Is Alive carries a message that is relevant to any age and many various issues of the day. This piece is musically interesting, is of medium difficulty yet has a simple, flowing accompaniment. Even if the four voice parts were not available in a group of singers, using unison or two part (S.A.) voicings would still be effective. Youth choirs with more mature voices, especially high school groups, will find much satisfaction in learning and performing God Is Alive. An excellent number for concert programs, it is also appropriate as a choir number during the Preparation of the Gifts. The performance time is approximately three minutes. Enhanced with orchestra instruments, this number can build to a tremendous dramatic climax.

All Night, All Day

This simple arrangement of the well-known Negro Spiritual provides a great opportunity for the choral director to involve children whose rhythmic abilities may be more beneficial to the group than their actual singing abilities. The music flows in an easy 4/4 pace enhanced by the lightly-syncopated piano accompaniment and instrumental additives. The Clockenspiel and Xylophone alternate counter-melodies with the Recorder, all of which together sound a pleasing descant to the children's voices singing the melody which is in a range suitable to all ages. In the Eucharistic Liturgy, this piece would be suitable for the children's choir to sing during the Preparation of the Gifts. “All Night, All Day” would be a delightful number in a concert program or any school musical activities.

Up With People

Popularized by the well-known Up With People song groups, this theme song arrangement provides basic major harmony supported by a strong duple meter. The addition of instruments such as the tambourine, bass or bass guitar would be effective, if a small rock group to accompany the arrangement is not available. The melodic range can be handled easily by fifth grade students and older. The director who is looking for an easy number that will appeal to young adults will find this eleven-page edition both satisfying and rewarding.

Perfect Harmony

Singing a syncopated yet simple melody on an extremely easy triple meter arrangement results in a pleasing major harmony that any youth choir should be able to perform well. Perfect Harmony is a piece that flows in a quiet rhythmical fashion supporting fully the message of the text, which is readily understood and memorized. During the Mass, this composition would be an appropriate choir number as a thanksgiving or meditation at Communion time. Perfect Harmony is also an excellent piece to sing as part of a concert program or entertainment programs for civic groups, patriotic organizations and PTA meetings. The performance time is approximately 2:30.

On This Thy Holy Day

This is an interesting lively eight-page number that alternates solo and chorus sections. However directions are given to facilitate dividing the singing groups when this piece is sung by a youth or an adult choir. The melody and text are both simple, against a steady triple meter accompaniment of mainly percussion instruments. The children's light voices singing against the moving rhythm background produce a delightful effect. This is an excellent piece to use to teach children accuracy of pitch in singing. Children from first grade onward can sing this but the full effect will be attained with more experienced students—sixth graders and older.

Whenever and wherever this number is performed well, it will be a rewarding experience for both the performers and the listeners.

SISTER ANNE KATHLEEN DUFFY

Instruments—Guitar

"I love the guitar for its harmony, it is my constant companion on all my travels—" Niccolo Paganini. The following compositions are reviewed with the intention of inspiring guitarists to broaden their knowledge and expand their technique of solo performance in the classical style. In return these classical techniques can add welcome variety in the accompaniment of folk song hymns.

Easy Modern Guitar Music

This collection of ten easy and interesting compositions contain an Illyrian Lullaby by John Addison, two Japanese pieces based on the Japanese "soft" and "hard" scale producing a Koto music style, and various other descriptive pieces such as Siesta, La ment, Berceuse, and Seascape.

The Old Castle

The Old Castle from Pictures at An Exhibition by M. Moussorgsky, originally for piano is transcribed for guitar by Sophocles Papas. The transcription of this familiar melody is simple and easy to perform.

Six Venezuelan Pieces,
Vol. I & Vol. II

Volume I contains Valse Venezolano, Estudio, and Cancion De Como. Although these three pieces are not technically dif-
Danza No. 2

Danza No. 2 contains several interesting effects for two guitars. The tambora sounds are produced by tapping gently on various parts of the guitar (top, sides, and bottom). A diagram is included for instructions concerning this tambora effect. Both guitar parts are very easy to perform (high school level), with several sections containing monophonic melodies in the first part with simple accompaniment in the second part. The whole composition produces a beautiful sound appropriate for any liturgical celebration.

Preludio

Preludio is a short composition for two guitars. Even though the parts are not difficult to perform, the total sound produces a thick texture. The composition would enhance any liturgical celebration during the entrance procession or communion meditation.

Four Venezuelan Pieces
The first three selections of this collection, entitled Cacino by A. Lauro, Encheda by V. E. Sojo, and Guirpa by V. E. Sojo are short compositions of easy to medium degree of technicality. The fourth composition of the collection entitled Guasa by M. P. Perez Diaz contains medium to difficult technical passages. All four selections are fine compositions appropriate for liturgical celebrations.

Partita
The Partita contains four short movements entitled Partita, Gavotte, Menuett, and Gigue. The composition has a light and spirited mood. They would be enjoyed as meditation for any liturgical celebration. The degree of technical dexterity is easy to medium.

Folk Tune Fugue

This Folk Tune Fugue for two guitars employs a few interesting techniques such as plucking near the bridge and near the fingerboard. The composition contains simple, expressive and beautiful polyphonic melodies in each part. The degree of technical dexterity is easy to medium.

Bryd for the Guitar

All five of these pieces are found in settings for lute in tablature. They were originally written for keyboard. The music has been transposed down a minor third in these transcriptions, with a few adjustments necessary because of the difference in tuning the interval between the second and third strings. The original lute fingerings could be used if the guitarists are willing to re-tune their third string to F#. All five compositions, which are difficult to perform, require extended hand positions. Coordination of finger dexterity is needed to perform the polychrhythms employed on various strings simultaneously. The compositions contained in the collection are: Pavan, Galliard, My Lord Willoughby’s Welcome Home, Pavane Bray, and The Woods so Wild.

Music For The Guitar

“Tarrega’s meticulous approach to the problems of right handed mechanics resulted in a method which is said to be the basis of present day technique as exemplified by Segovia and numerous virtuosos the world over”, wrote J. McNaghten in his introduction to Music for the Guitar.

Recuerdos de la Alhambra (a tremolo study), perhaps his best known work, is included in this collection, as well as Adelita (a Mazurka), Alborada (The Music Box), Danza Mora, Maria, the Preludes Nos. I & II, and Nos. IV-XII. With the exception of a few preludes, all of these compositions are difficult to perform. However, these lyrical gems in the hands of an excellent guitarist would enhance any liturgical celebration.

Thirteen Guitar Solos

Both moderate and advanced players will find this collection of Thirteen Guitar Solos enjoyable and refreshing. The collection includes the well-known
Gavotte by J. S. Bach, Handel’s Sarabande with Variations, Tarrega’s Capricho Arabe, Schumann’s Siciliano and others.

Grand Sonata

Niccolo Paganini (1782-1840) was the greatest violin virtuoso of his day. His astounding pyrotechnics inspired the legend that he was in league with the devil. The Grand Sonata was written for guitar with violin accompaniment. Paganini often played duets with Italian guitarist Luigi Legnani, and switched parts with Paganini on the guitar and Legnani on violin. The Grand Sonata contains three movements entitled Grand Sonata (allegro risoluto), Romanza, and Andantino Variato. The composition’s degree of technicality is medium to difficult with upper hand positions required.

Robert E. Onofrey

Folk

Benedicamus

Many people will be curious as to the kind of music Ray Repp has to offer after almost nine years of not publishing. Benedicamus not only represents Repp’s return to publishing, but also it is the first publication of Our Sunday Visitor’s newly developed Joral Records (Joral—an acronym for Jesus, Our Redeemer and Lord) for which he is the director of music.

Repp has not returned from any mountain to introduce exciting innovations, but he has produced an enjoyable recording. For the most part, the songs are very simple, folk-style compositions. Ray Repp has a pleasing voice which is complimented by a variety of interesting vocal and instrumental arrangements. Most of the lyrics are poetic and beautiful, but occasionally the rhyme seems forced. Repp is to be congratulated for his complete avoidance of sexist terms. People believing the fallacy that all lyrics for liturgy must be taken from scripture will be disappointed, as none of the songs fit that category, although several of the songs are full of references to scripture.

The pastoral musician will find several pieces in this collection that are suitable for folk liturgy. None of them are so great as to demand a place in your repertoire, but songs like Share A Little of Your Love, We Are Grateful, and With Every Step are nice simple tunes to sing with your people. Several other songs, such as Benedicamus, Till You, and Alleluia, are suitable for moments when you sing a piece for the people to listen to. The title song, Benedicamus, is an exciting blend of Gregorian Chant refrains and folk-style verses. This combination is used again in Alleluia, to which a rock-style part is added.

If you are a past fan of Ray Repp’s music, or if you are interested in an album of Christian folk music that is well produced you will enjoy Benedicamus. Repp’s return to recording is a welcome one, and this is a good beginning for Joral Records.

Harvest Rain

Harvest Rain is an album of above average quality production. As a listening album Harvest Rain rates a “good”. For a source of music for concerts and performances it rates “very good”, but as a source of liturgical music it is only “fair”.

Pat Cullen, the composer and lead singer, with his group of young singers from Oklahoma City sound good on the recording. Most of the instrumental accompaniment is provided by a very good rock combo or acoustic guitar. Occasionally trumpets or strings are added but their arrangements are so weak that they should have been left off the album.

Pastoral musicians will most likely have no use for the music from this album, unless they perform in coffee-houses, evangelical concerts or Jesus nightclubs. The music is, for the most part, either a personal reflection or a moralizing narrative. Seidom is there an opportunity for congregational participation. Happy Are They, and Unless A Seed Falls are the only two songs which might be useful. Their words are appropriate for eucharistic liturgies and they have refrains that are singable by a congregation. Two token memorial acclamations are included, but they are the worst music in the collection.

Harvest Rain sounds like the soundtrack for a Christian rock musical. Several of the songs are good and may find popularity on Christian radio stations. You may be interested in buying it as a listening album but it provides little material for worship.

Peaceable Kingdom

Teachers, parents, and musicians who work with children up to about age nine will appreciate the new songs by Mary Lu Walker on Peaceable Kingdom. You, and more importantly children, will enjoy listening to the recording. Mary Lu is well known for two previous recordings as well as for her numerous concerts and workshops across the country.

Peaceable Kingdom contains simple folk music about a variety of themes. There are songs for children at Mass, in the classroom, and at home which are easy to sing and have memorable refrains. David Dances, Peaceable Kingdom, and Rainbow will be great for children’s liturgies. Several of the songs provide good discussion starters. Ekky’s Song, about a well loved dog that died, may provide the introduction to a discussion with children about death. Other songs are about the environment, prejudice and families.

Many children may not be able to relate to the four songs that are about families (Families, Child in the House, Families are Fun, and Family Thanksgiving) because many families are not stereotypic and many are not “fun”.

Musicians need to make these pastoral judgments about the appropriateness of music when working with children.

Most of the nineteen songs on Peaceable Kingdom are very good. Mary Lu Walker has combined her experience as a mother of eight children with her ability as a composer and performer to produce an album of good children’s music.

Ralph Middlecamp

Organ

Scherzetto
Arthur Wills. Alexandre Broude. 1977. $3.50

Here is a delightful eight-page work by the contemporary British organist, Arthur Wills. In the tonality of G, it has some striking harmonies and rhythmic ideas. There are some difficult moments, but it’s worth the work.
Invention
This short invention is in two sections. Of medium difficulty, with tene
taranteau, it has a particular Hebrew flavor—a fine addition to organ
repertoire.

Prelude for Organ
Another composer from Israel give us this work. It has some difficult moments
with its dissonant harmonies. It is tonal and has at times a rather modal flavor. It
would make an interesting recital addition.

Six Pieces for Organ
This collection contains six short, easy pieces, each based on a traditional
Hebrew liturgical tune. They are very tonal pieces with few technical problems
for the organist.

Fantasia
John Middleton. 1977. Alexandre Broude. $4.25
A young British composer give us this difficult and fascinating work. It is a real
concert piece with some fine rhythmic ideas to accompany the dissonant har-
nonies.

Three Quiet Pieces
Derek Hailey. Augsburg. 1978. $2.00
These three short, medium-difficult pieces are not based on any existing
pieces. The composer suggest quiet registrations for each one. The pieces are
tonal but do contain some fresh harmonies.

Three Preludes on Old Hymns
$1.50
This collection contains three easy preludes on the hymns: Rock of Ages, I
Love to Tell the Story and I Need Thee Every Hour. If one has occasion to use
easy hymn arrangements—here they are.

Tune for Trumpet
$1.75
Here is a lively tune for trumpet and organ of medium difficulty. This stately
work would make a welcome addition as a
wedding march. The trumpet part, as well as an optional part for timpani, is
included.

Easy Modern Organ Music
Here are seven pieces by contemporary British composers for manuals only.
They are short, of easy to medium dif-

Suantraide
This is a very short work (easy-
medium) based on an old Irish lullaby and here arranged for the organ. Hold
suggests quiet registrations making this
useful possibly as Communion music.

Elegy
C. Hubert H. Parry. Novello. 1922,
14063. $1.55
Here is a short work of medium difficulty. Parry’s English-romantic style is
clearly evident. This would be useful to the parish organist for many occasions.

Arie Fantasia
Alfred Nieman. Novello. 1977. 01 0988
06. $4.00
This contemporary work employs the constructional device of moment form
as devised and explored by Stock-

Elgar Organ Album
Edward Elgar. Arranged by: Various
arrangers. Novello. 1977, 20184. $4.90
Five works of Elgar are found in this
collection. Four of the five are arrange-
mements for organ from Elgar’s other
music. The pieces range from medium to
difficult and express, of course, Elgar’s
particular English style.

Dale Krider

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

Amsco Publishing Company
33 West 60th Street
New York, NY 10023

Ariel Publications
33 West 60th Street
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Notable Music Co., Inc.
c/o Big Three Music Corporation,
Distributor
729 Seventh Ave.
New York, NY 10019

Novello Publication
(Belwin Mills Publishing Corp.)
Oxford University Press
200 Madison Avenue
New York, NY 10016

Shawnee Press, Inc.
Delaware Water Gap, PA 18327

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Ralph Middlecamp is director of
Celebration Workbench, a regional wor-
ship resource service, and Pastoral Musi-
cian in Geneva, NY.

Rev. Robert E. Onofrey, C.P.F.S. is
Assistant Professor of Music at St.
Joseph’s College, Rensselaer, IN.
COLORADO

DENVER
July 10-14, 1978
A World Library Publications workshop to be held at Loretto Heights College for the 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 Helen Marie Hunt, Archdiocese of Denver, Office of Liturgy, 200 Josephine, Denver, CO 80206.

FLORIDA

WINTER PARK
July 3-7, 1978
A World Library Publications workshop to be held at Rollins College for the 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 Randy Xenakis, Rollins College, Office of Public Relations, Campus Box 2729, Winter Park, FL 32789.

ILLINOIS

JOLIET
July 15, 1978
World Library/Deiss Day featuring a full day of talks, demonstrations and participation. Lucien Deiss, C.S.Sp. 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.

CHICAGO
June 19—July 7, 1978
Weekend workshops for Ministers of Music in the Hispanic community. For further information, contact Sr. Eliza Kenney, 6363 N. Sheridan Road, Chicago, IL 60660.

INDIANA

RENSSELAER
June 12-16, 1978
Music and Liturgy Workshop for musicians, liturgy planners and directors of religious education. For further information, contact Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, Rensselaer, IN 47978.

June 21—August 4, 1978
Summer session in church music and liturgy for graduate, undergraduate, certificate and special students. For further information, contact Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, Rensselaer, IN 47978.

August 14-19, 1978
Workshop in Afro-American Music and Liturgy, featuring Grayson Brown and Clarence Rivers. Fee: $120.00 for room, board and tuition. For further information, contact Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program for Church Music and Liturgy, St. Joseph’s College, Rensselaer, IN 47978.

SOUTH BEND
June 12—15, 1978
Seventh Annual Conference of the Notre Dame Center for Pastoral Liturgy: “Human Journeys—Liturgical Journeys.” It features Walter Burghardt, Grayson Brown, John Melloh, Lou Savary, Michael Joncas, Frederick McManus, Rembert Weakland and the St. Louis Jesuits. Registration: $80.00. For further information, contact Notre Dame Center for Pastoral Liturgy, P.O. Box 81, South Bend, IN 46556, or phone (209)283-6691.

June 19—August 4, 1978
Summer graduate programs in Liturgy and Theology featuring John Gallen, David Isele, Ralph Keifer and Nathan Mitchell. For further information, contact Rev. Leonel L. Mitchell, Summer Session Chairman, Department of Theology, University of Notre Dame, South Bend, IN 46556.

IOWA

IOWA CITY
October 24, 1978
A World Library “Deiss Day Workshop” featuring a full day of lectures, music, demonstrations and discussions culminating in a liturgical celebration led by Lucien Deiss, C.S.Sp. For further information, contact Jean Ekstein, St. Thomas More Parish, 108 McLean St., Iowa City, IA 52240, or phone (319)337-2173.

MASSACHUSETTS

Worcester
June 19—22, 1978
Liturgical Institute at Holy Cross College, sponsored by the Center for Pastoral Liturgy. It will address the need for training sessions for parish musicians, priest/celebrants, other ministers and parish liturgy committees. Staff: Dr. C. Alexander Peloquin, William Graham, Rev. Thomas Kane, C.S.P. and Rev. Richard J. Butler. For further information, contact The Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

MICHIGAN

DETROIT
June 19—July 28, 1978
Institute for Pastoral Liturgical Ministries with courses in liturgy, liturgical music and applied music. Rev. Gerald Shirilla and others. For further information, contact the Institute for Pastoral Liturgical Ministries, Sacred Heart Seminary, 2701 W. Chicago St., Detroit, MI 48206.

BLOOMFIELD HILLS
July 9—13, 1978
The Chilton Powell Institute to be held at the Cranbrook Educational Complex. A conference and workshop devoted to liturgy and music, this year focusing on ways of implementing the Proposed Book of Common Prayer. Staff: Rev. Marion J. Hatchett, David
and is ecumenical in design. Among the featured speakers will be Horace Allen, Donald Bursarow, Avon Gilespie, and James Sydnor. Worship, music, dance, liturgical planning and ecumenical consensus. Tuition $135.00. For further information, contact C. William Locke, 21 North Chillicothe St., South Charleston, OH 45368.

PENNSYLVANIA
SCRANTON
June 18-30, 1978
The Third Annual Summer Organ Institute providing instruction for organists in the areas of technique, musicianship, repertoire, improvisation, and basic skills through private instruction, master classes, concerts and informal discussions. Marywood College. James Harrington, Sr. Jeremy Hornung, J.H.M., David Hard, Christa Rakich and James Bates Fee: $50.00. Contact James Harrington, Music Office, 315 Wyoming Ave., Scranton, PA 18503, or phone (717)344-4053.

UNIVERSITY PARK
August 3-4, 1978
Vocal Jazz and Show Choirs sponsored by Penn State University. Gene Grier and William Noyes are featured. For further information, contact Ron Avillion, 410 Keller Building, University Park, PA 16802.

RHOE 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 Sr. Mary McAluife, Newport College, Salve Regina, Ochre Point Ave., Newport, RI 02840.

VERMONT
WINOOSKI
June 18-23, 1978
A workshop in church music designed to aid churches, schools and other liturgy oriented groups in their effort to improve their church music programs. To be held at St. Michael's College, the staff includes Dr. William Tortolano, and John Grady. Instruction in conducting techniques, organ registration and repertoire, hymnody, Gregorian chant, choral music and handbell ringing. Contact Director of the Summer School, St. Michael's College, Winoooski, VT 05404, or phone (802)656-2000.

WASHINGTON, D.C.
June 19-23, 1978
A workshop focusing on skills for the Parish Musician in the areas of music, liturgy and planning to be held at Georgetown University. Featured speakers will be Rev. Virgil C. Funk, Peter Stapleton and Edward Walker. For further information, contact Registrar, NPM Workshops, 1039 Vermont Ave., N.W., Washington, DC 20005, or phone (202)347-6673.

WISCONSIN
DEPERE
August 6-9, 1978
The Green Bay Diocesan Subcommission on Liturgical Music presents the Biennial Liturgical Music Workshop. Staff includes Carl Last, Gordon Young, Robert DeCoro, Ray Tate, James Hansen and James Notebaart. For further information, contact Sr. Diane Bouet, Liturgical Music Workshop, P.O. Box 927, Green Bay, WI 54305.

MADISON
A workshop on ministry featuring Ralph Middlecamp to be held at Edgewood College with special attention given to the ministry of music as well as to the use of music in both Eucharistic and non-eucharistic forms of worship. For further information, contact, Edgewood College, 855 Woodrow St., Madison, WI 53711.

MT. CALVERY
August 9-15, 1978
A Summer Church Music Camp for high school students interested in or involved in music for worship. To be held at St. Lawrence Seminary, the faculty includes Robert Glover, Sr. Marie Gnader, Rev. Peter Kutcher, Chrisi Passer and Sr. Mary Jane Wagner. Sponsored by the Sisters of St. Francis Music Ministry. For further information, contact Sr. Marie Gnader, 1501 S. Layton Blvd., Milwaukee, WI 53215.

Correction. The Annual Meeting of the Presbyterian Association of Musicians in Montreal, NC will be held July 23-29, 1979, and not 1978 as reported in Pastoral Music Vol. 2 Number 3.
Hot Line has developed into one of the most effective services of NPM to its members. Thanks to our members for making it so. However, its growth necessitates some changes in procedure, beginning with this issue of Pastoral Music. Please note:

1) Hot Line assists musicians seeking positions, parishes, schools, universities looking for musicians, anyone seeking to exchange ideas and/or materials in music.

2) Hot Line announcements will automatically be repeated in succeeding issues of Pastoral Music until the advertiser requests discontinuance or notifies Hot Line of fulfillment.

3) Persons, parishes, institutions placing Hot Line announcements, and who have not paid the requested $2.50 contribution in advance, will be automatically billed on publication of each issue in which the ad appears. Payment should normally accompany written request or should immediately follow telephone request.

4) Telephone call or letter will immediately insert the requested ad in the Hot Line file and be available to Hot-Liners already in process or who come later. Action does not await publication.

5) Telephone consultation is available Monday through Friday, 10:00 a.m. to 5:00 p.m., EDT. Telephone 202-347-6673.

6) SUREST way to reach advertiser you want to reach is to address resume or job description individually to Hot Line number, c/o NPM Hot Line, 1029 Vermont Avenue, N.W., Washington, D.C. 20005. These are forwarded immediately upon receipt in the National Office.

Musicians available

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

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

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

Highly qualified, experienced musician/liturgist seeks Parish Music Director/Organist position in parish south of Mason-Dixon line. Resume on file. HLM-142.


Director of Music/Organist seeks position in church, diocese or college where good music in good liturgies is of high priority. Master of Music in organ, Master of Sacred Music, 7 years experience. HLM-144.

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

Experienced musician/Educator desires to apply knowledge of music and the arts to a position associated with research, education or sales. HLM-146.


Widely experienced, enthusiastic young musician seeks parish Director of Music position. Experience includes private teaching, school music, and theater for children, folk music, ensemble, keyboard arranging. Prefers northeast but is willing to consider anywhere, USA. HLM-148.

Experienced church musician (choir director, cantor, song leader) with B.M. and M.M. degrees, including courses in scripture and liturgy, 12 years experience on diocesan music committees and in parishes. HLM-149.

Challenge-seeking church musician, widely experienced, both as music teacher and as liturgist-musician in parishes. Anywhere, USA. HLM-150.

Methodist Minister of Music seeks full-time church position as organist-choirmaster. Would consider any denominational parish which "offers a great deal to Christians in fulfillment of spiritual needs". HLM-151.

High qualified musician, experienced in school music and church music, seeks full-time parish position in northeast or mid-west. Available July 1, 1978. HLM-152.

Nationally known liturgical musician available Fall 1978 in college/Theology/music or large parish DRE/Music program. Southwest USA preferred. HLM-153.

Experienced, all-round musician seeks full-time parish music director position. Currently in PA, is willing to relocate anywhere in the east. Wants to coordinate all musical events involved in parish life. Available July, 1978. HLM-2101.

Enthusiastic, professional musician seeks position as Parish Music Director/Organist. Anywhere, USA. Looks for choir directing and good organ! HLM-2102.

Well-qualified, experienced music educator seeks vocal/general music teaching position. Certified for K through 12, but is open to music opportunity in any type school or parish. Eastern USA. HLM-2106.


Experienced, highly qualified, pastoral musician seeks full-time Parish/School music position, working with Parish Liturgy Committee. Missouri area preferred. HLM-2114.

Experienced campus minister/musician seeks full-time campus or parish position as Music Director. Other openings considered. Midwest preferred. HLM-2116.

Organist, choir director, cantor seek full-time Parish Music Director/School position. AGO member. Especially skilled in evoking good congregational song! HLM-2122.
Universally qualified musician seeks parish music ministry position, full-time, New England area. HLM-2131.

Organist, choir director, degree in Liturgical Music seeks full-time Music Ministry position in Greater D.C. area. HLM-2137.

All-round, experienced musician seeks full-time church music position in parish, diocese of campus. Liturgically oriented. HLM-2138.

 Highly qualified organist, instrumentalist, choral musician seeks full-time Parish Music Director challenge. AGO/NPM member. HLM-2139.

Music Positions Open


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

Organist/Choir Director needed in Louisville, OH. Full-time opportunity for developing parish resources and improving parish liturgy. HLP-117.

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

Challenging, excellent opportunity for parish music director open in New Freedom, PA. Full-time. HLM-121.

Full-time Director of Music/organist/choir director. Weekly Masses, 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.


Liturgist for 500 family parish in mid-Michigan, with modern liturgy for past 8 years. Competency in music direction/choir leadership desirable, not mandatory. Job description available. HLP-2104.


Cathedral Choir Director. Full-time. Skilled in recruiting, developing, conducting adult choir, boy choir, handbell choir, instrumentalists, folk group. Broad experience in liturgy and repertoire required. To work with full-time cathedral organist and priest-music director. Position also includes duties as assistant diocesan director of music for choral activities. Scranton, PA. HLP-2110.

Challenging position for semi-retired professional music director/organist. Diocese of St. Petersburg. HLP-2111.

Cathedral of Immaculate Conception needs full-time music director/organist. Job description available. HLP-2118.


Organist, Sunday Masses and Saturday weddings. Capability to lead congregation and assume cantor’s role required. No choral work. Responsible to Director of Music. In Chicago NW suburb. HLP-2123.

Organist/Music Director required in Milwaukee parish. Urban opportunities. Resumes required. HLP-2125.

CT parish with new pipe organ being installed needs Parish Music Director/organist. Salary negotiable. Full-time. HLP-2132.


Self-directed, highly motivated musician/liturgist needed in urban New York parish as Minister of Music. Full-time. Comfortable in folk genre. HLP-2136.

Cantor/Leader of Song/Folk group leader needed in Columbia, SC. Currently part-time position, can be developed into full-time position depending upon energy and creativity of musician. HLP-2140.

College music Instructor of Assistant Professor. Ph.D. preferred; Master's degree with additional work towards doctorate considered. Position includes teaching of voice, vocal pedagogy and literature, conducting, direction of chorale ensemble. Salary: $11,000-$12,000. Sympathy with aims and objectives of liberal arts college in Catholic tradition/willingness to pioneer and teach broad spectrum of music courses in relatively small and new department. Teaching experience preferred. HLP-2141.

Editorial and graphic arts assistant with good command of English language, understanding of pastoral worship concerns, good eye for page design, layout/paste-up skills, good typing ability, understanding of elementary music notation. HLP-2142.

Musician/liturgist for urban parish in Milwaukee. New opening. HLP-2143.

Music Director for bi-lingual Texas parish. Possible combination of Music Director/DRE—could work several ways. Salary negotiable. HLP-2145.


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43
Session II
Implementing a Parish Music Program
(Part I)
Rev. Eugene Walsh, Elaine Rendler
The Cantor: Yesterday and Today
Rev. Laurence Heiman
Sharing Holy Week Celebrations
Rev. Thomas Banick
Composing New Music
Alexander Peloquin
Music and the Methodist Church
Thom Jones
Creative Use of Diverse Instruments
in Worship
Rev. Robert E. Onofrey
How to Recruit and Sustain a Choir
Robert J. Batastini
Liturgical Adaptation
Ralph Keifer

Session III
The Cantor as Catalyst of Participation
James Hansen

Session IV
Clergy: Supporting the Parish Music Program
Rev. Dermot Brennan
Teaching Religion with Music
Sr. Miriam Therese Winter, M.M.
Parish Music Directors
Duane Sutton, Karen Davis
Cantor As Soloist
James Hansen
Implementing a Parish Music Program
(Part III)
Rev. Eugene Walsh, Elaine Rendler
Maintaining our Musical Heritage
Rev. Richard Schuler
Singing With Feeling
Grayson Warren Brown
Mixing Styles of Music in Worship—Organ/Folk Musicians
Tom Parker

Session V
Using Organ Literature in Worship
Sister Theophane Hytrek, O.S.F.
Registration and Problems of Hymn
Playing Technbiques
James Burns
Effective Uses of Music in the Liturgy
Rev. J. Allyn Melloh
Art Song in Worship
Laetitia Blain
Instrument Clinics
Who's Got the Copyright
Rev. Giles Peter
Basic Folk Musician:
Performance and Role
Tom Conroy
Folk Musician
Rev. Edward J. Gutfried
The Community's Role in Music

NPM Convention ’78 Cassettes
Musical Liturgy Is Normative
SPECIAL INTEREST SESSIONS

NC78/14 Music and the Presbyterian Church Sydnor
NC78/15 The Parish Musician as Broker of the Arts Walker
NC78/16 The Cantor: Yesterday and Today Heiman
NC78/18 Music and the Methodist Church Jones
NC78/19 Liturgical Adaptation Keifer
NC78/20 The Cantor as Catalyst of Participation Hansen
NC78/21 Music and the Lutheran Church Schalk
NC78/22 National Concerns: What It Takes to Be a Church Musician Mastroianni
NC78/25 Effective Uses of Music in the Liturgy Melloh
NC78/26 Art Song in Worship Blain
NC78/27 The Community's Role in Music Deiss
NC78/30 Folk Musician: Organization and Competency Conroy

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NPM Convention Cassettes
1029 Vermont Avenue, N.W.
Washington, D.C. 20005
The participants evaluated the convention by returning a form rating each speaker and each session. We have included a chart for the main speakers and a random sampling of the answers given to the two questions: “The Major benefit I received from the Convention was...” and “At Future Conventions we should have more of...and less of...”

The Major Benefit I Received From The Convention Was...support from others, exhibits gave new selections, speakers gave new insights, liturgies and other sessions showed what we are striving for at the parish level, fun with friends...added stimulation to implement suggestions of Vatican II and get my parish “moving”, much worthwhile info, practical useful suggestions...being in touch with the national Church music scene is encouraging, hope filled, inspiration and hopeful, it was a faith experience as well as a learning experience, excellent...the stimulus of meeting so many top notch musicians and liturgists...Musicians community, sharing what was learned and what we as individuals brought with us, musical background, education, etc...hearing general session speakers and opportunities to discuss with other participants our mutual problems and concerns...experiencing the liturgy in a more professional light, I really learned a lot! Meeting new people, sharing
ideas and gaining a new perspective on the worth of pastoral music...the influence of everyone (speakers, etc.) to become a better musician and song leader with more dedication and faith, to expect better quality of performance and better music...exposure to literature and materials and new trends and purposes of the Catholic music scene...

...that because of NPM magazine over 2,100 people attended and this showed me, the Pendulum is swinging back to normality...the spirit of unity among all the musicians especially at the Eucharistic Liturgy in the Generalate Chapel!...idea exchange, inspiration, spiritual and musical renewal, valuable information...getting in touch with the liturgical music and musicians across the nation increased hope for Church musicians...beautiful musical participation at all services, beautiful services...the inspiration and enthusiasm received from the people attending as well as presenters...stimulation of old forgotten ideas and the addition of a few new ones, excitement of being with people enthused about musical liturgy...

...the main speakers...the meeting of other musicians and sharing problems, ideas, dreams...exchange of ideas and styles to better the participation at our Masses and to further increase my knowledge...hope...enthusiasm...affirmation that being a person of prayer is essential to music ministry in liturgy...a renewed enthusiasm to return to my home parish and begin again with confidence to improve musical liturgy in our worship...the exposure to such a variety of music, seeing prayerfulness and professionalism of the St. Louis Jesuits...to reinforce what I am doing, good to share with others involved in music...

...I knew more than I thought I did...the talks given which centered around parish renewal and liturgical reform...the support of being with other people excited in serving the Church with their God given talents...new hope, new sense in my role as music director, lots of new music to experiment and read through...affirmation of what I and we are doing is very good, renewed faith in competency of musicians as liturgists, we thought were very fragile...new music and the information that I am not alone, a sense of shared mission...being able to talk with people in education areas...opportunity for input concerning the FESTIVAL dimension of music...the support and insurance that we are ready and able to move...

...fellowship...great sense of the Church alive all across the country, it gives me hope and enthusiasm...encouragement to do more especially compose...enlightenment...hope...real sense and experience of music as liturgy...hearing "authorities" reaffirm my liturgical understanding, realizing how progressive our parish is and how far our Diocese has to go...I enjoyed the liturgy and did not have to work at it. I needed that!...a feeling of knowing in what direction to go...peer support...

...strengthening the faith and encouragement in my job as underpaid minister of music...a better understanding of organ and cantoring techniques, also a sense of musicians as theologians of art and sound...motivation that day-to-day programming is worthwhile...workshops by fantastic musicians and liturgists and a feeling of comradeship and fellowship with all staff and participants...interchange of participants over the country, possibilities...a total stimulation, encouragement...the feeling of community in singing with fellow musicians who also strive for prayerfulness and excellence...finding out that there is much more than a few musicians in the Church who are now ready and willing for something better, not only in themselves but in their own parishes...support to my personal prayer life that will sustain my responsibility as a Director of Music...

...the final encouragement to launch a major music program in my parish in Texas, we start June 11!...sharing with other choir directors...encouragement from fellow musicians, practical liturgical tips, hope for the future of liturgical music...renewed spirit of hope of music in the Church...attention to important considerations, not always raised in routine operations...celebrating the liturgy with my whole being in a live community of believers...a renewed awareness of the prayer in our music and also the proper emphasis music holds in the Mass...the supreme inspiration of the Eucharistic Liturgy at the Cathedral...a feeling of being with others who care, meeting some very key people first hand, being part of the scene...the very positive, enthusiastic, healthy, non-defensive feeling, the essential joy of being a Church musician...support...it was a profound, prayerful experience...the super input of most speakers and the very moving liturgies...enthusiasm to continue to help the people of God pray better at the Eucharistic liturgy...a deeper appreciation of the importance of my ministry as a pastoral musician...

At Future NPM Conventions We Should Have...

more repetition of special interest programs to give an opportunity to hear more of equally good and desired programs...more space...more time for each special interest session, more exhibit time, more info
NPM Convention Evaluation Results

<table>
<thead>
<tr>
<th>General Sessions</th>
<th>Excellent</th>
<th>Average</th>
<th>Below Average</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Gallen</td>
<td>84%</td>
<td>11%</td>
<td>5%</td>
</tr>
<tr>
<td>Alexander Peloquin</td>
<td>90%</td>
<td>6%</td>
<td>4%</td>
</tr>
<tr>
<td>St. Louis Jesuits</td>
<td>83%</td>
<td>15%</td>
<td>2%</td>
</tr>
<tr>
<td>Nathan Mitchell</td>
<td>90%</td>
<td>8%</td>
<td>2%</td>
</tr>
<tr>
<td>Lucien Deiss</td>
<td>80%</td>
<td>15%</td>
<td>5%</td>
</tr>
<tr>
<td>Rembert Weakland</td>
<td>93%</td>
<td>5%</td>
<td>2%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liturgies</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning Praise I</td>
<td>86%</td>
<td>11%</td>
<td>3%</td>
</tr>
<tr>
<td>Morning Praise II</td>
<td>72%</td>
<td>22%</td>
<td>6%</td>
</tr>
<tr>
<td>Morning Praise III</td>
<td>90%</td>
<td>8%</td>
<td>2%</td>
</tr>
<tr>
<td>Evening Prayer</td>
<td>90%</td>
<td>8%</td>
<td>2%</td>
</tr>
<tr>
<td>Eucharistic Liturgy- Cathedral</td>
<td>91%</td>
<td>6%</td>
<td>3%</td>
</tr>
<tr>
<td>Chapel</td>
<td>80%</td>
<td>14%</td>
<td>6%</td>
</tr>
<tr>
<td>Departure Ritual</td>
<td>85%</td>
<td>14%</td>
<td>1%</td>
</tr>
</tbody>
</table>

about speakers and sessions...more of the same general speakers we had this time, and more general sessions, performing artists or groups, composers performing their music...more playing the music, less listening...more nuts and bolts practical suggestions for liturgies...more of an attempt to unify old musical forms, accepting each as valid as any other...more conveniences for price...

...more opportunities for new people to offer their talents...better PA system...more of everything...more workshops for non-musician priests...less tape recorders (click!)...less having to choose between so many good sessions...less frustrating situations such as poor transportation, not knowing if the buses would be on time, standing in the cold...less cafeteria style, over priced food...less —can't think of anything...more Eastern Christian liturgical experiences, more opportunities for general singing, more social time...more exhibitors of liturgical equipment, e.g., sound equipment, audio equipment...more women speakers...more instruction on the liturgy, how it works, what should be emphasized, etc...more hotels, restrooms, seating, etc...more sessions but shorter in time, 45-60 minutes and smaller but deeper in scope, also more folk musicians, workshop type sessions...more of the same with more time for questions, discussion materials...more areas for relaxation and unstructured sharing with new acquaintances, mixers for meeting people...

...more choirs, more pipe organs, more free time...less classical emphasis with organs and brass I felt that there was too much of this...less folk mass type liturgies...more special interest sessions of working with liturgy for children, working with pastors, more theology of the liturgy, theology of celebration...more speakers, more choral techniques, more organ instruction...more beginning organists organ needs...more small group liturgy...

...more speakers like Peloquin and Mitchell...more of the same nuts and bolts session coupled with idea general ses-

...more longer special interest sessions with breaks...more lectures provided with printed outlines namely to clarify hastily written notes...more major talks, more special sessions for celebrants only...less sessions not available to all...less sarcastic criticism of pastors...

...less theory we can read about more practical demonstrations examples audio/visual illustration...less expensive meals...more space, jam sessions...

...in general I have nothing but praise for the convention except that the schedule was a little too heavy...more practical idea sessions, topics and sessions arranged for beginners and advanced...more practical application for the average parish congregation...less small sessions many repeat what we knew...less on a particular instrument...less tape recorders, Could a request be written on page one of next years convention guide asking that tape recorders be used with more consideration and common sense; many prayer services, lectures and even the Cathedral Mass were constantly being disrupted by the clicking and rewinding and even volume testing of the machines, less clerically dominated Eucharistic celebrations...more open jam sessions and an opportunity to display our talents in composition...more expertise in the area of special interest...more reading through the music in parts, guitar showcases, especially for seasonal music...more of the same program, speakers, etc...more workshops (repeat some that were more popular)...more sharing with other denominations, good balance as it was...more sharing experiences...

...more really practical how to sessions...more constructive and concrete planning aids and techniques for liturgy planners and directions...more new and old composers...more stress on the absolute necessity of studying liturgical documents...less of "small" people talking, less discussion, less lectures, less people. So many, all the time! I was delighted with the turn out but sometimes found the constant crush too much...more "how to" while doing the music...more sessions on training programs for musicians and discussion of these...more discussion both formal and informal with speakers...more of the same...more female participation...more non-conflicting showcase sessions...more folk group and cantor workshops...more space for exhibitors...more positive workshops for the priest who are interested enough to come and much more for the music educator, text publishers should have been exhibitors...more sessions on the business angle of the music coordinator...more of everything good...more emphasis on the lay-liturgical role...more clinic sessions for folk musician using guitar, more liturgical training, more methods influencing "old school" clergy...

...the balance at this convention was exceptionally fine especially considering the mixed group...it is most difficult to answer this questionnaire. It was a beautiful, loving experience, thanks...my only regret: I couldn't take in all the sessions. So many looked good...more of the same. It was terrific...
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