PRAYER:
PERFORMANCE & PARTICIPATION
In this issue . . .

Prayer is not an easy subject. Whenever the topic of prayer is raised, problems in the areas of preconceptions, misunderstandings, and false pies seem to loom up. Add the "loaded" words performance and participation to prayer, and further complications arise.

In almost all of C. Alexander Teleman's presentations, the question comes up: "But how much of a performance should our liturgy be?" and he consistently answers, "I am praying well when I am performing at my best." Performance is not something apart from prayer.

When congregational participation was first introduced into the English liturgy, members of the congregation, who had long been silent when remarked that active participation distracted them from their prayer, only to discover that active participation in the liturgy is prayer.

And indeed, it remains true. But the truth that we explore in this issue, and indeed at the convention in Chicago April 17-20, 1979 is that the balance between performance and participation is what makes for prayer. Too much or too little of either results in a non-prayerful liturgy. Phibert skillfully addresses this tension and balance.

McNage's next examination, more closely what it takes to improve congregational participation and Wagner explores what it takes to improve performance for choirs, blair, cantors, folk musicians. Wagner, organists Madden shows that for a congregation performance is participation.

Zieg says the importance of clergy working to improve prayer in the life of the pastoral musician who so clearly has a responsibility a leader of sung prayer in the parish. The commentary by Kurz forms a bridge between last year's convention theme, "Musical Liturgy Is Not Adrift," and this year's theme, "Prayer, Performance & Participation."

There are no short cuts to prayer. Improving performance and eliciting participation require time, patience, and a great deal of skill. But prayer does need constant attention. So we begin with this issue, and we invite you to participate and perform in NPM's common prayer of Convention.
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Wedding Issue Brings Mixed Response

Congratulations to the staff of *Pastoral Music* for an excellent publication!

Many thanks for a long-awaited and much-needed authoritative reference on the total music planning for parish weddings (*Pastoral Music* 3:1). This publication should be used as a model for parish guidelines by all people involved in planning wedding liturgies.

Anthony Rogers
St. Charles Parish
Boardman, OH

While the Diocese of Scranton is to be commended for their attempts to formulate a set of guidelines for liturgical wedding music (*Pastoral Music* 3:1, pp. 30-33), I find it lacking in certain important respects. Authoritative as it may appear (indeed, it smacks more than a little of the infamous White List, in spirit, if not in content!), it excludes a handsome number of selections for processional and recessional, not to mention arrangements for transcriptions, available to the organist. What organist, having a “symphonic” instrument at his/her disposal, would prefer the undiomatic and awkward Briggs version of the Purcell “Voluntary” over the blood-stirring, magnificently written one by Clarence Dickinson? And, for the organist who can master the very considerable difficulties, the Finales of the Widor Sixth and Vierne First Symphonies, and the “Carillon-Sortie” of Mulet, provide three of the most glorious conclusions to a wedding ceremony that one can imagine.

More seriously, in regard to the “Wedding Song,” I wish to voice the following objections:

1. While the “Wedding Song” does address itself directly to the divine-religious dimension of love, it must nonetheless be borne in mind that the Catholic wedding service is a Christian expression and experience. There is no direct reference to God by name, much less to Jesus Christ, in the text of this song. What reference there is in the text is to an impersonal Divine Power, viz., “He.”

2. The metaphorical reference of the above-mentioned “He” to a “troubadour” is totally unacceptable as a theological reference to the Deity. Anyone who has even an elementary knowledge of music history will be acquainted with the fact that the medieval troubadours were anything but saintly. For a songwriter to take it upon himself to equate the Supreme Being with such a personage is, therefore, both blasphemous and heretical; accordingly, the song is unfit for performance anywhere—in or out of church!

3. The fact that this song came to prominence as a result of a popular recording by a leading female vocalist (Petula Clark) lends it a secular connotation that cannot be overcome by even widespread ecclesiastical acceptance.

4. From a performance standpoint, it should be noted that the accompaniment of this song is written in such a manner as to make effective execution on the organ virtually impossible. In order to lend proper support to the voice(s), the organist must, of necessity, improvise an accompaniment based on the harmonic and rhythmic outlines presented on the printed page. Insofar as this is a copyrighted song, such an adaptation is an obvious violation of the copyright law.

It is obvious to myself and to most of my fellow church musicians that nothing short of a wholesale return to the Tridentine liturgy will effect an end to the confusion and abuses that have resulted from the discontinuance of that rite, at least as far as weddings are concerned. However, since this is not too likely a possibility, the least the Bishops of the United States can do for us is to formulate two or three fixed options from which no deviation would be permitted.

Joseph A. Lindquist, MM
St. Joseph’s Parish
New Bedford, MA
Organists can lead congregations revisited

In Fr. Edward McKenna’s letter replying to my article “How the organist can lead the congregation” (PM 2:4) he is inconsistent in stating “[Bastain’s] contention that the ‘organist alone’ can lead full congregational singing is not borne out by my experience,” when in the previous sentence he refers to having experienced just that at a liturgy in my parish.

He unwittingly lends overwhelming support to my thesis by suggesting that “Bastain’s years of patient training with his own parishioners have colored his generalization.” My advice to the parish music director is to get busy on a program of patient training with your congregation! In a few years all will be very pleased with the results.

Robert J. Bastaini
St. Barbara’s Parish
Editor, G.I.A. Publications, Inc.
Brookfield, IL

Robert Bastaini hits the nail right on the head. I recently attended Mass in a Cathedral in another state. Instead of leading the congregation with vigorous, rhythmic organ-playing, (the church has a stunning pipe organ in superb condition) the organist elected to be a “song leader.” She used a goose-neck microphone suspended over the keys, and with a tremulous voice sang all the hymns. She reduced the registration to a volume suited to her own voice. No one else in the Cathedral uttered an audible sound, despite the fact that all were invited to participate and the hymns were clearly announced. Nor was it a small congregation. Furthermore, there were books for all present.

This is not an isolated case. It has been my experience, and that of other musician friends, that many, if not most, “song leaders” effectively kill good hymn singing. As Mr. Bastaini points out, the people are caught between two leading forces—a totally unworkable situation.

Catholics, despite Fr. McKenna’s nervous reservations (Letters, PM 2:6), hardly need to be led around by the nose by a so-called “song leader”
equipped with an all-pervading PA system. With live acoustics, dynamic, rhythmic organ accompaniment, and truly worthwhile music, I feel that our congregations can hold their own with our Lutheran and Methodist friends.

Joseph L. Sullivan
Director of Music and Organist
St. Andrew’s Cathedral
Grand Rapids, MI

It is becoming increasingly evident that a clear polarization exists in the music leadership of the Church on the matter of leading congregational song, more specifically on the necessity of a leader of song. This is evidenced in Fr. McKenna’s letter in PM 2:5, in which he disagrees with Robert Batastini’s ideal of the organ alone leading congregational singing. I must agree wholeheartedly with Mr. Batastini, although my experience suggests we are in the minority on this issue.

Father McKenna states that the leader of song should “capably animate the assembly to give voice.” That sounds very nice, but how is it done? If a song leader attempts to lead using the strength of his voice, whether it is amplified or not, he clearly dominates the singing, and even Fr. McKenna himself states that a song leader should not do this. In addition, I have seen little evidence to indicate that this encourages people to sing any more than it encourages them to listen.

The organ alone, if adequate and well played, can be the secure foundation on which the expressive dimension of liturgy is given musical voice. The same is true of an adequate and cohesive instrumental ensemble, folk or otherwise. One or two guitars and a leader of song won’t do the job nearly as well.

The song-leader solution to the participation problem is nothing but a short-term smokescreen that obscures the real problems. Some people seem to think that once you get a congregation singing (if you can) with a song leader and a spinet electronic organ in an acoustically dead worship space you can then remove the “crutch” of the song leader, and the congregation (once lame, now restored) will sing its lungs out for generations to come. It won’t happen. Even Protestant churches with their “tradition” don’t sing well under such circumstances. Adequate instruments and worship spaces and capable musicians working in a rich and vital liturgical context are our goals and we ought not be distracted from them.

Richard A. Crafts
Diocesan Director of Music
Diocese of Beaumont, TX

The Members Like Us!
Thanks for the new feature, “Ideas for the Season.” It will serve as a good resource for our liturgy committee.

Nancy Wirtz
St. Ann’s Church
Cleveland Heights, OH

You’ve done it again. The August-September issue is tops. As you indicated (p.42) we are calling together our liturgical ministers.

Sister Margaret Andre, CSC

Just a letter of thanks for putting my request for musicians who would like to share information and exchange ideas by mail in the “Letters” section of the December-January 1978 issue of Pastoral Music.

My compliments to you on the June-July issue of Pastoral Music. Of all the issues received so far, this was the one I enjoyed the most. It was so chock full of information and inspiration that I typed up two pages of quotes to share with fellow choir members.

Jim Butcher did a fine job on the cover picture of the April-May ’78 issue. The Pastoral Music Notebook is excellent. Any news on that correspondence course in liturgical music? Word is eagerly awaited.

Cathy Bates
Staten Island, NY

The correspondence course has been put on a back burner. We feel the Ministry Formation Programs and the plans for diocesan membership organizations will meet many of these needs.

Editor

But the Typos Are Bad . . .

After a careful reading of recent issues of Pastoral Music, I feel obliged to write you. I find the magazine most helpful in my work as organist and music director for my parish, and I’ve gotten a lot of good ideas from it. I wish you much success and continued service to pastoral musicians in the future.

But I have to say something about the careless editing and/or proof-reading. It is not unusual to find one or more typos per page, as well as
garbled or ungrammatical sentences here and there.
Aside from these recurring annoyances, I enjoy PM and look forward to it each time.
Tom Smith
St. Joseph, MO

We agree with you. The new editor and proofreader are trying. Check out this issue! They bug us, too!
Editor

Reply to Cantor’s Role
My reply to Edward Foley (PM 2:4) is that congregations will sing without a cantor if the celebrant is exuberant. I have been an organist in two missions for almost twenty years. Recently a newly ordained priest remarked to our congregation, “You sing well.” For several years, we never had the same priest two Sundays in a row. It is the organist who must keep up by attending workshops, etc., and be liturgically well informed.

Mrs. Gertrude McGann, AGO
White Pigeon, MI

Music Locator a planning tool, also
I must admit to a profound frustration felt while reading the issue of Pastoral Music devoted to planning (2:6). The issue as a whole was very well done and provocative, but it entirely ignores the pastoral musician’s most comprehensive planning aid.

Despite several years of publicity, workshops and encouraging sales, The Music Locator continues to be regarded only as a means of finding the owners of music copyrights—a kind of handbook for parish songbooks. Yet this volume (and its supplement) was in fact primarily intended as a planning aid.

Finding music of any style for any kind of celebration is facilitated by the categorized index. A number of choir and music directors have shared their satisfaction with this index—it enables them to get in contact with music, from scores of publishers and composers, literally in a moment.

W. Patrick Cunningham
Editor, Music Locator

PM a planning resource
A hearty thank you to you and your staff for PM 2:6. Combined with last year’s issue (PM 1:2) on the 1972 document, Music in Catholic Worship, the two issues are among the finest resources for liturgy planning teams. In the preparation and education of our liturgy team, they are as necessary as the MCW document itself. They outline the document, critique it constructively and offer directions for pastoral need and creativity. Perhaps most clearly they illustrate that the Rites were made for people, rather than people for the Rites.

I am particularly grateful for Gabe Huck’s article on planning Feasts and Seasons. Huck expresses so simply and naturally the humanity and spirit of the seasons.

Thanks again for nourishing us with such a fine periodical.

Mike Tapia
Denver, CO

Stereotyping: a friendly warning
Each issue of Pastoral Music seems to be broader in scope and impact. And yet many pastors and musicians are unaware of NPM.

In a recent issue (PM 2:5), a guitar chord wheel and book of chord charts were described. These items perpetuate the stereotyped image of the three-chord guitarist in the church. Alternatives include Guitar Fingerboard Harmony by Ed McGuire, which emphasizes music theory in relation to fingerboard and chord structure. KJOS Music Company also publishes a six-book series from beginning theory through advanced harmony and arranging. Music theory is the key for any musician.

Scranton was great! I attended the St. Louis Jesuits’ workshop, Grayson Warren Brown’s session, and the secondary mass at Generalate Chapel. Unfortunately, the St. Louis Jesuits’ Mass was not recorded, but the main Liturgy was. To eliminate the recorder “click” from Convention ’79, couldn’t all sessions be recorded? North American Liturgy Resources should consider taping the sessions that involve their musicians and speakers.

Thanks again for a fine publication.

Jim Helwig
Diocesan Music Commission
Peoria, IL

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Association News

Convention News

If you missed Scranton, come to Chicago! We’re excited, and so are you. Letters and phone calls are already pouring into the national office in preparation for the Second Annual Convention of the National Association of Pastoral Musicians in Chicago, April 17-20, 1979. The theme of this issue contains many of the ideas that will be explored further at the convention; the advertisement in this issue lists the speakers and the programs that will address our challenging theme, “Prayer: Performance & Participation.”

We are all, of course, interested in enhancing our liturgical celebrations. To meet the particular concern for improving the celebration style of the celebrant, Convention ’79 will feature a special program exclusively for the clergy. In addition to addressing this major concern, the clergy-only program will deal with means for improving the relationship between clergy and musicians.

The speakers are outstanding. Rev. Gerald Broccolo is widely recognized in the Midwest for his expertise in liturgy and liturgical presentations. He has served on the Vatican Secretariat Staff of the Post-Conciliar Consilium for the Liturgy; as co-chairman for the Study on the Spirituality of the American Priesthood for the Bishop’s Committee for Priestly Life and Ministry; and as professor of liturgy at St. Mary of the Lake Seminary in Mundelein, Illinois.

Rev. Lawrence Madden, SJ is renowned on the East Coast for his expertise in liturgy. He has a Doctorate in Theology and a Diploma in Liturgical Studies by the University of Trier, Germany; has served as assistant professor of Pastoral Theology at the Boston Theological Union; and was co-founder of the Woodstock Center for Religion and Worship in New York City. He is a composer-conductor of several recordings, and has lectured widely in Europe and in the United States.

Rev. E. Donald Osuna is well known in the West. He holds a Master of Fine Arts from the Center for Contemporary Music of Mills College in Oakland, California and is Rector of St. Francis de Sales Cathedral in Oakland. For the past eleven years he has been instrumental in developing a unique style of worship that is characterized by incorporating all of the arts as well as blending various musical idioms. He also serves as Diocesan Director of Music.

Rev. Charles Faso, OFM has lectured throughout the Midwest in liturgy and music to clergy and musicians. He has a Masters in Liturgy from Notre Dame University, and studied liturgy at St. John’s of Collegeville, Minnesota. He studied liturgical music at Manhattanville College in New York, and at DePaul University in Chicago. He teaches at Chicago’s Catholic Theological Union. His workshops provide direction to liturgy teams, instructing choirs, organists and other musicians in their various roles; he also aids priests in their presidential style.

Rev. Thomas Caroluzza is Pastor of Our Lady of Nazareth Parish in Roanoke, Virginia, a 700-family suburban parish. He has been active in liturgical renewal, primarily at the parish level, since the late fifties. Combining his interest in liturgy with developing lay leadership in the Church, he has served as President of the Priest’s Council, Chairman of the Diocesan Liturgical Commission and facilitator for parish council retreats and workshops. He has served at the regional and national levels with the National Federation of Priests Councils.

Obviously, each of these priests brings a wide range of expertise in many areas of liturgy, but their common denominator in this program is their pastoral experience. Each of them is a practitioner, proven as an outstanding celebrant and sensitive to what it takes to be a good celebrant. This is a very special program for priests, and we hope that priests will be encouraged to attend by their pastoral musicians.

Another unique feature of Convention ’79 is designed for composers of church music, “Live Hearing/Competition.” The primary purpose of this session is to provide an opportunity for new and unpublished music to be heard and evaluated not only from a musical point of view but from a liturgical and pastoral one as well. With this end in mind, liturgical music has been categorized as follows: responsorial psalms, acclamations, litanies, hymns, and general liturgical music, appropriate for the Sacraments of Divine Office. Our Sunday Visitor, as a “Patron of the Arts,” has provided prize money ($500) for each of these five categories. If you are a composer and are interested in contributing to this part of the program, please write for Official Guidelines, NPM Live Hearing/Competition, 1029 Vermont Avenue, NW, Washington, DC 20005.

Committees for the convention have begun to operate. Dr. Fred Moleck, Chairman of the Greensburg Liturgical Commission, will serve as the overall Coordinator of the National Convention. Elaine Rendler is coordinating the Liturgy Committee; Rev. Robert Olsadowski and Robert Batasini are co-chairing the Special Events Committee; Rev. Paul Turnbull is heading the Publicity Committee. Make special note that Rev. Richard Wojcik is serving as Chairperson of the Local Coordinating Committee.

For those interested in volunteering time or talent for the convention, please contact: Dr. Fred Moleck, Seton Hill College, Greensburg, PA 15601.

New ICEL Publication

The International Commission on English in the Liturgy has recently published Sunday Celebrations, a translation of a 1976 publication by the Centre Nationale de Pastoral Liturgique of Paris. The 48-page pamphlet is designed for those small areas that are unable to be ministered to by a priest using the structure of a Roman Mass. It contains guidelines to aid assemblies in preparing for celebrations with a deacon or lay person presiding.

It includes Introductory Rites, the Liturgy of the Word, Holy Communion and the Concluding Rite. Of special interest are the Prayers of Praise and Thanksgiving. While the directive specifically mentions that such prayers are selected “avoiding those which closely resemble the eucharistic prayers,” a model of exchange between congrega-
tion and celebrant is used and many contemporary prayer needs are mentioned. We cite these as examples:
We give you thanks, Lord our God,
for this world which you have given us
you never cease to renew it,
and through the work of our hands
you seek to make it better
All: Glory to God in the Highest
or, as one alternative:
You have given us the will and the ability
the intelligence and the desire
to earn a living for ourselves and our loved ones
to use the world for good,
and to prepare for a better future
we praise you, Lord
All: We praise you, we bless you, we thank you.
There are four prayers, each of which would serve as a very valuable resource for those looking for attractive community prayers. For copies write: ICEL, 1234 Massachusetts Ave., Washington, DC 20005.
FDLC MEETING
The Federation of Diocesan Liturgical Commissions, an organization of diocesan commission members and liturgy staff people representing each diocese, held their tenth anniversary meeting October 10-13, 1978 in Panama Beach, Florida. An impressive variety of methods was used in their approach to their central question of the meaning of Sunday. George Gallup was present with the findings of his research team on "The American Weekend and Prayer"; there were three exceptional presentations reflecting the differences of the Sunday experience for different ethnic groups: Ms. Gertrude Morris discussed the black experience; Rev. Richard Ramirez, the Hispanic; and Rev. Joseph Cunningham, that of the urban white.
The following list summarizes the results of a participatory research project, a unique feature of the meeting conducted by Dr. Thomas Downs. The aim of the project was to encourage the participants to reach a collective opinion in answer to the research question:
Given your past experience in your position, and your understanding of this year's theme as reflected at this meeting, what do you know is most important for the FDLC to be effective this year, whether within itself or at the diocesan or parish levels?
The problem areas identified by the group will be useful to the pastoral musician and clergy in examining their experience of Sunday. They are listed in the order of relative importance established by the consensus of the group.
1. We feel that the theology of celebration needs to be developed to restore the primacy of the Sunday celebration in the life of the American parish in order that the mystery grounded in the belief of resurrection can be expressed in ritual and action.
To accomplish this we ask for extensive training to develop the roles of the celebrators—celebrants, ministers, people—especially by establishing programs in seminary curriculum and continuing education for all.
2. We feel that a personal experience of the Lord (a living, loving God) is essential to conversion. There needs to be a clearer understanding of resurrection within the parish community. This includes the sense of the transcendent.
The catechumenate could serve as a model for the formation of a conversion experience of the already baptized. This renewal at the parish level would be in the calling forth and sharing of gifts within the community. The parish, then, would be enabled to celebrate Sunday as the Lord's Day.
3. We think the quality of Sunday worship can be enhanced by:
a) the opportunity for bilingual celebrations where needed;
b) suitable music, proper cultural signs and symbols, prayerful environment, warm hospitality shown by the community.
Sunday worship requires well planned and well implemented liturgies with community openness to others, a proper sense of the sacred and an opportunity to deepen the prayer life of all worshippers by adequately providing for their emotional needs.
Homilies should come from the prayerful reflection and lived experience on the part of the celebrant, scripturally based on the readings from the lectionary, faithful to the word and not diluted with announcements, promotions, and so on.
4. Religious experience is fundamental for individual Christians and for the Christian community, especially as reflected in Sunday worship. For the community, the search for religious experience reveals the tension between hospitality and transcendence, and between fully involved members and those on the periphery.
For individuals, there are needs relating to a personal experience of the death and resurrection of Christ that are articulated in communal involvement and individual and private moments. Sometimes these are in tension.
There is need for experiences that prepare for Sunday such as alternative forms of communal prayer, personal prayer forms. In addition there are problems with the way the rites reveal and celebrate the religious experience of people, as for instance the quality of prayer texts, the uses of silence, the failure to plan properly, and failure of those who lead worship who do not seem to be prayerful.
5. There is a strong desire to maintain Sunday as the Lord's Day, and beyond this to protect the integrity of the Sunday cycle. To do this, we must recognize that Sunday Mass is the most important thing we do as a parish. It is the center for and the central expression of the faith-life of a parish community.
We need to eliminate or at least greatly reduce those elements that interrupt and/or interfere with the Sunday cycle, both for protection of that cycle and so that we say in action what we say in words: "Sunday is the Lord's Day."
6. We feel that the people responsible for liturgy on the national level should gather and pay attention to data on the sociological and anthropological indications of people's ritual and emotional needs, that they provide a catechesis on the "spirit and roots" of our worship in Judaism, evaluate the past 15 years of liturgical renewal, define worship with respect to the spectrum of parish needs and cultural backgrounds, analyze Catholic traditionalists to learn why they have been alienated and what can be done to reconcile, analyze the Anglo-American experience of the weekend to see how to sanctify the Lord's Day, to explore the rich cultural heritage of worship in order to capitalize on and share the different styles of celebration, evaluate the potential of family life and suggest ways of celebrating it, and provide models for bilingual celebration and smaller faith communities.
7. In our understanding and experience of Sunday, we need to promote the idea of Sunday celebrations rather than that of Sunday obligations. We should explore the rich cultural heritage of worship (black, Hispanic, urban, white, etc.) in order to capitalize on, share and appreciate the different styles of celebration. The integration of parish activities into our Sunday celebrations can make our experience of worship a relevant and meaningful expression of faith.
8. We feel that the American Church must face the notion of Sunday Mass obligation. There is one suggestion to change the Holy Day obligation to Christmas alone or to Christmas and one Marian feast. Minimally, someone can publish a
paper on Sunday Mass obligation that stresses the idea of fidelity to the community over law. And we can all promote the idea of celebration so that people can come for what we know to be the true motive, the prayerful celebration of the presence of the Lord and his action within the community.

In other business, the FDLC reported to its members the current activities of the organization for the past year. Many of these items should be of interest to the practicing pastoral musician.

A self study of the future of the organization concluded that the regional base of the FDLC should be strengthened and emphasized. Staff and program efforts should be directed toward supporting regional efforts. The national meeting should continue, then, to emphasize the regional aspect of the organization.

A joint task force of members of the FDLC and the National Conference of Diocesan Directors of Religious Education resulted in a statement as follows:

1. There is a need for the development of a clear description of liturgy and catechetics that will emphasize the centrality of worship in the community of the church; of the nature of catechesis as formative and informative in the faith development of individuals and of the community; and of the role of bishops, priests and deacons in both liturgy and catechesis. There is also a need for proper formation of all involved in liturgy and catechesis and an accountability and evaluation for them; and an assessment of the place of the family in liturgy and catechesis.

2. Areas of common concern between liturgists, especially in sacramental preparations: the need for publishers of catechetical materials to consult with sacramental theologians and liturgists as well as catechetical experts; the need to examine the role of the Lectionary and homily in both catechesis and liturgy; and the need to correct present structural and funding imbalances for liturgy and catechetics on every level of the Church’s organizational structure.

Focus on three topics arose: concern for the Hispanic community and its participation in the FDLC and the Church in general; examining the status of new Christian Initiation of Adults and the various programs for implementation around the country; and a Copyright Committee. The Copyright Committee of the FDLC convened an informal meeting of publishers and copyright holders during its national meeting to continue efforts at dialogue that will serve the parishes in the United States as well as the best interests of the publishers themselves.

The Bishop’s Committee on the Liturgy (BCL) is presenting the request for Holy Communion under both kinds of Sundays to the entire body of Bishops for vote in November. It is anticipated that this will receive a favorable vote.

Also mentioned were several publications, including: Touchstones for Liturgical Ministries, published by the Liturgical Conference, Washington, DC, which surfaces basic principles for those exercising liturgical ministries; General Absolution: Toward a Deeper Understanding; Environment and Art in Catholic Worship. All of these publications were prompted by efforts of the FDLC, and all may be obtained through NPM Resources, 1029 Vermont Ave., Washington, DC 20005. Future publications include: a publication of Lent Evening Prayer and a catechetical document on communion under both kinds of Sunday.
The active participation of the so-called “ordinary” members of the congregation is itself a performance.

When we speak of performance and participation in liturgical prayer we often express the need for more active participation by the congregation and we note the existence of revised standards of performance for pastoral musicians. We recognize the dual service the liturgical musician must now perform: the facilitation of the congregation’s singing and the performance of more complex music of beauty to aid the congregation’s prayer at other times. When problems surface in this area they are often problems of balance—balance between the choir’s “performance” and the congregation’s “participation.” “The choir sings too much!” “We never hear anything beautiful from the choir anymore!”

I’d like to address this problem by offering you a new set of glasses, as it were, with which to view what we all do together when we celebrate a ritual. When we look through these glasses we have to drop, for a time, the conventional usage of the words “performance” and “participation.” Underlying this viewpoint there’s a hunch that if we can change our perception of what constitutes the major symbols and symbolic actions of the liturgy and if we pay attention to the spirited performance of all these symbols, a balance between the activity of the choir, instrumentalists, readers, ushers, dancers and “ordinary” members of the assembly will naturally and more frequently be found.

We humans, by God’s design, are embodied beings and as such we know things and individuals and, indeed, God, only through what our senses perceive—through what we feel, hear, see, smell, touch. The husky voice of a neighbor or the energetic dancing of the kids next door are aural and visual events, which, in combination with many other sensory data, can reveal to me the person who is my neighbor and the people who are the kids next door. We call these sensory events symbols. They are perceptible things that allow me to make contact with realities I cannot directly perceive.

Prayer, or private conversation with the Lord who is present to me, is also symbolic. Some examples of prayer symbols are images such as the cross or a tall mountain or a visualized story from the Scriptures; a series of sounds—our music; or an action such as a greeting of peace exchanged between Christians. A Christian liturgical celebration, like all public ritual events, is a complex symbolic activity in which all people involved, including the “ordinary” members of the congregation (formerly thought of as “participants”) are symbol makers, performers, if you will, active agents constructing something visible, audible or tangible through which we may experience the presence of God in his Church.

One of the fundamental symbols in Christian liturgy is the assembly itself. All who take the trouble to get their bodies into the church, who take the trouble to be seen and heard, and to be touched, render a holy service because by their very presence and action they constitute the symbol that is the Church assembled.

I would say that some details of this symbol are relatively unimportant, such as our finiteness or thinness, or the resonance or tightness of our voices. What is important is that we are seen and heard and touched. Of equal importance, however, is the measure of the Spirit’s life we have allowed to flower within us, the level and intensity of joy, peace, faith, hope and love we bring to the event. This inner life, built up of God’s gift and our toil, decisions and sufferings, is reflected in our faces and voices and gestures. This is what can transform a mere visual image of Becky, Sam and the children in the first pew into an icon radiating the presence of the wonderful Lord among us all. The active participation of the so-called “ordinary” members of the congregation is itself a performance. We are always, as the title of Bernard Huijbers’ book proclaims, The Performing Audience, though again, the conventional connotations of “audience” do not apply in this instance.

In addition to the symbol of the Church assembled, the congregation helps to construct the symbol of the Word. For it is the hearing of the proclaimed Word that completes the symbol of the Word. The assembly is essential to the construction of the symbol of the meal, for it is the partaking of the bread and wine that completes the symbol of the Eucharistic meal, complementing the elements and prayers of the priest. Performance and participation in ritual are two aspects of the same reality.

Some symbols in the liturgy require more art and craft than others. The one who proclaims the Word should have, among other qualities, a good voice and must know how to use it: just as the dancer should have a disciplined and responsive body, the singer and instrumentalist should be musically gifted...

Father Madden, Director of Campus Ministries at Georgetown University, serves as the religious superior of a small Jesuit community there.
and trained; and the celebrant for any assembly should be a gifted and trained presider. But the symbols of word, image and sound that these servants of the community construct are no different in kind than those crafted by the congregation; everyone involved is constantly performing. Needless to say, it is equally important for this group of special symbol-makers to have an active life of the Spirit that must infuse their art.

The sight of people processing forward to receive communion is just as significant a symbolic act as a choir’s “recital” piece at communion time. Perhaps we don’t watch each other in church with any sense of contemplative wonder. Maybe we haven’t given enough thought to the concrete ways in which we construct symbols such as the sharing in the Body and Blood of the Lord. We grumble if communion takes some time, yet isn’t this what we’ve come for? Isn’t this the banquet of the Lord? Is it so out of line if the actual eating takes more than ten minutes? We need to set our creative minds to work to devise concrete ways to make this activity and others truly dignified and human events capable of mediating our experience of the Lord in his church for us. And while we’re on the subject, what about some careful thought directed to the symbolism of the one loaf and the importance of the fraction rite, and the reception of both elements: food and drink.

Clearly we have not yet come to

Perhaps we don’t watch each other in church with any sense of contemplative wonder.

know all there is to know about the ritual we call the Eucharist. We certainly have a lot to learn about the symbolic structure of the ceremony. And, unfortunately, as it is sometimes performed, the liturgy not only fails to give us proper clues but gives us false clues as to what we are about when we celebrate.

A change of viewpoint regarding the performance role of everyone present at the liturgy and greater attention to the symbolic building blocks of the ritual would be positive steps forward. This would place the question of the balance between performance and participation in its proper context.
Good liturgical prayer comes about when the wholehearted participation of the assembly is in balance with a quality performance of what is celebrated by the assembly. This is especially the case when we speak of musical liturgy. When performance becomes too important, it becomes an end unto itself. This is obviously not prayer. On the other hand, if we simply participate in worship without any quality in performance, the integrity of the experience is suspect. It is suspect because the experience lacks its own dignity, goodness and worth. How can the liturgical environment enable us to experience the transcendent if we are unable to perceive any good in the experience itself?

This raises some questions for the celebrant, as a celebrant must strive for an equilibrium of full participation and good performance. Further, he has to find specific ways to encourage this kind of balancing among the musicians of the parish. Thus, the celebrant is forced to focus on the vital relationship between himself and musicians in the context of the liturgy.

This important relationship is a complex one that has far-reaching effects on the celebration of a liturgy. A celebrant might reflect on these effects by considering the following questions:

*Do I respect the musicians in my parish?*

Without mutual respect between celebrant and musicians, prayer simply doesn't happen. If people cannot communicate with one another, they will have difficulty praying with one another and leading others in prayer. Respect for musicians must come at two levels. Musicians must be respected first as individuals and then for their musicianship.

On the personal level, respect for musicians manifests itself in confidence—that these are individuals who live out the Gospel of Jesus in their lives, with whom we can establish a good working relationship, consisting of a free exchange of ideas.

On the level of liturgical competence, confidence that musicians have the talent and abilities for which they are being selected, and the quality of performance that enables them to draw the assembly into the experience, is important from the very start of the selection process. Clergy should make certain that the musicians they select can meet their expectations. There is nothing more detrimental to prayer than bringing people in to render a service and then placing
It is important for clergy and musicians alike to be aware of each other’s limitations and competencies.

restrictions on them in rendering it. This immediately communicates to musicians that their competencies are not trusted.

It is important for clergy and musicians alike to be aware of each other’s limitations and competencies. It is equally important that each rely on the talents the other brings to liturgical prayer. Respecting the parish musician opens up a relationship that thrives in the worship environment. Musicians feel a better sense of belonging in the celebration. They perform music with more sensitivity toward the celebrant and therefore toward the people as well. Their security rests on the fact that they are relied on for their skill and ability and therefore they become more open to a variety of musical expressions. Ultimately, the experience of the entire assembly is enhanced because of the trust the celebrant has in the musicians of his parish.

Do I help the musicians in my parish to grow in their understanding of their service to the assembly?

This reflects concern for the ongoing formation of the pastoral musician. Often there is a reluctance on the part of the clergy to become involved in music because it is out of their “expertise.” However, it is within the expertise of the clergy to foster spiritual growth in all people, including musicians. Helping musicians to pray personally, to better understand the sacraments that they celebrate, to share and to cultivate that which has meaning and value in their lives are the basic elements of pastoral formation for musicians.

These areas are of particular concern in the pastoral development of musicians: personal prayer, especially praying the psalms for cantors; the development, theology, and spirit of the rites; understanding the people in the parish, who they are and how they pray; the relationship of music to the people and to the rites; Scripture, particularly study of the Psalms; performance in music; and leadership and communication training.

Musicians often do not attend programs that could be of help to them in the above areas because they are simply not encouraged by their clergy. They also often fear that further training will somehow challenge what they are already doing. It is important that the celebrant be aware of this and encourage participation in enrichment programs. Better yet, the celebrant could accompany parish musicians to such programs.
which would lead to a common understanding of the material presented, as well as enriching the celebrant himself.

Celebrants should set the example for musicians by continually updating themselves. Musicians often complain that it is fruitless to go to programs if their pastor simply disregards what they learn. Clergy must make it their business to grow along with their musicians. Sharing with musicians that which celebrants discover through study and prayer demonstrates concern for the spiritual formation of both musician and clergy.

Periodically the clergy and parish musicians might gather together for a day of retreat or an evening of recollection. Through sharing their faith and common prayer, both are drawn into a closer relationship of service to each other and to the assembly.

The positive effects of balancing performance and participation so that prayer results are many. The quality of musical selection improves. The purpose and integrity of the rites are more deeply experienced. Music becomes more in touch with the experience of the assembly. The quality of singing improves because God is recognized in the substance of what we sing. Celebrant and musicians develop a more unified leadership, which draws the entire assembly into prayer.

Do I hold myself accountable to the musicians of my parish to the same degree that I demand accountability of them?

A sense of responsibility is the natural outcome of mutual respect and trust. Thus, clergy and musicians must be answerable to each other if the best possible service is to be rendered to the assembly. Musicians and celebrant both have unique services to perform in liturgical prayer that must be coordinated. There is nothing more frustrating to a musician than to have a celebrant change acclamations and hymns five minutes before Mass begins. It is equally frustrating for a celebrant to be given a pitch that is out of his range when he is relying on the musician for help.

The celebrant must see to it that the music is chosen and coordinated with the liturgy of the day. He must see to it that there is adequate time for preparation by himself and by the musicians. Periodically, introductions and the doxology should be rehearsed by celebrant and musicians so that they are coordinated in their efforts.

Another aspect of accountability is evaluation. Celebrants should give feedback to the musicians. Evaluation should include musicians as: worshippers—are they at prayer both “on stage” and off? servants—How do they relate to the assembly, recognizing their needs and preferences, and challenging their abilities? performers—How is the quality of their performance in tempo, blend, dynamics, and timing? and finally as leaders—How effectively do they draw the assembly into participation?

To give the best possible service to the assembly, musicians must constantly grow. This can only happen when they receive honest feedback. The celebrant has the responsibility to point out the assets and the liabilities that each musician brings to liturgical prayer. He should encourage the strengths of the musician and be specific in pointing out the areas that need improvement. Within a trusting relationship, constructive criticism and positive reinforcement are both welcome.

Accountability also goes the other way. Celebrants should welcome feedback from musicians on their singing of introductions, on their presence while presiding, and on their communication skills. This will give celebrants a perspective that they themselves cannot see.

To create liturgical prayer means to have an encounter with the Lord Jesus and with one another. To construct an environment in which the assembly can manifest its faith in word and song is the responsibility of both celebrant and musician. The balancing of participation and performance can only be achieved by the leadership of the assembly. The three areas of concern that we have explored are at the very heart of this balancing process. Out of encounters with one another, celebrants and musicians can better call the entire assembly to prayer to encounter each other in the Lord.
Lenten Music: Tilling Soil, Planting Seed, Rooting Out Weeds

BY EILEEN BURKE

There are several approaches to planning music for the seasons of the Church year. Some parishes simply ignore the cyclical experience inherent in the liturgical year and sing a basic repertoire of five or ten songs that may have little or nothing to do with the mood of a particular liturgy or series of liturgies. In such a parish one might even hear “America the Beautiful” on the Third Sunday of Lent!

Other parishes show more concern. They might open the parish worship aid

Eileen Burke is Associate Director for Liturgy and Director of Music at the Office for Divine Worship, Archdiocese of Omaha.

The images of tilling soil, planting seed and rooting out weeds speak powerfully of our inner experience:

They give more prayerful attention to the season, and as a result, select music whose atmosphere and mood are in line with the basic attitude of the season and the particular liturgy being celebrated. Such people are the target for the following thoughts on selecting music for Lent and Holy Week.

Lent is a musically difficult time for several reasons. Many of the metered hymns tend to become esoteric theology lessons rather than the felt expression of inner prayer; teaching new songs is a struggle at any time, but especially so when they are used for only one season of the year. More fundamentally, however, Lent itself is an ambiguous season. Easter is clearly a time of intense joy, but is Lent really a time of intense sorrow? It is a penitential season, but what does this really mean?

It is a season that specifically recalls and celebrates baptism, which is a death; but it is also life. As we celebrate our death and life, we are reminded of our alienation from one another and the Father, but we are further reminded of our freedom from alienation in reconciliation. We acknowledge our sinful condition, but only in light of the reality of our redemption from this condition. It is a confusing dilemma for anyone planning liturgical celebrations; and it is a profound challenge for all of us to consider and then express in music.

The key to authentic Lenten celebration is to see it as a means to an end rather than an end in itself. It is essentially a time of preparation for the full recollection of the Easter Triduum, which is the death and resurrection of Jesus Christ in history and in mystery. It is a time for opening our hearts!

The images of tilling soil, planting seed and rooting out weeds speak powerfully of our inner experience.

We must realize that the soil does not till itself; the seed does not plant itself; and the weed does not uproot itself. These are actions of the master, the farmer.

To carry out the metaphor, we are the soil that is acted on by God, and Lent is a special time to celebrate these ritual actions. It is an alive and life-giving time. While Lent, like the freshly tilled and planted soil, appears barren, it is really the simultaneous dying of the seed and bursting forth of new life.

For too long Lent has been seen as a time either to do something or to give up doing something as an act of purification. It is an attempt to save our souls by
making up for our sins when the point is that we should simply stop doing things that make it difficult for the action of the Lord to take place. We can express this need liturgically. A more straightforward, less elaborate ceremony with simplicity of action is necessary to hear the gentle voice of God.

We cannot know what we celebrate unless we reflect on the essential mood of the celebrating community. This mood is often mixed, and therefore suggests a certain degree of mixed music. Practically, this implies that choosing music is more than selecting songs out of a hymnal or missalette. It means that we as musicians have to ask paramount questions of our own faith lives. It means our answers will deal with more than lyrics and more than tunes, although both are important.

We as musicians have to address the fact that most of our congregations need desperately to be touched, not intellectually, but emotionally by a reality so great that human capacity to express it is limited even by genius. Finally, we must establish what we want to accomplish and what it is possible to accomplish within the parameters of our own parish limitations for the coming Lenten season.

In the Church’s long tradition, it has been customary (and later legislated) that the organ be silenced during Lent, and that the music be sung a cappella. The chant for Lenten Masses was almost severe in its simplicity and certainly required no instrumental accompaniment. A congregation will often work harder to sing well when they are not overpower by instrumental accompaniment. In fact, the very starkness of unaccompanied singing is an effective complement to the “barren” dimension of this paradoxical season.

Thus, should a parish find it necessary or desirable to continue to use an organ, it should be used very sparingly. Some pre-Lenten experimentation with various stops would be in order, but the tremolo stop should be banned altogether. The service music that is regularly sung (acclamations and litanies) need not be accompanied, particularly if the presiding celebrant will sing the invocations.

Other appropriate instruments are guitar, viola or violin, and flute. Auto harps or small folk harps might also render a stirring accompaniment, while the large harp and cello would be stunning for Holy Thursday and the Easter Vigil celebrations. Some experimenting with combinations like cello and viola, or flute and French horn, could provide a meditational solo or an instrumental background to simple Psalm settings.

A final instrument that would be most effective for establishing a mood of simplicity and clarity is the recorder. Because of its absence of overtones, the recorder’s less full or “grandiose” musical quality would help characterize the mood of the season.

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While Lent, like the freshly tilled and planted soil, appears barren, it is really the simultaneous dying of the seed and bursting forth of new life.

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If we follow this line of less accompaniment by instruments, what about vocal music selection? Various settings for Psalms and Old and New Testament Canticle or poetic settings, now available in nearly every musical style, make excellent selections. The Gelineau arrangements (GIA), the Deiss settings (World Library), the compositions of the Monks of Weston Priory (Vermont) based on Scripture texts, and many of the beautiful works of the St. Louis Jesuits (NALR) are only a beginning of a long list of music perfectly suitable for congregational use with cantor (or choir) singing verses.

For more elaborate settings, and settings of other compositional styles—modern tonality, for example—all of the major publishers of liturgical music have some arrangements of the seasonal Psalms. The Pelloquin, Roff and Goemanne compositions are worthy of particular attention but there are many others of outstanding merit. It is important here that simplicity and careful attention to the abilities of the congregation and/or choir be taken into consideration.

Another major source of Lenten music should be the traditional Gregorian chants. The hymns "Attend Domine" and "Paxce Domine," if sung with integrity in chant style, cannot be outdone for perfect mood establishment and prayerful expressiveness. Because of the antiphonal style of the chants it is easy to teach them to the congregation, either in Latin or in good translation. A careful use of both languages (perhaps congregation and choir alternating Latin and English, or Latin by choir one week and the congregation singing the same hymn in English the following week) could be highly effective, but would seem artsy or stagy if not done with great sensitivity. Another problem with chants is that they are extremely difficult in the absence of a real familiarity with chant style. Nothing kills good chant quite as effectively as metering it with a 3/4 or 4/4 or even 6/8 time signature.

The traditional Psalm tones (8 modes) for Psalm singing in English are not recommended either. There are many settings now that retain chant character but are more suitable for the rise and fall of the English words. It would seem foolish to sing Psalms in Latin because part of the idea of singing them would be for textural comprehension. Again, the music of Joseph Gelineau for Lent (and other seasons) provides simple and beautiful Psalm settings.

The chant settings of the traditional common service music might also be a fitting prayer for either Eucharistic or reconciliation liturgies, not necessarily as the service music, but possibly as a Post-communion meditation. The Kyrie Eleison litanies from Gregorian Masses XIII might be effectively revived. These can be very well done with cantor and/or choir leadership and many congregations recall them with surprising rapidity and accuracy.

In addition, Psalm settings should be considered not only for the Responsorial Psalm, but also for the basic "hymn" music of Lenten liturgy. Processional music (particularly Communion) can be well chosen from antiphonal settings that make it easy for the congregation to participate without having to carry a worship aid to the altar (not a good idea now that Communion in the hand is an option). The Psalms are the timeless sung prayers of a Pilgrim People, and can rarely be equaled in expressiveness if the music is sensitive to the text.

The Eastern Rite tradition contains some beautiful litanies, hymns and Scripture settings that lend themselves powerfully to Lenten prayer accompaniment. They are simple and basically congregational.

Both Catholic and Protestant settings have some lovely traditional penitential and baptismal hymns that might also be considered for either a congregation or choir repertoire. At the risk of sounding sentimental, such old favorites as "O Lord, I Am Not Worthy," "Amazing Grace" (selecting verses carefully), "Just As I Am," "How Can I Keep From Singing?" and "He That Believes Is Baptized," are all good choices. There are many others that would fall into the category of traditional hymns as well.

For parishes with excellent solo voices, the music from the Messiah, the various Passion settings and songs such as Dvorak’s Biblischen Lieder (ten beautiful Psalm settings) provide excellent meditational music during liturgy. The classical repertoire is a gold mine that musicians might consider as a resource for liturgy planning.

Various contemporary hymns in all styles on the themes of light, baptism, repentance, reconciliation, desert and death are all possible resources. Careful use of antiphons or choruses might be desirable rather than using complete compositions. For example, the chorus, "Hear, O Lord," in a folk setting by Ray Repp is easy to remember and can be used as a response in various places. This is particularly true also of the Gelineau arrangements already mentioned, as well as the music of the St. Louis Jesuits. The arrangement of "My People" by Rev. Robert Dufford, one of the St. Louis Jesuits, is a prime choice for use in the Good Friday liturgy.

Last year a question was raised as to the liturgical use of the "Reproaches" due to accusations of implied anti-Semitism. Whether this is a real problem seems to be debatable, but this short version in antiphonal folk-style is profoundly sensitive, capturing the original intent of the prayer without textural problems, and it could well replace any chanted or recited version of greater length. Dan Schute’s composition with the text ‘Behold the Wood’ is also ideal for Good Friday liturgy and could be prepared for by using it in Penitence Services and Eucharistic liturgies earlier in Lent, although in general Passiontide music is not for Sundays in Lent. Overall may dull their particular power to move. "Were You There" and "O Sacred Head" are best used during the Holy Week liturgies, and some imagination should be used in performance to recapture the initial provocative power of the hymns.

There are countless possibilities for choosing and preparing music for this very special season. If parishes consider first of all what they want to accomplish through the Lenten liturgies, how they intend to focus on Easter, plan Holy Week liturgies first and Lenten Sundays (or weekdays) on a basis of a preparation for Holy Week climax, music will practically suggest itself. For parishes that simply open the worship aid and play potluck, I can only suggest that a pot of "luck" will be needed to end up with any measure of success! For those who go through the effort of seeking and asking, response is scripturally promised. It seems like a better possibility for real celebration and prayer.

Several of the selections recommended by Burke are listed in the revised Pastoral Musician’s Record Catalogue, available through NPM Resources.
"Participation" expresses the reality of a community of people together.

"Performance" is measured and judged precisely in terms of being a response to a preliminary initiative of God within the Church.

Each one of us brings all kinds of unspoken expectations with us to worship. Inner-city prophets want to see proclamation and preaching unpack powerful demands from the word of God for justice, mercy and community. High Church types seek musical splendor—brass choir and tympani supplying driving syncopation to the swell of massed voices. Theologically sensitive partisans of "renewal" want to see all individuals in the assembly open their mouths and join in. Still others look for "mystery," the "presence," the sense of the ineffable associated with the age-old sacrifice of the Mass. Most of us represent a blend of these and other attitudes.

While none of these orientations is "wrong" in itself, each one carries a different emphasis in the balance between reason and feeling, word and rite, participation and performance. Inescapably, in common prayer, we exist in a tension between a pole that represents quality and a pole that represents shared responsibility. Thorough exploration of this question can uncover a balance between these two poles.

One issue seems to be more fundamental than others in getting a perspective on the balance in question. Older generations seemed to relate to the Sunday experience in terms of being filled up: taking their empty human shells to church, they received grace. But so much of the new theology has helped us perceive that this is only half the story. The other half can be glimpsed in various phrases in the documents of Vatican II: Christ enlivens the baptized through the gift of the Spirit; this Spirit animates "all their works, prayers, and apostolic endeavors, their ordinarily married and family life, their daily labor, their mental and physical relaxation"; and all of this is offered to the Father "along with the Lord's Body," (Vatican II Constitution on the Sacred Liturgy (CSL), #31). Thus, the meaning of the Sunday assembly is not alone that of bestowing the worshippers with holy gifts; it is just as fundamentally a privileged moment in which to testify to the Holy Spirit that is in them.

It is clear from constantly repeated instances that the enormous reluctance of many Sunday Christians to engage in any deep or challenging participation in worship through song, gesture or spoken word is rooted in a preconciliar vision of worship. "Look! Get on with it," they have said to me, either directly or in so many words. Get on with it: Say the Mass, give me the sacrament, fill me up and leave me alone. It is one of the real sadnesses of this period of renewal that there seem to be bishops and priests in the American Church who are content to do just that. And so worship in spirit and in truth—characterized by freedom and joyful urgency—seldom emerges.

There is tension between the liturgy as God's gesture and the liturgy as the believers' gesture. Theologians have long asked, "Is the liturgy formative of community or does the liturgy presuppose a community of believers?" In a certain way it is both. As the activity that hands on to a new day the stories of God in Jesus and the sacraments that he guided the Church to elaborate in his name, the liturgy is formative of community. Any community that no longer accepts these gifts cannot really be called Christian. But the acceptance and celebration of these gifts by themselves do not satisfy the full point of the liturgy. Prayer is not so many words read, pages turned, songs sung, gestures enacted, symbols used, sacred objects touched, and so forth. These actions alone are not liturgy, but merely rite. Liturgy is lived and living dialogue of human beings with divine beings and among one another—a dialogue that perpetually has the power to make unforeseen demands.

When this dialogue is lost, rite easily becomes ritualism. Ritualism by itself can become idolatrous if, for example, an individual were more concerned with observing certain rites than with meeting the living God manifested in those rites. Such observance worships the worship forms, not the living God, and thereby merits the name of idolatry.

Christopher Kiesling attacks our culture's "consumerism" as the force perverting our worship: "The consumer regards

Paul J. Philibert, OP, teaches in the Department of Religion and Religious Education at Catholic University, where he is also a member of the Boys Town Center for the Study of Youth Development—a research group that explores moral development theory and pastoral psychology.
There are many voices of silence. One of its vestures is music.

liturgy as a product or service to be received, rather than as an event which he or she is to create with others" (Worship 52:4, July, 1978, p. 365). The “consumer” doesn’t understand participation—and often doesn’t have very high expectations of performance either, although the “consumer” perceives Mass as a performance. “Participation vs. performance” may signify the gap between turning pages in a missalette on the one hand and experiencing an awesome event of artful prayer on the other; but even more fundamentally, these words express primary realities of Christian experience.

“Participation” expresses first of all the reality of a community of people together. Unlike the Hindu shrine, the Buddhist zendo or the Muslim call to worship, the Christian assembly is not simply a gathering of individuals to make their personal prayers in a common place. The Christian mystery is the mystery of a people.

The idea represents an impressive challenge for all of us. Yet this is the revealed plan: This earthly plane will be transformed. It is a task not for occasional religious heroes, not even for a hidden God alone; rather, it is a task for those called to it—called to achieve the mystery God has preached in Jesus Christ. This means that the Sunday assembly has got to have a pragmatic air about it. The gathering of the assembly has got to be something more than the exorcism of a fear of the mortal sin of nonattendance. It is a time for challenge, recommitment, practical assessment, bonding together for the struggle.

“Performance,” in the context of liturgy, does not occur in a personal vacuum—as a kind of esthetic eruption without a context. “Performance” is measured and judged precisely in terms of being a response to a preliminary initiative of God within the Church. Yet when God speaks within the Church, it is on the lips of living men and women. The meaning of the measured yet abundant beauty that invests our words and gestures with glory and power—the meaning of “performance”—is that it is the garb of the holy, of that which is most authentic. The words of the Gospel, like the songs of the believers, are not messages for our reasoning minds alone. They are words, gestures and melodies, repeated through the centuries, that create an environment that fosters commitment, pushing us beyond the surface of our fears and providing us an alphabet for hope. We are in continuity with ages of hope.

The community is called to hear the prophetic word of God in the scriptures and to receive the word as a vision for life. Yet no single reading of the word exhausts its power, no single preaching exhausts its meaning. We barely scratch the surface in our celebrations. The prophetic word of God is expansive—it unfolds in silence. So many biblical images of God’s power are clothed in silence: the Spirit brooding over Genesis, the stillness of Elijah’s encounter with God on Mt. Horeb, the midnight birth of the savior, the watching in the upper room until Pentecost. And the silence is followed by an explosive and creative transformation of the world that flows out of the power of the word grown to its fullness in stillness and waiting.

There are many voices of silence. One of its vestures is music. Max Picard claims that music is an extension of silence: “The sound of music is not, like the sound of words, opposed but parallel to silence. It is as though the sound of

Most of us have known occasional moments in which the brilliance of a preacher, the touching beauty of a choir’s singing, or the magnetic unity of a congregation caught up in enthusiastic song touched something very deep inside us.
music were being driven over the surface of silence." We need to experience this power of music to unlock the hidden senses of the prophetic words of worship—the power to unravel the tangled strands of meaning that underlie words of faith and prayer.

For the word of God to be life, there has to be an inner speaking by God that testifies to the saving power of the Church. This inner voice is the anointed silence that unwraps the meaning of the sacred words for us. Most of us have known occasional moments in which the brilliance of a preacher, the touching beauty of a choir's singing, or the magnetic unity of a congregation caught up in enthusiastic song touched something very deep inside us. It is foolish to run away from such moments—to treat them lightly. Like Mary in Luke 2:19, we need to treasure these things and ponder them in our hearts. What is unutterable in the mere toil of words remains real for the heart in the region of silence. Without this silence, holy words can be information, but not salvation.

What we mean by secularity today is not a rejection of God, but rather an affirmation of God as penetrating the whole of life. It is the assertion that there are not two worlds, one small holy one where God dwells in a golden tabernacle and another large secular one where humankind has unbridled sovereignty. It is the affirmation that there is only one world in which the one God is met in creation, in prophecy, in loving encounters and in the compassionate rebuilding of the earth—and all of this is summarized and proclaimed in liturgy.

To be what it really has to be—the gathering up of all the fragments of life—our liturgical prayer must confront our eyes and ears with an authentic sense of what is churning in the continuing creation of the world. Even if we do not know how to obey God's voice in its midst or how to interpret his message within it, nonetheless God is present in it all. We are too quick to dismiss the changes of the world as unsuited to divine communication, too quick to dismiss God's surprises in our world as unsuited to good taste. If history is any lesson, however, God will not be easily domesticated by our categories of tastefulness. He will dance and make new songs, he will find new media and stick with them until they shine with the rewards of skillful discipline. And if we wish to dance with him, his joy will be the greater.

From these perspectives, it is reasonable to assert that the tension between excellent performance of rites and fullsome participation of hearts is healthy and inescapable. We have to do the best we can to realize both dimensions; both are integral to genuine worship.

In Christian worship, we are called to express our personal gifts fully and deeply, but in the context of and for the sake of a community of varied personalities. We are called to repeat in a new age and language and culture the old stories and relive the old memories, but to do so with freshness and creativity so that they live with an unpredictable power. We are called to challenge one another with the vision of a coming age of justice and love that at present lies beyond our reach, but to do so within a celebration of

Prayer is not so many words read, pages turned, songs sung...

thanks that so much of the coming age has already touched our lives. To realize these demands, we need to learn how to express a plurality of seemingly contrary values: solidarity/conviction; searching/simplicity; creativity/fidelity.

The creative disbelief of Nietzsche in the last century has helped many theologians understand the dialectical tension within which the contemporary worshipper stands. This is representative of Nietzsche's challenge to the Church: "For me to believe in their redeemer, Christians would have to sing better songs, and they would have to look more redeemed." Such a complaint helps us see that the tension between performance and participation cannot be collapsed; they must be melded. Performance—the excellence of sing and saying and doing—and participation—the individual's surrender to the transforming work of the worshipping community—must coalesce. One without the other can only be either estheticism or boosterism. Together, they become the enshrinement of a mystery that remains age after age both challenge and promise, surrender and consolation.
Discipline, Technique, Artistry: Tips to Choir Performance

BY MARIE GNADER

Come let us sing joyfully to the Lord!” In response to this invitation of the psalmist, the choir fills the church with a resonant choral sound that excites the congregation to join in singing praise to their God. A well trained choir “assists and encourages the singing of the congregation.” This same competent choir “adds beauty and solemnity to the liturgy . . . [as it] alone sings works whose musical demands enlist and challenge its competence” (MCW #56). The efforts of rehearsals cannot be underestimated. Unfortunately, secret formulas or magic rehearsal kits promising results “in 30 days or your money back” are not available, but careful planning, diligent practice and excellence in performance do result in a prayerful experience. A twofold task confronts the choir— concentrated effort in striving to attain musical skills; and positive direction toward the goal of allowing the musical performance to become a prayerful experience, both within the limited time of rehearsal. Essential to the success of any group effort is, first of all, oneness of purpose. Each choir member must admit that s/he makes the difference in that success. Equally important is that the choir be unified in their understanding of their aim of improving musical/technical skills and liturgical/prayerful experience.

Once this has been established, the director and choir members set themselves a task that will not only improve their performance, but through their music “assist the assembled believers to express and share the gift of faith that is within them and to nourish and strengthen their interior commitment of faith” (MCW #23). Simply stated, discipline of rehearsal establishes good technique; good technique allows freedom of artistic performance; and artistic performance in turn engenders prayerful experience.

First comes the discipline of rehearsal. The artistry of a choir’s performance at the liturgy is determined in the rehearsal room to the extent that the responsibilities of the director and members are fulfilled.

Director
Preparation of the rehearsal in all the details
Planning a well paced, interesting, challenging, enjoyable rehearsal
Programming repertoire for the needs of liturgies and ability of choir
Precision in conducting technique—clarity and accuracy
Praise for the efforts of the choir and a sense of humor tempering the labor

Choir
Commitment of time and talent
Concentration on developing uniformity of choral sound in the ensemble
Cooperation with all suggestions, new ideas, challenging music
Concern for attaining a prayerful experience through this ministry of song

There is no limit to the artistic performance level a choir can attain.

Sister Marie Gnader, co-director of the School Sisters of St. Francis Music Ministry Program, leads workshops for choirs, choir directors and song leaders and conducts choral reading sessions.
...a concentrated effort in striving to attain musical skills...allowing the musical performance to become a prayerful experience.

The opening prayer is a vital element of each rehearsal. In addition to praising God it can prove to be provocative, depending on the creativity of the leader (everyone should have a turn.)

Perhaps the prayer and the choir rehearsal can blend: An example would be for each choir member to choose a phrase from a favorite psalm, hymn, or other prayer and speak it, articulating carefully, starting at a pianissimo and gradually developing into a fortissimo, careful not to shout, but rather to produce resonant, full-vowelled sounds. At a sign from the leader all stop, take a breath and sing a very firm Amen on a pitch individually chosen. The prayer should end with a dissonant sound, which is good, as it establishes the vocal and aural independence of each member. But if the ending "arranges" itself into a consonant harmony, or worse, a unison sound, and centering on the pitch of the "strong voice" of the choir it is clear that there is an area that has to be strengthened.

Another suggestion that can develop independent and creative singers is a spontaneous Alleluia. Beginning on a given "do," each singer creates his/her own rhythmically free sung prayer, melodically using the pitches of the tonic chord in any sequence. Dynamically it builds up into a jubilant crescendo and then subsides into a pianissimo, unison "do." The improvisational possibilities of this are numerous and rewarding.

Next comes good technique. Any ensemble must focus on the development of skills that will enable each member to perform freely and accurately. With such freedom of technique there is no limit to the artistic performance level a choir can attain. At the top of the agenda is an excellent rehearsal device for encouraging all to listen more acutely. A walking movement adds freedom to the expression of the musical phrase sung. All the areas of good choral technique can be creatively developed by a skillful and imaginative director from his/her vantage point in the center. For the choir, it is not only instructive but also very enjoyable.

Uniformity of pitch and rhythmic precision are the greatest criteria of good ensemble. One sure way of discovering inaccuracies in rhythm and intonation is to sing a composition with a soft stacatto "doo" on every note. This method brings into sharp focus the slightest pitch (sliding in) and rhythmic (too early or too late) deviations. Every choir has its distinct technical weaknesses and each choir director must be consistent, constant and creative in correcting them. It would be wise to ask ourselves as choir directors...
what our objectives and priorities are in developing the choir's technique this year, and plan our rehearsals accordingly.

*Discipline and technique lead to artistic performance.* Authentic, beautiful and inspiring are qualities that transform the amateur performance into an artistic performance and are attainable by all who are willing to put forth the effort. In practical terms, authentic performance requires an ability to interpret a score. In some instances this demands research, but for the great majority of works performed, all one needs to know is on the printed page of music. Careful execution of every marking found in the score can make the difference between the artistic and amateur performance.

But more fundamentally, authenticity in performance of a sacred text as prayer has one measurement—the sincerity of the singers in their conscious involvement in the text as prayer. An excellent way to develop the awareness of texts as prayer is to have the choir recite them before singing them. In repeatedly doing this, one realizes that it is only those who have come to an experience of prayer who can call forth in others a desire to participate in meaningful worship. One cannot presume that artistic performance *per se* can engender a prayerful experience—then all our concert halls would be cathedrals and all artists would be ascetics. No one will admit to this; the difference is found in faith, sincerity and commitment. "That we may hear and express our faith . . . and by expressing it, renew and deepen it" (MCW #1). As choir members, then, we should engage ourselves in the entire liturgical action, not just the choir parts. Distracting activities of many choirs and choir directors of unnecessary handling of music, needless instruction and comments about the quality of the music are obviously out of place.

Finally, above and beyond the discipline, the techniques and the performance that is required of the choir, it must enhance and encourage the congregation’s participation in each celebration. How serious is our effort? Here’s a checklist.

- Have choir members ever been asked to sit among the congregation, thus encouraging and supporting their singing?
- How many unison hymns is the choir willing to sing? Does the repertoire include choir/congregational music, and how often is it used?
- Have choir members been asked and encouraged to "do the heroic" and serve as song leaders at the "non-choir" Mass?
- Are we truly convinced that "the whole body of the faithful may be able to contribute that active participation which is rightly theirs?" (MCW #36)

As the choir joins with the Christian community in celebration, it is the role of the choir to be the way to the experience of prayer, and not in the way.

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*The Cantor's Performance: Competent, prayerful, well prepared*

**BY LAETITIA BLAIN**

Good relationships with people, especially with the choir director, organist and priest/celebrants, help the overall flow of the worship experience.

To be a good cantor, one must be competent, prayerful, and well prepared. A song leader needs to use the voice efficiently, correctly and with emotion. One must also remember that s/he is a facilitator of prayer. Cantoring is inviting relationships between people. It is celebrating by going beyond oneself. It is calling forth wholeness through integrity of purpose in art and therefore in worship.

*Competence* in a cantor includes several basic qualities: readiness for action; vocal efficiency or technique; musicianship; and prayerfulness. Unlike other musicians, the singer does not only play an instrument but is the instrument. Good vocal production depends on being constantly "tuned up." To be a song leader, one must first know how to use the voice and keep it warmed up. It is important to use the singing voice every day: Unless a muscle is exercised, it will atrophy. Physical fitness plays an important role in good singing.

Relaxation or noninterference is equally important. The singer learns early in his/her training to "release the sound." One learns what will happen, if s/he lets it happen, if one risks letting go of the tone. However, it takes long hours of practice to develop a conditioned response and a readiness

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*Ms. Blain, Director of Liturgical Arts on the campus ministry staff of Boston College, is a well-known singer, choir director and recording artist, pastoral musician and liturgist at St. Ignatius Parish. She is also a consultant to the Boston Archdiocesan Liturgy Commission.*

Cantoring is inviting relationships between people.

for action. In the case of the human voice, one needs to be able to recreate correct production consistently. This is good technique.

The song leader must also have good tonal memory and quick, accurate pitch perception as well as music reading skills. This element of musicianship is taken for granted among performers. Why should it be different in prayer than in concert?

The subject of prayerfulness can fill countless volumes, but it is necessary to mention the need for reflection, meditation and centering. The experience of concentration in the art form of singing is the key to leading others in sung prayer. It is presumed that the cantor has read through the texts of the Mass of that day and has prayed about them during the week. It the cantor has the added responsibility of choosing the hymns, refrains and meditation songs as well as cantoring, s/he must of course be imbued with the spirit of that particular liturgical event.

Some suggestions for voice preparation immediately before services.

A few exercises that do not totally shock the body and the larynx but help the “tuning-up” process:

Bend forward and let the head fall in different directions. Move the head back and forth and around. This exercise relaxes the larynx.

Yawn a lot—the larynx makes a descent with a yawn. (This is a great exercise for an early Mass.)

Keep the jaw free and loose. Use your hand to move the jaw, if necessary.

Stand tall—elevate the rib cage. Vocal cords respond easily in this position.

Begin to hum in a descending tonal pattern, for example, g f e d c; f♯ e d♯ c♯ b; etc.

Then sing “oo” lightly with larger descending intervals (minor thirds or major thirds, then arpeggios) always in a descending pattern.

Use other vowel sounds in similar patterns—from top to bottom.

Then use a few consonants with vowels: noo, noo and poo, or nee, nee, whee, etc.

Now use your favorite vocalise for scales.

Begin using the melodies you will be singing for the liturgy and sing them on a vowel sound.

Vocalise on the melodies with a single vowel and consonant sound. Sing the hymn through in this way.

Try the words with consonants and vowels placing emphasis on the vowel sound.

Recite the words of the hymn or song as a poem and then try the words with rhythm.

Sing the words in rhythm of their respective pitches.

Note the dynamic, tempo, expression. Sing all the songs full voice!

This entire exercise should not take more than 20 minutes. Do not overload the circuits by extending it beyond this time frame. If necessary, repeat the steps that focus on the actual music of the day’s liturgy.

You are now ready to go to the place of worship—whether church, chapel or other. As you enter, you might ask yourself, “How do I feel about being here at this
time? in this church? with these people? with this priest celebrant? These questions can be keys to better communication of oneself, of the celebration, of the mood for this liturgical event. When the cantor walks out in front of people, s/he makes a variety of statements before any other action begins. Good relationships with people, especially with the choir director, organist and priest/celebrants, help the overall flow of the worship experience.

A few do's and don'ts for song leaders:

- Learn the music ahead of time.
- Do approach the people with confidence and joy.
- Be audible and visible.
- If you rehearse the congregation, make the directions clear.
- Keep rehearsals before the celebration brief. (The purpose of practice before Mass is warming up, not learning new music.
- Do not cover the congregational sound with your voice amplified on the microphone. Lead with the organ or with your conducting.
- Keep your mind and your attention on the action of the liturgy.
- Lead the people in responses, refrains, acclamations, hymns. Stand in different places for different parts of the liturgy.
- Sing the solos as a singer. Do not apologize for a solo role.
- If you wear a few hats at celebrations, for example, choir director/cantor; folk guitarist/cantor; or priest/cantor, make sure the roles are well differentiated at each liturgy.
- Be sensitive to the different moods created spontaneously in various instances of the celebration.

Above all, let us remember that we are inviting presence through song. Our gift enables others to communicate more fully with themselves in inner reflection on your song, with one another through vocal participation, and therefore with God, through integrity of purpose in song and in worship.

Before the Folk Musician Performs . . .

BY ANGEL TUCCIARONE

If the group is confident and comfortable with its musical presentation, better leadership will result.

Performance seems to automatically conjure up the image of some pop artist singing and strumming away on a stage to a sell-out crowd. With rhythmic applause and audience participation, the performing artist immediately senses that this "crowd" is with him/her celebrating this moment.

Although the music of the liturgy should not be "performed" for show, the music should maintain an equivalent musical caliber, expertise, and "performance quality." Just as an excellent professional concert does not happen instantaneously, good liturgical music requires and deserves much work and attention. Many "behind-the-scenes" factors should be considered in determining what constitutes good performance. Let us look at some important elements.

Be organized. Make sure that the entire folk choir knows exactly what is musically happening. For instance, which selections will be sung and at what point in the liturgy will each song/response/acclamation be sung?

Be well rehearsed. One can never practice enough. Musical techniques can always be upgraded and improved. Guitarists should practice chord progressions, introductions and endings of songs, variety in strumming and picking patterns, the use of the capo, transposition and modulation on their own, so as not to waste precious group rehearsal time.

Be a confident leader. If the group is confident and comfortable with its musical presentation, better leadership will result. Many groups seem unaware that their role is that of collective song leader to the congregation. The folk choir must guide the people of God in prayer-filled song and celebration through good musical leadership.

Angel Tucciaronone has been involved with contemporary liturgical music for the past ten years in and around the Pittsburgh area. She is a singer/guitarist/composer for World Library Publications, Inc. and has two LP releases with them.
Presence is a crucial element of performance. Do we convey an “I don’t care” attitude in our music or is our singing enthusiastic, full of life, prayerful and reverent? We can only expect those qualities from our congregations that we, ourselves, project to them.

Choose good music. Use the thresome of musical, liturgical and pastoral judgments elaborated in MCW.

Work on good beginnings and endings to songs. Introductions to songs are vitally important if the folk group and congregation are to know precisely when to begin. Make beginnings clear and not obscured in any way. Concentrate on eliminating those “extra” chords that result from a musician’s not “feeling” an ending or not paying attention to the director.

Finally, some questions you should ask yourselves as a group: Do you keep your tempos even, trying not to speed up or slow down? Do you enunciate, making sure your words are clear and understandable? Are the selections you choose in a singable key for both choir members as well as congregations? Do you check before the liturgy begins that all instruments are in tune?

Proper amplification exists if the music be heard clearly throughout the church, the PA speakers are properly placed and the number of microphones is appropriate to the size of both the folk group and the church.

Listening to recordings gives an idea of the way the composer intended the song(s) and a better sense of various instrumentations and vocal harmonies.

Are the selections you choose in a singable key for both choir members as well as congregations?

We will never know all there is to know. Further education, both in music and in liturgy, helps us to grow as individuals in addition to aiding us in our music ministry. Keeping abreast of the latest music available, subscribing to music and liturgy periodicals, attending workshops and meeting with other folk groups to exchange ideas are all ways to further musical and liturgical growth.

Constructive criticism is good. The most accurate critique of your music and how smoothly your liturgy flows is a tape recorder. Record your rehearsals. Record your liturgies. You may be surprised at what your music really sounds like and how it is being presented to the congregation. Another good practice is to have specific people from your folk choir sit in the congregation one or two Sundays.

When our music is presented well, our congregations will participate more fully. And that's the name of the game—“congregational participation”—to create an atmosphere of prayer through good music and its proper execution.

So, the next time you go to a pop concert, think of all the "behind the scene" factors that go into a good performance. With dedication and lots of hard work, the church musician can create that same type of celebration, participation, and "good performance."
A Parish Organist Performs: Registration, Rhythm, and Service Music

BY MARY JANE WAGNER

A n organist who performs well contributes to the dignity of worship and the respect for people gathered as a community before their God. Today, because more people are involved in leading the liturgy, the organist needs to be an effective team member as well. But above all, the organist must be a prayerful person who can communicate this spirit sincerely through his/her service.

There are organists who perform exceptionally well, and yet have not cultivated the skills of playing a worship service. There are organists who have begun to develop service-playing skills, but have not yet taken the time to study solo organ literature. Probably there are few organists whose skills are so well integrated that they are able to make each response or each hymn a sung prayer.

The role of the organist is complex. S/he needs to be able to lead a congregation that can range in size from 10 to 1000 and up, which requires nuanced adaptations. From selecting registration to playing introductions to learning how to breathe with the congregation, the organist must listen attentively and respond effectively. Further, s/he needs to be skillful in accompanying a song leader/cantor and a choir in each of their roles. At some time an organist will probably be part of an ensemble with other instrumentalists. Certainly one of the most creative areas that needs to be developed by organists is the careful selection and fine rendering of solo organ music in the worship experience.

At times, to be an organist means to lead; at other times, to accompany. For example, the entrance hymn sung by the congregation is approached differently than the responsorial psalm, with verses sung by a cantor. An experienced organist will distinguish and perform these functions instinctively. To achieve this skill takes conscious effort, constant practice and evaluation.

Where then does one begin to improve one’s skill? The sung prayer of the people deserves the primary focus. If the organist inhibits this dimension of participation, the prayerful expression of the people is hindered.

First comes the question of registration. People commonly prefer guitar to organ accompaniment because the organ tends to cover up the voices. In fact, this is often what they expect as soon as they hear the organ. These are some questions to review:

Can you, the organist, hear the voices above the organ? (If the congregation finds the organ oppressively loud, there is little chance they will strive to sing over it.)

Are your registrations for congregation loud, louder and loudest, or are they soft, medium and loud? (Varying registration within a hymn or between parts of the service, e.g., the Responsorial Psalm and the Holy, Holy, provides interest, aliveness. It prevents aural boredom.)

Do you hear what the congregation hears? (Sometimes the

Sister Mary Jane, SSSF, organist and teacher, is Liturgy and Music Coordinator at St. Joseph Convent in Milwaukee, and co-director of the School Sisters of St. Francis Music Ministry Program.

Precision or lack of it makes the sound vital or dull.

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console is at some distance from the sounding organ. Naturally this will distort the expected sound.)

On this organ, is there some latitude of dynamic range between a level of sound necessary to lead the congregation and a level adequate to support its singing? How do you use this resource?

If you have an experienced, singing congregation, one technique you may occasionally use (with forewarning, of course!) is to gradually reduce the registration on successive verses of a hymn, until the congregation is singing a cappella. This is especially effective for singing multiple verses of a communion hymn, when you have a choir to support the congregation.

Although each organ is unique, there are some standard principles on which to base registration for congregational singing. Foundation stops at pitch levels of 8', 4' and 2' for manuals, and 16', 8' and 4' for pedals, should give a clear, firm support to the voices. A mixture provides brilliance to the ensemble sound. Depending on its quality (some ring, others scream, and many are somewhere in between), the mixture usually enhances hymn accompaniments, giving it a full sound. Reeds, like mixtures, season the sound and warrant selective, not continuous use.

Do not overlook the unsolicited comments from people who have either positive or negative remarks.

What factors determine the registration that works best in your church? If there is more than one organist in a parish, they should play for each other regularly so that they can hear the sound as the congregation hears it. The liturgy committee is a primary source for feedback. Do not overlook the unsolicited comments from people who have either positive or negative remarks, and regularly elicit responses from different people. When put together and carefully sorted, even seemingly contradictory observations can be clarified and can help you, the organist, to improve the prayerful experience of your parish.

Next comes rhythm. What does it mean to play the organ rhythmically, above and beyond observing the correct time values of both notes and rests? The organ is a mechanical instrument. To make it speak, you must listen carefully and develop a sensitive touch. The most important principle of touch centers around the control of both attack and release. Precision or lack of it makes the sound vital or dull: This affects the rhythm.

Just as a choir needs to work at enunciating the text, so too the organist must cultivate articulation. Overlapping or excessive legato engenders sluggish singing and dampens the spirit of a song. By contrast, articulated repeated notes, in a song such as "Now Thank We All Our God," invite a congregation to sing.

Approaches to developing greater consciousness of rhythm include:

At times, to be an organist means to lead; at other times, to accompany.

Reading the text of the hymn aloud at least several times in order to feel the rhythm of the poetry. As you feel the rhythmic flow of the poetry with its accents and its falls, you are preparing to feel the rhythm of the music as well. Just as knowing the art of poetry is essential to writing fine hymn texts, so too, understanding the art of poetry is essential to playing hymns well.
Nothing diminishes the impact of an acclamation more than an extended, unnecessary organ introduction.

...ing also its punctuation. In many hymns punctuation varies in each verse, and the organist needs to phrase accordingly. Playing the melody alone on a solo stop, projecting the line as you would want a singer to do, conveying the meaning of the text.

Singing along with your playing, especially as you practice. It helps you to keep a steady tempo and to breathe with the congregation.

It is valuable to be aware of the distinctions and relationships between meter, pulse, tempo and rhythm. Just as meter organizes the rhythmic element of a musical score, pulse organizes the feeling of a rhythm. Gelineau psalmody provides an interesting example of the importance of pulse to the musical experience. Anywhere from one to five syllables may be fitted between the pulses. This flexibility in the duration of a syllable is sustained by the steady pulse. One establishes a pulse at the outset and sustains it throughout the piece, even as one breathes between stanzas of a hymn or phrases of a Glory to God.

Many are inclined to say that tempo is related to rhythm just as speed is related to accuracy. Yet a more significant comparison might be made: Tempo is to rhythm as breathing is to life. Forcing a tempo faster than a congregation can do it comfortably, or slower than they have breath to support it, is a serious obstacle to participation, and even more so, to prayer.

To establish the right tempo for your congregation and in your church, try singing the hymn with a few people at various tempos. It will become apparent which tempo gives the most fluent projection of the text. To breathe with the congregation is to shape the phrase or the pause with them while maintaining the pulse. Congregations respond positively to an organist who enables them to breathe naturally while they sing.

Rhythm then is more than observing correct time values. It must be natural, felt from within. Consciousness of breathing enlivens rhythm in much the same way that insight enlivens an experience. It absorbs one in the experience. To play the organ or any instrument rhythmically takes concentrated effort and vigilant sensitivity. It can generate a powerful response.

Three important considerations for service music—the responsorial psalm, acclamations and the Eucharistic Prayer.

If the response is sung by the congregation and the verses are recited or sung by a cantor, the organist may improvise during the verses. These reminders might serve to guide such efforts:

—Is the organ supportive of, yet secondary to the words being prayed?
—Are you attentive to the end of the verse so as to lead naturally into the refrain/antiphon?
—Do you vary your improvisation for each verse, correlating it to the text?

The acclamation requires a succinct introduction to the congregational response. If a pitch is all that is needed, then do not play a measure. Nothing diminishes the impact of an acclamation more than an extended, unnecessary organ introduction.

Spontaneity in worship is not equivalent to making last-minute decisions about the choice of acclamation.

Spontaneity in worship is not equivalent to making last-minute decisions about the choice of acclamation. Even "just the Amen" should be clearly communicated to the celebrant and all other ministers involved in leading the sung prayer. A congregation is understandably confused if its leaders do not have their actions coordinated.

Repeating acclamations until a congregation knows them by heart will help prayer, not hinder it. An arbitrary mix and match of acclamations can be a distraction to prayer.

If you have not already put together sets of acclamations, particularly for the Eucharistic Prayer—the Holy, Holy with the Memorial Acclamation and the Amen—consider doing this. It is one way of informing the congregation at the outset what is to follow, without having to give them three page numbers.

If you play organ during the Eucharistic Prayer, work carefully with the celebrant in planning what will be sung. Some suggestions are to keep the Prayer prominent by playing the organ subdued dynamically; lead naturally into the acclamations. (Practice with the celebrant so that pacing and emphasis can be synchronized); and vary the texture of the improvisation.

If the doxology is sung, give the celebrant a starting pitch to prevent the juxtaposition of two different keys—one for the doxology and another for the Amen.

These suggestions are by no means exhaustive. They attempt to raise sensitively a consciousness of the critical role the organist plays in fostering or diminishing a prayerful environment.

To be a competent organist is not an easy task. Nor is it accomplished in a year of concentrated effort. It requires constant practice and evaluation. One important way to make progress is to ask someone who knows and will be honest with you exactly how you are performing... Performance of every kind requires evaluation. It should include both positive and negative dimensions. Evaluate yourself first and then compare the results with others. It not only helps to build confidence; it will undoubtedly help to improve your parish's worship experience.
Helping Your Congregation to Participate

BY C.J. McNASPY

If a parish is fortunate enough to have a director who can electrify the congregation, hardly anything else is needed.

Fr. McNaspy, SJ, a professor at Loyola University in New Orleans, is the author or co-author of a dozen books on liturgy or liturgical music and a frequent contributor to liturgical and musical journals. He also directs a weekly program on sacred music for Public Radio.

If anyone in the history of church music should know about participation, that person must be John Wesley. We can do no better than quote his five principles of congregational singing:

Sing **all**: See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it be a cross to you, take it up, and you will find it a blessing.

Sing **lusty** and with a good courage. Beware of singing as if you were half-dead or half-asleep, but lift up your voice with strength. Be not more afraid of your voice now, nor
The celebrant's style can do more to galvanize a parish into participation—whether musical or otherwise—than any amount of cajoling on the part of the director.

more ashamed of its being heard than when you sang the songs of Satan.

Sing modestly: Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony: but strive to unite your voices together, so as to make one clear harmonious sound.

Sing in time: Whatever tune is sung be sure to keep with it; above all,

Sing spiritually: Have an eye to God in every word you sing. Aim at pleasing HIM more than yourself, or any other creature. In order to do this, attend strictly to the sense of what you sing, and see that your HEART is not carried away with the sound but offered to God continually; so shall your singing be such as the LORD will approve here, and reward you when HE cometh in the clouds of heaven.

(As quoted in: Rupert Davies, Methodism. Pelican, 1963, p. 114.)
It should go without saying and is evident from the phrase “above all” that Wesley’s primary concern is for us to “sing spiritually.” For all his dedication to sacred music, it seems that Wesley kept an almost Augustinian reserve about being “carried away with the sound,” for musical prayer must be first of all prayer.

Platitudinous as this may seem, it is not to be taken for granted. Professional musicians, if they are serious about their work, are naturally concerned with the caliber of their performance. This is clearly the case when significant choral music is performed, but it is only slightly less the case with congregational participation. As pastoral musicians, we want our experience to be as musical as possible, yet musicianship is somewhat easier to measure than prayerfulness.

Thus, a happy medium must be found between making our liturgical singing a virtuoso concert and allowing it to be half-hearted or lackluster. If we are to pray musically, the music must reach a certain level of quality. We must throw ourselves into the music with the same zest and enthusiasm as a Harnoncourt doing Bach Cantatas. At the same time, however, the director must keep in mind that the liturgical aim is the worship of God and not of self. This calls for a special type of asceticism, a determination to keep God in first place.

The Vatican II Constitution on the Sacred Liturgy (CSL) cautions us that “the sacred liturgy does not exhaust the entire activity of the Church” (CSL #9); that “the faithful must come to it with proper dispositions, that their thoughts match their words, and that they cooperate with divine grace” (CSL #11); and that “the spiritual life is not confined to the liturgy” (CSL #12). It is plain from the New Testament, as well as from the documents of Vatican II, that any true worship of God must be in “spirit and truth”; otherwise, regardless of solemnity and majesty, liturgy can hardly be called liturgy.

At the same time, liturgy is “the summit toward which the activity of the Church is directed” and “the fountain from which all her power flows” (CSL #10). A liturgy without music is almost unthinkable. Masserman, an ethnomusicologist, points out the importance of music “in helping man to transcend material processes and prosaic fact”—one of liturgy’s main functions. A music therapist by the name of Gaston uses music as a tool “to bring about group integration and the establishment of interpersonal relationships.” Thus, we must view music as an integral part of social worship. Indeed, it is hard to imagine any kind of social gathering without some music, either performed by the group or at least serving as a background or social lubricant.

The socializing, interpersonal function of liturgical music is largely served by congregational participation, and today this is far more taken for granted than it was, say, 20 years ago. While it is possible to listen socially (and this is why concerts remain a deeper human experience than listening to recordings), we have all experienced the difference between merely listening and actually participating. Pope John alluded to this distinction in a talk to a UNESCO group: “Of

It is hard to imagine any kind of social gathering without some music.

If we are to pray musically, the music must reach a certain level of quality.
There is added security in having the same, familiar book in hand.

the means that Providence offers us to purify and elevate ourselves, to escape from selfishness and turn toward universal horizons, music is among the first and highest."

Yet, difficult as any liturgical music is to achieve, all of us who have worked in the field know that it is easier to build up a good choir than a good congregation. There is something about the former that gratifies both directors and performers—perhaps a note of elitism. Further, trained singers respond more easily to direction than congregations. True, there is no substitute for charisma, but this is even less dispensable when it comes to directing a heterogeneous group other than a choir. If a parish is fortunate enough to have a director who can electrify the congregation, hardly anything else is needed.

But what of the less gifted director? In the first place, s/he needs the real support of the pastor. The celebrant's style can do more to galvanize a parish into participation—whether musical or otherwise—than any amount of cajoling on the part of the director. If the celebrant truly presides, the problem is half solved.

The choir can be almost as helpful as celebrant or director. First of all, it is obvious (though by no means obvious to everyone) that the space for choir and organ or other accompanying instruments should be up front, visibly related to altar and lectern. The notion of a choir loft toward the back of the congregation, offering a sort of rival musical service, seems too liturgically absurd to need refutation.

The choir can effectively teach and support congregational singing; though they may not find it especially gratifying, it is surely a true service. For instance, the choir's superior training and reading ability may make repetition a bit boring, for congregations need more repetition than fits the taste of musicians. On the other hand, the choir can learn descants and other polyphonic accompaniment to the larger simpler sound of the congregation, gradually emancipating the congregation as the new composition becomes familiar.

Rehearsals are inescapable, little as anyone cherishes them. Since congregations cannot be expected to gather other than at liturgical services, congregations can only rehearse before and after these services. One other possible time is after, or perhaps even in the place of, the homily. This supposes that director or celebrant can help convey the religious relevance of the hymn or anthem to be learned.

Even if the practice session is to be held before Mass, it will make a great deal of difference to the congregation if the director or celebrant explains precisely what is going on. Why these particular hymns or responses or acclamations? The rehearsal thus becomes clearly related to the liturgy, almost a part of it.

This presupposes that the director is recognized as part of

A liturgy without music is almost unthinkable.

the liturgical team and that s/he sits in on planning sessions. It presupposes sensitivity to the needs of this particular congregation, its background, age, tastes and previous experience. A new director will surely not want to start by eliminating anything, particularly hymns that the congregation finds enjoyable or at least singable. For one thing, people should not feel needlessly threatened.

It is surprising how dependent people can be on a fixed hymnal or other source of musical materials, such as misalettes. Even people who have only a minimal ability in music reading feel secure in the presence of music and text. There is added security in having the same, familiar book in hand. While a number of dioceses or parishes have their own hymnals, two satisfactory volumes are now widespread and should be considered: The Catholic Liturgy Book (Helicon) and Worship II (GIA). In any case, it is advisable to adopt one hymnal and stick to it.

There are no panaceas to the problems of congregational participation. But this need not discourage us, as music is itself an aid, not the ultimate purpose of liturgical life. Music can help build up a sense of community, but it can only help if there is something there to build on. While it helps if your choir leader is as dynamic as Leonard Bernstein, even a less gifted person can galvanize a congregation if it is clear that the pastor is in complete sympathy and support; it helps, too, if the conductor radiates assurance and competence. Before a congregation can pray a piece of music, it must possess the music. Confidence, assisted by vigorous accompaniment and direction, can make the difference.
Your Chance to Voice Concerns

Only once a year you have the opportunity to meet with other NPM members to discuss, mull over, or raise any questions you're concerned with. It's your chance to make your association the responsive organization you need it to be. Your part is important.

Song of Gathering and Song of Departing

Song of Gathering, led by Grayson Warren Brown with Clarence Rivers, Joe Wise, and a host of other pastoral musicians; a live recording session of music to sing by A musical happening!

Song of Departing led by C. Alexander Pelouquin to close the conference with the entire congregation celebrating the art of liturgical music.

Prayer and Celebration

Experience a glorious musical ministry of the congregation. The beauty of the Roman Rite will come alive for you like never before. It's an enthralling celebration of musical prayer.

Showcases and Exhibits


Your Own Jam Sessions

Bring your instruments, vocal cords, and programs. Participate with the participants. There are plenty of opportunities to sing-along and play-along as you learn-along.

A Live Hearing and $2,500 in Prizes

Now you can have the experts perform and critique your original composition for both its musical and liturgical qualities. And the best will be selected for prizes. Five prizes of $500 each will be offered for the best original composition in each of the five categories: hymns, acclamations, responsorial song, litanies, and general liturgical music. The winners will be selected by a panel of judges nationally known in the fields of liturgy and music. The music must be for the sacraments or Divine Office, be unpublished and submitted on tape with an accompanying score sheet. Entries must be in by March 1st, 1979. For official guidelines write NPM Live Hearing/Competition, 1029 Vermont Avenue, N.W., 204, Washington, DC 20005.

Choir and Instrumental Sessions

You can raise high the roofbeams as a member of one of the five choirs or instrumental ensembles that will be formed at the convention. In addition to the convention choir there will be plenty of performance/participation through each of the five sizes of choirs and three styles of choir music. There will be music for avant-garde, small (eight-voice), suburban (40-voice), ethnic and folk parishes. The styles of music will be congregation with choir; choir only; and choir with cantor and congregation. Instrumental groups will perform both as accompanying instruments and separate ensembles. These groups will perform for the entire convention Friday morning. Sign up early.

Youth Day

Wednesday, April 18 will be a very special, exciting day for our young parish musicians. Cosponsored by the Archdiocese of Chicago, it'll be a teaching, learning, and sharing time with one-of-a-kind programs and workshops geared to the young. There will be a full-fledged, foot-tapping jam session as the youth join the other convention members in the evening. Registration is $10 for the day, free if the student is attending the full convention. Many major speakers from the main convention will be on the Youth Day program from 2:30 to 11:30 p.m.
A TWO-PART KEYNOTE ADDRESS

"Balancing Performance and Participation" Music as prayer will be the topic of Pere Joseph Gelineau, SJ while Godfrey Delkmann, OSE will address the liturgical aspects of communal prayer. Gelineau is a composer, author, teacher and editor of Eglise qui chante, Paris, France. Delkmann, a monk of St. John's Abbey, is editor-in-chief of Worship magazine and is world renowned for his liturgical expertise.

"Benedictions in History" Alice Parker A graduate of Juilliard School of Music, she has an active career as a conductor, teacher and lecturer.

"Church Music: The Dilemma of Excellence" Erik Routley Noted Professor of Church Music and Director of Chapel at Westminster Choir College, Princeton, New Jersey.


"The Importance of Prayer for the Musician" Catherine de Hueck Doherty Noted author and founder of Madonna House, Ontario, Canada.

CONVENTION SCHEDULE

TUESDAY
2:30-7:30 Registration
7:30-9:15 Keynote — Joseph Gelineau/Godfrey Delkmann
9:30-11:30 Song of Gathering — Grayson Warren Brown
10:45-11:45 "Jam Sessions"

WEDNESDAY
8:30-9:00 Morning Prayer
9:15-10:30 Alice Parker
10:45-12:00 Session I
12:15-1:15 Showcases
1:30-2:30 Showcases
2:45-4:00 Erik Routley
4:15-5:30 Session II
7:30-8:00 Showcases
8:30-8:30 Evening Prayer
8:30-11:30 "Jam Sessions"

THURSDAY
8:30-9:00 Morning Prayer
9:15-10:15 John Melloh
10:30-11:45 Session III
12:00-1:00 Showcases
1:15-2:15 Showcases
2:30-3:30 Members Meeting
3:45-4:45 St. Louis Jesuits
5:00-6:15 Session IV
7:00-8:00 Eucharistic Celebration

FRIDAY
8:15-8:45 Morning Prayer
9:00-10:15 Session V
10:30-11:20 Choral & Instrumental Festival
11:30-12:40 Pere Joseph Gelineau/Catherine Doherty
12:40-1:30 Song of Departure — Alexander Peloquin
SESSION I

Implementing a Parish Music Program (Part 1) Rev. Eugene Walsh, Elaine Rendler Explore new musical vistas as they relate to the parts of the Mass ... learn and hear the music of hospitality ... the Communion ... the Dismissal.

Creative Organ: Robert Tynham How to use the organ to provide continuity and unity within the liturgy ... how to establish a sense of rhythm within the flow of the liturgical action.

What's Pastoral about Being a Musician? Ralph Middlecamp A lively, musical lesson — complete with slides — on the folk musician’s responsibility of ministry to the congregation.

The Psalm: Pére Joseph Gelineau Its functions in the Liturgy of the Word during the Eucharist: annot response to the Word; meditation on the Word; its forms: recitative or hymn; responsorial or communal; role of the refrain; the use of instruments. The session will be translated by Rev. Louis Cyr.

Creative Use of the Hymnals: Alice Parker Continuing from the general session. How to get the creative use of the hymnals without losing their historical significance ... learn to merge history with today through voicing, tempo, phrasing, and other musical means.

Hispanic Praying of the Lord: Carlos Rosas: A festive demonstration and performance of the music and liturgical styles of the Hispanic community with a special emphasis on the Mexican-Americans by the Composer in Residence, Mexican-American Cultural Center, San Antonio, Texas.

Reconocimiento del Señor por los Hispans Carlos Rosas Una demostración festiva de los estilos de actuación y litúrgica de la comunidad hispana con especial énfasis en los Mexicanos-Americanos por el Compositor-Residente del Centro Cultural Mexicano-Americano, San Antonio, Texas.

Black Parish Music: Grapson Warren Brown How to adjust to different musical styles within the black parish ... what you need to know to evaluate the liturgical appropriateness of black gospel music ... specific examples of cultural problems and decisions.

Music Education: The Kodály Method Sister Lorinna Zempke How the Kodály method can enrich the music education of primary grade students ... a tell-all of what’s needed to train teachers in the method ... and how Kodály can be implemented in the parish and in schools.

SESSION II

Music Education: The Orff Method: Brigitte Warner The ins and outs, with demonstrations of the Orff instruments, in teaching elementary-school students as well as training teachers and using the Orff method to enliven parish music.

Implementing a Parish Music Program (Part 2) Rev. Eugene Walsh, Elaine Rendler After you’ve learned some of the “theories,” this session will be a show-and-tell of “practice.” Tips and skills on the dos and don’ts of working with other parish staffs, the pastor, parish board and liturgy committee.

Black Choir: Ron Harbor From one to ten singers ... how to form a small choir ... how to recruit musicians from the community ... how to keep a choir singing and going.

Liturgical Music of the Caribbean: Rev. Juan Sosa A session on the developments of the liturgical music of the Caribbean. The use of melody and rhythm as integral parts of this liturgical expression through instruments, chant and cantor interpretations, and congregational participation.

Música Litúrgica de los Pueblos del Caribe: Rev. Juan Sosa Una sesión que reúne el desarrollo de la música litúrgica de los Pueblos del Caribe. El uso de melodía y ritmo como partes integrantes de esta expresión litúrgica por medio de instrumentos, interpretaciones de coros y de solistas y cantores, y la participación de la asamblea.
Plans in Action Peter Stapleton An introduction to planning skills for the liturgy. Here are the practical methods to get effective results using the NPM's Plans in Action workbook.

Pastoral Power and Responsibility of Music Vince Amбросetti Explore how scripture is the foundation of the ministry of music . . . how you can measure your ministry by your faith . . . how the congregation, celebrant, and musician can work together for a liturgical experience. Session includes a performance by the King's Minstrels from Baltimore.

The Liturgical Frame of the Choir: Rev Louis Cyp The complete choir— as performer and participant . . . the role and importance of the choir . . . using a choir within the liturgy . . . the dos and don'ts of choir performance.

Use of Song and Story in Ministries with Children Jack Miffleton and Skip Sanders Learn children's song and story, their rhymes, riddles and chants and how they can help children pray from their natural form of play.

SESSION III

Planning Growth for Pastoral Musicians Peter Stapleton Here are the specifics—the what-to-do's and the how-to-do's; learn and develop your ministry within the parish and pick up tips and hints for career development beyond the parish.

Stop Kissing the Elderly Deanna Edwards What to do about the honest yet uncomfortable feelings we have in facing such things as aging, dying and death. Explore Christian music for those working with the elderly and terminally ill with a former assistant of Dr. Elizabeth Kubler-Ross.

Eucharistic Prayer Today Pere Joseph Gelineau Here's how the Eucharistic Prayer can be most effective through structure and being "sung through" . . . plus answers to the problems of the acclamations introduced into the Eucharistic Prayer. The role of chant and music. The legacy from tradition and present usage. Investigation of "celebrational models."

The Quadriscopic Cantor Rev Ed Foley The cantor as seen from almost every viewpoint—and then some: historical, theoretical, liturgical, and ministerial roles.

Guitar Placing Without Woes John Pell Learn how to make a chart, transfer chords into a playing context, improvise, use a capo, simplify a score, and much more by one of the country's leading guitarists, currently with Chet Atkins. Bring your instruments.

Service Music and Improvisation Paul Mans A noted organist will show you the befores and afters, the what is and what could be—all by using the creative you.

Implementing a Parish Music Program (Part 3) Rev Larry Madden, Betsy Beckman and Edward Walker Experience a new ritual and then listen to the panel critique it . . . discover how ritual—through music and movement—should engage. . . . what works and what doesn't and why.

Building a Musician's Spirituality Joe Ziegler Because the musician is a leader of prayer, this session will explore the need to develop a personal prayer life unique to the music ministry and help you tap your spirituality.

SESSION IV

The Practicing Cantor Michael Jonas An exciting presentation of the cantor as a practitioner, including the importance of the cantor in responsorial song and how to expand this role as well as the all-important "how to improve style."

Coordinating a Liturgy Program Tom Conry What every parish liturgist will want to know: problems with music programs
SESSION V

Spirituality. Joe Zsigay A fascinating analysis of the spirituality of the music ministry...what it should have...emphasizing the secular, prayer leadership, community and relationship to the liturgy. Experience your own spirituality with demonstration of the spirit of prayer.

Implementing a Parish Music Program (Part 5) Betsy Beckman, Edward Walker, Rev. Larry Madden. How to implement what you've learned...what it takes to translate and apply the results of your prayer and movement to the parish...where to begin...what to look out for...how to coordinate music, ritual, and movement...pitfalls...and useful hints.

Using Scripture in Music. Sister Suzanne Toolan. Learn with the accomplished composer to sing the word of God, to unfold its mystery and enhance the proclamation and response. A live demonstration of singing both published and unpublished materials.

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

A Live Hearing. Rev. Lawrence Heiman, Stephen Rosolack. Here's your chance to have your compositions critiqued by the professionals from both a liturgical and musical point of view. Compositions for demonstration and prizes will be selected from entries sent before March 1, 1979. For official guidelines write: NPM Live Hearing Competition, 1029 Vermont Avenue, N.W., Suite 204, Washington, D.C. 20005.

The Solo Cantor. Jim Hansen. How to improve style to really lead the congregation to prayer...techniques to entice congregational response demonstrated by the composer of NPM's "Liturgy in Lent.

Baptism and Catechumenate Rites. Ken Melts. Here's how music can enhance and highlight the various stages of the Rite of Initiation, with special attention to the musical possibilities of celebrating the progressive stages of the catechumenate.

Sharing Easter Vigil Celebrations. Sister Janet Keck, SSF. Here's your chance to share (and perhaps brag a bit) your parish's Easter Vigil Celebration...what took place...your creative approaches...music of the Exultet...bring samples!


...needs for long-range planning...interacting roles...what to expect...communications required.

Diocesan Directors of Music. Rev. Francis Steffen. An exchange to discuss diocesan-level programs...models you can adapt from what's worked...how to set up training programs...Bring ideas and samples of your program.

Using the Liturgical Keyboard. Ed Walker. From organ to piano and back—the role of the keyboard in liturgy...helping the choir...converting chord symbols...new and imaginative keyboard uses.

Eucharistic Prayer. Tomorrow. Ralph Keifer. A scholarly approach to how modern theological movements will affect our understanding of the Eucharistic Prayer with emphasis on the priesthood of the laity, Eucharistic presence and the effects of music.

Implementing a Parish Music Program. (Part 4) Rev. Larry Madden and Betsy Beckman. A lively show-and-tell of the effective integration of the arts in worship, including movement, drama, slides and the pictorial arts and how they can relate to and enhance worship.

Planning the Seasons. Helen Marie Hurt. Here's where you can delight in exploring the liturgical year by learning about the rhythm, pace and flow of the seasons and how to select the appropriate music to reflect them.
Reserved for Clergy

Because the clergy have an important and distinct role within the liturgy—apart from but in conjunction with church musicians—NPM is offering the only two-day workshop of its kind especially for clergy. The sessions will be held on Wednesday and Thursday and are sure to be a vital, inspiring give-and-take get-together. Discover, discuss and learn about the relationships between clergy and pastoral musicians and the how and what-to-do’s to improve your style of celebration. The clergy can attend the two-day program only, or, for just an additional $10, can also participate in some of the full Convention programs. Either way, it’s an ideal and unique opportunity to meet other clergy and discuss problems and solutions on the art and style of liturgical celebration.

People and the Liturgy: Gerard Brocolo Here’s an inspiring presentation of the dynamics of the liturgy... how the liturgy can validate the clergy rather than challenge the musicians... how the celebrant can make the prayer moment more sensitive and rewarding... how to really get along with musicians... and how to develop confidence. Father Brocolo is the Chicago Archdiocesan Consultant for Liturgy and serves as the associate director, Chicago Office for Divine Worship and associate pastor, St. Martha Church, Morton Grove, IL.

Building Blocks of Liturgy: Lawrence Madden Explore a liturgical theatre with the celebrant as actor and director of ritual... learn the languages of space, sound, gesture, image, movement, word... discover the practical solutions to common liturgical problems. Father Madden, SJ, the co-founder and staff member of the Woodstock Center for Religion and Worship in New York City, is currently the director of Campus Ministries at Georgetown University, Washington, DC.

Nitty Gritty Issues: Donald Osuna Learn the best, the workable, and the what-to-do’s behind the liturgical scenes: budgets, managerial skills, how to get the most and best out of musicians, and how to get quality music all the time and every time. There will be a panel discussion with plenty of give and take. Father Osuna is the rector of St. Francis de Sales Cathedral in Oakland, CA.

Relating Relationships: Charles Faso Break the myths and learn about the real expectations and how-to’s of those who work together and pray together — the celebrant and musician... what who can expect from whom... how the celebrant can relate to the cantor, organist, choir, and musicians. Father Faso, OFM, a liturgical consultant in the Midwest, is pastor of St. Peter’s Church In-the-Loop, Chicago.

Teaming and Planning: Thomas Caroluzza After the real comes the ideal, after the giving up comes the gift-giving. How to handle fragmentation, set attainable goals, share responsibility, cut through clericalism, and implement a valuable pastoral ministry. Father Caroluzza has served on regional and national levels of the Federation of Priests’ Council and is pastor of Our Lady of Nazareth, a 700-family suburban parish in Roanoke, VA.

Make It a Real Partnership

Bring along your clergyman. Share the Convention as well as liturgical music. Remember, the clergy section is the only one of its kind offered on the ministries and art of church music. Grow together!

WEDNESDAY
10:30-12:00 People and Liturgy — Brocolo
1:30-2:45 Building Blocks of Liturgy — Madden
3:15-4:30 Nitty Gritty Issues — Osuna

THURSDAY
10:30-12:00 Relating Relationships — Faso
1:00-2:15 Teaming & Planning — Caroluzza
Mike Jancos Preparing for priestly ordination, Archdiocese of St. Paul-Minneapolis, graduate in Liturgical Studies from the University of Notre Dame.

Sister Janet Keck, SSSF Director of Music, Diocese of Rockford, Illinois.

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

Rev. Lawrence Madden, SJ Director of Campus Ministries at Georgetown University, Washington, D.C.

Tim Manning Member of the St. Louis Jesuits. Guitarist, composer, lyricist.

Paul Manz Minister of Music, Canton, of Mount Olive Lutheran Church, Minneapolis, Minnesota; adjunct professor at Gustavus Adolphus College, and Luther Seminary, St. Paul, Minnesota.

Rev. J. Allyn Mellor Musician and Liturgist, Notre Dame Center for Pastoral Liturgy, South Bend, Indiana.

Ken Melz Director of Liturgy and Music at the Paulist Center in Boston, Massachusetts.

Ralph Middelcamp Director of Celebration Workbench, a regional worship resource service; Pastoral musician in Geneva, New York.

Jack Milletton Composer, lyric poet of children's and liturgical music; teaching storytelling and pastoral liturgy, University of San Francisco.

Roc O'Connor Member of the St. Louis Jesuits, guitarist, studying theology in Berkeley, California.

Rev. E. Donald Osmo Director of the Cathedral of St. Francis de Sales, Oakland, California, and Diocesan Director of Music.

Alice Parker American composer and conductor, including choral arrangements of folk songs, hymns, carols in collaboration with Robert Shaw.

John Pell Guitarist, arranger, composer, winner of the First Annual Chef Atkins Guitar Festival, Nashville, Tennessee.

C. Alexander Peloquin Composer in Residence, Boston College; Director of Music, Cathedral of SS Peter and Paul, Providence, Rhode Island.

Elaine Rendler Pastoral Musician, United States Naval Academy Chapel, Annapolis, MD. Assistant Professor of Music, School of Music, Catholic University of America.

Carlos Rosas Composer in Residence, Mexican-American Cultural Center, San Antonio, Texas.

Stephen Rosolack Director of Music for the Diocese of Peoria, Illinois; teaches advanced and graduate conducting at Bradley University, Peoria.

Erik Routley Minister of the United Reformed Church in England and Wales, Professor of Church Music and Director of Chapel at Westminster Choir College, Princeton, New Jersey.

Skipper Sanders Educator, dramatist, song leader, Forest Park High School, Baltimore, Maryland.

Daniel L. Schutte, SJ Member of the St. Louis Jesuits, Studying theology in Berkeley, California.

Rev. Juan Sosa A native of Havana, Cuba, priest of the Miami Diocese, Cantor at St. Mary Cathedral, Miami, and assistant pastor at Our Lady Queen of Martyrs Parish, Miami, Florida. En nacido en La Habana, Cuba, preside la diócesis de Miami, cantor en la catedral de Santa Maria en Miami, y pastor asistente en Nuestra Señora María de los Martires de Paris en Miami, Florida.

Peter Stapleton Director of Ministry Formation Program of NPM, and author of Plans in Action.


Sister Janet Tabat, SSSF Chairperson for the Joint Diocesan Liturgy Commission; Director of Liturgy and Music, St. Charles Borromeo Seminary, Lockport, Illinois.

Robert Twynam Organist, chorister, Director of Music, Cathedral of Mary Our Queen, Baltimore, Maryland.

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

Rev. Eugene A. Walsh, SS Educator in Music and Liturgy, Theological College, Washington, D.C.

Brigitte Warner Student of Carl Orff and G. Keetman, teaches the Orff-Schulwerk approach, Annapolis, Maryland.

Joe Wise Composer/recorder of numerous albums and collections of contemporary church music, Louisville, Kentucky.

Sister Lorna Zemplik, SSSF Coordinator of Music at Silver Lake College, Manitowoc, Wisconsin, Kodaly expert.

Joe Zsigray Director of Liturgy, St. Angela Merici Parish, Cleveland, Ohio.
All of us who have had some responsibility in implementing the renewed rites that have been promulgated since Vatican II are aware that one of the major problems we have faced is the misconception among a great many people about the history and nature of the ceremonies we had been celebrating up until that time. Resistance to change was partly due to the false perception that the forms in which we celebrated the Eucharist and the other Sacraments had been passed on to us almost completely intact from the time of the Apostles. In addition, because in our earlier days we tended to see the great body of the faithful marching lock-step through life, many people have the feeling that the modes of worship, hymns and customs they remember from their childhood are the same as the ones other Catholics of their age experienced.

Church musicians commonly lament the fact that our tradition does not offer an adequate collection of vernacular hymns that are suitable for liturgy. The fact is, however, that there are hundreds of hymns, known to thousands of Catholics, that remain for many a hidden treasure because many exist only in foreign languages. Included in this body of hymnody are the many songs brought to America by Catholics from Poland.

Since the latter part of the nineteenth century, especially in the larger cities of our country but also in scattered rural areas, certain ethnic or national parishes have been established, a process that was accelerated around the turn of the century to meet the pressing need of ministering to millions of immigrants who needed help in adjusting to their new homeland. These parishes continued the religious traditions these new Americans brought with them. Not only were ethnic traditions and music fostered in the officially established national parishes, but those territorial parishes that found themselves in neighborhoods of a distinct ethnic character also continued the traditions of the people who moved there.

My introduction to Polish hymnody was during my college years. One Holy Thursday late at night I ventured into a large old church in one of Detroit’s older neighborhoods. I was struck by the number of people present before the Blessed
Sacrament, and especially by the fact that they were singing. There was no conductor, and though the hymn apparently had many verses, few needed a book. Shortly after this hymn was finished, one of the group began another, and all joined in.

This was certainly not the "silent church" I had understood to be the norm, and this experience began for me a period of interest in and admiration for the religious traditions of the Polish people in America. Ethnic parishes remain in every large city, of course, though their constituency has changed somewhat, with some of the younger people moving into suburban areas. Yet the parishes in the identifiable Polish areas of a city such as Detroit could not be accurately described as exclusively "older people." Many of the members of such parishes are second- and third-generation residents of the neighborhood, as well as younger families recently come from Europe. In many of these parishes you will find their musical traditions still moving at full strength.

Some knowledge of these traditions is helpful, I feel, not only because of the interest a musician naturally feels towards others' music and ways of doing things, but also because of the fact that in expanding metropolitan areas it is entirely likely that a percentage of people to whom you minister through music grew up in a parish very different from your own. Knowing that we are all formed by our experiences, this awareness might help in understanding various people's expectations of music.

For Poles, singing is often an integral part of celebration. The traditional Polish wedding is synonymous to most people with festive celebration. The highlight of the wedding comes at around midnight, when the bride, seated in the groom's lap on a chair, is surrounded by all the guests as her wedding veil is removed. Everyone joins in song during this unveiling, assuring the bride that twelve angels have come to bring her God's blessings on her wedding day.

The singing is not incidental to the action, but forms an important part of the whole ritual. In the same way the vernacular hymns sung in Polish parishes were never viewed as something "extra," added to the action; rather they formed a part of it. It could be fairly said, I think, that this view of the hymn singing was significantly different from that in a more typically American parish, where such singing was often restricted to novenas and Stations of the Cross.

Even 50 years ago, Poles were used to singing vernacular hymns at Mass. During the Christmas season, as an example, many Masses were celebrated with carols. The priest would intone the Gloria, then continue silently while the people sang a carol such as "Dzisiaj w Betlejem" ("Today in Bethlehem"). At the Credo, another carol would be sung, and so on through the Mass. Just how legal all this was I'm not sure, but it was almost a universal custom. It helps explain why people who have moved into the outlying areas of a city still remember all those carols so well.

Two things should be said about this kind of use of music. First, it approximates what the sixteenth century reformers had asked for—vernacular hymns interspersed through the action of the Latin Mass. Second, the hymns, not only for Christmas, but for Lent and Easter, and other seasons as well, were not only joyful and rich melodies, but they were also useful teaching tools. Like the German Chorale, the hymns often had many verses that explained the mystery being celebrated in great detail.

In some ways, the use of music in Polish churches anticipated the liturgical renewal whose fruits we are now universally beginning to enjoy. For example, long before the Easter Vigil was restored to its proper place by Pius XII, Polish people, sensing the need to commemorate the Lord's resurrection with some kind of authentic vigil, began the custom of arriving at the church very early in the morning, before the first Mass was to be celebrated, and circulating the church in procession while singing Polish hymns.

Even at funerals congregational singing was enjoyed by many Catholics. But these same traditions are practiced with the same solemnity in many places today. Thus, it is not surprising that some Polish people find the worship services of some of our middle-class suburban parishes austere, even barren. Of course it is not possible, even were it desirable, to recreate the ethnic cohesion of the "old neighborhood." We need to have a parish life that welcomes everyone, regardless of background. It is important, though, for the minister of music to have some awareness of the factors that have helped shape the musical tastes and expectations of a number of parishioners.

In Detroit a perfect example of music from an ethnic tradition being used, not in a divisive way but in a spirit of sharing, was seen and heard at the ceremonies ordaining Bishop Imesch and Bishop Krawczak to the episcopacy. Among the Communion hymns was one well known in Polish parishes, "U drzwi Twoich, stoję Panie!" (I Stand at Your Door, Lord").

In a parish in which significant numbers of people have been raised in a tradition such as I've described, an organist conversant with the literature can add music of spiritual significance by playing an ethnic hymn at a wedding or funeral of one of the group members. This would only be done if the family involved retained an interest in such traditions, of course. It is not necessarily the case that anyone with a Polish, Italian or Slovenian surname has a particular interest in or even fond memories of "the old days."

Music ministers in an area of particularly high representation from one ethnic group can find or make translations of a few hymns that are well known to that group and teach them to the whole parish; not necessarily as an "ethnic" song, but just as a new song to add to the familiar vernacular hymns.

Working with the parish choir gives one an opportunity to draw on music from many parts of the world. If the Livonia Civic singers can sing a Polish carol without apology, certainly the parish choir might be forgiven for singing "Lulajze, Jezu" in Polish. C. Alexander Peloquin, in association with John Trzaska, has given us some beautiful settings of Polish carols in English (published by GIA).

In our parish, we often compose our own melodies for the antiphons of the responsorial psalms; on more than one occasion, what has worked best is a portion of a hymn tune from an "ethnic" source. In playing preludes, postludes and voluntaries, I don't always confine myself to German Masters, or contemporaries. With a little effort, one can work up a grand improvisation on an ethnic hymn.

Whatever practical use the individual church musician can make of this information about the music of Polish American Catholics, it is important for each of us to realize that in any congregation not everyone has come from the mythical "average" Catholic parish. Many traditions, from many countries, have existed side by side in America, and played a part in forming this new community. I believe all these various traditions should be respected, and we, as church musicians, should be able to draw on them when possible.
Choosing Music: No Small Task

BY TOM CONRY

If we are serious about our art, our ministry, we will come to see that safe, convenient and certain are not enough.

Perhaps no aspect of the pastoral musician’s ministry is so critical in the long run, or as frequently misunderstood, as the selection of repertoire. It has finally become generally accepted that a professionally trained pastoral musician is an asset to the community’s faith life. Deo gratias, more and more parishes are beginning to allocate reasonable sums for salaries, education, instruments, and so forth. The struggle for quality is clearly being won by the good guys, in apparent contradiction of Gresham’s law. Having fought the good fight and emerged victorious, many of us are now faced with that dilemma so endemic to revolutions, what to do when you’ve won. To slip out of the political metaphor, once the tools for good liturgical music are available, the problem becomes learning how to use them.

Up to now, we seem to have taken the whole question of repertoire in a rather cavalier fashion. We will hear a song from “somewhere”—the radio, a friend, a neighboring folk group or organist—and immediately add it to the body of our musical literature, usually either because it says something “really neat” about “the theme,” or because we think people will sing it, and this is what we take as the ultimate yardstick of success or failure. These criteria have both obvious and subtle limitations.

It should be immediately apparent that we are not at all likely to obtain an adequate sampling of what is available in the field—still less an idea of the state of the art—by relying on sheer fortuitous circumstance in coming across good new music. Nor are music publishers necessarily reliable in this regard; they may be helpful, but after all, they are in business to make an honest dollar and usually can be counted on to behave accordingly. The bulk of their adver-

Tom Conry is a pastoral musician and liturgist. He has recently composed and recorded a new album, Ashes.
tising budget goes to material that is commercially salable on a broad scale, rather than to that which is critically excellent. This is not to say that the two do not often enough coincide. It is simply that music publishers are in business and we are in church.

One problem in the search for good new music is that so much of the first couple of generations of music in the vernacular has already exhausted its usefulness. The days of fat, romantic major-seventh chords extolling vaguely pious values of peace, love and brotherhood are giving way to more profound, more sophisticated song about what it means to be Christ for one another. Furtive sentiment is out; honesty is in.

Nor is “the people will sing it” a particularly good bottom-line rationale for selecting music. It is a value—even an important value—but it is not in itself the desired end result. The attitude is probably rooted in our own insecurities; if people sing, then we are positively reinforced. We are demonstrably doing our job; the pastor and parish council are pleased; and God is praised, which nobody can deny, which nobody can deny.

There is a tremendous temptation implicit in this line of reasoning. The truth is that any competent musician can get any congregation with a pulse to sing with reasonable vigor on any given occasion. All we’d have to do is drag out a few of the old anthems (folk or traditional), perhaps add a safe, major-key fanfare—on special occasions rent some brass—and presto! instant participation. It will happen regardless of whether the theology is dated or contradictory, the melody is trite or the lyric is obscure. When a rock group gets low audience response, it turns up the amplifiers; when we’re in trouble, we reach for “Crown Him with Many Crowns” or “Holy God.” In the long run, though, this is unsatisfying. If we are serious about our art, our ministry, we will come to see that safe, convenient and certain are not enough.

To determine what is enough, where we can go for our music and on what criteria to base our decisions, we have to accept the fact that we will not find our music all in one place, listed with any one publisher or recommended in comprehensive fashion in any magazine or book. No single hymnal is likely to contain it; nor is any one composer likely to embody completely all the needs of a particular celebrating community. This adds up to a substantial commitment of
time and energy on the part of the pastoral musician.

What should we look for? How will we know good music for celebration when we find it? By now we should be familiar with the musical, liturgical and pastoral judgments set forth by the Bishop’s Committee on the Liturgy in their landmark document, *Music in Catholic Worship* (MCW). (If you are not, stop reading this article, go immediately to your phone and order it from NPM Resources or your local Catholic bookstore.) As an adjunct to MCW’s parameters for musical, liturgical and pastoral integrity, we can ask ourselves the following questions about our music.

Is it coherent? The text should do something more than rhyme. It should convey a harmony of belief and maintain a common vector with the rest of your program. If you are a devotee of “Humby We Adore Thee,” or “O Lord I Am Not Worthy”—what Ralph Kiefer has labeled the “lo, I am a wretch” school of eucharistic theology—then to sing such songs within the context of a celebration of how terrific the community is reduces your credibility. This is not to argue for ideological purity; only for avoiding flat-out contradiction.

Is it intimate? Do we say things to one another about how we really feel, our highest hopes, our most profound doubts, our darkest fears? Are we able to say things in the assembly that would be difficult to say elsewhere, making that space a liberating one? Or do we depend on the rather banal, comfortable distillations of the popular piety?

Is it just? Does the text contain sexist or otherwise chauvinistic references? Is it infested with neo-medieval triumphalism? Or rather does it exhibit a mature generativity; does it turn our attention to the real problems of injustice and selfishness, reminding us of our societal obligations?

Is it challenging? Musically, is the melody strong and beautiful, or merely trite? Textually, does it call us to consider new ideas, to reexamine our lives?
understood as two distinct processes. In this stage someone on the parish scene is actively looking for new music, or is at least passively aware that it exists and might under some circumstances be used.

Despite the strengths of this model, it has at least two major weaknesses. First, it is often loosely based on a faulty understanding of the liturgical year, and, in particular, the lectionary. The idea seems to be that the people who set up the lectionary (again, that anonymous “they”) set things up so that there is one theme for every Mass of every cycle. It revolves around the points of intersection among the three assigned readings. “They” did not get around to telling us, however, what “the theme” was, so we read the selections much as we would a detective story—looking for clues to the elusive theme.

This often takes the shape of scanning for a common vocabulary. For example, if all three readings mention the word “vineyards,” we then announce that—eureka!—the theme is vineyards. The next step is to go to the pastoral musician and ask for any songs s/he may know about vineyards. And so it goes, until next week. We probably all recall from high-school English that a theme is identified in the form of a complete sentence. The point is not “vineyards,” but what we want to say about vineyards. It is the idea we sing about. Moreover, sets of readings are designed to give us broader access to the richness of Scripture. There was never a theme in mind for every Sunday; rather there exists an imposing array of themes that can be drawn from any set of readings. The universality and variety of the Word is its very essence.

The second difficulty with the discrete thematic approach is that it tends to fragment the liturgical experience. Typically, there is no direction from week to week, no connection from Sunday to Sunday or any common thread for us to follow. Far from ritualizing the rhythm of our lives, this rhythm is subtracted out of existence. We live from week to week with only the twin peaks of Christmas and Easter to establish where we are. Our boat floats all right, but it needs a rudder and a sail.

The model for the third stage of growth allows us the coherence of the thematic approach without doing violence to the lectionary or leaving us founder for lack of direction. For want of a better lexicon, we may prosaically dub this the long-range planning model. If we could look ahead, take an

... recognizes the principle of multiple ministries by separating ... the roles of planner and musician. Although they might be played by the same person, they are understood as two distinct processes.

inventory of where the community is, initiate dialogue about where we want to go and establish what needs ritualizing in our lives on a concrete level, then we would have the information we need to make decisions about repertoire.

To achieve this, we as pastoral musicians should ask ourselves questions such as: What do we believe in? What are we afraid of? What is special about our communities? What do we need to learn? In what areas do we need to experience conversion? What, on a local level, do we have to celebrate?

Once our perspectives shift to this level, the direction our celebrations will take becomes clearer. It is precisely here, at this stage, that liturgy committees can really minister to the gathered assembly. To thoughtfully consider ourselves in relation to the community is the sine qua non of mature celebration. The liturgy committee can create a prayerful, faith-filled space for this. (This is why perhaps we should not be so hard on ourselves at meetings where we “just talk” and “don’t get any business done.” Instead, we should view it as a sign that the process is trying to happen.)

Note that the direction, and themes, of both liturgy and music come from the community level, not from the lectionary. This is consistent with the role of the assembly as the primary minister of eucharist. Once we have established at the community level who we are and what we have to celebrate—specifically, not in vague generalities—then we can go to the lectionary and harvest accordingly from the richness of Scripture. Instead of trying to simultaneously exegize, catechize, and actualize the full capacity of the lectionary each week, we can focus our energies on the one or two things we want to do well. Incidentally, this will rarely result in changing the readings for a given Sunday. Once we begin this process, the Word comes alive with new possibilities and new ways of thinking about things.

Perhaps we should do this in a spirit of more concrete anticipation. Plan out in May, for example, what will be celebrated in our communities for the next liturgical year: How will we celebrate next Advent and Lent? Do we need to catechize about reconciliation? What about the rest of the sacraments? What about Scripture itself—are we still struggling along with a fundamentalist interpretation of the Word? Can we make it more vital? How about a series on death and dying? Bishop Dozier of Memphis asked parishers in his diocese last year to spend time considering Matthew’s gospel; what makes it unique? Why was it written? If we know what we are celebrating, we can begin to find and own (in a musical and legal sense) the music that will reinforce the community’s direction and that will encourage it to be increasingly Christlike.

This is not “managing the Word” any more than rehearsing seriously is not letting the Spirit work. The Christian experience is so full of meaning that to insist on swallowing it all at one time is to functionally make the decision to go hungry. God’s word and God’s eucharist will always be, as Oosterhuis says, “greater than our hearts.” We can never truly own this—but we can make it more and more a part of our lives. The best way to do this is with a direction, saying clearly and honestly who we are, one step at a time.

Harry Chapin has written a song, “Dance Band on the Titanic,” that may be the ultimate nightmare of a metaphor for us as pastoral musicians: to be playing music, totally oblivious to the sinking ship, our sole function to distract attention from impending disaster. We are not artists to anesthetize; we are artists to sing what is strong and beautiful and true, and to call our brothers and sisters to sing this way. It has been this way for all art and all artists since anyone can remember; and isn’t strong, beautiful and true what worship is about, anyway?
Reviews

Children's Choir

We Come to the Manger


This interesting arrangement of the familiar Austrian carol retains the beauty and simplicity of the original melody but adds a gently rocking alto line that keeps the music moving. A change of key creates a brighter harmonic flavor as the music progresses to the last line. An eight-page carol with beauty, simplicity, "lullaby" text, major harmony, easy accompaniment. It is suitable for all youth choirs.

The Gifts


With a text that makes sense to young children and a melody that is easy for them to sing, "The Gifts" is a Christmas song appropriate for children ages four through twelve. This piece would be appealing as part of a school Christmas program and/or any religious Christmas service that involves young children.

Long, Long Ago


The music director who is searching for a simple melody and text yet some variety of harmonic sounds will just "go wild" with joy when "Long, Long Ago" comes alive from the printed page! The entire piece is so musically exquisite that one must hear it rather than read a description of its beauty. All age groups will delight in singing "Long, Long Ago" but with a boy choir the harmonic sounds would be even more effective. During the Preparation of the Gifts this piece would be appropriate, as also before Midnight Mass or in any Christmas program.

Let's Gaily Sing


"Let's gaily sing to Christ our King/His birthday's here again . . . ." The text speaks of the joy of Christmas morn while the melody moves along in a lilting rhythm. The piece will appeal to children and the repetitious note patterns make the melody easy to learn and remember. The harmony is major, simple and effective. This is an excellent number for a Christmas service or a school program.

Little Jesus


A short, simple, major sounding melody with an easy accompaniment and a basic Christmas text that any group of children could easily memorize, this piece is a delight both for the performers and the listeners.

Gather Around the Christmas Tree


Looking for a simple, short program for Christmas? Here is the answer! This cantata uses passages from Scripture coupled with short explanations, traditional carols and legends to express the beauty and meaning of Christmas-tree symbols. Included are the tree lights, balls, animals, especially the lamb, and the star. These objects are placed on the tree, which is in the center of the stage, as the speaking and singing are being done. A small manger scene is placed under the tree and an angel on top of the tree as the cantata ends. The various ornaments are made by the children themselves, perhaps in their religious classes. The music is simply arranged and could be performed by any youth choir. Treat yourself to a rewarding, relaxing Christmas experience and gather around the Christmas tree!

Faith, Folk and Nativity


A combination of the traditional and the contemporary styles, this collection uses songs in the folk idioms in the form of carols, ballads, spirituals and calypsos, in an attempt by the editor to bring out the rich variety of expression suggested by the Incarnation.

The melodies and rhythmical patterns are suitable for middle-schoolers through high-school level and adult. The single-line melodies are chorded for guitar accompaniment or keyboard instruments. The texts are written in verse form apart from the music and the print is small. This is a valuable book and should be part of any choir director's repertoire.

ANNE KATHLEEN DUFFY

Organ

Processional on "Lift High the Cross"

Donald Busarow. Concordia. 1978. $2.65.

Here is a wonderfully sturdy march that works well as a prelude or at weddings. Very tonal, but uses some interesting rhythms. It is of medium difficulty.

Music for a Sunday Morning

Harold Rohlig (97-5435), Charles W. Ore (97-5419), Jan Bender (97-5436), Gerhard Krapf (97-5434). Concordia. 1978. $5.00 each.

Each of these collections contains three short works designed as a set of prelude, voluntary and postlude, similar in difficulty to Vaughan Williams' "Three Preludes" based on Welsh hymn tunes. They are contemporary but avoid avant-garde extremes. They are interesting, provide some challenge and are well written. A useful series.

Hymn Concepts—for organ and choir


Here are eleven hymn tunes with free accompaniments, modulations, descants and introductions. Definitely an addition to more creative hymn playing. Parts for choir available also.
Fantasy on "Von Himmel Hoch"
Wallace Berry. Carl Fischer. 1978. $2.50
The familiar tune comes and goes throughout this largely difficult and dissonant work. A large organ in the hands of a fine organist could make this an exciting recital piece.

Variations on "Martyrs Tune"
Wallace Berry. Carl Fischer. 1978. $2.50
The variations here are woven together, forming one composition. The melody is from the Bay Psalm Book, Boston, 1698. It has some difficult moments both technically and harmonically.

Bristol Suite
Peter Hurford. Novello. 1977. $3.65
This suite consists of six movements based on the hymn tune, "Dickinson College," by Lee Hastings Bristol, Jr. There is great variety contained in the six parts, making this an attractive addition not only for the recitalist but the church organist as well. It is of medium difficulty.

Pastorale and Paeon
Bryan Kelly. Novello. 1977. $4.20
The pastorale is an easy-going piece, not very difficult to play, and contains good melodies. The paean emphasizes the open fifth and syncopation. Here is a good prelude and postlude in one book.

Scherzetto
This is a very interesting work that uses varied and lively rhythms as well as some dissonant harmonies. An excellent work for the recitalist who is looking for a bright scherzo piece.

Tune for Trumpet
David N. Johnson. Augsburg. 1977. $1.75
Here is a fine addition to the repertoire of music for organ and trumpet. It is of medium difficulty for the organ, but requires a good trumpeter.

Septenarium
Hermann Schroeder. Augsburg. 1974. $3.00
As the title suggests, this book contains seven short works for organ much like Schroeder’s other organ music, except these appear a bit more difficult.

Bach—Transcriptions for organ
Bryan Hesford, Arr. Alexander Broude. 1978. $4.95
This reviewer does not see the need for more organ transcriptions. The nine pieces contained herein are taken from Bach’s cantatas and are well written for the organ in a medium-to-difficult style. It includes such favorites as “Jesu Joy.” “God’s Time Is Best,” and the lovely sinfonia from No. 156.

Toccata—Veni Creator Spiritus
James P. Callahan. Abingdon. 1978. $2.95
This spirited work takes a good organist. A first section serves as an introduction using some melodic ideas from the plainsong. An andante section presents the tune with some variations following. The final section presents the tune in the pedals while the hands dance around to the constantly changing rhythms of the manual parts. There are strong dissonances that require an alert audience, as well as much technical skill from the organist.

Drylands
Jack Mifflton. Alan Moore, Arr., World Library Publications 1978. Album #7711. $5.95; music #7707. $1.25
If you are looking for new folk-style psalm responses, you may want to listen to Drylands by Jack Mifflton. By choosing ten common responsorial psalms that cover the entire liturgical year, Mifflton has assembled a potentially useful collection.

The four psalms for use in ordinary time are the best in Mifflton’s collection. Fortunately these cover the major-
congregations. His “Fran’s Song,” however, is a beautiful solo piece that would have many uses. Another song useful to pastoral musicians is “Lord Send Out Your Spirit” by Neil Blunt. It is a singable version of the psalm response for Pentecost.

The arrangements are very slick. They may be a little overdone, but they are pleasant to listen to. Noticeably lacking on the album is a chorus. With the exception of the Bach-Apt Singers doing echoes and “oo,” all the vocals are solos. This gives the album a very “pop” sound.

This album does not make a significant contribution to the repertoire of the pastoral musician. A few of the compositions will probably become welcome additions to the impoverished selection available in the Paulich Misallette; but they do not exhibit much of the growth that liturgical folk music has experienced in the last five years.

RALPH MIDDLECAMP

Chanticleer: Chants to the Son

Following its first album in 1976, On the Road to the Kingdom, Christ House Community of Lafayette, composed of Franciscan Friars, a diocesan priest, a sister, and lay people, has produced a fascinating experiment in music and meditation. Although it is possible to buy only the album, the handsome 72-page music/meditation book is their prize achievement. The words and music to all 12 songs are included with keyboard and guitar chord accompaniment, as well as a section of “Notes for the Guitarist,” but most important are the reproductions of Giotto frescoes, historical sketches, photo meditations, and centering exercises developed for each of the songs.

This community seems to be exploring the possibilities of multi-media experiences for prayer, much as Lou Savary has with recorded meditations over classical music selections. The entire collection has a very “Franciscan” flavor, earthy and robust, an “everyday mysticism” that is well expressed in the selections by Donovan from “Brother Sun, Sister Moon.” I highly recommend this project for classroom settings and retreats or days of recollection in parishes.

Harmonizing Word

Ed Gutfreund, composer of “From An Indirect Love” and author of With Lyre, Harp . . . and a Flatpick, has a new collection of 12 songs for NALR. His Harmonizing Word has an impressive contingent of back-up vocalists and virtuoso instrumentalists who make the album sophisticated and dense in texture. Though the usual musical style is country, Gutfreund experiments with rock sonorities (“Come and Be at Peace”) and MOR jazz-styles (“Gifting Us”). To my ear the composer demonstrates some shakiness in vocal pitch, but his enthusiasm is infectious.

I do have a question with the extent of the compositions: While Harmonizing Word could well be used for personal meditation or classroom situations, I wonder if most of the compositions are suitable for liturgical assemblies. Exceptions would include the chant, “We Remember,” which is a fine memorial acclamation, “Encircle Us” and “Your Bread is for the World,” which could accompany the communion procession, and an excellent blessing/dismissal song, “For Each Other.” The publisher notes that Gutfreund’s lyrics are “hardly blatant scriptural quotations,” but I was impressed with his ability to find contemporary images and referents for religious experience. All in all I commend Ed Gutfreund for his attempt to stretch the limits of the “folk” worship-music genre and even his less successful pieces are interesting attempts to speak faith for an American congregation.

The Mustard Seed
Ron Griffen. F.E.L. 1977. #672 Stereo.

Ron Griffen’s “eleven songs of joy and hope” contained in The Mustard Seed are examples of one direction American contemporary Church music may be heading. The songs in this collection are all in “folk-rock” style, with tinges of gospel music. The lyrics are mostly notable for their banality: A text such as “Sometimes I’m up, sometimes I’m down/ sometimes I can’t see the light/ Yet in the end, you are my friend/ And that’s what makes it all right” makes John Denver and Edgar Guest look like masters of English prosody.

The composer seems untouched by any emotion deeper than ebullience; the ambiguity and starkness of developing faith are nowhere hinted at in this collection. Also, the composer seems singularly inattentive to the very texts he’s setting: that he can reduce Jesus’ Last Supper to “You will be scattered and go your own way/ Leaving me, I am alone/ La, la, la, la” is mind-boggling. However, it is not a totally useless collection; some of the pieces could fit well into a “Youth for Christ” rally. It’s just that they speak little or nothing to a thoughtful adult believer. I sincerely hope that Mr. Griffen develops his obvious talents for singable melodies in the direction of deeper faith expression.

Songs of Praise
Volumes 1 and 2

The two volumes of “Songs of Praise,” released by Servant Publica-
tions for the charismatic Word of God community, comprise some 120 pieces of music (79 in Volume 1; 41 in Volume 2). As the editor specifically notes, “Many of the songs are familiar to those involved in churches and prayer groups throughout the country,” and there are many “old favorites” (“Alabare,” the eight-fold Alleluia of Jerry Sinclair, “He is Lord,” “I Have Decided to Follow Jesus,” to name just a few, as well as newer pieces arising from charismatic communities. There seem to be no established editorial judgments on quality of music or text; rather these volumes are compendia of pieces found useful for prayer in local prayer groups. Thus, the stirring and somewhat compositionally sophisticated “Song of Moses” by Betty Carr Pulkingham is found cheek-by-jowl with “camp songs” such as “Here Comes Jesus,” which seems to me more valuable for very young children’s catechetics than for adult believers. The arrangements are consistently idiomatic and interesting, though some chord diagrams for guitarists might have improved the book’s usefulness. I would recommend both volumes as supplementary hymnals for local prayer groups; however, the stylistic and textural limitations of the materials would not make them very useful as hymnals for an entire congregation.

MIKE JONCAS

Instruments

Come, Be Joyful, Raise a Shout!
Augsburg Publishing House. 1978. #11-1838. $0.50.

This famous hymn tune by Johann Horne, (1490-1547) for SATB chorus is enhanced with various timbre changes through the use of finger cymbals, triangle and handbells (two octave range from G). If desired, one or more stanzas may be sung by a smaller group, creating variety within the choral texture. Finger cymbals and triangle alternate with the handbells on various verses. The composition is not difficult to perform. It would set a joyful mood as an entrance procession for an Easter liturgical celebration.

Lead On, O King Eternal

The opening verse of this hymn tune is proclaimed by the choir and congrega-

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MUSICAL LITURGY IS NORMATIVE

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NC78/5 “Liturgical Principles for Today’s Musician” Lucien Deiss, C.S.SP.
NC78/6 “Music Ministry, Today and Tomorrow” Most Rev. Rembert Weakland, OSB
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NC78/26 “The Art Song in Worship” Laetitia Blain
NC78/27 “The Community’s Role in Music” Lucien Deiss
NC78/29 “The Cantor as Soloist” James Hansen
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Son of God, Eternal Savior

Augsburg Publishing House. 1978. #11-1846. $0.50.

The first three verses of this simple hymn tune are scored for unison choir and congregation and the higher voices of the choir singing the descant. The trumpet adds the needed color for variety. The vocal and instrumental parts are easy to perform. The text and music are appropriate as an entrance procession for any type of liturgical function.

You Shall Know the Truth
David Eidelman, SATB. Carl Fisher, Inc. 1978. #CM8040. $0.45.

An accompaniment figure of two measures by the keyboard instrument introduces the four part, homophonic texture of the first verse. The second verse has the needed variety of a new tonal center with a soprano and alto counter melody. A simply polyphonic technique with modulation and the added timbre of the solo flute leads to the climax of the composition. Traditional harmonies and rhythmic patterns are used throughout the composition. There are no technically difficult passages.

Glory to Him

Johann Christian Geisler's Easter Anthem, "Glory to Him," is found in four collections of music at the Moravian Music Foundation. This anthem was quite popular among the 19th century Moravians. It was probably written about 1790, and is scored for SATB chorus, 2 flutes, 2 horns, and strings. The instrumental accompaniment of this edition is an arrangement of the orchestral accompaniment. The instrumental accompaniment is available on rental. The style of the composition is imitative of the late Baroque period, employing the harmonic and contrapuntal techniques of the composers of that period. The theme of the text centers around Christ who is the Resurrection and Life.

Praise Ye the Lord, O My Soul

Christian Gregor's "Praise Ye the Lord, O My Soul" exists in two versions. The second version of the anthem includes parts for two flutes, two trumpets and an added introduction and coda. The keyboard part in the present version is an arrangement rather than a literal transcription of the original instrumental parts. Optional string parts are available on rental. This simple, but interesting anthem is imitative of the harmonic and contrapuntal styles of Bach and Handel.

Wise Men Traveled Afar

Robert Leaf has composed a simple but colorful song for voices, keyboard and flute or violin. The keyboard instrument and flute introduction leads to a simple chant-like melody for unison voices. A modulation takes place in the second part of the composition and then the first section returns in the original key. Although the composition is very easy to perform, it contains some interesting textures and color changes. The composition would be excellent for children's liturgies.

When, in Our Music, God Is Glorified

Hal H. Hopson composed this composition for "A Festival of Singing Children" at the Second Presbyterian Church, Newark, New Jersey. The composition is written for unison chorus with optional brass and handbells as the accompaniment. Verse five has an optional part in harmony with the given melody. The composition would enhance any children's liturgy. Optional brass parts (2 trumpets, 2 trombones) sold separately (CM8059A).

In Thy Light

Handbells sound resonant chords and the junior choir of unison voices proclaims the title at the beginning of the composition. The soprano, alto and baritone voices enter proclaiming "Thy mercy, O Lord reacheth to the heavens, Thy faithfulness unto the clouds." The first section of the composition closes with a reiteration of the opening measures. The second section of the composition moves at a faster pace, but
lacks rhythmic variation as it plods along with half notes and quarter notes. All voices combine together as they lead to a fortissimo passage before the quiet return of the opening measures.

Comfort, Comfort Ye My People

Part I (Sinfonia) is a contrapuntal instrumental introduction to this cantata. It is scored for soprano, alto, tenor and bass recorders (or organ). The second part is a chorale, scored for SATB choir a cappella. The third part is a contrapuntal duet for soprano and alto recorders (or organ). Part IV is scored for soprano solo (or selected voices) with soprano, alto and bass recorders (or organ). Part V is an instrumental interlude which is scored for soprano, alto, and bass recorders. The contrapuntal device of a canon characterizes this interlude. In part six a tenor solo proclaims "Make ye straight what long was crooked," as the SATB chorus with the recorders doubling the voice parts repeats this text. An antiphonal technique is used between the alto, tenor, and bass soloists and the full SATB chorus throughout this last section. The vocal and instrumental parts are not difficult to perform. Instrumental parts are available for soprano, alto, tenor and bass recorders from the publishers.

Fughetta in F
(Music for Recorders)

Kenneth McLeish has arranged G.F. Handel's "Fughetta in F" for recorder trio. This interesting arrangement would lend itself to other combinations of instruments, since it is well within the pitch range of flutes, oboes or clarinets or combinations of these instruments. The short duration of the composition (4 minutes) makes it appropriate for liturgical functions either as an entrance or offertory procession or as a communion meditation.

Invocation and Toccata

Gareth Walters has made an interesting addition to the repertoire for classical guitar with the publication of his "Invocation and Toccata." Although the piece is not easy to perform (medium to difficult) it is worth the time and effort spent in preparation for performance. Natural and artificial harmonics and techniques over the fingerboard and bridge are employed to create timbre changes. Glissandi and tambourae effects are also employed.

ROBERT E. ONOFREY

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About Reviewers

SISTER ANNE KATHLEEN DUFFY is Director of Liturgy and Music, Our Lady of Lourdes, Daytona Beach, Florida.

MIKE JONCAS is a student at Saint Paul Seminary in Minnesota and served for three years as liturgy coordinator of St. Joseph's Church in New Hope.

DALE KRIDER is organist and choirmaster at the First United Methodist Church in Hyattsville, Maryland.

RALPH MIDDLECAMP is the director of Celebration Workbench, a regional worship resource service in Geneva, New York.

REV. ROBERT ONOFREY, CPS is Assistant Professor of Music at St. Joseph's College in Rensselaer, Indiana.

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GIA announces that 159 selections from its popular hymnal, Worship II, have been arranged for guitar (with chords) and for string bass or bass guitar (a printed bass line). Most chords are fully diagrammed in typical guitar fashion. In addition, a nine-record set has been made featuring the guitar accompaniment. The accompaniment ($13.50) and the stereo record set ($19.95) are available from GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60638.

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New Resources from Contemporary Drama Service

The Contemporary Drama Service of Downers Grove, Illinois, in their Christmas and Advent issue of Participation Resources for Religious Education, has compiled an indispens-
Haven Gillespie, almost 44 million disks.

Some current interest topics are "Santa" (approximately 1,300 songs with Santa in the title) and "Bells" (1,300 copyrights titled "Jingle Bells," just of arrangements of J.S. Pierpont's 1857 classic). The new titles come in all tastes: "Jingle Bell Mambo," "Jingle Bell Twist," "Jingle Bell Polka," "Jingle Bell Cha-cha," "Jingle Bell Basso Nova," "Jingle Bell Boogie," "Jingle Bell Lullaby" or even "Jingle Bell Scherzo"! There are 16 works titled "Christmas Bells," and 20 "Christmas Carols," 11 titled "Christmas Comes Once a Year," and nine "Christmas Days." Titles vary widely from "I Want You for Christmas" to "That's What I Want for Christmas," etc., and you can enjoy "Christmas in Connecticut" or "Christmas in Hawaii," "Christmas in Holland" and "Christmas in Italy" or "Christmas in Killarney" or "Christmas in Rio" or in Sicily, Switzerland, or even "Christmas in Jail."

Many songwriters have been moved—some by spiritual inspiration and others by conventional commercial considerations—to write Christmas songs. Many well-known talents who have numerous hits have failed with Christmas songs, and only last year two of ASCAP's most famous superstars contributed yuletide numbers that simply didn't make it. It is very hard to predict what will become a successful Christmas song, as the success of "The Little Drummer Boy" taught quite a few hardened professionals. "It is extremely difficult for a new Christmas song to win public acceptance," ASCAP President Stanley Adams noted recently, "but we have so many gifted men and women writing songs today that we may well get some new Christmas songs this year or next."

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The Ministry of Music. By William Bauman. A book that combines theory and practice of music ministry. Explores the theology of music as ministry and provides material which can be either self-study or workshop format for cantor, choir, organist. A Liturgical Conference Publication. $6.75.

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Spirit and Song of the New Liturgy. By Lucien Deiss, C.S.Sp. A profound yet simply-written book that presents an authoritative historical background and explains the why of the new reforms and the how of their implementation on the parish level. A WLP Publication. $7.95.

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December 5, 1978

"Pastoral Considerations in Choosing Music of the Liturgy." Presentation by Eugene Walsh, SS, and Elaine Rendler at the Theological College (401 Michigan Ave., N.E.) of Catholic University. $15; $10т for degree students. Write or call: Center for Pastoral Liturgy, Washington, D.C. 20064. (202) 635-5230.

December 21 and 22

The Folger Consort joins the Choir of the National Shrine for a cosmopolitan program entitled "A Renaissance Christmas," conducted by Robert Shafer, of authentic early music from Spain, France and Germany and England, performed on original instruments. $7.50, reserved; $5.50 general. Contact: National Shrine Music Guild, 4th and Michigan Ave., N.E., Washington, D.C. 20017. (202) 526-8300.

January 16, 1979

Two presentations: "Liturgy and Catechesis" by Mary Charles Bryce, OSB; and "Role of the Choir Today" by Paul Traver. Also at Catholic University's Theological College, as above.

February 6, 1979


**Florida**

**Ft. Lauderdale**

January 3-7, 1979

"Church Music Explosion," a series of six seminars and nine workshops, "four days of inspiration, enrichment and instruction" for the pastoral musician, both theory and practice. Daniel Bird, Diane Bishop, Fred Bock, Daniel Herman, Helen and John Kemp, Daniel Moe and several others of the Coral Ridge Presbyterian Church. Write:

**Church Music Explosion Workshop, Phyllis Curtis, 5555 Federal Highway, Ft. Lauderdale, Florida, 33308.**

**Illinois**

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April 17-20, 1979

National Association of Pastoral Musicians Convention, featuring special programs for musicians, clergy and youth. Speakers include Gelineau, Deikmann, St. Louis Jesuits, and many others. For more information, write: NPM Registration, 1029 Vermont Ave. N.W., Washington, D.C. 20005.

**Techy**

February 13-15


**Indiana**

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February 25-March 2

Training program for parish liturgy commissions: "Preparing Holy Week." Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

March 26-29

Training program for parish liturgy commissions: "Funeral Liturgies." Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

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**Wisconsin**

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February 3, 1979


Send announcements to be included in "Calendar"—music programs, seminars, instructional programs, workshops, festivals—to Rev. Lawrence Heiman, C.P.P.S., Director, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, Rensselaer, IN 47979.

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Commentary

From "Musical Liturgy is Normative" to "Prayer: Performance and Participation"

BY LUANNE DURST

Over the past several years, there has been so much activity purported in our churches to be in the name of music that we do need to exercise a bit of discretion.

The Scranton Convention of 1978 had as its focal point the concept of "musical liturgy," a term arrived at by reviewing and assessing the various stages music has gone through in relation to the worship of the Church. By sketching this development, John Gallen did a great service to pastoral musicians in tracing the growth of our craft through recent decades. The "old timers" among us could follow his steps from "music and liturgy" to "liturgical music," through to the ideal he set forth and called "musical liturgy," which is best described by his burning words: "Music is not only intrinsic to liturgical prayer; it is liturgy at its best."

Gallen's challenge to church musicians is a future-oriented one, awaiting our fulfillment, for we have barely emerged from the first two stages by distinguishing them in relation to liturgy and our implementation of it. Moreover, we must realize that even "musical liturgy" is not the end of the road. There is still an area beyond that, and musicians can ill afford to wait for the eschaton to see the dream fulfilled! But before discussing this "beyond" we should touch on some of the implications of the notion of "musical liturgy."

What would be the opposite of "musical liturgy"? Could it be unmusical liturgy? Not in the context of the thesis most of us understood to be developing at the Scranton Convention. But it is a facet of the "big picture."

Simply said, we could, and should, insist that we don't necessarily have music at any price. Over the past several years, there has been so much activity purported in our churches to be in the name of music that we do need to exercise a bit of discretion. From the one-footed organist, to the two-mass choir, to the three-chord guitarist, we have had more than our fill of unmusical performers. Trite tunes that insult the intelligence of worshippers; and an amateurish revival of chant and polyphony that seems to turn into an exercise in nostalgia are what I consider to be embarrassing examples of unmusical performance. From the monotoned prayers, to the roving Preface tones, to the raspy voices of self-taught baritones, we have had more than our share of unmusical presiders. We do indeed need musical liturgy. We need trained performers, good music, and singing celebrants, but perhaps more than anything we need the good grace to recognize the problems when we don't have these things, and the good sense not to carry on as if we did!

Another possible antonym for "musical liturgy" would be (more in keeping with the concerns of the convention) non-musical liturgy. For too long we have conveniently favored liturgical forms, such as the familiar acclamation and responses, over good liturgical content. Shifting the emphasis is a complex assignment that belongs to the entire Church community. Parish budgets must be stretched to include and foster the best in performers, performances, and resources. Until this very elementary part of the picture is filled in, not much else can be guaranteed beyond the good will of all involved. I even hesitate here to use the term "performance" because of its association with showmanship. This connotation is farthest from my mind and I limit my usage to the dignity of ministry carried out by anyone who is a leader in the prayer of the Church's worship, a position demanding a style and level of "performance" beyond the ordinary, beyond even the professional, into the very depths of the mystery. Once the musician has been duly contracted, it falls to liturgical competence and sensitivity to carry "musical liturgy" to its proper fulfillment. Neither music nor liturgy is the private domain of the musician, but

Luann Durst is a Franciscan Sister from Manitowoc, Wisconsin. She is administrative assistant on the staff of the Bishop's Committee on the Liturgy, and coordinates its music activities.
the musician becomes the servant of both in the process of becoming the minister of the praying community. What the speakers at the convention were emphasizing then was that what used to be options no longer are. As an example, sung acclamations must be seen as a given. Until our musicians and other ministers of prayer see this, we will continue to have music at liturgy or, worse, liturgy at music, because of all that we know today about worship and prayer and community.

But suppose we really achieve the ideal that was generated by the excitement of a convention that set so many people on fire—by which musical liturgy becomes a norm and not just a notion. Isn’t this the Parousia? Yes, and now we can call up a further stage in the development of our terminology and complete the circle. Quite simply, “liturgy” will connote what it is that we understand and want to say about music and its relation to the action of Christ and the community. At this point, liturgy will mean the presence of music as well as the other arts, the integration of presence and action with Word and Sacrament.

A parallel might be drawn here by way of explanation. We don’t say “prayerful liturgy” because its redundancy is obvious. At times, however, one would wonder if it might be a useful term, simply because it seems that, in the minds of many, liturgy is not prayer for them. After all, history can trace stages of “prayer at liturgy” (rosary during mass), “prayer with liturgy” (some prayers at certain parts designed to capture the spirit of the parts but kept running parallel with the action rather than integrated into it), and finally, in the increasing realization of prayer-potential that is liturgy itself, “prayerful liturgy.” This latter stage has not “caught on” enough, however, since the old mentality of seeing the

Trite tunes that insult the intelligence of worshippers and an amateurish revival of chant and polyphony are embarrassing examples of unmusical performance.

liturgy as a duty to perform rather than a prayer to be lived still lingers on. Yet, in the process of developing our liturgical practice over recent years, we have not tended to focus on the notion of “prayerful liturgy”—but certainly not because there has been no problem!

Thus we can hope that we will live to see the day when “musical liturgy” will also be a redundant term and our understanding, practice, faith, and prayer will be of such a piece that liturgy is truly our song! Thanks, then, to the documents of Vatican II for mapping out the givens in our business, and to the efforts of NPM, touching musicians’ lives where they need to be touched, and for pointing us in the right direction. Let’s keep history moving!
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