PASTORAL Music

NATIONAL ASSOCIATION OF PASTORAL MUSICIANS

February - March 1979

Instruments and Sound
Sound. It is impossible to overlook the importance of sound to our worshipping experience. The sound of our voices and our music can make the difference between an environment of communal celebration and an atmosphere of deadening silence. It is almost a cliché to say that the contemporary American is especially sensitive to sound. The experience of hearing a contemporary singer's voice, heard to every last nuance and whisper in a large coliseum, followed by the next morning's church experience of a raucous, "humming," public address system feebly amplifying a shouting celebrant, provided the impetus for this issue.

Why is secular sound usually so good, while so often the sound of church services is poorly produced, or even inaudible? Despite the inherent difficulty of writing about something so obviously aural, we felt it necessary to raise primary questions about sound in our worship.

So in this issue we discuss the sound of organs (Stephen Rosolack) and how this applies to the process of selecting one (David Fedor). The sound of the folk group—its instruments and their amplification—gets serious consideration by Peter Kennedy, who describes the practical needs of three hypothetical parishes. Amplification is not a once-and-for-all proposition; the story of the repeated efforts at the National Shrine of the Immaculate Conception gives a clue of just how hard it can be to get the right equipment in the right building.

In discussing sound in terms of specific instruments, we are led to the general question of the role of instruments in the Church. Onofrey and Froelich make a strong case for the use of a variety of instruments not commonly heard in our churches; Baranowski demonstrates how instruments, singers and dramatists can combine for a festive celebration.

Most musicians in the Catholic Church are organizers. When we think about instruments, therefore, we tend to think first—and sometimes exclusively—of the organist as the primary or even the only Church musician. Richard Butler's effective historical treatment shows us that this has not always been so—the singer was the Church's first musician. McKenna looks ahead, with the suggestion that perhaps the French are on to something with the idea of the "animateur" as the key musician of the future. Sound—sound systems, organs, instruments, festival celebrations, animators—what a wide range of opportunity for expression is open to the pastoral musician!

At the National Convention in Chicago, April 17-20, our concern for effective sound has led us to hire a full-time corps of sound engineers to monitor the entire convention's sound; we have also invited the major producers of sound systems to attend. If you are interested in sound, if you are interested in pastoral music; if you are interested in the future of this organization, we cordially invite you to be in attendance at this convention. It promises to be a truly great one!

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

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Pastoral Music Education

God bless your fine work. I say bravO to your concern for the training of church musicians. We need help with any and all ideas in parish music education.

We have very well done liturgies, including silence after each reading and after Communion; we sing entrance and recessional hymns, the Psalm (Gelineau setting), the Ordinary of the Mass and the Propers Minor. Traditional anthems are sung by the choir at the oratory and at Communion—Bach, Mozart, Vaughan Williams, Willan, Howells, Boyce, Palestrina… Through repetition the congregation is learning the beauty that music lends to the Mass—for the glory of God and the edification and uplifting of the people. However, the parish is slow to learn new hymns and service music, although they are taught before each Mass. All ideas for promotion of congregational teaching would be especially helpful.

I would also like to see more on educating the clergy. It is important that the text of the hymns and anthems support the readings and Gospel of the day. Also, although I prefer traditional liturgy, as do my priests and most of this parish, there are those who would prefer a well done folk Mass. As the organist/choirmaster of my parish, I would like to achieve this, and therefore need advice in this realm, especially on how to convince my clergy (I believe this is the reverse of the usual problem and should be addressed as such). I feel strongly that traditional and folk should not be mixed within one liturgy; this would take away from the beauty of both. This is a very hard point to sell to musically illiterate priests. Indeed, I wonder why priests are no longer trained in music. This should be considered alongside the training of church musicians.

What I am saying is to continue with your excellent, thoughtful articles. Bravo to you!

Barbara Gray-Massey
Our Lady's Cathedral
Oklahoma City, OK

Kudos for Burns

We wish to thank you for the broad review given all hymnals in the October—November (Pastoral Music 3:1) issue. Jim Burns did a most commendable job, balanced and fair.

John N. Dwyer
Business Manager
The Liturgical Press
Collegeville, MN

Wedding Music Cassette

We of Chicago's Liturgy Training Program are grateful for the words of praise your reviewer had for our Wedding Packet (Pastoral Music 3:1, October—November 1978). The review, however, mentions three separate products from our office without distinguishing them.

The Wedding Packet itself ($5.50) does not include the Handbook of Church Music for Weddings ($1.25) or The Wedding Music Cassette ($8.00).

All of these may be ordered from Liturgy Training Program, 155 East Superior, Chicago IL 60611.

I must disagree with the reviewer's comments on our cassette program. She was unhappy with the choice of music and the performance quality. The latter criticism was not detailed in any way, so I cannot reply. The reviewer suggests that "it is time to offer musical alternatives to engaged couples instead of criticizing their tastes." I am not aware of any criticism on this tape; the tone is positive throughout. The tape is 60 minutes long, and has 29 selections. Certainly, there could be additional tapes and a greater variety of choice; we plan on one or two additional cassettes in the near future. But for most couples, the time and variety here seem about what can be asked at the present time. It broadens their vision of what a wedding can sound like, it stresses the importance of the service music, it lets them hear what the alternatives for a good procession might be, it opens up possibilities. Other reviews of the cassette, including one in Worship magazine, have been extremely favorable, and your own organization, the National Association of Pastoral Musicians, has asked to stock this tape and list it with the "Resources" available through NPM to the members.

With thanks for your fine publication.

Gabe Huck
Liturgy Training Program
Chicago, IL

Thanks for setting our readership straight on your fine products. We, too, feel that the "Wedding Music Cassette" is a highly useful planning resource, and it is for this reason that we stock it.

Editor
Convention '79

Plans for the 1979 National Convention are now complete. As interest is running high, we urge members to register early.

This year's convention will include programs of broad ecumenical interest. Two major speakers, Alice Parker and Eric Routley, represent outstanding expertise in the ecumenical music world. Parker is a graduate of the Juilliard School of Music with an active career in conducting and lecturing and known for her numerous choral compositions, many in collaboration with Robert Shaw. Her presentation will include demonstrations of how to improve the performance level of hymn singing. Routley, Westminster Choir College's Director of Chapel and Professor of Church Music, will raise issues of performance as a "Dilemma of Excellence."

Ethnic programs, an important concern for the local Chicago planning committee, are incorporated into the special interest sessions. Because the Hispanic community embraces several national heritages (the Cuban, the Puerto Rican, the Mexican), Caribbean and Mexican-American liturgical practices will both be represented in live demonstrations, run simultaneously in Spanish and in English. The special needs of black church musicianship will be addressed by Grayson Warren Brown, Consultant to the National Office for Black Catholics, and by Ron Harbor. These sessions should attract a great number of convention attendees, as the Chicago area alone has over 90 predominantly black parishes.

The Youth Day program schedule has been set. Joe Wise, the well-known composer of pastoral folk music, opens the day with a presentation on "Being of Service" and what this means to the young musician. Participants will then have their choice of four specialized workshops: Ralph Middlecamp on folk ensembles; John Pell on guitar technique; Robert Twynham on creative uses of the organ; and Jim Hansen on vocal technique. An early evening presentation by C. Alexander Pelouquin, leading composer of serious contemporary music for the English liturgy, will bring young people in touch with greatness and in tune with their aspirations. Another smorgasbord of workshops follows: "Youth Ministering to Youth" by Jack Mifflton; "The Moving Liturgy" by Tom Conry; "Prayerful Prayer" by Joseph Zsigray; and "Sing a Song" by Suzanne Toolan. Finally, the youth contingent will meet up with the adult contingent for the jam session. All are expected to bring their voices and instruments—and have taps on their boots!

By adding an ecumenical dimension and by giving distinct attention to the needs (and contributions!) of special interest groups, this year's convention promises to have something for everybody. It will be diverse, yet specialized. We are expecting NPM members to help us spread the good word about these special programs.

In addition, two elements of this year's convention should be noted. First, because of the large number of people expected, there will be two celebrations of the Eucharistic Liturgy on Thursday evening, one following the other. And second, the rules for the Live Hearing competition and the Prize competition have been developed. They appear on pages 48 and 50.

For those who register for the convention, two additional opportunities will be offered to them in their registration confirmation material, a mid-Convention Choir and Instrumental program and two post-Convention seminars.

The Choir and Instrumental program, culminating in Friday morning's performance Festival, has been set up to ac-
commodate more performers in more styles than last year—and the instrumental part of the program is new!

Edward J. Murray of Our Sunday Visitor and Sister Jane Marie Perrot, DC have designed a skill development workshop, “Music Skills for Classroom/Religious Educators.” Peter Stapleton, Director of NPM’s Ministry Formation Program, will be offering a rare opportunity for career guidance in the pastoral music field in his workshop, “Developing Your Career in Church Music,” which will feature presentations, discussion, some writing, fantasy and role playing.

Be sure to look for these programs in your confirmation packet.

Last year’s convention was acclaimed by both the National Catholic Reporter and Worship magazine as “One of the most important and successful conventions of the 60’s and 70’s.” From the response so far, we expect an even greater event this year.

NPM Outreach

NPM has begun to contact other church music associations to help them help you. Special Program Workshops can be offered to groups of church musicians on topics such as:

- financing a parish music program;
- human relations and communications;
- planning and developing music programs;
- career development for the church musician;
- and more. If you belong to the Choristers’ Guild, the American Guild of Organists, or some other group, why not bring an NPM workshop to your area? For further information contact: Peter Stapleton, 71 Mount Vernon St., Boston, MA 02108 (617) 742-1926.

Liturgical Music School
For New York

The Music Commission of the Archdiocese of New York has announced the establishment of a school for liturgical music sponsored by the diocese beginning September, 1979. As a diocesan school, it will be designed to meet the needs of the average pastoral musician. It will be held in the evenings and on Saturdays in three centers around the diocese. Courses will be offered in music theory, choral training, conducting, classroom music and organ service playing, among others. Plans are under way for the development of courses in liturgy and in the spirituality of ministering.

Plans also include examining the feasibility of obtaining financial assistance from the parish for the pastoral musician to attend the school.

The program is a creative and exciting one, and dioceses around the country will be interested in its successes. For further information, contact Father Dermot Brennan, Music Commission, Archdiocese of New York, 8 Carman Road, Scarsdale, NY 10583.

Peloquin Concert

Masthead Music has announced that Alexander Peloquin and the Peloquin Chorale and Orchestra will be featured in concert on Saturday, March 3 at 8:00 PM at the newly renovated Grand Opera House of the Delaware Center for the Performing Arts in Wilmington, Delaware. Dr. Peloquin is music director at SS. Peter & Paul Cathedral in Providence, Rhode Island, music professor at Boston College and a composer of international fame. Robert Pimlont, who
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is featured as organ accompanist on several Peloquin recordings including the famous Lyric Liturgy, will be there, on a Rodgers Custom Classic “Black Beauty” touring organ, which is equivalent to 56 ranks with computer combination action and has tracker touch manual keyboards. The concert will include several classical pieces by Vivaldi and Saint Saens, several international carols and hymns and Peloquin original compositions such as “Gloria of the Bells” and “Shout for Joy.” Tickets are $6.50, $7.50 and $8.50, and may be purchased directly through The Grand Opera House, 818 Market Street Mall, Wilmington, DE 19801. Telephone: (302) 652-5577.

Vatican II Anniversary

On December 4, 1978 the Catholic Church celebrated the fifteenth anniversary of the promulgation of the Constitution on the Sacred Liturgy, the historic first document of the Vatican Council II. On that occasion, the Bishop’s Committee on the Liturgy in the United States published a commemorative statement. They mentioned five points that should be at the heart of the renewal to-day: (1) Now is the time for healing; (2) The sacred and the mystery must be safeguarded; (3) The proper preparation of leaders of prayer must be assured; (4) Major catechetical efforts must be continued; and (5) The arts cannot be divorced from authentic liturgical action.

While we recommend that our readership study the entire document (available from NPM Resources for $3.50 prepaid), we feel the comment on the arts should be quoted in full: “The arts cannot be divorced from authentic liturgical action. The revised liturgical structures demand art forms proper to the culture and faith expression of our worshipping communities. The Church must continue to encourage the training of professional musicians and artists and support them in their pursuit of the beautiful in worship. In this regard, Environment and Art in Catholic Worship and Music in Catholic Worship remain guiding documents. It cannot be stressed enough that both sensitivity to the arts and willingness to budget resources to them are conditions of progress in the quality and appropriateness of liturgical prayer.”

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Choir Recognition Day

Choir Recognition Day, Sunday, October 29th, 1978 has been a project of Robert Schulz of Buffalo, NY for a number of years. Each year the local mayor passes a resolution recognizing the work of many fine choirs in the area.

Members of Congress Jack Kemp, John LaFalce and Henry Nowak have cosponsored a resolution in the U.S. Congress recommending that such a day be set aside on a national basis in recognition of the hundreds of thousands of dedicated citizens who contribute so much of their time, effort and talent toward the religious climate of our nation.

For further information, contact Robert F. Schulz, 46 Jewett Parkway, Buffalo, NY 14214.

An Association of Liturgical Dancers Formed

Choris is an incorporated, nonprofit organization composed of a small group of people of various church backgrounds who are interested in the promotion of movement and dance in liturgical celebrations by fostering educational opportunities for children and adults, enabling them to experience and discover the place of movement and dance in personal development, liturgy and religious education. Choris is formulating plans for information sharing, promotion of educational events and fostering greater use of dance and movement in the Church.

For further information, please contact Mr. Grant Kerr, 85 St. Clair Avenue East, Rm. 321, Toronto, Ontario, M4T 1M8, Canada.
Use All Your Resources

BY DAVID BARANOWSKI AND PETER HARVEY

In the search for new and effective ways to enrich the Church's liturgies, the rich resources of instrumental music should not be overlooked. At a recent memorial Mass in our parish, this point was dramatically underscored by the sound of bagpipes during the opening and closing of the service. The mournful wail of the pipes expressed a sadness beyond the power of words, and added a new dimension to the experience of the worshippers. For one who has experienced such a moment, the Mass can never again be reduced to the "merely rational or intellectual exercise" that too

many Catholics have come to expect in celebrating the Eucharist.

The traditional limits that are too often imposed on instrumental liturgical music are fast becoming unacceptable to the majority of Catholics. The "organ Mass" and the "guitar Mass" are no longer the only alternatives to be considered. The recent convention of the Federation of Diocesan Liturgical Commissions (held in Panama City, October 1978) set an example of the variety of sounds that are available to liturgical planners. A string ensemble played reflective music before the beginning of one of the services, and helped to accompany the hymns thereafter. At another service, a saxophone ensemble provided a prelude of Baroque music.

Such examples, as stimulating as they are to the imagination, also raise a number of questions. How should instrumental music properly be incorporated into the entire liturgical year? How might instruments be used to the greatest advantage within a given service? On the practical side, where does one find the musicians to perform the music, as well as the music to be performed? These are questions with which the pastoral musician must deal, once the desire to incorporate such music into the parish's celebrations has been established among those in charge.

Instrumental music must be used with discretion.

As with every other element in the liturgy, instrumental music must be used with discretion, always bearing in mind that each Mass is only one event in the liturgical year. The parish that hires a brass choir for Christmas, but uses only the organ on Easter Sunday, makes a subtle but definite statement about the relative importance of these two feasts. Planning for the First Sunday in Advent and for the Feast of Christ the King should occur at the same time, if only in a general way, to insure coherence throughout the year. A string quartet at Christmas; trumpets and timpani at Easter; woodwinds or bagpipes at Pentecost (to suggest the "breath" of the Spirit); a larger wind ensemble on the last Sunday of the year—such a plan (and it is only one of dozens that are possible) helps to lend shape and contrast to the year, while providing a unique and contrasting character to each feast.

The same sort of logic should govern the use of a given group of instruments within a single liturgical service. To have a brass choir play only before Mass, or to assist the organ in accompanying "the four hymns" suggests that those moments are more important than, for instance, the Eucharistic Prayer with its acclamations, or the Responsorial Psalm. Instead, the most significant moments in the Mass should be identified, and at those moments the added
color, weight and power of the supplementary instruments can have the most telling effect.

Such "significant moments" may vary from one feast to another, and the instruments used may then vary as well. During penitential seasons, a wind instrument, such as the oboe, might be used to punctuate the reading of the Scriptures; its solitary and plaintive sound would provide an effective backdrop to the reading of Lamentations or Isaiah’s prophecies. (A word of caution: such background music must never compete with the spoken word; it should compliment the reader’s proclamation, not distract from it.) The Gospel on Christmas Eve; the Passion Narrative on Palm Sunday; the Eucharistic Prayer on Holy Thursday; the Gloria at the Easter Vigil Mass—these are only a few places where the addition of various instrumental colors would set one or another liturgical moment in relief against the background of the entire service and the entire year.

No instrumental family should be ignored in planning the year. Woodwind and brass ensembles may be more commonly used or more readily obtained, but other groups of instruments should always be considered. Percussion instruments of all varieties, individually or in ensemble, may be used with great effect on solemn or festive occasions. The harp and the harpsichord are excellent instruments for accompanying the Psalms—the sound of plucked strings evokes Old Testament images of King David praising God with the lyre. The piano, so commonly found in the sanctuaries of Protestant churches, has yet to find a secure place in Catholic worship; a more open attitude to liturgy might well serve to erode the prejudice against its use in church.

Then there is another rich source of instrumental music that can be placed at the service of God’s people. The growing body of works for electronic tape and organ or choir shows great promise as another source of expressive sound. A completely open mind is indispensable when making such choices; the needs of the parishioners, the character of the service and the availability of music and musicians should be the only factors guiding the selection of instruments.

With the increasing use of instruments other than organ, the available repertoire for various instrumental combinations will grow as well. The more traditional combinations of organ, brass, congregation and choir, with the occasional addition of timpani, already have a sufficient repertoire, which may be found in most of the catalogues of the larger music publishing companies. A variety of percussion and woodwind instruments has been used by several contemporary composers along with both organ and choir. Music publishers frequently devote sections of their catalogues to listings of instrumental music other than or in addition to the organ or guitar. Most will happily send you their

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During penitential seasons, a wind instrument, such as the oboe, might be used to punctuate the reading of the Scriptures.

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Music: Betty Ann Ramseth
Words: Trilby Jordan


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Nearby high schools and colleges may even be able to supply ready-made ensembles.

latest issues at no cost and these serve as a valuable resource.

The limited availability of performers to play the music may be a bit more difficult to overcome, depending on the size and location of the parish, but it is a problem that must be confronted with determination and imagination. An imaginative parish in Buffalo, New York put together a full orchestra from the members of its congregation. Few parishes are fortunate enough to have a symphonic ensemble in attendance each Sunday, but any congregation is bound to have a few instrumentalists in its ranks. Nearby high schools and colleges may even be able to supply ready-made ensembles—brass quintets, string quartets, percussion ensembles and the like. Such groups should not be expected to donate their services, nor should the parish be reluctant to provide fair compensation. If the leaders of the parish are convinced that such additions are vital to the liturgical life of the parish, then funds can usually be found to provide them.

Once such resources and their usefulness have been established, they may be used to enrich the life of the parish beyond the limitations of the Mass. The seasons of Advent, Christmas, Lent and Easter can be enriched by musical or dramatic presentations incorporating instrumental music and other elements not commonly used in Sunday worship.

Our parish recently presented a pageant for the Advent season that brought together vocal and instrumental music, dance, visual arts and the spoken word in a single presentation. The result, "The Play of Mary," depicted seven scenes from the early life of the Blessed Mother, with special emphasis on her willingness to heed God's call, and her patient hope in the fulfillment of His promise. The dancers performed both mime and interpretive dances; the readers proclaimed both the words of Scripture and stories from the Apocryphal Gospels; colorful banners depicted "the Annunciation," "the In-dwelling of Christ," and "The Nativity"; the music ranged from folk song to German choral songs to Baroque dances for a brass quintet.

The tremendous impact that this pageant had on all who saw it confirmed the need we felt had always existed for such dramatic musical performances. It is already scheduled to be repeated next December, with several additions and revisions. The use of instrumental music is one area that will be extensively revised, to make more use of more instruments in a more discerning manner. Our plans for next year include seven instruments of various timbres, to be used both in an ensemble and individually, with each instrument lending its peculiar color to one of the seven scenes of the pageant. The seemingly limitless options that such a plan suggests are especially exciting to those involved in planning the event. Even more important, the success of this venture strengthens our resources for similar but smaller-scale events on a regular basis at Sunday Mass.

The variety and power of instrumental music can, if wisely used, contribute to the ever-growing variety and power of Catholic worship. Over the last three centuries, instrumental music has too often been thought of in stereotyped terms—the "ideal" a cappella sound; the "traditional organ Mass"; the "modern guitar Mass." Fortunately, these are beginning to break down, and as they do, the breadth and power inherent in our liturgy is increasingly revealed. The music that we bring to the service of that liturgy must reflect the variety and richness of the liturgy itself. Instrumental music, in all its endless variety, color, and expressiveness, can make a dramatic contribution to the liturgical life of the Church.

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The Church Musician In History

BY RICHARD BUTLER

The very posing of the question—Who is the parish liturgical musician?—reveals some of the ambiguity in the field of church music today. Time was when there was little question of who the parish liturgical musician was. It was the organist. There was but one instrument and but one expression of church music. So familiar was this image among those who lived before the second Vatican Council that we almost thought "Thus it always was"—perhaps not at the last supper—but certainly before the last of the apostles had died!

Then came the invasion of the guitarist. And lo, these past ten or fifteen years have seen traditions shattered. Strategies of pastoral diplomacy have arbitrated the tensions between organists and guitarists, but all too often there is still an uneasiness; all is not calm.

Several unresolved assumptions enter the question. One assumption centers on the seeming permanence of the organ as the instrument of liturgy. Another assumption all too often carried into such discussions is that the primary focus of the transition of the liturgy is the step from organ to guitar. Yet another assumption is that the primary musical ministry in liturgy—today as yesterday—is that of the instrumentalist.

A brief look at history might set the stage for analyzing these assumptions. Music was a part of early Christian liturgy. Paul wrote both to the church of Ephesus and to the church of Colossae that Christians attend to "psalms, hymns, and spiritual songs" (Ephesians 5:19, Colossians 3:16). The initial model came from the synagogue service and the initial role of the liturgical musician was that of cantor. In the fourth century—when the activity of Christians became more public—roles became clearer. The fifteenth canon of the Council of Laodicea (circa 360) indicates that only a cantor could ascend the ambo, thus suggesting a special status with reserved functions. The role of cantor was not simple. In this period more difficult musical compositions were introduced, thus demanding persons of significant training.

While ambiguity surrounds many of the sources of this question, it is obvious that by the end of the seventh century there were the beginnings of the schola cantorum, or group of cantors. By the eleventh century, another development in the question appeared as the title and the function of cantor were separated—the title reserved for purposes of honor or status, the function delegated to hirelings. Throughout this period one thing seems clear: The primary musical ministry was in the person of a vocalist, not an instrumentalist. At times the cantor was a cleric (deacon or priest), at times a lay person.

The roots of the organ as an instrument go back to pre-Christian times, but as a rule it was not used in early Christian liturgy and organ usage did not begin to take current shape until after the thirteenth century. The fourteenth century saw the introduction of the keyboard for fingers; basic characteristics of today's instruments were seen by the end of the sixteenth century. The technique and musical finesse of the instrument reached its peak early in the eighteenth century.

The history of liturgical music in the Latin Church centers on Gregorian chant. The earliest manuscripts of this chant come from the ninth century. Scholars are still unraveling the origins of the chant. Later centuries saw the introduction of romantic styles and music from the "secular" world.

The beginnings of modern history on the question are rooted in Solesmes Abbey in the nineteenth century under the direction of Dom Prosper Gueranger. His efforts received canonization in the musical and liturgical documents of Popes Pius X and Pius XII.

Then came the second Vatican Council. It spoke to the tradition and treasure of music in liturgy and endorsed the organ as the instrument of preference and Gregorian chant as having pride of place—

"cf. Pius X, Tra le sollecitudini (November 22, 1903); Pius XII, Musicae sacrae disciplina (December 25, 1955). The Congregation of Sacred Rites issued an instruction on sacred music and sacred liturgy September 3, 1958. While these did much to renew liturgical music, some have noted that in the process a limited view of the question was absolutized. cf. Helmut Hukke, "Musical Requirements of Liturgical Reform," Concilium, (XII 1966), pp. 45-75 and Helmut Hukke, "Toward a New Kind of Church Music," Concilium, (LXII 1971), pp. 87-97."
The primary musical ministry was in the person of a vocalist, not an instrumentalist.

other things being equal (Constitution on the Sacred Liturgy (CSL) #116, 120). Debate ensued pointing out that other things were not equal and place was found not only for new styles of music to suit the vernacular but also for new instruments and instrumentalists.

The decade that followed concentrated heavily on these questions, and the tension between guitar and organ became symbolic of many of the post-Vatican II tensions.**


Another issue of the second Vatican Council, however, provided the question that would become more central to this whole problem. At the outset of the Constitution on the Sacred Liturgy, the Council declared “Mother Church earnestly desires that all the faithful should be led to that full, conscious and active participation in liturgical celebrations which is demanded by the very nature of liturgy” (CSL #14).

Thus, the general instruction of the new Order of Mass presumes that the people sing: “Ordinarily the congregation takes part by singing the response” (General Instruction, Ordo Missae, #14).

“There should be a cantor or a choirmaster to direct and encourage the people in singing” (#16).

In challenging the simplistic assumptions of the past we should beware of too simplistic an assumption for the future resolution of this question of who the liturgical musician is. But certain things do seem to surface in this quick overview.

The Roman documents, the liturgical principles, and the practice of parishes do indicate a shift from instrumentalist to cantor as primary liturgical musician. The debates of the place of the organ and the role of Gregorian chant have been set aside by the Council with the phrase “other things being equal.” The task that faces pastors most immediately is the ministry of cantor.

Some practical suggestions would follow. Schools of liturgy and liturgical music must include attention to this role of cantor. This is especially important for schools that produce practitioners of liturgical crafts. Just as concern was raised in times past that musicians were developed without liturgical training, so concern can be raised today if schools of liturgy produce liturgists in isolation from music and the role of cantor.

A fortiori, the same admonition applies to seminaries. One hesitates to bring up this point, for many seminaries have yet to initiate a solid course in liturgy even now, fifteen years after the Constitution on the Sacred Liturgy. But the urgency of training for priests is significant enough to continue the call even if unheeded in the past.

Diocesan commissions and others responsible for local continuing education in the area of liturgy should give added concentration to this area of cantor. This does not mean that instrumentalists do not also need training; it does mean, however, that top priority at this hour must go to cantors.

At the level of the parish there is a call to reorient programs of liturgical music to give center stage to the cantor and to professionalize the role. Professional status is a two-way proposition. It presumes increased training that will result in improved performance. It presumes a status proportioned to the role. Status is revealed in recognition of the cantor as part of the pastoral staff, identification in parish communications, and so forth. Professional status is revealed in financial terms proportioned to the training and the performance.

The shift from instrumentalist to cantor as the primary position of parish liturgical musician will not solve all the questions. But at least it will begin to address the primary questions and should provide the continued growth of parishes worshipping with full, conscious and active participation.
Instruments and Sound
Instrumental Music: Sacred Communication

BY ROBERT E. ONOFREY AND JAMES E. FROELICH

The more things change, the more they remain the same. Pascal’s observation contains great insight into the human condition. The axiom is certainly applicable to the development of music used in the worship of God. Down through the centuries people have praised God through all the arts, but especially through music. At one time or another practically every known kind of music has been used in liturgy. And this is the way it should be.

We found Aidan Kavanagh’s definition of liturgical music (Pastoral Music, April-May, 1977, p. 18) to be quite pointed: “Liturgical music is any music that serves the assembled faith community and its values in ritual engagement.” The deemphasis of the logical distinction between sacred and secular music in favor of promoting liturgical music is a great step forward in freeing us from the trap of becoming hopelessly tradition-bound. The blending of new ideas with the old makes, if you will pardon the expression, dynamite liturgical music. Authentic religious experience must grow in the present no matter how deeply it may and must be rooted in the past.

For instance, in regard to the liturgical use of instrumental music, there are recorded instances scattered throughout history from Old Testament to more modern times. Recall Psalm 150:

- Praise Him with the blast of the trumpet,
- Praise Him with lyre and harp,
- Praise Him with timbrel and dance,
- Praise Him with strings and pipe,
- Praise Him with sounding cymbals,
- Praise Him with clanging cymbals,
- Let everything that has breath praise the Lord!

Random sampling might also include a reference to Adam von Fulda, who, at Targau in 1500, directed a choir that sang two Masses “accompanied by an organ, three trombones, a zink, and four cromornes.” (Gustave Reese, Music in the Renaissance, p. 655) Reese also mentions (p. 700) that “Annibale wrote a Mass a 24, an eight-part battaglia . . . and pieces for an ensemble of six viols, a zink, and five trombones with organ.”

In the Baroque Period the organ gained ascendancy in church music, but by no means displaced other instruments. For instance (Donald J. Grout, History of Western Music, p. 321), one of the major figures in seventeenth-century Catholic Church music, Orazio Benevoli, composed a festival Mass for the consecration of the cathedral at Salzburg in 1628, which called for “two eight-part choruses with soloists; each chorus is associated with three different instrumental combinations and each has its own basso continuo . . .”

Nor should we forget the music from The Messiah that is scored for chorus, soloists, and full orchestra and still echoes throughout our churches today during religious celebrations.

The monumental religious music of the Classical Period by such composers as Haydn and Mozart was per-
Instrumental music can be a means of sacred communication.

formed for "live liturgies." The grandeur of celebration was not inhibited. Grout (p. 493) writes:

The fact that these Masses [of Haydn] employ a full orchestra including drums and trumpets, and are written in a musical idiom not unlike that of the opera and the symphony does not mean that they were insincere or inappropriate. Haydn was occasionally criticized for writing music that was too cheerful for church; he replied that at the thought of God his heart "leaped for joy" and he did not think God would reproach him for praising him "with a cheerful heart."

We would also like to call to mind that Mozart's Requiem had its place in our own day at a memorial Mass in Boston for the late President Kennedy. But we are straying from our topic: What should be the status of music, particularly instrumental music, in the churches of 1978? R. Murray Schafer (Creative Music Education, p. 260) gives us food for thought:

There are times when one is inclined to think that the great days of religious music are over: The church was once the strongest patron of music; it was powerful and could afford the services of the very best musicians. The sumptuous religious music of Guillaume de Machaut and Monteverdi, of Mozart and Schubert, testifies to centuries of exceptional musical sponsorship. But since the time of Beethoven, such religious music as we have had has been brought into existence only rarely by the churches, and most of these works were performed in concert halls. Today an avowedly religious composer like Stravinsky has been deprived of his authentic patron, and the vibrant expression that he and others might have brought to the church has been rejected, often for flabby substitutes.

God's taste seems to have deteriorated in recent years.

This is pretty strong medicine and perhaps many will agree to some extent. We feel, however, that there is plenty of great instrumental music around composed both in the past and in the present. Perhaps a problem lies in the reluctance, recalcitrance, or resistance of liturgical and musical directors, even of pastors, whose vision is clouded by memories of beautiful liturgies created and limited to their own tastes. We do not want to sound harsh here. But the pluralism in our society today seems to call for a greater variety of musical expression in the liturgy. Who may limit the modes for the expression in music of religious experience?

The response of many in the younger crowd to the various musical "groups" ought to tell us something about why many of the same crowd do not feel attracted to our "contemporary" liturgies. They become transfixed by the audio-visual impact of the vocal-instrumental experience makers. And not all of these experiences are foreign to or detrimental to personal religious growth. Also, paradoxically, we find it quite thought-provoking to notice how many of these musical groups now include an organ. The more things change, the more . . .

On the other end of the spectrum: An 82-year-old woman of our acquaintance was almost ecstatic after a clarinet improvisation developed around the themes of the Dies Irae and an Easter alleluia during the communion of a funeral Mass. We also know of a 90-year-old lady who attends only "guitar Masses" by emphatic choice.

So, how about the use of an electronic synthesizer or a lyricon during the liturgy to accompany the choir or congregation? The melodica or the toy piano? The wide variety of contemporary percussion instruments? How about the use of clarinet and cymbals to highlight the reading of a dramatic passage from Scripture? Perhaps the brilliant sound of the flute, the melancholy sound of the oboe, the dark sound of the bassoon, or the exciting sounds of the saxophone, or all these sounds in combination could be used in creative ways throughout the liturgy? Even the God-inspired ensemble music (string
let our instrumentalists practice before performing.

quartets, woodwind quintets, and so forth) of outstanding composers from the past and present could offer new vision to liturgical and musical directors. Some may fear that all this would be a distraction from prayer. But prayer is communicating with God. Surely instrumental music can be a means of that sacred communication?

Looking over the past, we recognize that there were restrictions against the use of certain instruments in the liturgy. Seemingly, however, these resulted from the poor quality of sound due to the primitive construction of the instrument, or from the association of some instruments with certain groups or occasions that had less than pious overtones. But now we have good instruments and a mission to sacralize the secular, clearly stated in Vatican II. So what could be wrong with the liturgical use of “When the Saints Go Marching In” with a Dixieland band accompaniment? Can there be a clearer American statement of the joyous belief in life after death?

Obviously not all the options mentioned above should be incorporated into one Sunday liturgy. We are merely trying to urge that instrumental music be restored or reintegrated into our communal worship in such a way that the people may enjoy a variety of vehicles for prayerful expression.

What are some of the resources available to implement these proposals? First of all, we have many music programs in most of our schools. How many thousands of boys and girls across our land have learned how to play musical instruments? Why is so much of this talent not used in our churches? Has the simplistic distortion of the principle of church-state separation numbed our awareness of the fact that musical skills learned in school may be used legitimately in the worship of one’s choice? We don’t want to sell our young people short. We are convinced that more social music in church would mean less social mayhem in society.

Also, there often are many talented people, instrumental music teachers and others who play instruments simply for their personal enjoyment, who might be more than willing to share their abilities with local churches. Douglas Smith offers further ideas (The Instrumentalist, June, 1978, p. 37) in an article entitled “The Church Orchestra and Band: Current Trends.” He speaks there of . . . trumpet majors who sell insurance, flute majors who become executive secretaries, and violin majors who teach English . . . players from championship high school bands and college orchestras who regrettably store away their instruments in the proverbial attic for lack of performance opportunities. The chance to be with congenial and enthusiastic friends in a church setting can serve these individuals well by providing one of the most pleasant and satisfying experiences in the world of music.

Before concluding we would like to put in a plug for excellence. We want music in all dimensions when we worship. But, for heaven’s sake, insofar as is humanly possible, let our instrumentalists practice before performing. Let the playing be a prayer, not a distraction.

So, on with the praise of God with cymbals and flutes, drums and harmonicas, trombones and organs. The more things change, the more they remain the same—yesterday, today, and forever!
Before You Buy an Organ . . .

BY DAVID E. FEDOR

In the Latin Church, the pipe organ is to be held in high esteem, for it is the traditional musical instrument, and one that adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and heavenly things" (Constitution on the Sacred Liturgy, #120).

During the 1960s, immediately following the Second Vatican Council, there developed a reactionary attitude in the American Church that seemed to indicate that the organ, along with many other "traditional aspects of Catholic worship" was on the way out and would be replaced by a variety of folk instruments. Now, in the 1970s, we seem to have grown to a point where we see great value in the wide variety of musical expressions that serve the liturgy of the Church. In the midst of guitars, woodwinds and percussions, the organ is once again taking its place as an important instrument in worship. In fact, in the post-Vatican II Church, this noble instrument is called to a much more significant role than ever before, and a large number of churches are considering the purchase of an organ or the rebuilding of their present instrument.

The problems confronting a church considering such an undertaking are indeed many and the responsibility is great. The financial investment is in the area of tens of thousands of dollars and consequently much care should be taken in the selection of an organ. When a church is in the market for a new organ, one of the questions that inevitably comes up is, "Do we buy a pipe organ or an electronic organ?" While the purpose of this article is not to argue for one or the other, the general public (including many clergy) can be easily misled by claims that electronic organs are "virtually maintenance free" and that they are far superior to an "out-moded pipe organ." Therefore, even if many factors are pointing in the direction of purchasing an electronic organ, a much wiser and more educated decision is possible if the builders of pipe organs as well as electronic ones are thoroughly investigated.

The fundamental attitude toward the whole project of purchasing an organ will be crucial. Realize that you are in the market for a musical instrument, not merely a piece of equipment. A pipe organ, well built, is akin to a work of art. It will express the philosophy, musical taste, and even the personality of its builder. Although the organ will perform a specific function, it cannot be placed in the

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Assumption College Chapel of the Holy Spirit, Worcester, MA—Wicks Organ Company
same category as a furnace, lighting fixtures, vesting case, etc. Esthetic and musical considerations must enter into the choice of an organ.

Determine what is to be expected of the organ. You are making a long-term investment, one that will be paying off years after you are buried. Consequently, it is important to determine the present and future musical life of the parish and the relationship of the new organ to that program. The various expectations of an organ, in order of importance to a church setting, might be stated as follows: a. leading congregational singing; b. service music (accompanying a choir and various liturgical actions); c. performance of preludes and postludes; d. organ recitals; and e. performance of major works involving organ, orchestra and singers. A small- to medium-sized instrument can adequately fulfill the requirements of a, b, and c. If d and e seem to be part of the musical life of a parish, then the instrument might have to be larger.

Know what is being talked about. If you do not know a pitman chest from a tierce, a combination action from a principal chorus, or a tracker from a positiv, then find someone who does. Technical language can be confusing. Check with several competent organists in the area. They in turn may refer you to an organ maintenance expert who works in the area. Between the musician and the technician you will receive a wealth of information and clarification. It might even be well worth paying a nominal fee for someone to act as a consultant to guide you through the purchase of the instrument.

Write to many organ builders for information about their work. Most organ firms will gladly send a wealth of information including pictures, specifications, and suggestions, all at no charge or obligation to you. We sent a form letter to 35 builders and all but three responded. The Diapason and Music are two professional periodicals in which the names and addresses of many builders can be found. Do not overlook the small builder. A smaller organ company often may give more specialized and careful attention, as its craftsmen are personally involved in the construction of each instrument.

Once you have narrowed your choice to several builders, thoroughly investigate them. The committee with which I recently worked recommends a four-step procedure. First we visited four companies and toured their factories. We learned much about their craftsmanship and their way of doing business. Most builders welcome visitors.

Then we heard several organs of each builder in the churches for which they were built. It is a good idea to hear a few new instruments and a few that have been in regular service for 10-15 years or more. It is important...
A good used organ, in the hands of a competent pipe organ craftsman, could provide you with a fine instrument at a substantial savings.

Dear Pastor,

We are in the process of planning a new church building for this parish family, and one of our top priorities is a good pipe organ. Among the several organbuilders that we are considering is the Organ Company, who built the pipe organ that is in your church. As you know, installing a pipe organ involves considerable expense. In order to gain as much information as possible, so that our choice is indeed an educated one, we are asking you to answer the following questions by an appropriate person on your staff:

1. How have your dealings with the organbuilder been? Satisfactory? Unsatisfactory? Any problem areas? Please specify.

2. How has the organ responded mechanically? Has it been “trouble free”? Have there been any problems, mechanically or electrically? Do you consider it a well-built piece of equipment? Please comment.

3. What is your feeling about the instrument itself? Are you pleased? Disappointed? What is the candid opinion of visiting organists? Does the organ fulfill your worship needs?

4. Is there any other information that you think might help us?

Please feel free to include both positive and negative comments and be assured that all information given will be strictly confidential.

For your convenience, we have provided an envelope with this letter.

Music is a very important part of our liturgical life. I thank you in advance for your part in helping us select an organbuilder who can provide us with a fine instrument.

Sincerely,

not to rely on tape recordings or the like as they can be deceptive. Hear the instruments in person.

If at this point you like what two of the builders are creating, a further investigation could be done. We sent the letter that appears on this page to ten churches that purchased an organ from one of the builders in question. The results were very good. Most of the churches responded and all responses were honest and helpful.

Finally, for your own security, a Dun and Bradstreet investigation of the firm is suggested.

Beware of bargains! “You get what you pay for” applies to the organ as well as it does to most other items. Unfortunately, as in all other areas of our society, the organ business has its dishonest members as well as its honest ones.

When you get to the stage of drawing up a contract to have an organ built for the needs of your church, it is a good idea to contact other churches in the area that may have recently installed a new organ. Their experience may help to avoid some costly oversights.

If you are building a new church at the same time that you are buying an organ for the building, insist that the architect work together with the organ builder from the very beginning. It is a rare architect that understands the space and acoustical requirements of a pipe organ. The most successful organs are the result of the organ builder and architect working together. Unfortunately, an organ builder is often asked to install an instrument in a building that is acoustically “dead” and in a space that is small or badly proportioned. The end results are often disastrous, and all too often the organ builder is unfairly held responsible.

Once you have the organ installed in the building it is essential that you maintain it. Like any other precision-made piece of equipment, the organ must be cared for. Things do get out of adjustment and instruments do get out of tune. A regular maintenance schedule with a competent organ technician is just as important for an organ as it is for an automobile. Although there are many variables, it is safe to say that an organ should be maintained and tuned a minimum of once a year.

Used pipe organs are purchased with more frequency these days because of rising costs. Since a major portion of the cost of a pipe organ is in the craftsmanship that makes the pipes and mechanical parts of the organ, a used organ, even one that is only 15-25 years old, could be purchased at a much lower price than a new instrument of the same size. A good used organ, in the hands of a competent pipe organ craftsman who would rebuild and renew the instrument, could provide you with a fine instrument at a substantial savings. To put it simply, it is possible to get $70,000-$80,000 worth of pipe organ for around $40,000. However, buying a used pipe organ must be done very selectively and the person rebuilding it must be carefully chosen. The risk involved in such a project is certainly higher than it is in the purchase of a new pipe organ, but the possibility is well worth investigating.

One final item to be discussed is the church that has a pipe organ that is in need of extensive repair. Before you make a decision to replace it with a new organ, whether you are considering pipe or electronic, thoroughly investigate the possibilities of the existing instrument. The existing organ may indeed be beyond repair and/or tonally inadequate for the needs of the revised liturgy, but on the other hand it may be worth the expense of repair and rebuilding. To determine this, you will need the musical opinion of several organists, and the advice of organ technicians. It is always wise to have at least three organ technicians and/or builders submit detailed proposals as to the cost of rebuilding. (Again, beware of bargains.) You may discover that the organ in your church is a historic instrument—one of a few surviving instruments of a particular nineteenth-century builder, or of a particular tonal scheme that is worth preserving. These factors are musically important enough to be considered when a decision has to be made between rebuilding an organ and replacing it. As far as economy is concerned, investigation may reveal that the present instrument can provide a nucleus for a new organ, resulting in sizable savings.

Much work goes into the purchase of an organ for a worshipping community, but the more complete the process, the greater the possibility that the end result will be a fine instrument, wisely chosen, and properly installed. Such an instrument will serve the needs of that church for generations, expressing through the art of music the deeper, intangible realities of our Christian faith.
Rate the Sound of Your Organ

BY STEPHEN ROSOLACK

Good organ sound is composed of the acoustical nature of the room, the player who bids the organ sing, the design and construction of the instrument, and the response of the hearers.

In discussing organs, it is not sufficient to speak merely of "good sound." There are major contributing components in addition to the instrument that must be present to produce a complete picture. A lack at any point flaws the end result. Good organ sound is composed of the acoustical nature of the room, the player who bids the organ sing, the design and construction of the instrument, and the response of the hearers.

Participating communities celebrate most effectively when they can hear themselves collectively whether speaking or singing. The organ is also a participating member of the community. The vibration and life of the public community prayer experience is destroyed in non-reverberant environments. Indeed, it may even be prevented from ever getting off the ground and forever remain the private affair of a gathered people. In such a place, the proclamation of the Word and celebration of Sacrament through spoken and musical forms becomes boring and ineffective because the weaknesses of us all are quietly highlighted. Reverberation gives us an experience of life—the walls themselves resound with us. The most intense sensory experience of community is aural.

It is for good reason that churches lined with acoustical tile, carpets, and curtains are called "dead." In a Church whose fundamental basis and belief is the Resurrection (itself a reverberation), it amazes me that we expect to be vital and credible in deadly environments. The bathrooms of many churches are often the best acoustical environments for assembly. While we pursue the study of early Christian liturgical practices, let us remember that public Christian gatherings did not take place in American suburban living rooms, which are more suited for the private reading of the Word than its proclamation. The reverberant environment is the first component of the liturgical assembly and of "good organ sound." Nothing will adequately remedy the lack of the reverberant space.

The player of the instrument is indeed a mystery. One player, through tricks of the trade, can skillfully transcend an abysmal instrument, and another can turn a good instrument into a sad joke. It happens all the time—everywhere. There is no substitute for knowledge, technique, and the appropriate playing skills and taste. In the case of the organ, it is amazing how many players with meager skill approach the instrument publicly as they would never dare approach another. This, in part, accounts for the sad estate to which the instrument and its repertoire has fallen.

At a recent organ recital, a dependable and modest audience gathered. Young people were conspicuous by their absence. The recitalist was brilliant, the music was alive, the instrument spoke, and we in the audience had no doubt that we, too, were alive—profoundly alive! It made no difference whether the music was fast or slow, loud or soft, old or new, exalting or contemplative. The medium communicated profoundly and stunningly, beyond...
The organ is also a participating member of the community.

It is for good reason that churches lined with acoustical tile, carpets, and curtains are called "dead."
Technique served expression completely—the music was ministered.

the superficial limits of virtuosity. Technique served expression completely—the music was ministered.

Liturgies may not be recitals; but when music is spoken of as “normative,” then the required technical discipline stems from the same tradition and training whether for hymn, acclamation, or a simple prelude from a “manuals only” collection. Players at all levels of skill may possess appropriate repertoire, but to minister with that repertoire, they must be able to take symbols and give them life. It is then that the good organ can be what it should be. The player has the crucial responsibility of uniting the physical environment and the instrument, and thereby forms the second component of “good organ sound.”

In many places, parochial tradition has assigned the organ to choral accompaniment and a religious-mood generator. However, the great history and tradition of the organ and its repertoire fully present the instrument in congregational leadership: as the real song leader; for independent proclamation; in profound contemplation; and in dialogue with other instruments. Congregations who wish to enjoy the ministerial potential that the good instrument can bring to celebration may often need to expand their expectations and pursue growth and appreciation through education and experience. The new organ in a church can be the cause of consternation to people because of the habits and sounds that decades have developed with poor instruments and players. For many it will take some time before they can appreciate and accept this instrument as a potential voice of the Gospel and a part of liturgical ministry. Responsive ears and eager hearts form the third component of “good organ sound.”

What of the instrument itself? It can and should be a coherent work of art, both visually and tonally. The organ is a wind instrument. Its components have been traditionally described as parts of the human body, and thus it may be suggested that its mode of functioning is that of speaking or singing. Its fundamental operation is mechanical and thereby limits the extent to which it can be spread about. Electrical intervention can destroy the intimate contact between the player and the instrument.

...as the real song leader for independent proclamation; in profound contemplation; and in dialogue with other instruments.

This is a liability or an asset, depending on your outlook and experience.

The instrument should speak in this church at this time and should not sound as though it is located in a closet or even another building. It should be standing freely within the church and, ideally, it should be encased.

The distinctive and essential sound of the organ, no matter what its size, is that of the principal or diapason chorus. The organ depends primarily on the manipulation of the harmonic series (the natural law of sound). It is essential that the principal chorus be at the heart of the instrument. If the principal chorus fails, so does the organ. There is a balanced relationship among stops of the principal chorus that only the artist-builder can achieve. The result is magnificent architecture in sound.

A successful principal chorus needs to be heard. It can only be inadequately described. It sings like the finest choir. It does not scream or shout or oppress. It establishes honest rapport with the listener. It is at home in its environment—neither too big nor too small but in perfect proportion. It inspires and invites song like its own. It sparkles. It is heroic. It is contemplative. The mixture of the principal chorus evenly clarifies the low end of the sound and smoothes out the high. Each individual voice of the principal chorus is beautiful in its own right. The principal choruses of each division contrast but also combine into an integrated and balanced whole. The other types of voices (flutes, strings [principal derivatives].
The organ should be a coherent work of art, both visually and tonally.
It should be standing freely within the church and, ideally, it should be encased.

reeds) provide secondary contrast in their endless varieties. The coherence of the instrument as a whole and the beauty of its individual parts are the great challenge to the builder and one very good reason why the organ is not cheap. Instrument size often dictates cost more than plain and simple quality, but size is also a matter of wide choice.

I am fortunate enough to enjoy the use of a small, one-manual mechanical action instrument in my work. It contains an 8' Gedeckt, 4' Rohrflote, 2' Principal, IV Mixture, and 8' Regal. It can be moved anywhere by two people. It runs on normal house current for the wind supply. It has supported full congregational singing, accompanied choir and cantors, and functioned as a solo instrument in liturgy and recital, with and without other instruments. Despite its apparent limitations, it is capable of sound that is vital, transparent, and delightful. It humbly stands in contrast to the 56-rank instrument at the other end of the cathedral. It is an enlightening experience and study in quality and quantity.

Recently, I accepted the invitation of 14 of our diocesan parishes to visit their churches with a skillful organ builder for the purpose of examining the organs and suggesting possible courses of action, which could involve renovation, restoration, or the consideration of a new instrument. Most of the instruments lacked regular maintenance and tuning. In all but two cases, no pitch level ever went above 4′—meaning, of course, that no suitable or functional chorus could be registered. Most organs had about 7 to 12 ranks of pipes: usually one or two 16′, two 4′, and the rest of 8′ pitch, all basically the same dismal variety of timbre but differing in their dynamic range. These organs may be valuable for studying a historic era but are basically ill equipped for liturgy. One of the instruments was designed and built in the early 60s and was quite well done with one glaring exception: The mixture of the great principal chorus was poorly designed and badly voiced. It was a good example of what a “screaming mixture” sounds like. Upon drawing that stop, the sound became raucous, divisive, uneven, irritating, not inviting—more the intruder than the sparkling crown. That church is currently considering having the mixture completely redone.

The point of discussing consultations is that until people begin to experience good instruments in the manner and situations in which they will use them, the good instrument will not flourish. One pastor asked me, “Do you really think people give a hoot about what’s tooting up there?” I had to admit that they probably didn’t because that’s exactly what the instrument was doing, and also because he was stating an opinion in his question. A far better evaluation of these instruments could have taken place had all of these parishes been able to go with us and experience several good instruments and then return to examine and discuss their own. This was not possible, but could be a follow-up of the first visit.

Writing about the sound of a good organ is similar to writing about good liturgy. Until you have experienced a fine instrument (and I hope you realize that this does not mean “big”), you will still justifiably ask, “What are they talking about?” Until experience tempered with some education produces desire, motivation, and priority setting, things will remain the same. The builder with whom I traveled will only do business with a church if they are willing to travel—no slides, no recordings, no brochures, no sales—pitch dinners, and so forth. He insists they travel and experience the instruments firsthand by playing, hearing, examining, and attending a liturgy if at all possible. It is then that further discussion can be fruitful.

...until people begin to experience good instruments in the manner and situations in which they will use them, the good instrument will not flourish.
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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, 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, 1629 Vermont Avenue, N. W., 20005, 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 will be a teaching, learning, and sharing time with one-of-a-kind programs and workshops geared to the young. Then, 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.

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

Song of Gathering, led by GRAN & WALTER BROWN with CLARENCE RIVER, REE Wise, and a host of other portrait musicians, a live recording session of music to sing by. A musical happening!

Song of Departing

Song of Departing led by C. ALEXANDER PELLEGRIN to close the conference with the entire congregation celebrating the art of liturgical music.
A Speaker's Program to Keep You Thinking and Talking

A TWO-PART KEYNOTE ADDRESS

"Balancing Performance and Participation" Music as prayer will be the topic of Paul Joseph Gelineau, while Gordon Dickmann will address the liturgical aspects of communal prayer. Gelineau is a composer, author, teacher, and editor of *Eglise qui chante*, Paris, France. Dickmann, a monk of St. John's Abbey, is editor-in-chief of *Worship* magazine and is well-known for his liturgical expertise.

"Hymns 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 Houx Doherty. Noted author and founder of Marilena House, Ontario, Canada.

CONVENTION SCHEDULE

**TUESDAY**

8:30-9:00 Registration
7:30-8:15 Keynote — Joseph Gelineau/Godfrey Dickmann
8:30-11:00 Song of Gathering — Grayson Warren Brown
10:00-11:45 “Jam Sessions”

**WEDNESDAY**

8:30-9:00 Morning Prayer
9:15-10:30 Alice Parker
10:45-12:00 Session I
12:45-1:15 Showcases
1:30-2:30 Showcases
2:45-4:00 Erik Routley
4:15-5:30 Session II
7:00-8:00 Showcases
8:00-8:30 Evening Prayer
9:20-11:30 “Jam Sessions”

**THURSDAY**

8:30-9:00 Morning Prayer
9:15-10:45 John Mellah
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
7:00-9:00 Eucharistic Celebration

**FRIDAY**

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

Implementing a Parish Music Program (Part I) 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 Tymcham 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 Père Joseph Gebreau Its functions in the Liturgy of the Word during the Eucharist: announcement of the Word, 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.

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, choral and cantor interpretations, and congregational participation.

Musica Liturgica de los Pueblos del Caribe Rev. Juan Sosa Una sesion que reflejan el desarrollo de la musica liturgica del Caribe. El uso de melodía y ritmo como partes integrantes de esta expresion liturgica por medio de instrumentos, interpretaciones de coros y de solistas y cantores, y la participacion 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 NFM's Plans in Action workbook.

Pastoral Power and Responsibility of Music  Voice Ambrogetti  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 CY The complete choir — as performer and participant —the role and importance of the choir — as using a choir within the liturgy — the dos and don'ts of choir performance.

Use of Song and Story in Ministries with Children  Jack Milletton and Skip Sanders  Learn children's song and story, their rhythms, 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 and the how-to-do it — 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  Rev. Joseph Gellinent  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.

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

Guitar Playing Without Woes  John Pelle  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 before and after, 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... 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 Jonsas  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  Rev. Gerry  What every parish liturgist will want to know: problems with music programs...
... 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 Keller 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 Hunt 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.

SESSION V

Spirituality Joe Ziegler A fascinating analysis of the spirituality of the music ministry... what it should have... emphasizing the secular, prayer leadership, community and relationship to the Bible. Experience your own spirituality with a 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 now learned... it takes to translate and apply the experience of ritual music and movement to your 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 Tabat, 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 Belton, Stephen Roselkirk 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, DC 20005.

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

Baptism and Catechumenate Rites Ken Melz. 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, CSSF 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!

Today's Organist Sister Theophane Hryck Organ performance as prayer — liturgical participation. Preparation, attitudes and skills needed for the organist as minister. Demonstration and survey of practical and current organ works for liturgy.
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 getting together. Discover, discuss, and learn about the relationships between clergy and pastoral musicians and the how and what to do to improve your style of celebration. The clergy can attend the two-day program only; or the just an additional $10, can also participate in one 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 Broccoli. 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 Broccoli is the Chicago Archdioceesan 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 Carluccia. After the real comes the ideal, after the giving up comes the giving. How to handle fragmentation, set attainable goals, share responsibility, cut through clericalism, and implement a pastoral care ministry. Father Carluccia has served on national and national levels of the Federation of Priest’s Council and is pastor of Our Lady of Nazareth, a 700 family suburban parish in Kinston, 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!
Vince Ambroseff, Director of Music, Most Precious Blood Parish, Baltimore, Maryland.

Betty Beckman, Member of the Liturgical Arts Community, Georgetown University, Washington, D.C.

Rev. Gerard T. Broccolo, Chicago Archdiocesan Consultant for Liturgy and Associate Director, Chicago Office for Divine Worship.

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


Tom Coury, Pastoral musician, Holy Trinity Parish, Portland, Oregon.

Rev. Donald Craig, Member of the Music Committee, Diocese of Columbus Liturgy Commission, Director of Music at the Cathedral of St. Raymond, Joliet, Illinois.

Rev. Louis Cyr, Noted Canadian liturgist and author; contributor to the British edition of Celerunum.


Catherine de Hueck Doherty, Noted spiritual director and founder of Madonna House Community, Cambridge, Ontario, Canada.

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

Deanna K. Edwards, Songwriter, singer, author, and a volunteer music therapist with the Elizabeth Kuehne House.


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

Rev. Virgil C. Funk, President, National Association of Pastoral Musicians, Washington, D.C.


James Hansen, Chemic in pastoral music workshops, composer of NPM's Liturgy for Lent.

Ron Harbor, Director of Music, St. Benedict the Moor Parish, Washington, D.C.

Rev. Lawrence Helman, CPPS, Professor of Music and Liturgy, Director of Summer Liturgy Program, St. Joseph College, Rensselaer, Indiana.

Helen Marie Hurt, Liturgical Director, St. Jude Parish, Lakeville, Colorado.


Mike Jonas, Preparing for priestly ordination, Archdiocese of St. Paul-Minneapolis; graduate in Liturgical Studies from the University of Notre Dame.

Sister Janet Keck, S.S.F., Director of Music, Diocese of Rockford, Illinois.

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

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

Tim Mannion, Member of the St. Louis Jesuits, composer, lyceum.

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

Rev. A. Nyberg, Musician and Liturgist, Notre Dame Center for Pastoral Liturgy, South Bend, Indiana.

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

Ralph Middlecamp, Director of Celebration Workshop, a regional worship resources 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, S.J., Member of the St. Louis Jesuits, guitarist; studying theology in Berkeley, California.

Rev. E. Donald Ostina, Rector 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, songs in collaboration with Robert Shaw.

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

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

Elaine Render, 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.

Composer en Residencia, 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 Ruud, 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.

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

Dan L. Schumm, S.J., 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 nació en la Habana, Cuba, presidió la diócesis de Miami, cantor en la parroquia de Santa María en Miami, y pastores asistente en Nuestra Señora María de los Martires in Paris en Miami, Florida.

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


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

Robert Tewynham, Organist, choirmaster, Director of Music, Cathedral of Mary Our Queen, Baltimore, Maryland.

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


Brigitte Warner, Student of Kurt Orn and C. Keeton, teaches the Off-Schubert approach, Ameliasburg, Maryland.

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

Sister Lorna Zempke, S.S.F., Coordinator of Music at Silver Lake College, Manistee, Wisconsin, Kodaly expert.

Joe Ziegler, Director of Liturgy, St. Angela Merici Parish, Cleveland, Ohio.
A Guide for Buying Folk Group Equipment

BY PETER KENNEDY

Now that the guitar is becoming accepted as a legitimate part of the liturgy, it’s time to raise the quality of guitar sound up to a level comparable to that of the church organ.

We’ve all seen, either in concert or on television, professional groups with a setup similar to that of the church folk ensemble—two or three acoustic guitars, and several vocalists. Their lineup is the same as ours, their guitars look the same as ours, the songs, while not liturgical in theme, are similar. So why do they sound so much more, well, professional? Every note in each guitar chord rings out, the single lines are clear and distinctly audible, and the balance between the instruments and...
voices is just right. What are they doing, we wonder, that we aren’t? More to the point, what can we do to bring our sound quality up to that level?

First of all, their setup is not exactly the same. They have the “inside track” on which instruments are the most useful and dependable; they use, behind the scenes, a variety of amplification systems to strengthen their sound; and, last but not least, they have a healthy equipment budget from their record company. This concern for quality has its counterpart in the concern for quality, within the Church, that has brought organ sound up to its present high standard. Now that the guitar is becoming accepted as a legitimate part of the liturgy, it’s time to raise the quality of guitar sound up to a level comparable to that of the church organ. This means that we’re going to have to use some of the techniques that professional groups use. Basically, we need a good idea of what kind of equipment we need, and can realistically afford. A well-informed group is on the road to upgrading its sound and strengthening the spirit of celebration in its folk liturgy.

These things do cost money, but, compared to many other instruments, including the organ, guitars and their amplification systems are not terribly expensive. Outlined here are three basic budgets—a $1000 budget for a small parish, a $2000 budget for a larger parish, and a $3000 budget for a very large church, or a rally. Even the largest of these figures is still less than many parishes spend on an organ. (Large pipe organs go for upwards of $30,000!) The spruce top is a good indication of a quality guitar. Ask your dealer about this, and he’ll be impressed with your guitar knowledge (and less likely to try and stick you with a lemon).

Steel-string, or flattop guitars are a little harder to play in the beginning, but in the long run are more versatile, easier to amplify, and generally more practical for a folk group than nylon-strung “classical” guitars.

Yamaha is the most popular name in budget-priced guitars, and deservedly so. Their workmanship is good, they have good action and their service record is excellent. (Many dealers have never had one returned for repair.)

Now let’s look at sound systems. We’ve probably all experienced the frustration of working out a nice guitar part at home, then finding that it gets lost in the sound of a group playing in a large room. The guitar has a delicate voice, and even the sound of sneezing people and crying babies can be enough to overpower its softer tones. We can’t expect people to stop sneezing, or babies to stop crying, so we are wise to make some kind of compromise with amplification. Small systems are available nowadays that can improve the sound of your group with a minimum of hassle.

The Shure Vocal Master is the workhorse of the small application PA field. It has three parts: a console, with a power amp and mixer (the board with the volume controls, etc.), and two speaker columns. It’s fairly simple to operate, and can be easily taken down and stored after weekly services are over. It’s also small enough to be relatively inconspicuous during Mass, and can be carted around to weddings, etc., in a station wagon. What is most important is that it’s geared for amplifying instruments and vocal groups—most church PA systems are not. Frequently, folk group sound problems are the
result of working with a system that is fine for handling one speaking voice, but distorts under the strain of four or five voices and two guitars all going at once.

Set up your system with the speakers on either side of the group, and a little in front. Put the console where it can be easily reached in case it needs adjustment during a tune. For microphones, use Shure Unispheres or something similar. (AKG and Electro-Voice are also good.) Now let’s see what this setup is going to cost:

2 Yamaha steel-string guitars at $125 each $250
1 Shure Vocal Master PA system 600
2 Shure Unisphere mics at $75 each 150

Total $1000
Small parishes might want to check the want ads. A recycled guitar is often as good as a new one, and the money is fed back into the community.

The larger parish. A common problem with larger groups is the “eight guitars all strumming the same chord” syndrome. One way to avoid it is to vary your instrument lineup. Put a notice in your parish bulletin encouraging banjo and mandolin players to get involved. You’ll find the domestic makes of these instruments to be on the expensive side. There is, however, a Japanese firm, Ibanez, that specializes in making copies of American instruments. Surprisingly, many of their copies are comparable to the originals! If you can locate a couple of players, these will be good instruments.

Turning to guitars, Guild is an American outfit that offers very high quality six- and twelve-string guitars at reasonable prices (their twelve-strings are considered tops in the field). Let’s go with two Guild D-25 steel-strings.

At this point, we should mention Barcus-Berry and Frap guitar transducers. These are little units that attach directly to your guitar, and feed the sound into the system. These eliminate the need for, and are a little more reliable than, conventional microphones. We’ll put one on the budget for each guitar.

A portable sound system is still your best bet. Try an Altec—a moderate-sized setup is all you’ll need, but with a more powerful amp than you would use in a small church.

Let’s see how this budget breaks down:

2 Guild D-25 guitars at $250 each $500
1 Ibanez banjo 300
1 Ibanez mandolin 200
2 Barcus-Berry transducers 100
1 Altec PA system 900

Total $2000

Very large church or rally. If you belong to a very large parish with good support for the folk liturgy, are setting up a rally, or are taking a group on the road, you’ll want the finest equipment available. Martin is the standard of the steel-string guitar industry. They have a long tradition of attention to quality and workmanship. They are priced a little high for small parishes, but if you’ve got the money, you’ll probably want either a Martin or an Ovation electric-acoustic. This is an acoustic guitar that plugs directly into your sound system. They are recommended highly for their durability. I’ve also included a Fender electric bass and a Polytone Mini-Brute amp in this budget. If you don’t have a bass player, recruit an extra guitarist to play it. It’s not hard to switch.

For our sound system, let’s use a Tapco six-channel mixer, a separate Crown power amp and a pair of Bose PA speakers. These components are small, light and durable, and have very high quality sound. Let’s take a look at our third budget:

1 Martin D-18 guitar $400
1 Ovation electric-acoustic 400
1 Fender bass 300
1 Polytone Mini-Brute amp 300
1 Tapco mixer 400
1 Crown power amp 400
1 pair Bose 802 speakers (with equalizer) 895

Total $3095
All three of the budgets outlined above can be divided into personal and church funds. Many players will prefer to own their own guitars. In that case, you can still use the budgets as a guide in purchasing the right instruments for your needs. (Remember, it’s not always the most expensive ones.) The idea of parish ownership of guitars is a new one, but, especially in low-income parishes, it could be a valuable liturgical tool, and a public service.

However you decide to divide up expenses, you’ll probably at some point be appealing to your pastor and parish board for help. When you do, your best ally will be a good idea of your needs—specific brand names and prices—to go along with your enthusiasm. Emphasize that the upgrading of your sound is an effort to make the folk liturgy as strong as possible—to make it a more uplifting experience for all participants, players and congregations alike.

Editor’s note: All prices used are approximations only.
“Environment and Art
In Catholic Worship”:
The Organ Industry Responds

In the summer of 1978, the National Conference of Catholic Bishops’ Committee on the Liturgy (BCL) published guidelines for art and architecture in the Catholic Church entitled “Environment and Art in Catholic Worship.” The document is intended as a companion to the 1972 statement of the BCL, “Music in Catholic Worship,” which is very familiar to readers of this journal. “Environment and Art in Catholic Worship” is the result of a cooperative effort on the part of the Federation of Diocesan Liturgical Commissions and the BCL to provide principles for those involved in preparing liturgical space for the worship of the Christian assembly.

While the entire document should be of interest to the pastoral musician because of its excellent and thorough presentation of various liturgical topics, one section uniquely concerns the pastoral musician. Entitled “Musical Instruments,” paragraph 83 (quoted here) deals primarily with the organ and the organ console.

83. Because choir, instrumentalists and organ often function as an ensemble, they need to be located together in such a way that the organist can see the other musicians and the liturgical action directly or by means of a simple mirror. The organ console can be detached from the pipework and their connection supplied by flexible means. This allows for movable consoles, which may be an advantage, especially when the liturgical space serves other functions as well. However, self-contained organs, where console and pipework are united in a single element, are a possibility also, and can be designed so that the whole organ is movable. Organs designed for liturgical rather than concert purposes need not be very large; they should not be grandiose or visually dominating. But they should be superior musically, and as with all artifacts, the instrument and its casework should be authentic, beautiful and coherent with its environment. Proper space must also be planned for other musical instruments used in liturgical celebrations.

Pastoral Music wanted to find out how this new directive of the Roman Catholic Church would be received by the organbuilding industry. Therefore, we sent a copy of this paragraph to 30 organ companies and invited them to respond either by affirming their commitment to the directive or by commenting on the inadequacy of the directive from the organbuilder’s point of view. We indicated our interest in both their general philosophy regarding organs in Roman Catholic worship and in their practical applications.

The Wicks Organ Company appropriately called our attention to the comments on audibility in paragraph 51. This paragraph is reproduced here also for informational purposes. It is followed by the unedited comments of six leading organ companies.

51. Audibility of all (congregation and ministers) is another primary requirement. A space that does not require voice amplification is ideal. Where an amplifying system is necessary, provision for multiple microphone jacks should be made (e.g., at the altar, ambo, chair, font, space immediately in front of the congregation, and a few spots through the congregation). Since the liturgical space must accommodate both speech and song, there must be a serious acoustical consideration of the conflicting demands of the two. The services of an acoustical engineer can enable architect and builder to be aware of certain disadvantages in rooms that are exclusively “dry” or “live.” A room designed to deaden all sounds is doomed to kill liturgical participation.

Baldwin

Since Vatican II, we at Baldwin have anticipated the necessity of the portability and location of the organ in liturgy and have guided our design theories in the following directions.

Baldwin has a comprehensive line of organs designed to meet all liturgical functions. In this line of instruments we have three models with self-contained amplification. They are suitable for accompanying a choir or smaller group of worshippers. These instruments, on other occasions, can be connected with external amplification if the instrument has need to be moved to a larger room to accompany a greater number of voices in the liturgy.

In most cases, a Baldwin Console can be placed on movable dollies so that it can be easily positioned in many different places.

When we custom design an installation through one of our Baldwin Master Organ Guild (trademark) dealers, a thorough survey of the building, music program and the needs of each liturgical function is taken into consideration. A team of technical experts helps the Master Organ Guild dealer to design an installation that will be flexible and meet the liturgical needs of each individual organ installation.

Dealing with visual contact, most of our consoles have plexiglass music desks so that the organist has no blind spots which would hinder visual contact with a choir director or any of the ministers of the celebration.

All of our instruments have been designed tonally to meet the demands of coping with all schools of organ literature. The comprehensive stop lists enable the organist to support the congregational singing, to accompany the
choir or cantor, provide the quiet meditation background, play classical repertoire and blend with other musical instruments.

Delaware

The celebrant, congregation, organist, choir and organ joined as a single body in celebration of the Holy Mass is the ideal as suggested for the new Catholic liturgy.

To the organbuilder this means design of an instrument which will set the mood for worship and lead the congregation in hymns of praise and thanksgiving with a precise, clear tonal quality. The instrument properly designed must not overbalance the choir, congregation or the celebrant.

The organist and choir should be located between the celebrant and the congregation. This may be with the congregation or even on the chancel unobtrusively with proper planning. This pertains to the rectangular, square or round church.

Location of the organ pipework is of prime importance. It should be within the room in which it is to be heard, in line with and above the heads of the listeners and within close proximity of the choir so that an antiphonal effect is not created. Ideally the sound should reach the choir first, blend with it and together be heard by the congregation.

An attached or detached console or the type of organ action used makes little difference. These are individual preferences which are to be worked out by the organbuilder, organist and music committee. The above tonal results and location are the important factors. Given a free hand, the organbuilder can greatly enhance the esthetics of the church while meeting the challenges of the new directives. The Delaware Organ installation in the Church of the Epiphany in New York City is an excellent example of this accomplishment.

Wicks

The statement “Environment and Art in Catholic Worship” emphasizes that it is concerned with art forms, and that music is excluded from the specific concerns in it (paragraph 6, pp. 8-9) because of a previous statement “Music in Catholic Worship” which covered this area thoroughly. Paragraph 83, therefore, treats the organ and other musical instruments somewhat in passing, as only one of many furnishings necessary for a suitable environment for liturgical celebration.

Nevertheless, it seems to us that the statement is correct when it says that choir, instrumentalists and organ need to be located together in such a way that the musicians can see each other and the liturgical action as directly as possible. We have always stressed the importance of this in all churches, and have extended it to include the requirement that the pipes of the organ should not be separated from the console by a very great distance, because the sound-producing portions of the instrument just as well as the console need to work in concert with the choir and other instrumentalists.

Movable consoles are a possibility when the building is designed so that movable furnishings are desirable, and our method of construction makes this a relatively simple proposition.

The statement also mentions that “organs designed for liturgical rather
than concert purposes need not be very large;" and that "they should not be grandiose or visually dominating, but . . . should be superior musically," and that "the instrument and its casework should be authentic, beautiful and coherent with its environment." The traditional method of building organs, with cases containing facades of actual speaking pipes, provides for authenticity as well as noble appearance, and there are countless examples of successful installations along these lines. We do not think that the idea that organs should not be visually dominating means that they should be hidden away so they cannot be seen, because this means that they cannot be heard either, and destroys their effectiveness in accompanying the congregation. And while excessive size certainly is not necessary, a certain basic minimum does exist in view of the fact that the organ is frequently used to accompany the singing of the congregation, and for this function a certain body and volume of sound is required. This texture cannot successfully be produced from a very small number of pipes, and so the minimum size of a suitable organ is related to some extent to the size of the room and especially to its acoustic conditions.

For this reason paragraph 51 (page 28) is probably just as important as paragraph 83, when it says that a room designed to deaden all sounds is doomed to kill liturgical participation. This is a most common problem in American churches, and is one of the factors which sets a practical limit on the success of an organ, to say nothing of the choir and everything else that goes on within the room.

The remarks in the Bishops’ statement about these matters certainly deserve to be heard, and without any doubt embody good sense and clear thinking. Whether they can be achieved in practice is quite another matter, and if they are not I am quite sure you will find it is not the organbuilders who are dragging their feet. We have always subscribed to the philosophies expressed in the statement, and I am sure other reputable organbuilders have too; and in every individual case we do all in our power to achieve such ideal conditions as are contemplated by the Bishops. If your organization can do anything to facilitate the more universal adoption of such high standards in actual practice, you will have achieved a laudable goal, and you will have succeeded in penetrating well-fortified architectural, pastoral, and economic strongholds.

Zimmer

Once again we are seeing a tendency in Catholic churches toward the use of organs in place of guitars. Because of the desire to have choir members participate as part of the congregation, and the need for teaching hymns to the people, there has also been a parallel trend toward having choir, instrument and cantor located near the worship center.

In new churches, this arrangement can be planned for in advance so that it can in fact work. In existing churches with more restricted area around the worship center it is much more difficult. From the sound and music point of view, the arrangement in which choir and organ are in the rear of a long high nave is clearly superior, and as organbuilders, we honestly prefer this arrangement. We fully realize that this long high nave is an expensive shape, and concede therefore that there is a need to find a building shape to accommodate a large number of people without having a terribly high ceiling.

We are in agreement with the Bishop’s Committee that “organs designed for liturgical rather than concert purposes need not be very large.” However, for the smaller instrument to sound full enough to support a singing congregation it is necessary for the acoustical environment to be “live” rather than “dead” and for the organ to have a good location from which to speak. An organ located near floor level and speaking just over the choir’s heads to the congregation which is seated in an area with complete carpet and upholstery will not sound as well as the very same instrument located high at one end of a resonant building with mostly hard surfaces to encourage rather than discourage the various sounds made by musicians and priests and congregation. While it is something of a cliche, organ builders must still confess that “the room is the most important stop in the organ.” The acoustical environment, and the location of sound sources in the building are the very essence of this matter. These are they which can contribute to or greatly hinder the effectiveness of hymn learning and enthusiastic singing.

Knowing that the coordination of choir and accompaniment is sometimes difficult, we have built a number of electric as well as mechanical action instruments in which the console is detached several feet from the organ casework, enabling one to three rows of seats to be placed between organ and console, so that a choir may be arranged in a convenient way for a single person as organist/director. With mechanical action, the console must be in a fixed place, but with electric action, it may be made movable.
How We've Done It
At the National Shrine

BY JOHN J. MURPHY

Vast spaces do present problems for the person who feels threatened by bigness...

Back in the 50s there was a Mike Wallace interview with Frank Lloyd Wright, the father of "modern" architecture, in which the subject of St. Patrick’s Cathedral was brought up. Wallace, in seeking the architect’s impression of that church, described his own feeling that its vastness dwarfed him to a posture of insignificance, if not downright nothingness. His humbling attitude, as he continued the discussion, seemed to annoy Mr. Wright, who felt compelled, as an architect, to interrupt. Wright shot back with, “That’s a lot of rubbish. No architect worthy of the profession would design anything to make a person feel insignificant—least of all a church.” He went on to illustrate his point by using the dimensional example of the giant sequoias, saying that in his opinion such gigantic creations could be the Creator’s way of inspiring his people to expand and stretch—to think big—and to inspire them with a sense of their worth in his eyes.

Unfortunately, not everyone sees large churches through Frank Lloyd Wright’s eyes. Vast spaces do present problems for the person who feels threatened by bigness, but they also offer challenging opportunities to stretch—to reach up and out and to be in touch with the visionaries who created the spaces. At the National Shrine of the Immaculate Conception (the 7th largest church in the world) there is a steady conscious effort to build on the sense of awe that one sees in the eyes and facial

Monsignor John J. Murphy is the Director of the National Shrine of the Immaculate Conception in Washington, D.C.
...to envelope the great spaces of the Main Church with a sound system that makes it possible for the human voice to be heard as that of a friend speaking at close range...

expressions of those who enter the Main Church for the first time. The challenge is not only to integrate this sense of awe with the worshipping community, but also to encourage the spirit to expand and stretch so as to fill the spaces with the sounds of a praising and celebrating people.

The distance down the nave from the celebrant to the person in the last pew is just under 400 feet. The line of vision is unobstructed, and the focus on the sanctuary is helped architecturally by the telescopic arrangement of the great arches visually directing the eye to the altar.

With the advent of the Second Vatican Council and its attendant liturgical directives encouraging greater participation, something had to be done at the Shrine to overcome distance. Since there was little hope of moving the Main Altar and the Chancel area "closer" to the people, the feeling of closeness
Sound can be just as much of a problem in a small area as it threatens to be in large spaces.

was to be sought by the best use of sound.

The audio efforts at the Shrine have been a real challenge. The sound system is presently undergoing its fifth acoustical evaluation since the Main Church was dedicated in November of 1959. The goal has always been the same: to envelop the great spaces of the Main Church with a sound system that makes it possible for the human voice to be heard as that of a friend speaking at close range, no matter what the distance is between the actual voice and the listener.

The most recent study was done in June 1978 by the New York firm Klepper, Marshall and King, Consultants in Acoustics. The purpose of the present study is to refine the sound system in such a way that the fidelity of transmitting the human voice is not sacrificed for the sake of the variable qualities of musical sounds. Over the past two years the quality of liturgical music at the Shrine has been upgraded and the number of sacred concerts presented to the Washington metropolitan area has increased.

Priorities for the sound system were established before the study began. Top priority has always been fidelity to the sounds of the human voice during liturgical celebrations. The next priority is given to the sound needed for congregational singing with organ and with folk ensemble accompaniment; then comes the sound for the Shrine Choir of 24 voices, the congregation and the two organs (located a city block apart). Finally, the sound needed for the formal concerts of sacred music for choirs ranging from 20 to 450 voices, two organs and orchestras with anywhere from 20 to 90 members is a priority. The needs for these priorities differ and each requires its own sense of fidelity. As though this was not enough to consider, all these levels of sound continue to be tested amid the ongoing interior completion, which does affect the acoustics.

The evaluation of the Shrine's sound system over the past 20 years would make an interesting separate study. Not only has the system developed along with the science of sound and acoustics; what is more important is that it has developed because of the Church's deep conviction that good liturgy communicates what it celebrates.

Lest the reader think that what challenges the Shrine is the uniqueness of its vast spaces and therefore does not apply to the local church, I hasten to disagree. Sound can be just as much of a problem in a small area as it threatens to be in large spaces. In fact, celebrating, lecturing, cantoring and singing when poorly transmitted in a small space can be more devastating. The sound system does affect the quality of worship—for better or worse.

I suspect that there are many young people (including priests) who are sensitive to the value of a good sound system. Most of us who are older were born into the pre–high fidelity era. We would not think of listening to any of those sounds today for any length of time—certainly not for pleasure. Yet the quality of the sound found in some churches differs radically from the "quadraphonics" found in rectories.

Our people—particularly our young people—are exposed to the refinements of sound. With all the audio our culture lives by we have come to take perfect sound for granted. It seems that any sound that is not transmitted with perfect fidelity "gets on our nerves." Scratchy, raspy or tinny sounds cheaper the effect, or at most remind us of a "Caruso" record made at the dawn of the Victrola.

Another update in sound is the wireless microphone. (We use Vega Model #77.) It has helped to keep the worshipping community close while allowing the celebrant greater mobility. I am thinking particularly of the liturgies that begin away from the sanctuary, such as Palm Sunday, the Easter Vigil and funerals.

How often the greeting and/or the liturgical action is done at the "back of the church" without amplification, with a raised or not-so-raised voice addressing those within earshot while in the sanctuary the microphones remain immobile either secured to the altar or bending over lecterns and pulpits. How many times (particularly at priests' funerals) the words of final commendation are lost to those beyond the range of the celebrant's voice? With the wireless microphone the celebrant is free to move and can be heard wherever he is. Our general experience with celebrants is an initial fear of the wireless microphone. Some look at it with horror as though it was a pacemaker. But for most, one liturgy is all that it takes to be convinced.

Finally, every liturgical celebration at the Shrine, particularly on Sundays and holy days, has to be well planned. Most people who come to worship do so in a posture of pilgrimage. It is important that their Shrine experience be meaningful. They are not able to return the following week to hear about what went wrong and why. Therefore, such things as the sound system are checked out weekly.

The large spaces are filling up with good sounds of celebration. People are hearing better and hopefully believing more.
Hymnals

BY JAMES BURNS

Book for Catholic Worship
St. John the Baptist, Publishing Co.,
1974, G. Paul Parr, ed. 703 pp. $6.00 in
bulk to parishes; $8.95 individually.

Ecumenical influences from a variety of
communications characterize the con-
tents of the Book for Catholic Worship.
The editor has brought together offer-
ings from the older Catholic tradition,
items from the Episcopal hymnal (1940),
Lutheran chorales, Jewish chants, and a
number of Negro spirituals "not cor-
rupted by missalete companies," plus
contemporary works by well-known
composers.

The volume contains four main sec-
tions: a Proper of the Seasons for Sun-
days and Holydays, with the psalmody
antiphons and sequences, but not the
readings; hymns, arranged alphabetically
within the framework of the Church
year and five topical areas; Order of the
Mass, with all necessary congregational
responses but no eucharistic prayers;
and service music, with six complete set-
tings plus several addenda in chant and
responsorial psalm antiphons.

There is an easy-to-read seasonal in-
dex in the back of the regular edition and
a first line and page index in the spiral-
bound organism's edition. A unique fea-
ture is the inclusion of a number of blank pages to which favorite songs not
already contained in the book may be
attached.

The publishers have offered a prac-
tical plan of purchase for those con-
gregations who wish to adopt the hym-
nal: "Any parish, upon cancellation of
their missalete program, can commence
equal monthly payments toward the
hymnal. In two or three years, it is paid
for and they will learn other uses for that
money."

James Burns, Pastoral Music's hymnal
reviewer, is Music Director at St. Ursu-
sula's Parish, Parkville (Baltimore,
Maryland) and Assistant Professor of
Music at Essex Community College,
Maryland.

There are many plus factors in this
volume that will be particularly appeal-
ing to liturgically sensitive parishes. The
inclusion of only those parts that call for
congregational response is a good teach-
ing vehicle. The omission of the readings
helps to focus on the "hearing of the
Word" as opposed to "reading along
with the lector." The omission of
Eucharistic prayer texts makes for
greater emphasis on the role of the
celebrant as president and proclaimer of
the great Paschal Mystery. It also ex-
poses another problem, that of the many
celebrants who do not proclaim, who do
not read well, and who treat the Eucha-
ristic prayers as if they were still in
Latin—not to be understood (or heard).

Musically there is much that will be
immediately recognized by most par-
ishers, and at the same time there is much
that is unfamiliar and can be easily
taught. The service music is uneven in
quality and has less distinction than the
other items in the book. Ronald Nelson's
setting of the "Mass of the Good Shep-
 herd" is not a mass in the Catholic
understanding of the word. The two set-
tings by J. Gerald Phillips are well-
crafted and melodic vehicles that should
find appeal.

The setting by Daniel Moe, with its
occasional asymmetrical rhythms, would
pose problems for congregational partici-
pation, but could find use in houses of
study, boarding schools, monasteries, and
so forth.

The musical editing is precise, well put
together; although the use of initials
without further identification is puzzling.
(There is no index of arrangers to go
with the initialling.) The musical selec-
tions have been done with an eye to
quality, usability, ease of singing and
textual accessibility. The texts, in the
main, have remained unaltered, except
for the changing of thee, thou, and thy
to the modern-day you and your, and
the updating of the Jacobean verb forms.

The one drawback in an otherwise
commendable volume is the small size of
the music engraving and the typeface.
Since many churches do not have good
lighting, small typeface poses problems.
If everything could be photocopied in
the second edition and enlarged once
again in size, it would make for ease of
reading, which would be a big selling
point.

For those devotees of Church history,
and especially those whose particular in-
terest is the papacy, there is a list of the
popes complete with dates of ascendency
and death—a feature found in no other
hymnal.

Pastors and music directors should
give the Book for Catholic Worship
serious consideration if they are shop-
ping for a new pew book for their con-
gregations. It is a broad-scale enterprise
directed to enhancing the worship of the
Church through music, and as such
deserves thoughtful study.

Pray Together

by Rev. Wm. M. Carr, Dr. Lavang
Wagner and George E. Haubrich. 585 pp.

Every new Catholic hymnal is greeted
with a certain amount of hope, interest
and apprehension—hope that it will be
"the answer"; interest in that it may
solve all the hitherto "unanswered
problems"; and apprehension over what it
does contain.

Pray Together has many good quali-
ties to recommend it. There is a generous
assortment of hymns (215 in number);
six different settings of the Mass
(including three in Latin and Gregorian
Chant); settings for the responsorial
psalms and alleluiatic verses, plus the
eucharistic acclamations; and what ap-
pears to be a complete printing of the
works of Fr. Willard Jabusch.

The four-part (SATB) arrangement is
carried throughout the volume, making it
the only low-priced hymnal available
with such a feature. Most of the texts are
untouched or "unaltered" as far as older
hymns are concerned. There are melo-
dies from the Basque, Icelandic and
Swedish traditions, and also excerpts
from the Jewish and Chassidic tradi-
tions.

Physically the hymnal leaves some
things to be desired. The dull paper
stock does not allow the engraving to
"come off the page." The size of the
printing is small and the musical engrav-
ing could be enlarged once more for ease
of reading. The book is "an answer," but
not "the answer." It has its own prob-
lems, but offers to conservative wor-
shippers a worthwhile hymnal. It offers
much to those congregations who enjoy
the musical offerings of Fr. Jabusch.
Overall, the traditions represented are
largely those of pre-Vatican II days save
for the folk-idiom materials.

Westminster Praise

Hinshaw Music, Inc. Eric Routley, ed.
and arranger. HMB-104, $3.25.

Since Ray Robinson took the helm of

45
the Westminster Choir College, things have happened there quietly and progressively. This hymn supplement is one of those "quiet, but progressive" elements that signify his low-key but intense leadership. As it is stated in the preface: "This hymn supplement was designed specifically for Westminster chapel services and church music classes, and is illustrative of this philosophy of church music."

Throughout the 60 selections, there is a generous assortment of mainly biblical texts, well translated, coupled with interesting accompaniments. You need a good choir, an experienced organist, an interested congregation, and enthusiastic musical leadership. Contemporary composers (e.g., Dirsken, Hampton, Routley, etc.) are represented, as well as many traditional writers.

The engraving and the typesetting are on the small side, and would benefit from enlargement in a second edition. Nonetheless, if you are enterprising and brave, this valuable addition to contemporary worship literature can bring to your parish a gift they'll appreciate.

The New Church Hymnal


With the rise of charismatic groups, Bible study assemblies and other evangelically oriented worshipping communities, the New Church Hymnal may well find a receptive audience. It is described as a journal of "the singing church," a volume containing hymns of praise and worship, songs of "inspiration and instruction," as well as "contemporary pieces that communicate the message of redemption and hope" (Foreword).

The theology of many of the songs is a simplistic manicheism tempered with large doses of pietism and self-denouncement, as in 289, "Unworthy." It is a book that encompasses not only the older Sanky and Broadman gospel-mission traditions, but also the saintliness of the English Hymnal and the sophistication of John Jacob Niles and Alfred Burt.

Designed for those groups whose main thrust is gospel preaching and Christian testimony, this is a book whose appeal is to the "feeling" Christian who wishes to worship without too much reference to the intellect, and who emphasizes personal emotions and oneness with the Lord.

Selected scripture readings, a topical index, and a general index add to the usefulness of the New Church Hymnal.

It is not designed for use within the Catholic liturgy.

The Covenant Hymnal


Stressing freedom and variety in worship, the Evangelical Covenant Church of America has published a hymnal that is a compendium of the old and the new in worship music. It recognizes the need for a "reverent, festive, and beautiful" order (Preface).

The present edition has retained almost two-thirds of the songs of its 1950 predecessor, while offering new or different melodies to familiar texts. Several new tunes have been composed by the members of the Commission's music committee. An expanded service music section has been provided, offering a greater variety than before.

While directed to the Evangelical Covenant Churches, this hymnal is a valuable source of material new and old, with which serious church musicians should be acquainted. The use of works drawn from Swedish sources and composers brings attention to music that is not well known, and which could prove useful in many churches.

Indexes are provided for scripture readings (both chronological and topical); authors, composers and sources; tunes by alphabet and by meter; scriptural hymn references; topical and first line references.

The Covenant Hymnal will not supply the needs of Catholic worship, but it could prove a good source book since it contains many items that are not found elsewhere. On this latter basis alone The Covenant Hymnal is a worthwhile investment.

Ecumenical Praise


Big and generous are the words to describe the musical engraving for this book of accompaniments. 12" x 8" pages offer the organist (and/or pianist) easy-to-read scores (although not necessarily easy to play). Ecumenical Praise is a supplemental hymnal that embodies a creative and innovative approach to church music.

Musical selections by Rorem, Bernstein, Dirsken, Routley and many others offer new material that is both challenging and relevant to choirs and congregations. Arrangements of older material are done with an eye and ear to musical artistry and interpretative sophistication.

"An Alleluia Super Round" by Albright and Feliciano's "Cosmic Festival" will gladden the hearts of many who have searched for new material that is not hackneyed. Charles Ives' "O, Sabbath Rest of Galilee" and Edward Boattner's arrangement of the spiritual "Rise an' Shine" are indicative of two different trends in American worship music traditions.

These works need careful consideration if used within the present framework of Catholic worship. If well positioned, they can add much to the nature of festivity and celebration. (A good piano is needed for the effective rendition of those numbers that require more musical punctuation than is available from an organ.)

This is a book worth owning, not only from the viewpoint of possible usage, but also from the fact that it is perhaps the most handsomely produced volume of accompaniments to come along for pastoral musicians in some time.

Hymns of Scandinavian Heritage


Twenty-nine hymns arranged for mixed chorus (or unison singing with organ) constitute this pamphlet. With texts drawn mainly from nineteenth-century sources, these hymns reflect personal feelings and emotion rather than doctrinal orthodoxy, and thus are literary examples of the pietistic movement of that era. Deemphasizing the creedal element of religion and stressing the conversion that can result from acknowledging one's own worthlessness characterize the texts.

This is a collection for non-liturgical churches, revivals, camp meetings, prayer groups, religious sing-alongs, and so forth. Musically simple, the tunes are in the older framework of melodic ascending 6ths and I-V-I-V harmony, coupled with jingle-type translations that cultivate exact rhyme.

None of these hymns reflect current Catholic doctrinal or liturgical thinking, but for those who would like an insight into the Scandinavian hymn tradition, this slim volume could serve as an introduction.

All material reviewed in Pastoral Music may be ordered through NPM Resources, 1029 Vermont Ave., NW, Washington, DC 20005, or directly through the publishers, listed at the end of the review section.
Reviews

Organ

Processional on "Lift High the Cross"
Donald Busarow. Concordia. 1978. $2.65.
Here is a wonderful setting of a tune by the English composer Sydney H. Nicholson. It is not difficult and is well suited as a postlude, a wedding procession or at other festive times. Performance time is about five minutes.

Concerto for Organ and Piano, Op. 74
This concerto was originally copyrighted in 1958, so this work has been around for a while. One does not often hear concert music for organ and piano. Peeters has made an admirable contribution to this combination of instruments. This is a full-length, three-movement concerto in which pianist and organist share rather equally in the work—and there will be some work involved here. For a church equipped with a fine piano and organ and capable performers, this would be a stunning recital piece and welcome change on a program.

Music for Memorial and Thanksgiving Services

The music contained herein is no more suitable for memorial and Thanksgiving services than any other time. This is a collection for manuals only, containing only one or two legitimate organ works. The rest are arrangements from operas, masses and orchestra music. There is a wealth of fine music written specifically for organ.

This sort of collection is not necessary or welcomed for organists.

Miracles
Pinkham has prepared five pieces, each based on an episode from the New Testament. The entire work takes seventeen minutes, but individual sections could be done. The writing is quite contemporary and has many difficult moments for both organ and flute. Very capable musicians are needed for this concert work.

Dale Krider

Children's Choir

Make a Wonderful Noise

Make a Wonderful Noise: Songs of Faith and Fantasy for Children is coordinated with the Preschool Level, Level One and Level Two of You Are Invited, the World Library Publications innovative religious education program. However, the songbook can be used by itself most effectively in church, at home, in the classroom, or wherever children gather to sing, play and pray. The songbook contains melodic lines and chord symbols for all of the songs plus the playlet, "The Wonderful Fig Tree." Many of the pieces have indications for rhythm and Orff instruments.

Jack Miffleton possesses a charisma for reaching children through songs and each set of words and melodies becomes more interesting, sharing with the little ones his wonderful gift of imagining. Children delight in listening to the recording with its unique sounds and they learn quickly the simple words and lively tunes. Here, again, is an excellent source of ideas and themes for paraliturgies. Make a Wonderful Noise is exactly what every teacher needs to brighten a gloomy, rainy day!

My World
Sr. Miriam Rastater, PBVM and Sr. Patricia Craig. OSU. Unison. Alba House. 1971. AHC 35 SM; AHC 45 SM. Books: $2.95 each. Records: $5.00 each.

My World: The World About Me and God in My World is a music program that involves the use of companion books that can be used together or

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separately by religious and/or non-religious schools. The *World About Me* stresses moral growth and responsibility without religious orientation. Its scriptural companion, *God in My World*, exposes the child to the wonder and mystery of God and thus broadens his perception while intensifying his religious development. Both books emphasize themes of interest and importance to the child of kindergarten to first-grade level: family, self, people, play, country, nature and heritage.

Experiencing love and joy in all life, particularly through song, has been made a pleasing process through the efforts of Sisters Patricia Craig and Miriam Rastatter. The melodies are simple, interesting, and easily sung by young children. Besides the songbooks, records and photo-posters, there is a wealth of material to spark the teacher's creativity when teaching and singing each song. The freshness, vibrancy, and joyfulness of *My World*, enhanced by the clever illustrations by Edith Corbett, create a total experience that children will long remember. Here is an excellent source of themes and ideas for paraliturgies. 

**Anne Kathleen Duffy**

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**Folk**

**Led by the Spirit**


Robert Rousseau is a new recording artist for FEL. Unfortunately, his collection *Led by the Spirit* sounds very familiar—like dozens of other mediocre albums of religious folk music. Bob has a nice voice, making the recording pleasant to listen to; however, the compositions are far from creative. The collection is full of cliché cadences and unimaginative texts. Many of the songs are didactic or otherwise unsuitable for congregational singing.

Three of the songs were written for marriage encounter groups, but much better music is available. Among the better songs in the collection are "Led by the Spirit" and "We Believe," which Rousseau has written from his experience with the charismatic renewal. You may also want to listen to "Father, I Place My Life in Your Hands" and "Create in Us." Both have good texts, interesting melodies, and are useful for liturgical events.

**Sing Out! Arise Rejoice!**


"Sing Out! Arise Rejoice!" (SOAR) is a recording of the "fifteen most popular songs" from the new FEL hymnal of the same name, a collection of old and new FEL worship music. This album of the best is not all that great.

Songs taken from previous recordings by Ron Griffen and Jim Shaw are the highlights of the album. Griffen's songs are "real" folk music—lively sing-along tunes. You will probably enjoy his "Walk Across the Water." Jim Shaw's pieces are also simple but a little more imaginative. "Praise God With Our
Song” is a good example of his clean, singable style.

The one song on SOAR by Michael Schaller, “How Lovely Is Your Dwelling Place,” has a good text and a fresh sounding melody. Bob Hurd’s popular version of “Bless the Lord O My Soul,” as well as several songs by the new FEL composer Robert Rousseau, are also included among the 15 songs.

Those of you who have not kept up with the music available from FEL in the last four years may wish to hear Sing Out! Arise Rejoice! in order to get a sampling of each composer’s work. FEL’s composers are no longer on the innovative edge of the liturgical music scene, but nonetheless several do write good music.

Go Up to the Mountain

Gregory Norbet’s compositions took a small but important step forward with Spirit Alive and now progress again with Go Up to the Mountain. The quality of the recordings by the Weston Monks has also improved. The arrangements are more advanced than on previous albums and they complement the songs well.

The monk’s recordings have enjoyed great popularity, especially in the East. Their first three albums, Listen, Locusts and Wild Honey, and Wherever You Go were well received. The next two recordings, Calm Is the Night and Winter’s Coming Home, however, were disappointing. While Go Up to the Mountain is an improvement, it contains few surprises for those familiar with Weston Monk recordings. This album is distinguished from previous ones by an increased use of orchestral accompaniment. Norbet’s compositions sound vaguely similar to his earlier songs and the recording has the familiar Weston sound—an all-male chorus singing in unison, with occasional solos and duets. This is a pleasing sound, conducive to prayer, but it becomes monotonous.

Much of the music is based on Scripture and all of it is appropriate for liturgical events. The texts are artistic expressions of faith and hope, which are well integrated with Norbet’s gentle melodies. I find the recording good for quiet, prayerful listening, but no one song stands out as great. If you like the earlier collections by the monks you will like Go Up to the Mountain.

RALPH MIDDLECAMP

O Come Christian People

This collection of ten songs by a monk of the Trappist Abbey of Our Lady of Guadalupe in Lafayette, Oregon comes marked by sincerity of purpose rather than beauty of musical inspiration or performance. Fr. Michell notes that “much of the popular folk-Mass type music sounded too juvenile and out of place in our monastic liturgy”; thus the impetus to this collection. Unfortunately the primitive nature of melodic lines, harmonizations, and texts make the collection by and large useless outside of the monastic tradition of prayer that might support it. There are some lovely and gentle Marian songs (“Lady of Guadalupe,” “Adios Our Lady”) with a

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definite Hispanic flavor; the title song sounds like an adaptation of “O Come Little Children.” Fr. Michelli’s greatest drawback is in the texts he creates. He seems addicted to aabb or aaaa rhyme schemes employing feminine rhyme consistently. A verse like: At the Lord’s Last Supper the Apostles there/Were gathered ’round Him for a meal and prayer/Jesus gave an example and in humble air/He knelt to wash and wipe their feet with care...is just awful; perhaps many of these pieces are intended for catechetical use with young children, but even they deserve better. The music booklet contains some glaring mistakes: “Lady of Guadalupe” is printed in G with guitar chords in E and no capo indication; likewise “How Shall I Pay Him” is printed in G (in a tessitura impossible for any congregation outside the Vienna Boys’ Choir) with guitar chords in D and no capo indication. I would be more interested in hearing Fr. Michelli’s adaptations of monastic chants in English than in this uninteresting collection.

Speak to Your People, Oh Lord

Joe Dailey, Pam Conn, Mark Radeke. Arranged by: Tom Good, Jeff LaDuke (guitar); Mark Radeke, Bernard Hall (piano, vocal). Alba House. 1978. Album $6.00; music $1.95.

In this collection by Joe Dailey and friends a truly “folk” sound is achieved on the best pieces: “Rejoice, Rejoice,” a catchy Resurrection hymn sounding like a madrigal with tabor and recorder, or “Oh Holy Father,” an exquisite Shaker hymn-tune with what sounds like concertina accompaniment. Some of the harmonic shifts in the other pieces are unexpected and delightful: the F# in “If Today You Hear His Voice,” a driving setting of Psalm 95; the major seventh progressions in “Even a Sparrow.” However, the low points of the collection are the service pieces: Both “Holy, Holy” and “When We Eat This Bread” are boring, let alone congregationally not catchy. But rock bottom may be reached with “We Have Sinned,” a three-chord chant on the text: “We have sinned, we’re sorry Lord, we have sinned, set us free!”

All in all, it is a collection of varied worth, more adapted to listening than to congregational participation. Once again Alba House has allowed the music booklet to contain serious errors: The entire third verse is missing to “Let Me Walk Today in Faith”; the tenor treble clef should be a bass clef in “Oh Holy Father” if the harmonization is to make sense (although as written it does have a certain shape-note charm); no chord indications whatsoever on page 22; the harmonies in bar 2 of the refrain of “You Are Loved” conflict with those sung on the album and with the chord structure.

Wood Hath Hope

John Foley, SJ. Arranged by: John Foley and Bob Dufford. Varies from single melodic line to SATB and orchestra. NALR. 1978, IF-78. $6.98.

Quite simply Wood Hath Hope is the finest “folk”-styled collection of liturgical music I have heard this year! John Foley, member of the “St. Louis Jesuits” composing team and author of “For You Are My God” and other popular pieces.
of liturgical music, has put out an album consisting entirely of his compositions, assisted by choirs from the Phoenix area and other members of the St. Louis Jesuits. Foley’s compositional style has always struck me as meditative, creative restructurings in sound of key scriptural and revelational proclamations; these pieces are no exception. High points include the fine anthem “This Is the Day” for SATB choir and brass; the haunting simplicity of “I rejoiced when I heard them say” (sounding like an Appalachian round); the exquisite pathos and confidence of the antiphon “The Lord Hears the Cry of the Poor.”

The collection includes a near-symphonic treatment of the Gloria, and some sustained choral work in “One Bread, One Body” and “Come to the Water.” the latter a lovely spiritual. Needless to say, I was not equally impressed by each selection. The title song seemed more an exercise in imitating the Brothers Four than a piece of inspired liturgical poetry, and “Flowers Still Grow There” is a rather pathetic opus that recalls the worst of the Sixties “Protest” genre (albeit with a little more subtlety). NALR is to be commended for the album design and sophisticated mix on the recording; John Foley is to be commended for his growth as a composer of deeply religious music.

**Books**

**Liturgy with Style and Grace**


The “Manual for Planners” issued by the Chicago Archdiocese is the work of more than a half-dozen knowledgeable liturgists, with Gabe Huck as overall coordinator. As the brief introductory section states: “The approach on these pages is to liturgy as something that people do.” Then the contents of the six sections are succinctly outlined:

1) First things. Some basic thoughts are presented here on liturgy and Christian life.
2) The Elements of Liturgy. We pray together with words, sounds, gestures, places and objects, and in the way all of these come together.
3) Who Does the Liturgy? Here are units on the various ministers: assembly (the people), presider (the celebrant), lectors, ushers, acolytes and more.
4) The Mass. Since this is our most important ritual, it is here considered in detail.
5) Days and Seasons. Prayer has its rhythms through days and years; this is an introduction to the seasons that are fundamental to liturgy planning.
6) Other Rites. Here are considerations of the liturgies that mark initiation, marriage, sickness and other occasions.

There is an unusual amount of thought, both theoretical and practical, packed into this manual. Each essay is limited to two pages; following the essay are “Reflections,” “Discussions,” and “Resources.”

The latter is usually a bibliography of pertinent books or magazine articles; for since the essays are so brief, other readings and resources are a necessity.

The three short essays on music, “The sound of our prayer,” “Musical and pastoral judgments,” “The liturgical judgment,” are to-the-point, and written with a clear pastoral orientation. But they are points of departure, rather than complete guidelines for a parish music program.

**Preparing the Way Of the Lord**


Miriam Winter is the Medical Mission Sister who some years ago gave us *Joy Is Like the Rain*; since then there have been other books and albums with songs derived in the main from scriptural ideas and stories. Her new book, like the Chicago manual, will be welcomed by people who have opened themselves to the revised liturgy and are looking for deeper understanding of what is really going on.

*Preparing the Way* should appeal in a special way to younger members of the Church who wish not only to experience prayer, but also to be a part of a praying community. The first part of the book, divided into five sections, offers basic considerations on the praying person and the praying community, the role of liturgy in the church, the role of music, the use of symbols and rituals, and the need to take the Christian message to the world. The second part shows how the ideas stated in the first chapters may be studied, discussed, and prayed over in a series of meetings, with the hope that leaders will emerge from this experience. Not every suggestion will fit every parish or community, but a wide variety of options is offered.

The book is not intended for specialists, and some of the surveys are so simplified as to border on the simplistic. Outside readings will be required to fill in the picture. But some very helpful insights are offered, enough to act as catalysts for fruitful and practical discussion.

**Flor Peeters: His Life and His Organ Works**


This book about the life and organ works of Flor Peeters, major organist and composer of our time, is divided into two major sections. The first 94 pages...
are biographical. The remainder of the book deals with the organ works.

The biographical section is interestingly written, and provides pertinent material about his Flemish background, his family life, his work for the Church, and about the individuals and events that had an influence in the course of his life and work. There are many excellent illustrations.

The section on the organ works gives a brief analysis of each work, using many examples. Following the analytical section is a very useful chronological listing of all organ works giving present publisher and Peeters’ own grading for difficulty of execution; a list of works other than organ works; a discography; and a bibliography.

This is a fine reference book.

MARIE J. KREMER

About Reviewers

JAMES BURNS, Pastoral Music's hymnal reviewer, is Music Director at St. Ursula's Parish, Parkville (Baltimore, Maryland) and Assistant Professor of Music at Essex Community College, Maryland.

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DR. MARIE J. KREMER received her doctorate from Washington University. She is active as a liturgical musician and is organ instructor at St. Louis University.

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 worshipship in Geneva, New York.

NPM Hot Line

Hot Line telephone consultation will continue at (202) 347-6673 on Tuesdays and Thursdays between the hours of 10 AM and 4 PM. For an ad to appear in Pastoral Music, copy must be submitted in writing and be accompanied by payment at the following rates:

first 3 lines $2.50
first additional line 1.00
box number (referral service) 1.00

The due date for ads to appear in the April-May issue of Pastoral Music is March 15.

Musicians Available

Highly qualified, experienced in good church music programs, a young Polish emigre seeks position of Parish Organist, Music Director in northeast USA parish. (Organist-violinist). HLM-2261.


Music Position Open

Parish Music Director needed for parish in midst of change. Pastor highly committed to musical liturgy needs well-qualified musician to coordinate total parish music program. Pipe organ; several choirs; school K-8. Congregational participation needs developing. HLP-2259.

NPM Directory

For Church Music Education

VERMONT


Four-year college, undergraduate and graduate courses. BA with double major in Fine Arts/Music or Fine Arts/Music Education. Annual Church Music Workshop in June. Write for brochure.
Light a Fire

L.A.F. Music Services has announced its first release, Light a Fire. This collection, containing new liturgical music in the folk idiom by Tom Parker, Janet Prukop and Elyse Kuebler, consists of a stereo LP album (tapes are also available) and melody and full harmony editions of the songbook. Wind parts for seven of the selections (flute, oboe, or any treble instrument) and an organ score for the song "Light a Fire" are also available.

L.A.F. Music Services has developed a unique reprint permission policy to simplify the task of obtaining permissions for the busy music director. For a one-time fee, with no time limit, a church, school or community may obtain unlimited reprint authorization for copying any of the words, music or chords from the entire collection. The fee for Light a Fire is $20 for larger communities, $10 for groups that need fewer than 100 copies. For catalog and more information, write L.A.F. Music Services, P.O. Box 3102, Alexandria, VA 22302.

Old Meets New in Soviet Armenia

It's a rare blend of ancient history and modern technology: In the oldest church in Christiandom, the organ music is created by musical computers. How could it happen? About seven years ago, the Allen Organ Company quietly introduced a revolutionary new way of creating organ tones called the Digital Computer Organ. Through the intervening years, a number of these instruments have reached many foreign lands, finally reaching deep into the Soviet Union, into churches in Soviet Armenia.

One of these, The Mother Cathedral of Echmiadzin, dates from about 300 A.D., and is the world's oldest known Christian church in continuous existence. Because the church is also the residence of Catholicos Vasken I, spiritual leader of the Armenian Church, Echmiadzin is like a "Vatican" to Armenians everywhere.

Music is an important part of Armenian life, and organ music is particularly enjoyed. Berj Zamkochian, organist of the Boston Symphony Orchestra, played four dedicatory concerts at Echmiadzin, to accommodate the large numbers of people interested in hearing the new organ. Mr. Zamkochian's programs were, in fact, the first purely cultural concerts ever performed at Echmiadzin. His musical selections ranged through the complete western literature for organ, along with excerpts from the beautiful Armenian liturgy. Allen Digital Computer Organs are now installed in many places around the world, but these first instruments to reach Soviet Armenia are particularly significant in that they juxtapose highly advanced modern technology and ancient traditions in such a striking way.

Design Resources

Rev. Richard Vosko of Albany, who for five years served as the director of the diocese's Liturgy Center, has established Design Resources, an organization that provides education and consultation services for those who are involved in any aspect of the process of building and/or renovating churches and chapels. Its educational service offers documented, multi-media presentations that develop a history of changing church architecture, the theology of ritual and the shapes that the environment for worship can take.

Design Resources consultation services
are based on a workable and practical process designed to assure that logical steps in the building or renovating project are followed. They will review program studies, feasibility studies, schematic designs and contracts to make suggestions for the best design of interior and exterior spaces, worship areas and solutions to energy problems. For more information, write: Design Resources, Box 542, South Bethlehem, NY 12161.

**Catholic Book of Worship**

The *Catholic Book of Worship*, the Canadian national hymnal, is now being referred to as CBW I because CBW II is on its way. The National Liturgical Office engaged a committee of pastoral musicians and liturgists to revise the hymnal early in 1977. Their work began with a nationwide survey of Canadian liturgical music needs, which they supplemented with a questionnaire to folk groups throughout the country to assure local input concerning folk and contemporary music for the hymnal.

Says Rev. Albert Lafreniere, OMI: "Having served on the revision committee of CBW II, I can testify to the thoroughness with which each suggestion, remark, critique, has been treated, and to the hundreds of hours spent in reviewing the deluge of new selections." CBW II retains much of what was considered worthwhile in CBW I and adds a wealth of new material in response to the survey results, amounting to over twice the content of the first edition.

**Four "Sharing Licenses" From CSC**

The Copyright Sharing Corporation of Beverly Hills, California offers four kinds of sharing licenses that may be attractive to the pastoral musician. Their *annual unlimited sharing license*, for $150, grants churches the permission to use any or all of the copyrights listed in their Copyright Sharing Index, available free to all licensees. If your church already holds an annual license with FEL, CSC provides a means to incorporate it with their more extensive coverage. CSC's *annual $50 for 50 copies sharing license* is designed for smaller group worship needs. The *one-time use sharing license* can be granted by telephone! Finally, the *diocesan sharing license* is a discounted combination of CSC's unlimited and $50-for-50 annual sharing licenses. For details about these options, write: Copyright Sharing Corporation, Box 3738, Olympic Station, Beverly Hills, CA 90212.

**New National Director For Selmer Program**

Charlotte Cikowski has been appointed national director of the Selmer Music for America Program, according to a recent announcement by Robert D. Kane, president. Music for America (MFA) provides instrumental music programs in the nation's parochial and private schools.

Cikowski joined MFA in 1975 as administrative assistant to the New Jersey coordinator and had a significant role in its growth to the 80 schools participating in that state today. In 1976 she became MFA coordinator for New Jersey, was promoted to national educational services coordinator in 1977, and then became national coordinator, the position she held until her recent promotion.

Prior to joining Music for America, Cikowski taught general music, instrumental music and science in the Bloomfield and East and South Orange, NJ, parochial school systems for several years. During that time she also served as a member of the archdiocesan music curriculum committee of Newark, helped write their guidelines on the use of musical instruments in the classroom, and presented workshops on the integration of music into the total school curriculum.

**New Schirmer Release**

You are probably familiar with *Baker's Biographical Dictionary of Musicians*. For over 70 years, this one-vol-
ume reference has been consulted as a bountiful source of reliable information on the people who make music. Schirmer Books has released the sixth edition of *Baker's*, the first complete revision in two decades, by Nicolas Slonimsky.

The new sixth edition is more up-to-date, more comprehensive and authoritative than ever. Over a thousand new entries have been added to reflect the changes in the music scene over the last 20 years. Thousands of other articles have been completely revised. In its approximately 12,000 entries, *Baker's* sweeps across the entire history of music, from the Middle Ages to the age of rock. All nations and all eras are represented in the book; it encompasses all the figures the professional or amateur is likely to encounter in the field of music: composers, singers, instrumental virtuosos, orchestral conductors, critics, librettists, impresarios, publishers, instrument makers, scholars and patrons of music.


**Harris is Sole Agent For Berklee Press**

The Frederick Harris Music Co. Limited has been named the exclusive Canadian sales agent for Berklee Press Publications. Much of the innovated jazz instruction and performance material in the Berklee catalogue has been developed by faculty members of Berklee College of Music, Boston, the largest private college of music in the United States. Harris has already been supplying Berklee in Canada, and this exclusive agency will confirm distribution rights.

The Berklee catalogue is, without any doubt, the most contemporary of its kind in the world today, and relates not only to stage band techniques and instruction, but also to film scoring, jingle writing, improvisation, modern guitar specialization, and so forth, and includes the prize-winning text, "Legal Protection for the Creative Musician," by Lee Berk.

Frederick Harris is an ancillary company of the University of Toronto, and annually provides the Royal Conservatory of Music of the University of Toronto with scholarships, grants and other provisions. The Royal Conservatory, with some 60,000 Canadian students taking examinations, is one of the world’s largest musical institutions.

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**Calendar**

**CALIFORNIA**

**OAKLAND**

March 3
Festival of the Arts in Worship.
Practicing workshops and demonstrations with emphasis on Holy Week. Jack Miffleton, Paul Page and others. Fee $15. Write: Modern Liturgy Festival of the Arts, P.O. Box 444, Saratoga, CA 95070.

**LOS ANGELES**

August 25
Augsburg summer clinic in church music, half-day. Free. Write or call: Augsburg Publishing House, 3224 Beverly Blvd., Los Angeles, CA 90057 (213) 386-3722.

**FLORIDA**

**MAITLAND**

March 17
Deiss Day Workshop, sponsored by World Library Publications. Spend a day with Father Deiss, on tour from France. Concentrated schedule of lectures, music, demonstrations of Christian celebration, song and prayer. Write or call: Paul Skevington, St. Mary Magdalene Church, P.O. Box 865, Maitland, FL 32751 (305) 831-1212.

**ILLINOIS**

**CHICAGO**

April 17-20

**CHICAGO AREA**

February 17 and March 17:
Cantor/Leader of Song Training Session.
February 24 and March 24:
Cantor/Leader of Song Training Session.
March 8: Auxiliary Ministers at Mass Training Session.
March 24: Auxiliary Ministers to the Sick Training Session. For further details write: Liturgy Training Program, 155 E. Superior Chicago, IL 60611.

**INDIANA**

**FT. WAYNE**

March 5 and April 2

**MISHAWAKA**

March 6 and April 3

**MINNESOTA**

**MINNEAPOLIS**

August 11

**NEW JERSEY**

**TRENTON**

March 10
Deiss Day Workshop sponsored by World Library Publications. Spend a day with Father Deiss, on tour from France. Concentrated schedule of lectures, music, demonstrations of Christian celebration, song and prayer. Write or call: Marianne Chiorelo, Immaculate Conception Church, 540 Chestnut Ave., Trenton, NJ 08611 (609) 396-1445.
NORTH CAROLINA
CHARLOTTE
March 2
Ministry Formation Program Workshop. Led by: Peter Stapleton, Director of NPM's Ministry Formation Program. Skills and strategies for organizing and leading musical groups, planning for liturgy and increasing the personal effectiveness of the pastoral musician. For more information write or call: Joanna Case, 829 Archdale Dr., Charlotte, NC 28210 (704) 523-8815.

NOVA SCOTIA
ANTIGONISH
March 15
Deiss Day Workshop, sponsored by World Library Publications. Spend a day with Father Deiss, on tour from France. Concentrated schedule of lectures, music, demonstrations of Christian celebration, song and prayer. Write or call: John C. O'Donnell, St. Francis Xavier University, Antigonish, Nova Scotia B2G 1C0 (902) 867-2106.

OHIO
CINCINNATI
A variety of courses on liturgy and ministry offered at Mt. St. Mary's Seminary the year around. For information write: Sr. Ellen Frankenberger, Lay Pastoral Ministry Program, 5440 Moeller Ave., Cincinnati, OH 45212.

COLUMBUS
August 13–14
Augsburg summer clinic in church music. Free. Write or call: Augsburg Publishing House, 57 E. Main St., Columbus, OH 43215 (614) 221-7411.

WASHINGTON
SEATTLE
March 24
Annual Institute on Music. Sponsored by the Seattle Archdiocesan Commission on Sacred Music and Office of Worship. Main speaker: Rev. Virgil C. Funk, President, National Association of Pastoral Musicians. For information, write or call Mr. Michael Connolly, Office of Worship, 907 Terry Ave., Seattle, WA 98104 (206) 723-4790.

August 20–21

WISCONSIN
DELAVAN
March 10
Organ workshop, conducted by Sr. Mary Jane Wagner, SSSF. Place: St. Andrew Church, 714 East Walworth Ave., Delavan, WI. Fee: $5.00. Write: Office of Worship, 345 North 95th St., P.O. Box 2018, Milwaukee, WI 53201.

KENOSHA
February 6 and 13
WATERFORD
February 20 and 27
Workshop in basic conducting and rehearsal techniques for choir directors. Leader: Sr. Marie Gnader, SSSF. In Kenosha—St. Peter Church Hall, 3100 23rd St.; in Waterford—Holy Redeemer College, Hwy. 20 at Sharp Rd. Fee: $10.00. Write: Office of Worship, 345 North 95th St., P.O. Box 2018, Milwaukee, WI 53201.

KENOSHA
March 3
Organ workshop, conducted by Sr. Mary Jane Wagner, SSSF. Place: St. Mark's Church, 7117 14th Ave., Kenosha, WI. Fee: $5.00. Write: Office of Worship, 345 North 95th St., P.O. Box 2018, Milwaukee, WI 53201.

MILWAUKEE
Through February
Workshops to be held at the churches of participants: Basic Principles of Hymn—Playing for Organists; Study and Performance of Seasonal Organ Repertoire; Principles of Accompanying a Choir and/or a Cantor; Working Principles for the Selection of Hymns for Liturgical Use. Workshop leader: Sr. Mary Jane Wagner, SSSF. Fee: $25.00 for each workshop. Write: SSSF Music Ministry, 1501 South Layton Blvd., Milwaukee, WI 53215.

February 3, 17; March 3, 17, 31
Workshop in two-dimensional design. Workshop leader to be announced. Archdiocesan Office Complex, 345 North 95th St., Milwaukee, WI. Fee: $25.00. Write: Office of Worship, 345 North 95th St., P.O. Box 2018, Milwaukee, WI 53201.

Tuesday evenings, February 6–March 27

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Pastoral Musician's Resources

These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. They may be ordered from the National Office or your local bookstore.


Music for the Rite of Funerals. Official music being tested for use in Funerals, with organ accompaniment and congregational antiphon reprint permission. $2.00.

Music for the Rite of Baptism of Children. Official music being tested for use in Children's Baptisms, with organ accompaniment and congregational antiphon reprint permission. $2.00.


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.

With Lyre, Harp...and a Flatpick: The Folk Musician at Worship. By Ed Gutfreund. A practical guide for folk-litururgical musicians. "...covering a great variety of issues that confront the newly-initiated church folk-musician, planner or performer." NALR Publication. $4.95.

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.

Pastoral Musicians' Record Catalogue. A listing of over 200 records directed toward Catholic Worship. Enables you to get all your records from one place. $1.00.


Payment may be made by check. Visa or Master Charge. Sorry, no billing. If using charge card, please give account number, expiration date, digit interbank number, signature as it appears on your card.

Order from: NPM Publications
1029 Vermont Ave., N.W. Washington, D.C. 20005

SPECIAL ANNOUNCEMENT

The deadline for submitting compositions for the NPM Live Hearing and Prize Composition Contest is March 1, 1979.

Send "Calendar" announcements to Rev. Lawrence Heiman, C.P.P.S., Director: Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, Indiana 47978.
The Cantor As Animator

BY REV. EDWARD J. MCKENNA

The cantor must encourage, inspirit, support and guide, even cajole the people to give voice in psalms, hymnsong, the all-important acclamations, the dialogue responses.

Why do I begin with such a curious title, cantor as animator? Isn’t an animator somebody who works for Walt Disney Enterprises? Actually the nomenclature is not my own. During the time I studied in France, I gradually became aware that for reasons never fully explained the French liturgists, in interpreting the new Order of Mass, which they in large part had a hand in reshaping, decided on calling the leader of song not the cantor, but the animateur. The best rendering of that in plain American is “the one who puts life into congregational singing.”

An immediate query is: So what if the French do it that way, is there anything in it for our experience? I think there’s plenty implied in the words chosen to describe positions. For instance, take the difference between the traditional term “celebrant” and the newer style “president of the assembly.” Celebrant connotes a certain Latinized clerical, hierarchical structure, whereas president of the assembly gives a more horizontal, circular (even democratic) impression of the office. The term “cantor” has a certain foreign, Latinish sound, while “animator” has a fuller, easier, more open ring to it. Cantor seems rigid, fixed, implying in its common Jewish use, difficult solo singing. The one who animates, following Webster’s dictionary, is one who “endows with life, gives spirit and support, encourages.” What a marvelous definition of the conciliar intention is outlined in that verb! The description seems perfect, for the role of cantor is meant to “give spirit” to liturgical singing through the finery of one’s own voice “supporting and encouraging” the assembly’s song. As a matter of fact, the French chose the perfect word, and again one easily translatable to our own vocabulary.

There seems also to be a great deal of responsibility hinted at in the term. The old debatable propositions of “who is in charge” of liturgical singing come back to haunt. Surely the “president of the assembly” has a leadership role in musical liturgy. But how many priests readily can or do sing hymns and psalm refrains, much less ministerial rites (introductory dialogues, prefaces, prayers)? Priests ought to have a part in “animating,” but pitifully few seem to do it! Let’s move on, then, to the importance of the organist or instrumental leader. Surely once a hymn begins the organist has the leadership role in determining tempo and pace in congregational song. The organists/guitarists have the sonic power in hymnody!

In all other areas of congregational participation I feel the leadership falls to the cantor, who must encourage, inspirit, support and guide, even cajole the people to give voice in psalms, hymnsong, the all-important acclamations, the dialogue responses. Ideally the cantor directs with his own voice. Inflected tone, properly projected, can give metered pitch. He must lead by projecting the form of the sound within the assembly. He is not Georg Solti, conducting or gyrating, yet if he is animating effectively, the body and hands will obviously be involved. I have observed many leaders of song in American churches this past year, and I am sorry to say that the clear majority stand stiffly before microphones, singing maybe beautifully, but lacking significant body action,

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The one who animates is one who "endows with life, gives spirit and support, encourages."

hands usually grasping the music and not involved in projecting the sound. In short, most cantors are not animating in the sense of moving to action.

Without some form of hand-direction or chironomy, the effectiveness of cantoring is reduced. Ask a cantor questions about vocal production or acoustical considerations in vowel enunciation or the acting ability of Renata Scotto, and you get lots of hand-waving and gesticulating. We musicians are an expressive, spontaneous lot. But shove the same person before a parish congregation to lead a litany of praise and watch corporal paralysis set in! Is standing immobile before a mike, pouring out vocal lines of artful proclamation, sufficiently animating a people's response? Not in Webster's sense of "designing in such a way that apparently spontaneous lifelike movement is effected" To design and effect lifelike response from a large body of people one must lift one's hands as well as one's voice.

Yet chironomy is not choral conducting. Rather it is the indication of pitch and tempo in levels or layers, outlining in air the shape of melody, always in conjunction with a singing voice that supports the assembly's sound even as it sustains pitch and timing. Thus, good cantoring can eliminate the need for printed music, or at least, the total reliance of the congregation on the tune sheets. The animating cantor confirms the community's self-confidence in singing hymns and canticles. He suggests antiphonal responses in a "Lord, have mercy," or indicates dynamics (softly singing a stanza according to its textual suggestion). Yet, congregations can sing soft as well as loud, fast as well as slow, but only if the cantor "moves to action."

Am I suggesting that because the cantor is "animator of the assembly" he has primacy of place in musical liturgy? No, nothing so presumptuous can bring to bear that necessary balance and concord among the varied musical roles. The ministerial, choral and instrumental voices must be coordinated, never with the notion of singly or jointly outweighing each other, but rather with an eye to leveling off with the central song of the people. It is their voice that all liturgical music must finally animate. The cantor's importance as leader in liturgy comes from being the principal voice of the worshipping people.

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That They May Be One

Soprano: "Thy Kingdom come, Thy will be done"
We share the cup and break the bread. By His

Body we are healed un- i- ty re- vealed

Nov 2006
consecrated by the Lord, and led

That they/we may be one. That they/we
"That They May Be One"

Vs. 2  "Thy Kingdom come, Thy will be done."
In faith and hope the Savior prayed:
That your joy may be complete,
Gather at my feet,
Sing and worship and be not afraid.
"That they may be one; That they may be one."

Vs. 3  "Thy Kingdom come, Thy will be done."
If the world hates, you, have no fear,
Only glorify God’s name.
Know that when I came,
Joy and grace I brought forever here.
"That they may be one; That they may be one."

Vs. 4  "Thy kingdom come, Thy will be done."
This prayer must be our daily creed:
God in me and God in you,
Everything we do,
For in love and truth the world may see
"That they/we may be one; That they/we may be one."

NOTE: Also “partners” up tempo with “They’ll Know We are Christians By Our Love"
(and “Juntos como hermanos/My Lord What a Morning”)

Vs. 1  The Spirit’s gifts from heaven come:
Some pray, some preach, some prophesy,
Some are called in tongues to speak,
Heal the sick and weak,
Teach and sing and lift our thoughts on high:
That they/we may be one.

Vs. 2  The Spirit’s gifts from heaven come:
The wise, the understanding seers,
Those with fortitude and awe,
Knowledge without flaw-
These we seek throughout our earthly years:
That they/we may be one.

Vs. 3  The Spirit’s gifts from heaven come:
Through word and sacrament they call:
"Take your cross and follow me",
"From your sin be free"
"Love each other as I love you all"
That they/we may be one.