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In this issue . . .

Pastoral music is hard to describe—and even harder to define. Any effort to describe pastoral music must begin by recognizing that pastoral music appeals to, can be used by and can move a large body of people. While performing pastoral music may require superior skills, appreciating and, most important, participating in pastoral music does not require extensive training.

Pastoral music is an art form unto itself—different from, and as important as, other musical art forms: jazz, formal music, popular. Pastoral music used in public worship is a folk art. “Folk” describes people’s familiarity with the music; it is not to be confused with the popular style of music sometimes called folk music.

This issue explores the uniqueness of this folk art form, first by asking “When Is Music Pastoral?” (Burke). And because it is an art form, albeit a folk art form, pastoral music requires a professionalism all its own (Kremer). So often when church music is identified with folk art, it becomes associated in some minds with inferior, trite, sloppy, poor music. True folk art music demands all the skills of the most competent and professional of musicians—and often more. So pastoral music is not simply the lowest common denominator (Henderson), and it doesn’t exist in liturgical books (Keifer). Pastoral music is part of a larger pastoral ministry that clergy, lay ministers and parish planning teams are beginning to discover is vital to the life of a parish. Clergy (and all who minister in the parish) would do well to reflect on the dignity, sophistication and importance of the art of pastoral ministry (DePriest).

The final principles for clearly identifying pastoral music are yet to be written. Historically, music schools have concentrated largely on church music exemplified by Bach and Palestrina; liturgists writing on church music tended to concentrate on liturgical principles rather than on the music itself. The BCL document, Music in Catholic Worship, delegates the entire matter in one sentence: “This (musical) judgment is basic and primary and should be made by competent musicians.”

In an effort to begin to sort out some of the musical-liturgical principles connected with composing pastoral music, Foley explores the principles used by himself and the St. Louis Jesuits in composing their music and texts. This first of a two-part series will serve well those who have the responsibility of repertoire selection.

“You get nothing for nothing and darn little for two cents” applies to pastoral musicians. If we are to take part in the movement toward establishing our unique art form as a recognized art form, we must be willing to pay the price (Pater). This effort is not entirely new, nor is the contemporary version free from error (Moleck).

The twelve regional conventions are upon us; NPM chapters will be forming in many dioceses throughout the United States in the next months. Pastoral musicians will be stepping forward in a new way in the Catholic Church in the United States. It is time, as Rendler says so well in this issue, to “Claim Your Art!”
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 the Pastoral Musician Notebook (bimonthly), pamphlets and other publications, cassette tapes of official music, NPM National Conventions, NPM Hot Line and others.

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Photography

Featured throughout this issue are the musicians of Holy Trinity Parish, Beaverton, Oregon, Mr. Tom Conry, liturgy coordinator.

Additional photos: Philadelphia Cathedral Choir, pages 13, 23, 61; pages 14, 56 by Virgil C. Funk; pages 13, 24, 25, 64 by Bill Detweller.

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Participation: An Appeal to the Lowest Level?

I realize that you are trying to reach people at all levels, but don’t you really think it is an insult to the intelligence of Americans to publish Gabe Huck’s suggestions concerning the “Veni Sancte Spiritus”? (Notebook, January 1980) Such exquisite poetry, so much a part of our Christian heritage—set to the tune of “Michael, Row Your Boat Ashore”! I cannot let it pass without objecting. I was heart sick when I read it. I am very sorry.

Sister Mary Gerald Carroll
New Rochelle, NY

You must have brought hope and help to everyone in our field with your brave and timely work in the formation of the NPM. I have been a consistent supporter and wish I had expressed this often to you since I am writing now to report that the January Notebook (which I received February 17th) begins on a distressing note indeed.

The lead article by Mr. Gabe Huck would have shaken me in 1976 and seems even more threadbare in 1980. It is always easier to build the luster side of people, but a self-defeating, lazy way out in the long run. People without adequate background seem anxious to dream up such cleverness, probably with the good intention of more participation. Exactly what participation do we want? Decibels only? Secularism tends to suffocate, explain away mysteries and sins, bids us ignore discipline and prize comfort. How can we afford to miss even one opportunity to point otherwise? One can go to the beach for campfire songs, the beer hall for another sort of comraderie and so on. Churches should build an atmosphere for lifting up minds and hearts and be places set apart to facilitate our continuing experience as the Body of Christ—all the other hours of the week.

May we have more articles on music as a language, a possible way to encourage another St. Dismas (quick acceptance of the moment), calling out mystics? We all have these qualities in some degree; we everyday people need firming.

Margaret Kelly
Yonkers, NY

Singing God’s Way

I must take issue with an article in the recent January issue of Notebook, “The Ailing Altos,” by Richard and Lynn Garrick. I am also a graduate of the Oberlin Conservatory and have been studying, singing professionally and teaching for many, many years.

While I agree that physical support of the body is a very important aspect of singing, the kind of support Mr. and Mrs. Garrick are advocating is totally contrary to the real requirements. To understand the principle is important, but to be able to teach clearly is doubly important and a responsibility not to be taken lightly. Stretching necks, lifting chins and opening mouths wide will result in horrendous problems for those young people who no doubt will recover due to their age, but their concept of singing will be misled and the desire to continue as choir singers destroyed.

Any stretching of the neck is probably a good exercise, but when singing, results in stiffening the neck muscles, the lower jaw and the tongue. Consequently all of the smaller muscles surrounding the vocal box stiffen, constricting its freedom when the breath, which is what activates the vocal chords, passes through. The lungs are the storage tanks for that breath, and good posture, head included, is important so that lungs can fill to their normal capacity without the interference of a sunken rib cage. Balancing a book on one’s head creates good posture.

The physical support must come from the diaphragm and the auxiliary
abdominal muscles in much the same way it does when we speak. To sit or lie quietly and observe is all you need to be convinced. God’s way is really the best. The total action is within the torso and excludes the shoulder lifts so frequently observed in singers.

A singer’s mouth is not the lower jaw and lips that we see, but a space within the head and throat through which the supported and controlled breath continually passes without interruption. The lips, lower jaw and tongue must be relaxed and flexible, able to participate in the creation of the words as directed by the “computer mind” that activates the proper shapes within. Too wide a mouth and stretching the neck prevents the breath from creating the space, and consequently the resonance, that should occur within the head and body. The breath will do it if the muscles do not constrict.

The singer’s body is an integral part of the instrument in the same way as that of the violin or cello.

Pitch will improve in all voices with proper use of the breath and teaching the singers to listen to themselves without the support of the piano. Each one must learn to create the pitches within himself. I would highly recommend more a cappella singing at rehearsals.

Needless to say, this kind of technique must be thoroughly understood by the director and presented in layman’s terms. All directions must be carefully considered so that they will not be misinterpreted. Quality, the best that is in each of us, will be the result. God deserves the very best from each of us.

Constance M. Jessup
Hyde Park, NY

Obits and Church Music History

The first article in the December-January issue of Pastoral Music was what is needed for liturgical committees. I’ll see that they get a chance to read it at the church. The present issue is well designed, and it will take a while to absorb it all.

In general I don’t recall many obituary notices of people who have been prominent leaders in church music. That omission could be a hardship in the future. Who remembers the organists, faithful workers? If we don’t, no one will. Without that, the history of American church music will be the loser. For me, the little I could pick from Caecilia, Choirmaster, etc. was a godsend.

I trust your plans for the workshops are meeting with fine cooperation. As for chapters, I wonder. The travelling to meetings with present gas resources only adds to the problem.

J. Vincent Higgenson
Long Island City, NY

Mod NPM!

Ya gotta be kiddin’! Canya believe that the Head Honcho of that elegant Pastoral Music has sunk to mod gab? “Gonna”? Whaddaya mean “gonna”?

Dolores Hruby
Grand Rapids, Mich.

Thank you for reminding us that our readers do care. Editor

---

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Pastoral Music Wins Gold Circle Award

The National Association of Pastoral Musicians' magazine, *Pastoral Music*, has been awarded first place in the American Society of Association Executives Gold Circle Awards for 1980.

All associations in the United States were invited to submit their magazine for this competition. Publications were judged for content, writing, design, photography and illustrations. Two consecutive issues of the publication were judged.

*Pastoral Music* magazine won the most prestigious award in the association magazine field for 1980. The presentation of the award will be made in Chicago by the American Society of Association Executives.

Fontbonne College Establishes Music Award

Sister Jane Kehoe Hassett, CSJ, president of Fontbonne College, St. Louis, Mo., has announced the creation of the Bezdek Award for Excellence in Contemporary Music. The award honors Sister Joseph Bezdek, CSJ, faculty member of the Department of Music at Fontbonne College for 50 years. Sister Jane Hassett called the award "the recognition of 50 years of extraordinary achievement." The recipient of the first award is concert pianist David Burge.

Share the Word!

The Paulist Office for Evangelization is offering *Share the Word*, a new monthly program of neighborhood Bible study and sharing that is free of charge. *Share the Word* is for Catholics who want to know and understand more about the Bible, and for those Catholics who would like to use the program to evangelize relatives and friends who are inactive or unaffiliated with a church.

Edited by Rev. Laurence F.X. Brett, *Share the Word* is a booklet divided into two sections: Section One for study, and Section Two for sharing. The Bible selections follow the readings for the Church Year, and explanatory notes are based on the best research available from scripture scholars. To subscribe, write *Share the Word*, 3031 Fourth St., NE, Washington, DC 20017.

Huijbers to Lecture at Maryhurst

Bernard Huijbers, the acclaimed liturgist and composer from the Netherlands, who cofounded *Universa Laus* with Rev. Joseph Gelineau, will conduct a three-week Institute in Liturgy and Music at Maryhurst Education Center, Maryhurst, Oregon. The first session, June 16-27, will offer classes in theory of liturgy, performance practices of liturgical music and composition techniques. Optional credit hours are available.

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available. The second session, June 30-July 3, will consist of private study in composition with Mr. Huijbers. For information, write Sister Patricia Baxter, Marylhurst Education Center, Marylhurst, OR 97036.

Like a Shepherd

The Liturgical Commission of the Diocese of Sacramento, California, has published Like a Shepherd, a catechetical and liturgical aid for parishes in the diocese to use as they readied themselves for the installation of Bishop Francis Quinn. The purpose of this study package is to reflect on the ministry of the bishop to the Church, and materials include study aids, models for liturgies and paraliturgies and suggestions for making banners and other celebration aids. For information, Write Liturgical Commission, Diocese of Sacramento, P.O. Box 1076, Sacramen-
to, CA 95808

New ICEL Music

The International Commission on English in the Liturgy (ICEL) has prepared Music for the Liturgy of the Hours: Easter Triduum of the Passion and Resurrection of the Lord, a book of musical settings for the solemn celebration of the Liturgy of the Hours during the Easter Triduum. It includes settings for Morning Prayer on Good Friday, Holy Saturday and Easter Sunday; for Evening Prayer on Holy Saturday and Easter Sunday, as well as for the Office of Readings on Good Friday and Holy Saturday.

NPM Award Winner

The Church of Our Lady of Victory, State College, Pennsylvania, received the 1979 National Award (Eastern Region) for excellence in liturgical music. Under the direction of Gary Penkala, Our Lady of Victory enjoys a well-developed program of music that involves parishioners of all ages. Starting with the St. David Choir for children ages K through third grade, there are choirs for every age group and musical taste, including Les Chanteurs de Notre-Dame-Des-Victoires, an adult choir which specializes in Gregorian chant and Latin works of the early masters. Our Lady of Victory boasts of two handbell choirs as well. Congratulations!

William C. Nicholls
1948-1980

The Pittsburg music community was saddened by the untimely death of William C. (Tollin) Nicholls, director of music at St. Anne’s Church and founder of the St. Anne Brass Consort and the Sinfonia di Musica, a chamber orchestra. During his two-year tenure at St. Anne’s, he began a professional cantorial program, children’s choir and high school choir, and more than doubled the size of the adult choir. Friends of Mr. Nicholls provided organ voluntaries, scripture reading and service playing for the concelebrated funeral Mass.

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A major purpose of the twelve 1980 regional meetings of the National Association of Pastoral Musicians is to provide a platform for presenting chapter organization to the membership of NPM.

Why Chapters?
The basic purpose of chapters of NPM is fourfold: (1) to deepen the spiritual life of pastoral musicians and social interaction among musicians by offering a musical showcase for performance opportunities; (2) to provide an educational tool for all on the current issues affecting music and the parish; (3) to provide a planning tool for chapter function; (4) to improve the musical skill of pastoral musicians.

The Chapter Meeting
The basic structure of a chapter meeting will include four parts: Musical Showcase, Exchange for Learning, Business, Koinonia. Musical Showcase will be a time when you can demonstrate to the other musicians in the area your musical talent: for enjoyment, for sharing of new ideas and eventually, for critique by them. Exchange for Learning will provide a time when you can examine what’s happening in the next parish, exchange your best ideas on programs and together look more deeply into the problem or question being examined. The Business portion of the meeting will cover the routine doings of the chapter, but it will also involve planning for future programs and recruiting missing members. Each meeting will conclude with Koinonia. Koinonia (the Greek word for “fellowship”) will include special prayer services for musicians and informal socials with wine and cheese and relaxation.

Officers
The leadership of the chapter will include at least five officers: Chapter Director, Assistant Director for Recruitment, Secretary-Treasurer, Coordinator for Planning, Animator for Koinonia. These officers will be responsible for the smooth operation of the chapter meetings as well as for the involvement of all the parish members in the meeting. Each meeting requires (at least) two parishes to take leadership roles in the meeting.

Relationship to the Diocese
In many dioceses, fine musical education programs already exist. The NPM chapter is not meant to replace, compete with, or supplant these efforts. In fact, an NPM chapter cannot be formed if the local Bishop or his delegate does not want it formed.

The diocesan music commission which exists in many dioceses is responsible for formulating diocesan policy, and therefore its membership is necessarily limited to a very few of the best musicians and liturgists in the diocese. NPM chapters are primarily educational, and are therefore vitally interested in every parish musician and clergy, including both the “least adequate” musician and the most professional. NPM chapters are responsible for setting diocesan policy, but are interested in mutual self-help for the musicians and in supporting the diocesan policy.

Mutual Self-Help
Two key words in NPM chapters will be mutual and self-help. The goal of the meetings is to establish a program where musicians in a given area see themselves as mutual workers and treat one another in a “mutual” way. Self-help will be the key to improvement, to motivation of future practice, to learning new skills, to sharing your programs with others.

Size
The chapter will include the entire diocese, and all parishes in the diocese will be eligible for membership. The ideal size for meetings will be a minimum of five parishes and a maximum of 25 parishes. When the chapter grows beyond 25 active parishes, subchapters will be formed. A subchapter has all the responsibilities of a chapter.

Dues
There will be no local or chapter dues; only National dues for a Regular Membership in the National Association of Pastoral Musicians ($35.00). Local dues will be collected from the National dues based on a percentage of actual Regular Members against the potential regular members. For example, if a diocese has 100 parishes and the chapter has 50 active Regular members, the National dues will be apportioned (from the National Office): $10 for local dues, $25 for National dues. A complete schedule of the allocation of the national dues is provided in the NPM Chapter Manual.

NPM Chapter Manual
The NPM Chapter Manual contains directions for a two-year program of meetings (24). It also includes specific directions for forming the chapter; a plan for each part of each meeting; instructions for planning future meetings; handouts for the performers, planners, spiritual leaders, etc., as well as for the officers of the meeting.

Will it be a lot of work?
NPM knows well that musicians are very busy people. Many have other full-time jobs. The NPM Chapter Manual is designed with this in mind so that a minimum of preparation for meetings will still result in very successful chapter activity.

The Chapter Manual envisions one general diocesan meeting and two meetings with the clergy and musicians annually; and nine meetings a year on a small (five to 25 parishes) level.

Chapter Charter
The Charter is official recognition by the National Association of Pastoral Musicians of a chapter. The Charter contains the names of the founding officers, a listing of potential Regular Members of the National Association of Pastoral Musicians in the geographic area, and a listing of the Charter active Regular Members.

Getting Started
A temporary chapter is organized for a period of six months using the NPM Chapter Manual. Based on the experience of the first six months, the chapter will determine its desire to become a permanent chapter of the National Association of Pastoral Musicians.

Education at the Parish Level
The primary focus of this extensive effort by the National Association of Pastoral Musicians is education at the parish level. It is our firm conviction that unless the parishes or groups of parishes take hold of this program on a regular, committed basis, little will change. It is also our firm conviction that if even a small group of parishes invests time and effort regularly, music will improve in the parish, the public worship of the community will deepen and the personal lives of both the musicians and clergy will grow richer in the life of Jesus Christ.
Ministry Formation Program

Summer Programs for Ministry

As a counterpoint to regional conventions, NPM plans three intensive summer institutes for pastoral musicians in 1980. Each experience is designed to meet the unique needs of pastoral ministers in musical liturgy.

An entire week for learning allows each participant to encounter new ideas and then to work out applications to benefit musician and parish. While the pace is brisk, the institute schedule allows ample opportunity for reflection and valuable interchange between colleagues.

This year the institutes are located in vacation spots where, for minimal cost, musicians can enjoy recreational features and learning experiences.

Los Angeles  July 7-11

At Mount St. Mary’s College, the second Western Institute will have access to swimming, tennis and the delights of Los Angeles and Disneyland. But faculty offerings are varied, too. Franciscan Charles Faso, from Chicago, will guide

MFP Planning Calendar

Ministry Formation Opportunities

Colorado Springs, CO
April 28-May 2
Instructor Training. For workshop instructors to plan, present and evaluate educational experiences in pastoral music. Peter Stapleton and staff.

South Bend, IN
May 26-30
Leadership Seminar. First of a three-part program for leaders in the field of pastoral music. John Melloh and staff.

Washington, DC
June 19-21
Developing Your Career in Church Music. A seminar to plan and create new opportunities for careers in liturgical and church music. Peter Stapleton.

Los Angeles, CA
July 7-11
Summer Institute—West. A five-day intensive formation experience in organizing and enhancing celebrations. Charles Faso, Nancy Chvala, Peter Stapleton and others.

Richmond, VA
July 14-16
Summer Institute—East. Five days of formation in liturgy and music planning and performance for youth and adult programs. Veronica Faren, Ed Schaef fer, Lawrence Madden and staff.

Weston, MA
July 28-August 1
Summer Institute—East. Five-day experience in vocal, instrumental and liturgical aspects of celebration. Laetitia Blain, Elaine Saulnier, Jean Thiel, Peter Stapleton and staff.

Weston, MA
August 4-8
Leadership Seminar. Part Two of the Leadership sequence.

Plan Ahead!
musicians through a wealth of insight about liturgy. Jack Millett, famous for his gifts with children and adults, will offer direction for musicians who want to be especially creative in their ministry.

Hampton, Virginia  July 14-18

The first NPM institute in the South focuses on practical ways for the parish musician to relate music and ministry. Lawrence Maddon, SJ, the acclaimed liturgical leader at Georgetown University, Washington, DC, will be featured in sessions on liturgy. Jim Marchionda, composer and performer, will demonstrate his distinctive techniques for song leading. Two new NPM instructors will demonstrate proven methods for organ playing and choir directing. Ed Schaeffer, assistant organist of the National Presbyterian Church, will introduce artistic methods for liturgical playing. Veronica Fareri, director of the 60-voice youth choir of St. Barbara’s Church, Brookfield, Ill., will present the most effective ways to insure enthusiastic choral participation in worship. Historic Williamsburg and Virginia beaches make this institute attractive.

Weston, Massachusetts  July 26-Aug 1

The second East Coast Institute has expanded offerings from last year: animating musical liturgy (Elaine Saulnier), creative use of the organ (Dr. Jean Thiel), contemporary musical style (Jim Marchionda) and liturgy for the musician (Laetitia Blain). Peter Stapleton will lead sessions here, as at the other two institutes, in planning, communicating and improving programs. The New England countryside, 30 minutes from Boston's historic sites, will make this a refreshing and intensive experience.

Registration for a summer institute is $200.00 for NPM members and $235.00 for non-members. The price includes tuition, lodging and most meals. A limited number of spaces are available for spouses or families. Early registration is advisable to assure a place at these low rates. Registration forms are available from NPM Summer Institutes, 225 Sheridan Street NW, Washington, DC 20011.

Summer Scrapbook

The NPM Institutes of ‘79 taught members a variety of new skills and provoked a number of exciting responses: "No words can express the learning and growth that I experienced this week." "A workshop totally different—difficult, yes, but so rewarding. Don't give up! Let's have more. A superb experience!" "I loved it." "Unforgettable! Beautiful friendships were made. Many happy memories." "It was the most practical and valuable experience I've had . . ."

With such high praise comes the responsibility to maintain high quality in NPM summer experiences. Some ways to sustain energy and value for musicians include mini-sessions such as those on guitar playing, or assembling a praise hymnal held last year in Portland; trips to points of interest and fun such as the expeditions to Boston or Portland's Organ Grinder, the pizza parlor with the pipe organ; or the informal gatherings of colleagues that grow from sharing the deeply held commitment to music that is manifest in institute participants.
For Musicians & Clergy: Planning

Don’t Plan to Please

BY DON HENDERSON

Jargon is a double-edged sword. To persons in the same line of work, jargon can cut through complicated and descriptive definitions and express complex ideas in clear and concise terms. To the rest of the world, jargon is so much unintelligible chatter. But there are times when one wonders whether even the specialists understand their own jargon.

What does “pastoral concern” mean to liturgy planners? The idea seems complex enough. It is derivative of a Greek root “shepherd” and comes into the Church as “pertaining to pastors and their duties.” The concept has been broadened to express concern for the welfare of the People of God on the part of all persons who are charged with a ministry of leadership. Several more layers of meaning have been developed by specialists in related church disciplines.

In fact, the expression is unnecessary jargon because the definition need not be so complicated. Why can’t we simply say that pastoral concern in liturgy planning means “planning liturgy for people”? For liturgy planners, what is important is how we plan liturgy for people.

For whom are we planning? When liturgy planners address the “who” rather than the “what,” they bring their planning into focus as the people event liturgy is. And they quickly realize that answering the “who” question makes them search their own personalities and challenge their own motivation.

It takes a member of the community to plan for the community. The effectiveness of liturgy planners is usually in direct proportion to their ability to identify with the community, their ability to be the community they represent on the planning team. Once we feel comfortable with our community, once we belong, then we can confidently plan liturgy.

Liturgy planners draw from the experiences, feelings and thoughts within themselves that resonate with those of the community. They recognize that in liturgy as in life there may be disparate elements that will not be reconciled in a particular liturgy at a particular time; stability and consistency are not equivalent to stagnation. Just as families treasure certain rituals for birthday celebrations, anniversaries and the like, so communities have reasonable expectations for liturgies on various occasions. Liturgy planners, as members of the community can gauge the extent to which the community is open to change, able to assimilate new forms and even willing to slow the pace in a given direction.

Liturgy planners’ motivation now becomes more apparent: for each to pray, to witness to a common faith, to support each other in love, to enable each to nourish the other and be...

...pastoral concern in liturgy planning means “planning liturgy for people”...
not merely a recommended practice. Indeed, it is incumbent upon us by the very fact of our belonging to a community that we be attentive and gracious to those in the community with whom we regularly associate. Using the example of the musician again, the rehearsal time may satisfy his/her artistic requirements for music preparation, but the time before and after rehearsal is likewise essential for enriching the relationships beyond the confines of a mutual interest in music.

The next resource is the community at large. Sensitive liturgy planners can reap a harvest of ideas and opinions anywhere and everywhere: from the levels of response during liturgies, in informal conversations before and after parish functions, through more formal means such as surveys, in the marketplace. Learning how to listen, learning how to invite response, learning how to channel constructive criticism and turn aside gossip and chronic complaints—all these are skills liturgy planners need to acquire. Such skills deepen their knowledge of the community and equip them to more effectively represent the community on the planning team.

Liturgy planners need to plan liturgies that reflect the progress of the community through the life of faith.

The most obvious pitfall that lies in wait for liturgical planners is the desire to please everyone at every liturgy. This is akin to concocting every recipe in the book for every meal. Instead, liturgy planners need to determine what flavors, if you will, a particular liturgy will have—what feelings are generated by the occasion, the scripture readings, the influences of daily living—and select the appropriate ingredients accordingly. We need not reduce our liturgies to the least common denominator of taste, style or view of faith; on the contrary, we should appreciate the differing tastes, styles and views of faith among us and reflect these contrasts compassionately so that they complement each other rather than conflict.

We may find, for example, that the same people regularly attend a certain Sunday liturgy, and the spirit of that community differs from the spirit of the community at another Sunday liturgy. Liturgy planners should pick up on this difference and vary the flavor of each liturgy. My point, however, is that we vary the flavor, not change the recipe entirely.

Another prevalent pitfall is abdicating the responsibility to give the community what it needs for growth by catering only to what it wants. This can be a problem among communities whose taste is very narrow. A parishioner I know feels that Peter, Paul and Mary and the Chad Mitchell trio represent the epitome of the folk idiom while the St. Louis Jesuits are an abomination. On the other hand, there are parishes that are uncomfortable with a language other than Latin, with a tempo faster than larghetto or with a liturgy livelier than languid. In such cases the liturgy planners should strive to gently rouse their community from its inertia with tolerable doses of prodding so that growth may occur gradually and steadily over time.

Still another pitfall which also involves the abdication of responsibility for leadership is the uncritical acceptance of whatever appears in print or from whatever source. We shouldn't allow our community to cut itself off from its roots—whether they be the fundamental framework of our Roman Rite or the traditional melodies of our more ancient tunes—by substituting novelties in texts, rituals or songs. The other danger is that the novelties we introduce may alter, perhaps subtly but nevertheless substantially, the articulation of our faith. *Lex orandi lex credendi* charges us to preserve those signs and symbols that authentically speak the faith of our community.

A specifically musical corollary to the last paragraph is the question of the precedence between text and melody. I argue for the priority of text, no matter how venerable the melody, no matter how idiomatic the style. We can, however, distinguish those texts consecrated by tradition, such as the Nicene

Liturgy planners, as members of the community, are sensitive to the latitude within the community for innovation.
Creed, from hymn texts that articulated faith for a past generation.

A final pitfall is the tendency to plan liturgies as isolated events in the life of the community. A usual result is that liturgy planners envision every liturgy as a peak experience. What happens when you have planned a jubilant explosion of "Good News and Great Joy!" at Christmas and a young man from your parish is a hostage in Iran?

As does life itself, so does the liturgical cycle have an ebb and flow; one year's ebb may be another year's flow. The more life changes the more it remains the same. Liturgy planners thus need to plan liturgies that reflect the progress of the community through the life of faith. When planning a liturgy they have celebrated before (Confirmation, for example), they may retain all or part of the original design; then again, they may elect to modify it. We must look to the past for direction so that the present will further our movement into the future.

Planning liturgy for people is not exclusively a specialized art, although we do need expert advice from liturgists and artists. Liturgy planners, on the other hand, are more than specialists; their lives have witnessed their faith, and now their planning enables the whole community to support each other in that common faith and in love, "so that you, together with all God's people, may have the power to understand how broad and long and high and deep is Christ's love. Yes, may you come to know his love—although it can never be fully known—and so be completely filled with the perfect fullness of God" (Ephesians 3:18-19).
The Art of Pastoral Ministry

BY ELLIS L. DEPRIEST

... parish clergy had an inferiority complex in the presence of a professional theologian... This is changing.

Pastoral ministry is the art of leading people to God and bringing God to people to build up the Body of Christ, the Church. The Vatican document on the *Ministry and Life of Priests* tells us that this ministry begins by preaching the Good News and bringing together those who believe. “The People of God is formed into one in the first place by the Word of the living God, which is quite rightly sought from the mouth of priests.” (Flannery, #4, page 868.)

By calling believers together and initiating them into the Christian community, the Body takes form, and the Church is realized. However, it is in the...

On the continued sharing between theorist and practitioner depends the art of pastoral ministry.

Eucharistic assembly that we see most clearly the Church in all its reality. Here we find the Body shown forth in its members as they gather round the table of the Lord, united with the priest who represents Christ, the head.

Pastoral ministry, like any art, must be guided by a basic theory; pastoral theology should guide pastoral ministry. The pastoral minister is not a professional theologian taken up with scientific investigations of faith and revelation, nor is he a specialist in a particular field of study such as sacred scripture or liturgical sources; but as a pastoral theologian he must take the insights of the professional and through reflection bring these insights to bear on his exercise of ministry among the People of God.

Again, the pastoral minister may find himself face to face with problems that will require him to research the scriptures, liturgy and the documents on the teaching of the Church. He will need to find answers for these problems to help him deal with his people more effectively. It is the duty of the professional theologian to provide insights and better understanding of the faith by his scientific study. The pastoral theologian takes this theory and through reflection combines it with his knowledge and experience of the people to whom he ministers. Jesus pointed out this quality of the good pastor: “I am the good shepherd. I know my sheep and my sheep know me.” (John 10:14) Vatican II reminds priests why the pastor lives among men in the world—so that they will know their people. (Flannery, #3, page 867.) In this way the work of the professional theologian reaches down into the practical life of the Christian community.

Vatican II has issued a challenge to pastoral ministers. All we have to do is to study the documents on Church, liturgy and revelation, especially the pastoral documents of the Council on priestly ministry and the Church in the modern world. All this material, if reflected upon and studied within the context of the knowledge of our people and their culture, will be the basis for sound pastoral theology for many years to come.

Action for the sake of action, change for the sake of change is not going to build up the Body of Christ. Action and change which flow from and are based on good sound pastoral theology are needed to build up the Church. This is why continuing education programs for pastoral ministers are so important for ministry in our time. This is not some nice accessory for the diocese. On this continued sharing between the professional theorist and the enlightened practitioner depends the rise and fall of the art of pastoral ministry.

At one time our parish clergy had an inferiority complex in the presence of a professional theologian. They would be quick to let you know they knew little or
The Eucharistic assembly... shows forth the various ministries in the community.

nothing about your field of special study. This is changing. Through workshops, continued education programs and a good line of pastoral theological periodicals our pastoral ministers of today have grown in self-confidence. They enjoy sitting down and discussing points of liturgy, scripture and sacramental theology. They are beginning to realize how important their experience of practical life and knowledge of their people are to any reflection on new insights of the professional theologian. They have an important contribution to the final product we call pastoral theology, the foundation of pastoral ministry.

This new understanding of pastoral ministry is found in the Rite of Ordination of Priests: "They are to serve Christ the Teacher, Priest and Shepherd in his ministry which is to make his own body, the Church, grow into the people of God, a holy temple."

Bishops and priests of today are well aware of the shortage of ordained pastoral ministers. How does the pastor as pastoral theologian begin to solve this practical problem? First he begins to reflect on the true nature of the Church. Then he considers that all baptized Christians share in a common priesthood. But it is really St. Paul who gives him the final answer. "For as in one body we have many members, and all members do not have the same function, so we, though many, are one body in Christ... Having gifts that differ according to the grace given to us, let us use them." (Romans 12:4) All of this reflection puts the pastor in a new role of leadership. He must now call forth people from his parish with talents and abilities to take their part in pastoral ministry. In matters of finance, of building, of parish planning lay ministry can be of great assistance to the local Christian community. Those who are involved in religious education and formation of the youth, in liturgical celebration, in service to the poor—all are exercising a pastoral ministry. Under the leadership of their pastor these new ministries contribute to the building up of the Church.

The priest as pastoral theologian has the responsibility to train the laity in the exercise of their ministry and for their spiritual formation and guidance. He will need a listening ear and a creative and understanding response to encourage those whom he has called forth, and he will find them his support and consolation as he exercises his proper ministry in the Christian community.

Just as the Eucharistic assembly shows the Church in all her fullness, so also does it show forth the various ministries in that community of faith. The people gathered for worship with their president; readers proclaiming the Word; song leaders, choir, instrumentalists—all leading the People of God in its response of prayer and praise.

"No Christian community is built up which does not grow from and hinge on the celebration of the most holy Eucharist. From this all education for community spirit must begin." (Flannery, #6, page 874)
Pastoral liturgy is NOT in the book

BY RALPH A. KEIFER

Perhaps nothing taxes the brain, ingenuity, skill and patience of the pastoral musician more than the effort to find music that is both "pastoral" and "liturgical." Too much stress on liturgical as defined by what is thought to be expert opinion can lead to worship that is removed from the needs of real people. But if you define the liturgical as over and against the pastoral, the result is a toss up—you can either choose to be liturgically correct or you can choose to serve the needs of a living congregation.

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When the sole criterion is the immediate needs of the people, the liturgy is at the mercy of every new gimmick and fad...

When the sole criterion is the immediate needs of people, the liturgy is at the mercy of every new gimmick and fad, to say nothing of its being at the mercy of the whims of whoever has the most power over what happens at the liturgy. "Give the people what they want" is about as pastoral as the ancient Roman policy of providing the unemployed population with bread and circuses to prevent riots.

A large part of the problem is not a real conflict between the pastoral and the liturgical, but rather our continuing insistence upon using pre-Vatican II criteria for evaluating post-Vatican II liturgies. One of the things that Vatican II changed was the official definition of liturgy. Before Vatican II, good liturgy was correct liturgy carried out according to the prescriptions of the liturgical books. But since Vatican II, good liturgy is pastoral liturgy. As the Constitution on the Liturgy puts it, "More is required than the mere observance of the laws governing valid and licit celebration. It is their [pastors'] duty to see that the faithful take part knowingly, actively, and fruitfully." (11) And so the liturgy is not what can be found in the liturgical books, but what happens when the local congregation prays together, using the liturgical books, but also their own special planning and their own special ways of expressing their faith.

...historical precedents don't warrant the continuance of any particular liturgical practice.

This means, among other things, that a variety of factors have to be taken into account to determine whether a particular piece is liturgically and pastorally suitable. It is often virtually impossible to determine a priori whether a particular musical item is either pastorally or liturgically unsuitable. Beyond ruling out the inherently unplayable or unplayable, the blatantly heretical, the outrageously offensive and the wildly inappropriate (e.g., "Onward Christian Soldiers" as a communion meditation), the suitability of most musical material depends upon when the music is used and the musical capacities of the ministers and congregation.

Appeals from history are not helpful for making good liturgical judgments about music. Moreover, a liturgical judgment is not a judgment about liturgical history. One of the facts of our liturgical life is that Vatican II was highly innovative at certain critical points. The inherited tradition of liturgical music was not a tradition of congregational song. It was something of an innovation to encourage the use of popular hymns at Mass; these were
...liturgy works best when it can be experienced as both speaking graciously for a hallowed past and addressing us in the present with freshness and spontaneity.

unknown to the classic structure of the Roman Rite.

In any case, historical precedents don't warrant the continuance of any particular liturgical practice. For instance, that the Christians of the fourth century acclaimed the Eucharistic Prayer with a simple "amen" is not sufficient reason for our so acclaining it today. If it is, then we should go whole hog and shout it as did our less inhibited ancestors in faith. Or indeed, if our eucharistic practice is to be determined by what they did in fourth century Rome or sixth century Alexandria, then why not insist that people come to Communion only after fasting from the midnight before and abstaining from sex for at least three days? These are older traditions than the acclamation of the Eucharistic Prayer with an "amen," and they have stronger roots in our own culture; they are still enjoined by the Catechism of the Council of Trent. Historical judgments are simply historical judgments. By themselves, they give no imperative for the present.

Sometimes, in fact, it is the contrast between historic and current usage that needs to be taken more seriously into account. Most of our hymnody rather literally and woefully replaces the old proper chants—Entrance, Offertory and Communion, with the contemporary addition of the recessional hymn. There is something peculiarly maladaptive about all this. Lacking the long aisles of medieval cathedrals (which generated the ancient proper chants), most contemporary churches are simply not suitable for processions of any significance. Granted contemporary sensibilities about ecclesiastical triumphalism, it can even be asked seriously whether there is any pastoral point in processions of ministers. At the very points in the liturgy where people are asked to do the most singing is where they are busy doing something else—getting themselves settled into place, finding their money, finding their way to and from their seat, preparing to leave. This kind of usage utterly subverts any possibility for people to appreciate song in the liturgy as an event of prayer.

If, then, most liturgical judgments about music cannot be made a priori, and if history is not entirely helpful, then what is? A genuine liturgical judgment about music is one that considers the nature of liturgical prayer and the design of the liturgy. Liturgical prayer is not simply the use of set forms of prayer, though it includes such set forms. Liturgical prayer is dialogue with our ancestors in faith, a point of meeting between an inherited tradition of prayer and a people who live in the present. Neither a blind submission to the forms of the past nor an effusion of present needs and perspectives, it is, rather, an event of listening and expression, where classical text and contemporary song meet to form one communion in prayer. Liturgical prayer is where people who live in the present perform ancient gestures—which is why the liturgy works best when it can be experienced as both speaking graciously for a hallowed past and addressing us in the present with freshness and spontaneity.

The design of the liturgy is consistent with its nature as a dialogue in prayer. That design has three basic aspects. First of all, beneath all our rites lies a classic pattern that is essentially the same in all the churches of the East and West. One of the major concerns of liturgical reform was to clarify that pattern. There are also a variety of secondary elements in the liturgy that have evolved since its classic development. In the rite of Mass for instance, virtually all the elements of our Entrance Rites are part of that evolution. Finally, there is cultural adaptation. The minute a priest speaks in his own accents, the liturgy is inevitably culturally adapted because he speaks differently from priests in Poland or New Guinea or maybe even Peoria. Likewise, the minute a liturgical planner chooses a hymn, the liturgy has been culturally adapted to suit that particular congregation.

What a liturgical judgment is, then, is determining whether or not a particular piece of music aids the congregation to participate in such a way that (a) they can experience something of the classic prayer pattern speaking to them while (b) they can experience themselves as involved in what is happening. The music will therefore both serve to interpret the classic rite and speak for the people's sensibilities. Moreover, where possible, (c) music will serve to interpret other, less important aspects of the liturgy, provided, of course that does not subvert the priorities set in (a) and (b).

We should give much more attention to developing robust acclamations that leave the congregation feeling that they have truly welcomed the Lord who speaks in his Word and that they have made the Eucharistic Prayer their own. We should also begin to ask some serious questions about what used to be called the Ordinary of the Mass. We might, finally, question the sense of developing questionable practices like the stressing of processional music. If we were exercising good liturgical judgment, our musical priorities would be just precisely the reverse of what they often are in conventional parish practice.

The pastoral and liturgical judgment is not a matter of either/or, but rather a question of both/and. A good pastoral judgment will encourage deeper participation by the congregation in the liturgy; a good liturgical judgment will include the pastoral dimension.
The first pastoral musicians began the process of healing the community...

After more than a decade of turmoil and confusion, Catholic church music is beginning to emerge as a newly defined art form. The change from the older, more rigid musical structures of the past to the new choices and styles has been painful and complex, but it is now possible to discern the direction in which church music is heading and to watch an exciting event—the birth of a new form of music: pastoral music. To understand what is going on in pastoral music today, it is necessary to take a look backwards at the historical conflicts which the leading pastoral musicians of today are attempting to resolve.

During my college years, I remember driving the streets of Philadelphia with my beloved teacher, Dr. Philip Bansbach. He was then in his late seventies, having dedicated most of his musical career to reforming Catholic church music. He spoke often of Vatican II, which at the time had just occurred, and of what he called "that new music" which had come in with the new theology. It occurred to me then how devastating it must have been to see one's life work seemingly fly out of the window that Pope John XXIII had opened. It was a trauma that struck not only the life and sensitivities of Dr. Bansbach but those of the entire Catholic Church. At the time, Dr. Bansbach did not see where church music could go, and his view was shared by many prominent church musicians of the day. I wish he could have lived to see the rebirth of his thoughts and dreams and to appreciate that church music did not end with Vatican II—it merely changed. Today, with the benefit of hindsight, we can see what he could not: that the music of worship was undergoing the same growing pains that the liturgy was experiencing, and that what was (and is) to come is an art form that is tailored to the worshiping needs of a new theology and a new community.

What happened in Vatican II? The most obvious and onerous liturgical change was the movement from Latin to English as the language of celebration. Almost all of the extensive literature of Catholic public worship—the Divine Office, the Mass and the Sacraments—was in Latin, but it was now to be administered in English. And so the translators began their work.

When the translators had finished, the musicians faced the monumental task of reweaving the translations back into the original chant melodies. The results of this attempted hybridization were painful and sometimes disastrous, and the reason is not hard to see. Father Gelineau wrote that "translating does not mean saying the same thing in equivalent words. If one element of the artistic or liturgical expression changes, the total meaning changes." (Joseph Gelineau, The Liturgy Today and Tomorrow) The literal English translations of what had once been effective liturgies in Latin were unsuccessful, for reasons I shall explore later, and the musicians' efforts to use the settings which had worked well for these Latin liturgies likewise fell short of success.

The translators failed to generate an effective new liturgy with their work for what we can now see was a fundamental reason. The change from Latin to English broke down the formality of our worship language and with it the formality of our approach to liturgy and to each other at worship. Distance was replaced with intimacy. This liturgical and emotional difference doomed the translators' efforts to express literally the Latin phrases in English, and likewise doomed musicians' efforts to use the music which had served those Latin phrases well. The style of church music was also one of distance and was unable to meet the needs of the close encounter with God and religion that lay at the heart of the new liturgy.

And the new liturgy was here to stay. The genius of Pope John XXIII still amazes me. Why, in an age when people are more educated than at any previous time in history, should a well-established form of worship be put into vernacular language? After all, today everyone knows what "kyrie eleison" means. And why not turn to your neighbor at the sign of peace and say, "Pax vobiscum"? No translation is needed.

The reason is the desire of people today for less emotional distance. There is a closeness, a directness—an intimacy—when one says, "Peace be with you!" to a person nearby. All unnecessary formalism was stripped away, bringing people into closer contact with each other: into the spirit of community which lies at the core of true worship.

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The change from Latin to English broke down the formality... of our approach to liturgy and to each other at worship.

The music of the Church had to follow the lead set by the liturgy. "Folk music" was the initial awkward response to what was clearly felt as a need for music that mirrored the new intimacy. Though poorly crafted at first, the new tunes used a musical vocabulary that helped to bridge the gap between the other-worldly sounds of Latin chant and the emotional immediacy of the congregation. Primitive as it was, folk music awakened and expanded long-dormant emotions within the worshiping community.

This abrupt change in musical expression struck the Church with a force that was powerful and divisive. The disappearance of the mystique of the old in favor of a flesh-and-blood encounter was not met with universal acclaim. While some toes began tapping and some hands started clapping, other worshipers were leaving the church in disillusionment. Liberal parishioners sought out the folk Masses, while conservative parishioners found Masses with traditional music (including music like Lutheran chorale tunes, which were not part of the Catholic heritage but at least sounded "churchy" in the traditional sense).

These problems were not really musical at all, but they were reflected in a musical confusion which took some time to sort out. Most serious church musicians kept trying to create the older, more formalistic style of church music, learning only slowly and reluctantly that their creations did not meet the needs of the American worship services. They spoke disparagingly of the folk music that was so much in demand, because they were still thinking in theologically outdated concepts and were unable to see the new vitality that folk music offered. The folk movement's lack of musical sophistication kept many serious musicians at bay for quite a while, obstructing the development of an art form that was both musically worthwhile and liturgically valid.

Some musicians, including some very good ones, did see the need for reconciliation of this conflict and attempted the difficult task of blending and synthesizing
folk music awakened... long-dormant emotions within the worshiping community.

the various musical and liturgical styles. However potentially disastrous such an attempt might be, those musicians felt that the division of the worshiping community was an even greater disaster, to be combated at any cost. Those first efforts to combine the musical values of the past with modern musical and liturgical idioms were the turning point in the development of the new form. The pioneering musicians, the first who might justly be called “pastoral musicians,” began the process of healing the community and forging a new cohesiveness of music and worship.

That process, which continues today with gathering force, is creating a new form of liturgical and musical art of scope and dimension that may be immense. The term “pastoral music” can be applied to the emerging body of literature that is the result of serious pastoral musicians’ creating, blending, refining religious music into pastoral music for a 20th-century American Church. To paraphrase Father Gelineau, there can no longer be a universal “pattern” for worship music. Pastoral music today is not exclusively folk, any more than it is exclusively classical or electronic. It is, rather, an art form that is as varied as the creative efforts of the pastoral musicians who are forming it. Those men and women are engaged in the grand but formidable task of filling the large gaps that currently exist in our liturgical music vocabulary.

How are they doing it? Pastoral musicians are so called because they know the needs of the people they serve. Pastoral musicians know the educational, musical and spiritual levels and tastes of their congregations, and, as pastoral musicians make musical choices which accurately reflect and express (and, when appropriate, improve) these levels in music. Pastoral musicians are more than craftsmen: they are ministers present to their assembly. They know their people well enough to make musical liturgies that will touch their hearts and move them to praise God.

These qualities of the pastoral musician account for the eclecticism and vitality of the new art form. There are many ways to praise God through music, and the pastoral musician cannot afford to be a purist. The “best” music is that which moves the people to an awareness of God and nourishes them spiritually. Sometimes this can be through classical works of previous centuries, but more often it is through music which expresses the needs of 20th-century Americans. What began as folk music is developing into an entirely new form of music, as more and more talented craftsmen enter the field. Composers of this new music are immersed in a new sense and spirit of theology, and the music that results may well culminate in an art form as distinctive as Baroque or Classical music. Developing this new music will take time and effort.

The new music draws on many styles of the past and present to achieve a character all its own. It is rhythmic. It is fresh. It is exciting. It is folk, but not in the freewheeling guitar sense of the word; it is folk because it is music of the American people, because it speaks of their culture and their times. It is far from simple; wide ranges of instrumentation, style, melody, rhythm and mood all find a place in it. It is a musical synthesis of all the sounds that nourish the faith and hearts of American People of God. It is a new music for a new theology, an art form of the present and future which truly deserves to be called pastoral music.
When Is Music Pastoral?

BY EILEEN C. BURKE

...pastoral art opens the recipient to the action of the Spirit.

Whenever the question of defining the role of pastoral music arises, a mental picture immediately forms for me, born of childhood memories of my parents’ sheep ranch in the mountains of the West. The memory always locates me in a particular mountain pasture crossed by a cold running stream where a band of sheep graze contentedly: a herder and his dogs guard the sheep faithfully. Throughout the valley I hear the sheep bleating as they move back and forth between the water and the pasture.

A fanciful memory, of course, and somewhat idealized by years of separation from the reality. What brings it to mind in this context is, of course, the term “pastoral,” that which reflects concern for the flock. Genuinely pastoral music enables the human flock to express its deepest hungers, its deepest convictions about reality, its deepest needs, its deepest joys. Pastoral music is born anew in the hearts of music makers and listeners.

Since a reality is often more clearly defined by its setting, it would, perhaps be wise to ask where a responsible musician might expect to hear pastoral music being made. To return to my memory scene, pastoral music is made wherever and whenever the flock is gathered: to be nourished, to call back the lost, to urge ahead the laggards, to give birth to new members. Those times and places where the flock is gathered as a flock—be it small or large—the music of the common voice is heard.

The analogy is too obvious to need explaining, but a refinement of the human picture is surely in order. Whenever the Christian community assembles to celebrate its identity and the sustaining of its existence—wherever the faith-community gathers in Jesus’ name—it would seem that genuinely pastoral music would be, not only in order, but essential.

The essential nature of pastoral music flows from the key phrase “gathered in Jesus’ name.” For a community to assemble in Jesus’ name is not for it to merely say the name “Lord” even in prayer (Matthew 7:21), but to do the will of the Father, i.e., act like Jesus. Communities that assemble in Jesus’ name practice “hospes,” healing love, the wholehearted communal welcome of all persons, which is the radical “hospitality” so much the liturgical byword of the times.

...the community that not only sings but also hears its own singing is practicing pastoral music.

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Music is pastoral...when it lifts the community out of itself and places it in the heart of Christ.

than by the laments of their own hearts and those of the sisters and brothers expressed in song—music which opens the well-spring of tears and brings peace to the tormented.

When the community is hardened in sin and alienated, one from another, the pastoral leader calls for music which challenges or heals or elicits remembrance of unity.

Pastoral music transcends real or imagined boundaries of secular and sacred; it demands performer and listener to respond and makes them one; it challenges the too comfortable and comforts the broken. Pastoral music does not sicken with too much saccharine or set the teeth on edge with too much vinegar. It is found at the parish guild meetings, at the celebration of the Hours (or the Stations or Perpetual Help Novena), communal reconciliation, baptisms, marriages, ordinations and anointings of the sick.

Pastoral music always engages the participants. It cannot smack of the concert hall and, therefore, rarely has a concert choir sound. It might well be made most beautifully at the parish picnic, at a tea honoring a departing or arriving pastor, or even at a dinner party arranged to raise funds for a visiting missionary.

Pastoral music is not limited to the confines of the church building. It is heard at the faith-sharing group at Mr. and Mrs. Jones’ house down the street, at the Bible study class in the rectory basement, at the youth retreat high in the mountains, in the cells of the local jail where prisoner and deacon share trust in the presence of Jesus Christ. Pastoral music is heard wherever hearts, voices, instruments and, of course, the organ are compelled to sing out life in all that it implies.

How can one determine if music—good music—is truly pastoral? Is all Bach’s music pastoral? Is any of the music of the Beatles pastoral? Music is pastoral when it frees the gathered community to express its faith, its life and its love—when it lifts the community out of itself and places it in the heart of Christ.

Who celebrates what? When? How? All determine whether the music is pastoral. Is the music performed to show off the talents of the musicians? It is probably marvelous music but will not be pastoral. Is the music meant to flatter or impress presider or dignitaries but leaves out the principal celebrant: the assembly? It may be a stunning musical masterpiece but may well not be pastoral at all.

Pastoral music decisions are best made when a musician loves music only slightly less than she or he loves the people—and loves God above all.
The Professional Pastoral Musician

BY MARIE KREMER

When the overall planning is done well by the professional musician, and volunteers work along with that plan, peace and order will exist, and progress will be made in time.

Blessed is the parish that has the services of a pastoral musician who is skillful as a musician and knowledgeable in liturgy. Such a musician is sensitive to the needs of all parishioners. This musician introduces a hymn on the organ so that everyone knows when to start singing. She or he knows where to look for and can select good strong acclamations which will become a solid part of worship, and has the patience to live with the acclamations until

Dr. Kremer is parish musician at Our Lady of Providence Parish in St. Louis, Mo., and is organ instructor at St. Louis University.
We must stop thinking...that the person who is paid cannot genuinely be fulfilling a ministry.

people really know them. By sure instinct he or she knows when it's time to start a new acclamation and gradually build the repertoire over a period of years. This skilled musician is able to get beautiful sounds out of an amateur choir and can coax the hidden talents of young and old out of the parish and put them to praising the Lord. This person spends hours selecting music and more hours carefully planning each service, and delights in all of the musical sounds of the parish, including the polished sounds of choir and instrumentalists, but also the rougher but marvelous sound of the congregation. Such a person brings order and peace and direction to the overall parish music program. In return the musician deserves at least good communication with clergy and others involved in liturgy in the parish, respect for his or her principles and a liveable wage.

There are words which, when used in the context of liturgy or pastoral music, conjure up a wide variety of images and responses depending on the outlook of the hearer. Two words of particular concern to the matter at hand are "professional" and "performance."

According to Webster's Dictionary, a professional is one who engages in anything professionally as opposed to an amateur. Profession is (1) that which one professes, specifically Christian or religious faith and (2) the business which one professes to understand and to follow for subsistence: calling, vocation, employment. Performance is defined as the execution of the functions required of one.

How interesting that the word "professional" carries the idea of professing Christian faith. The true professional pastoral musician combines skilled musicianship, knowledge of liturgy and sensitivity to the needs of all the people of the parish with a deep conviction of faith.

One sometimes hears the fear expressed that a professional musician is not needed in the parish because he or she is too good and always puts on a performance. This usually means that the parish experienced the services of a musician who had technical skill but little liturgical knowledge, sensitivity to the needs of the people or understanding of the variety of musical artistic sounds one works with in a parish. The result was concertizing with no real involvement of the congregation or development of the parish's resources. Playing through the entire organ works of Charles Marie Widor during Communion time on successive Sundays is concertizing. Playing a selection of a Widor Symphony before Mass for an especially festive occasion is not. People who have been afflicted with the wrong kind of professional musician may wrongly conclude that it's best to hire a musician who is not very good. Besides, it's cheaper. When performance is defined correctly, and the musician is judged by his or her ability to execute the functions of a pastoral musician, then one could hardly be too good.

The question of salaries for professional musicians is not within the scope of this article. But we must stop thinking that paying for something somehow makes it less spiritual or means that the person who is paid cannot genuinely be fulfilling a ministry. The difficulties we are experiencing with music in worship can be improved only with better trained pastoral musicians, and such musicians cannot be forthcoming in any numbers until decent salaries are offered.

We must also stop thinking that professional and pastoral are exclusive terms. To elicit the participation of the people, to really encourage and develop the sound of the people, takes a true artist and can never be accomplished by incompetent musical leadership. Whatever is done musically that discourages the development of the sound of the people has to be eliminated. This is an objective judgment and has to do with quality and competent leadership from instrumentalists, cantors and choir. It has nothing to do with the subjective tastes of individual parishioners. For worship, the best is needed; unique art and skill are required. We need not only professional musicians but professional pastoral musicians.

Many parishes need both the professional pastoral musician who is salaried and the non-professional or volunteer musician who is non-salaried and/or receives a stipend. The professional devotes the major part of his or her time to pastoral music and earns a livelihood from that work; the non-professional or volunteer has another occupation (it might be in music but not pastoral music) and has developed some musical skill that enables him or her to serve the parish. However, there should be a clear understanding as to what is expected of each person. The professional musician should be in charge of developing the entire music program, and all volunteers should work
People... may wrongly conclude that it's best to hire a musician who is not very good.

...peace and order will exist, and progress will be made in time.

As Dom Ildefons Herwegen, former Abbot of Maria Laach wrote:

The purpose of the liturgy is the transfiguration of human souls. The idea of Christian transfiguration is the art-principle of the liturgy.

The question naturally arises—what justification is there for speaking of the liturgy as art?

The liturgy is the life-breath of the Church, the very spirit and life of Christ who is the prototype of the entire cosmos of creation. Hence it must somehow reflect the splendor of the eternal Word, it must contain the element of beauty. (Dom Ildefons Herwegen, The Art-Principle of the Liturgy, The Liturgical Press, Collegeville, Minnesota, 1931.)

Again, blessed is the parish that has the services of a good professional pastoral musician. Such a person is necessary if souls are to be lifted up and transfigured and if our worship is to contain that necessary element of beauty. The parish must have patience though, because such effects are not accomplished overnight. It could happen at times that being asked to show results and give justification for being there that the professional might feel pressured into putting on a show. The musician should not do that, but neither should the parish expect instant perfection once they hire a professional musician. Some progress should be seen from year to year, but it normally takes at least five years to establish a strong foundation for a good parish music program. After that, continuous careful work is necessary to build on that foundation.

And now a personal note. I find that I am reluctant at times to encourage young people to seriously consider becoming pastoral musicians because I know that the going can be very rough and the monetary reward generally meager. But as I get a little older and see the immense need we have of trained pastoral musicians, I have decided to speak out to young people and say what I really believe. I treasure this vocation. I consider it a clear call from the Lord that I should use and develop the talent He gave me to the best of my ability with every ounce of love I can gather together so that whenever I make music for worship it will be to His glory and will help in some small measure to transform the lives of all present. And with that I would like to go on record as encouraging anyone who has musical talent and who feels some call to service of the Lord and others, that despite the obstacles and difficulties which will inevitably be in your way, you may trust in the Lord and give yourself to what is a most rewarding profession.
A new division in Catholic music seems to be drawing itself up, a kind of aristocracy versus plebs. On one side a remnant of organ and choir people line up beneath the banner of excellence and tradition, taking power from only the best and merely suffering the guitar upstarts. On the other, folk people gather, claiming power by plebiscite, minding only what is natural, easy, touching, immediate: music of the people; music for participation.

Folk music for church can indeed be amateur in an unreformed way: sing-song melodies, three-chord strums and everybody singing everything. The previously unheard congregation is now omnipresent. Organ and choir music (I will call it "classical" in these pages) often bypasses the congregation, allowing the people only to listen or giving them music to sing that is too hard or uninteresting. There is a truth here; each side is committing sins.

The question facing the Church in our country is not whether to have organ or guitar for liturgy, as if we must divide the folk from the classical music and choose the one that is right. Rather it is how we can find the goodness of each and combine it with that of the other. The musicality of classical musicians could help the guitar players greatly, and the folk closeness to people could provide a major lesson for organ and choir musicians. A certain humane openness for each other would inch open the doors to what Vatican II calls a treasury of great music in which the whole people participate (Vatican II, Decree on Sacred Liturgy (DOSL), nos. 112 and 114).

Would that the genius of the great composers could rub off on aspiring church instrumentalists and composers, especially those in the folk area. Great music, at once sensuous and austere, allows the Church to worship in truth and love, not just in feelings.

Rev. Foley, SJ, a member of the "St. Louis Jesuits," is now completing an oratorio based on St. John's account of the Passion and Resurrection.
Only one element in the liturgical ensemble is supposed to be amateur-in-principle and to remain so: the congregation.

Would that the guitar player could come to love the musicianship that belongs to formally trained musicians. The classical ideal of continual learning and practice could become that of the folk musician also: education of hand and of hearing. To choose, to play and to compose pieces of the very highest standard, the standard of a Bach or a Praetorius or a Louis Bourgeois. Surely the goal of serious musicians can be no less, and surely folk artists can share in this same goal. Only one element in the liturgical ensemble is supposed to be amateur-in-principle and to remain so: the congregation.

On the other hand why cannot the folk musician’s genius for including the people and speaking directly to their soul in tunes they can understand mingle with the classical art? Granted that the nature of artistic music does not encourage participation—we do not sing along with Palestrina. Yet we are told that in Bach’s day people were expected as a matter of course to sing the hymns in performances of St. Matthew’s Passion. And the entire chorale tradition shows us skillful music written for people, a tradition that drew heavily upon folk hymns for actual tunes and for instructions in the art.

Would it not be possible to combine classical music writing in its most exalted form, not just with hymns interspersed between, but with refrains and antiphons within pieces? Alexander Peloquin has led the way in this type of writing, using simpler refrains for the
Both styles must meet at the center of worship... and then work with each other.

Perhaps most necessary of all, the measures that lead back to a refrain have to be persuasive and compelling: the harmonic and rhythmic contours of a verse's ending must be such that untrained singers automatically get ready to sing even before their refrain arrives. The Word settings must be natural, not forced or warped, since both the staying power of a tune and the truth of its words are harmed gravely by failures in this area.

Finally, sacred music which "warmly expresses prayerfulness" (DOSL, no. 112) will resonate in the hearts of the people and will be profoundly singable. Skill and practice in the spiritual life cannot be omitted from any sacred composer's list of musts.

Even in this partial accounting not one requirement is restricted to guitarists or to organists alone. All requirements cross the boundaries. The picture of a classical aristocracy surrounded by a folk commune of plebs is wrong and unhelpful. Both styles must meet at the center of worship, partake of its spirit and then work with each other. The distinction is not that of classical versus folk, but that of music and a place for integrity and participation versus music without (DOSL, no. 121). Each style, folk and classical, will accomplish this task differently, analogously. But each is summoned now and challenged by history and the Church to begin the great task anew.

If guitar versus organ is a false distinction, then what are some other traps for the evolution of church music? I will look eventually at text-writing and also at technical resources. But here I want to talk about form, or format. The false dilemma is either songs or missa cantata.

Are we to use the old settings of the Mass, or must we discard the riches of nearly two millenia? It is obviously a good question, since even though the Church has called for the fostering of her "musical treasure," she has simultaneously set in motion a reform which alters the very structure that used to house the treasure. Because of the need to foster, we are allowed or even obliged to use, at appropriate times and in appropriate ways, Gregorian chant and...
settings by the masters. We must not abandon our riches.

But because of the reform, we have to look to the future, to a new evolution. Great changes in environment mean that creatures must readapt organically. Perhaps the better questions is: Would we be wise to keep the old settings as they stand, or should we not look for new developments? What shape will the new creations take, and in what new ways will we use the music from the past? What is the new line of evolution?

The Kyrie, Gloria, Credo, Holy, Holy, Benedictus and Lamb of God do not seem to fit today's liturgical needs. One element of reform that has told most acutely against them, it seems, is the Church's desire for clarity and emphasis. "The rite of the Mass is to be revised in such a way that the intrinsic nature and purpose of its several parts, as also the connection between them, can be more clearly manifested," said Vatican II (DOCSL, no. 50).

Today the purpose of the Kyrie, for example, seems to be to conclude the fledgling Penitential Rite at the beginning of the Mass. It needs but slight musical emphasis. The Lamb of God was originally brought in to accompany the breaking of the bread loaves in ancient liturgies, being repeated till the action was over. The Gloria is probably an elaboration of an early Christian hymn. Because any setting of it reinstates its former splendor and length, the musical Gloria is today being seen as appropriate to the very opening of Mass, where a glorious start is required on feast days, but not so appropriate or balanced as a reply to the Penitential Rite. The Credo, a list of beliefs, seems to want sober statement rather than the necessarily lengthy musical settings of old.

Only the Holy, Holy appears to need the full forces of a musical setting. Introduced (probably around the 5th century) to let people sing the hymn of the angels referred to at the end of the Preface, it is one of the building blocks of the great Eucharistic Prayer. The traditional settings are from much later in history, of course, and are very elaborate; yet on great celebration days they can be used to emphasize the people's part of the Eucharistic Prayer. Certainly, if music is used elsewhere in Mass, some kind of singing should grace the Holy, Holy. Otherwise it loses the emphasis it needs, in contrast to the other parts, which seem to gain too much emphasis when they are sung.

Liturgy is a creation of the worshiping Church... we have not yet completed our work.

Thus, the old musical parts seem to fail in that "noble simplicity" of outline called for by Vatican II. And they leave out other portions of the liturgy that need musical support: the Responsory, for example, the Eucharistic Acclamation, the Amen. Moreover most of the old settings lack opportunity for participation. We can and should use them from time to time, but they can no longer be the regular fare.

Much the same can be said of plainchant. But why can it not be reordered, emphasizing the correct "nature and purpose" of the Mass parts? Its scope and flexibility might well allow that, and it can be sung by the congregation, at least in part. Yet as Fr. Deiss points out, there are reasons why chant has declined. It is linked with Latin, he says; its texts as they stand do not fully respond to the liturgical reform. It lacks the rhythmic beat of today's music (indeed its rhythm should be entirely that of the language); and its ascetic quality tends to prohibit popularity with the general public (Deiss, Spirit and Song of the New Liturgy, pp. 239-40). A lovely, graceful kind of creature is plainchant; we must keep up an environment where it can thrive. But it is not to be our link to the future.

As Mass settings and chant began to recede, a new creature began to make crafty entrance to Roman territory: the vernacular hymn. It could make its quiet bid because of a contradictory situation growing up in the Church, a kind of creative proscription.

In his 1903 Mutu Propio, Pius X based the introductory argument on this premise: the faithful assemble for no other object than to acquire the spirit of sanctity and dignity "from its foremost and indispensable fount, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church." But then he went on to forbid quite explicitly the singing of "anything whatsoever in the vernacular in solemn liturgical functions." The creative tension was in place: participation or Latin. Can the people really take part if they do not know what they are saying?

This tension began to relax as the liturgical movement chose, not the High Mass with its Latin language music, but the Low or "read" Mass, which, because it had no music already, was the ideal place for hymns in the vernacular. As the century progressed these began to receive official approval and finally issued in a kind of prayersong Mass (Jungmann, Pastoral Liturgy, pp. 347-49).

After Vatican II the so-called four-hymn Mass became popular, especially in guitar liturgies, using hymns or new songs for the opening, Offertory, Communion and closing of Mass. At last people could participate fully in the music, even as Vatican II enjoined them. Only now is it beginning to dawn on the Church at large that these four emphases are themselves liturgically incorrect. Like their more classical forebears, they stress the wrong things. It is good to have music at Communion, for instance, but not if the Eucharistic Prayer, especially the Holy, Holy, goes unsung. It is probably not good to have a hymn at the Offertory: the music usually lasts much longer than the procession it was supposed to accompany. This part of Mass should be down-played to the more important Eucharistic Prayer. The balance is wrong.

Thus, change, but no terminus of change. But in some places a promising new synthesis is beginning, a format that is a combination of hymns and Mass settings, and which, for the most part, gets its priorities straight. In skeletal outline:

1. Opening Hymn (=Glory?);
   Responsory
2. Holy, Holy; Memorial Acclamation; Amen
3. Communion Piece; Closing Hymn
   (I leave out the Our Father which is perhaps better as a single setting used week after week, and the Alleluia which, when it is used, perhaps works better as one of several "alleluia tunes" rather than numberless new settings. The Gloria would be reserved for festive occasions.)

Much remains to be worked out in such a format, and there are still many variations. The Responsory Psalm, with its all but countless texts and its ill devised words, has thus far proved intractable, in spite of heroic attempts by composers in, for example, Worship II. The texts of the Gloria and the Holy, Holy are by no means easy to set, the latter made much harder by the revision
Great music, at once sensuous and austere, allows the Church to worship in truth and love...

"power and might," instead of "hosts" which used to give a natural cadence.

Where does singing by the priest fit in? Should Mass open with a procession or a hymn? What about instrumental music to separate the Liturgy of the Word from that of the Eucharist? Time will tell. We are in transition.

The evolution will have its term years hence but even now church musicians possess all the elements they need for the Eucharistic Liturgy, combining old and new. And I wonder if serious composers may not already have before them a new large scale form for "The Mass." Why not an overall unified composition by one composer, consisting of the parts I have listed above? The balance is there, and the participation of the people (hymns, Holy, Holy, refrains), but also the opportunity for instrumental and choral writing (the opening, the verses to refrains, the Communion piece, to list a few). Perhaps Mozart or Reiche would have wanted to put their hand to such a new "large form" as it develops.

The final question about all forms and formats will be the one of balance. Do the individual elements and the overall sequence stress the right things and leave the others in relief? Can we sense a beginning, middle, climax and end? No final answer has arrived as yet. Liturgy is a creation of the worshiping Church and not just of the legislating one; therefore it is proper that we have not yet completed our work. Insight will grow out of practice, and the new forms of music wait on insight. Composers, if they are active practitioners of the liturgy, will be major contributors.

But they will have to work with texts, and they may find that they hold a blunt instrument when they do. I will look at the text problem and at technical resources in the next issue of Pastoral Music.


Vatican II, Decree on Sacred Liturgy.
National Association of Pastoral Musicians

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**PROVIDENCE, RHODE ISLAND**
April 23, 24, 25, 1980
- The Musician — The Parish: Relationship in a New Key

**ALBANY, NEW YORK**
May 7, 8, 9, 1980
- Musician Transposed; Parish Transformed

**SAN ANTONIO, TEXAS**
May 22, 23, 24, 1980
- Many Songs, One Senor

**DUBUQUE, IOWA**
June 3, 4, 5, 1980
- Celebrating With All Our Resources

**OLYMPIA, WASHINGTON**
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- The Musician; the Church

**COLLEGEVILLE, MINNESOTA**
June 23, 24, 25, 1980
- Liturgy: The Assembly in Song

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- The Spiritual Renewal of the Pastoral Musician

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- From Reform to Renewal: Musical Challenges of the '80s

**COLUMBUS, OHIO**
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**SAN FRANCISCO, CALIFORNIA**
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The work of the National Association of Pastoral Musicians has barely begun. The first two years were devoted to national meetings drawing upon the talent of liturgists, clergy, congregations, but especially musicians. The 1980 convention centers were born out of the needs expressed in the national conventions of '78 and '79.

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**"Faith and Fiesta"**

**KEYNOTE SPEAKERS:**

![Keynote Speakers Images]

**Sunday Mass: Life-Giving Fiesta**

Rev. Eugene Walsh, S.S., priest of the Archdiocese of Baltimore. The stakes are high at Sunday Mass where we can give — or deprive — life to and from one another. Learn how Jesus works through the signs we make.

**Taking “Here” to “There”**

Rev. Lucien Deiss, French scripture scholar, liturgist, author, composer. What a good celebration should include ... the before's and after's ... the traditional and the new.

**Musicians: The Ministers of Faith**

Bro. Alfredo Morales, president of the Directory from the “Dominican Center for Studies on Education,” Santa Domingo. How the church musician can grow to see the liturgy as nourishment for personal faith, transformation in faith, and expression in faith.

**Alone or Together: I or We?**

Msc. Joseph Champlin, Diocesan Vicar for Parish Life and Worship (NY). Do our liturgies abandon the individual versus community post-Vatican II approach? The why's and how's to individual expression within the congregation.

**Celebrant and Musician:**

*Roles in Dialogue*

The Damesns (Gary Ault, Mike Balhoff, Buddy Caesar, and Darryl Ducote). A lively and musical examination between God and His people ... how it is reflected in the liturgy ... a model for interworking liturgical roles and ministries.

**CONVENTION SCHEDULE**

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<td>2:00 Eugene A. Walsh, S.S.: The Priest-Celebrant Makes Life-Giving Signs</td>
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Workshops for worship

SPECIAL INTEREST SESSIONS I

“The Parts of the Mass and Music” — Elaine Rendler, pastoral musician, Georgetown University, Washington, DC

“La Estructura de la Misa: Oraciones y Música” — Bro. Alfredo Morales

“Music in the Rhythm of the Liturgy” (Youth Day Presentation) — Danmarks

“The Multi-Cultural Liturgical Problem” — Rev. Lucien Deiss

“Music in the Catechesis of Elementary-Aged Children” — Cary Landry, priest of the Diocese of Lafayette (LA)

WORKSHOP SESSIONS I

“The Non-Catholic Musician in Catholic Worship,” Part I — Bill Miller, director of music, St. Leo’s Catholic Church, Fairfax (VA)

“Music for Christian Weddings and Funerals” — Cary Landry, priest of the Diocese of Lafayette (LA)

“Organ: Foundation Instrument” — Rev. Jeff Ingham, director of music, Diocese of Raleigh (NC)

“The Guitar as a Liturgical Instrument” — Paul Lambert, music minister, St. Louis parish (Miami)


“The Children’s Choir: Technique and Repertoire” — Paul Eisenhart, director, Miami Choral Society

“El Repertorio Contemporaneo Espanol” — Pasqual and Clara Olaziz and Sr. Archangez Perez, Havana and Miami Musicians

“The Black Liturgical Experience” — Skipp Sanders, singer, Baltimore (MD)

“From School Days to Sundays: Missing Links” — Carole Sorrell

The Dameans in Concert

Miami Boys’ Choir

SPECIAL INTEREST SESSIONS II

“The Seasons of the Liturgical Year and Music” — Elaine Rendler, pastoral musician, Georgetown University, Washington, DC

“El Ano Liturgico: La Cultura Y La Piedad Popular” — Bro. Alfredo Morales

“Art and Environment for Worship” — Robert Rambusch and Bro. Eugene Lavediere (Rambusch, Architect and designer, NY) (Lavediere, liturgist, St. Pascal Baylon, Cleveland, OH)


WORKSHOP SESSIONS II

“Musical Creativity in the Liturgy” — Bro. Howard Hughes, choir director, Marianist Provincial House (Baltimore)

“Improving Choral Sound” — Paul Eisenhart, director, Miami Choral Society

“The Organ as Instrument of Prayer” — Rev. Jeff Ingham, director of music, Diocese of Raleigh (NC)

“The Cantor as Animator” — Skipp Sanders, singer, Baltimore (MD)

“The Non-Catholic Musician in Catholic Worship,” Part II — Bill Miller, director of music, St. Leo’s Catholic Church, Fairfax (VA)

“Dance as Prayer” — Gloria Weyman, dance director, Thomas More College (KY)

“Children’s Liturgies: Models and Methods” — Paul Lambert, Myrna Gallagher, George Mickwee, parish musicians, Miami (FL)

“Judging Repertoire for Liturgical Celebration” — Carole Sorrell, music consultant, Archdiocese of Baltimore

There’s a clergy day too!


The Priest-Celebrant Makes Life-Giving Signs — Rev. Eugene Walsh, S.S. Principles and practical suggestions on leading the people to deeper faith through life-giving signs at Sunday Mass.


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REV. NATHAN MITCHELL, assistant professor of liturgy, St. Meinrad School of Theology (IN). How the musician can help Christians explore the reality of God ... the cultural role of music in America ... the role of music in non-Eucharistic liturgical celebrations.

The Musician's Prayer
ST. LOUIS JESUITS (DAN SCHUTTE, ROC O'CONNOR, TIM MANION). Learn several different models to help the musician lead the community in prayer through this bright and lively demonstration. Analyze the importance of spirituality in a leader of prayer and the sharing of responsibility in the parish.

Integrity: Musician, God, Parish
REV. MICHAEL HENCHAL, executive secretary, Diocesan Liturgical Commission, Portland (ME). Explore the human questions beyond liturgical forms and artistic competence which affect parish music programs. Learn to become spiritually and pastorally equipped to minister. Analyze the practical problems facing you and your parish.

The Dilemma of Pastoral Music
REV. JOHN MELLOR, musician and liturgist, Notre Dame Center for Pastoral Liturgy. Explore the new challenges of music and parish in the 80's. Study the need for mutual support between musician and pastor and the role of the parish council in financing the parish music effort.
CONVENTION SCHEDULE

APRIL 23
8:00 Registration
11:00 Michael Henchal
2:00 St. Louis Jesuits
4:00 Workshops I
5:30 Showcases
7:30 Evening Prayer
8:00 General Sessions
 Sr. Jeanne Cyzy, Fr. Paul Rouse,
 Mr. Geno Giuttari
9:30 Celebration
 Wine & Cheese, Jam Sessions

APRIL 24
8:00 Registration
9:00 Morning Prayer
9:30 Nathan Mitchell
11:00 Workshops II
12:00 Discussion with New England Bishops
12:30 Showcases
2:00 Virgil C. Funk
3:15 Diocesan Chapter Meetings
4:30 Summary: Virgil C. Funk
5:30 Showcases
7:30 Evening Prayer
8:30 Peloquin/Brubeck Concert
10:00 Celebration
 Wine & Cheese, Jam Sessions

APRIL 25
8:00 Registration
9:00 Morning Prayer
9:30 John Melloh, S.M.
11:30 Closing Liturgical Celebration

APRIL 26
9:00 to
4:00 Study Day for Priests

And experience this first...

Dr. C. Alexander Peloquin and Dave Brubeck will perform a special concert premiering Brubeck’s “Mass — For Hope” with Peloquin conducting and Brubeck on the piano. Peloquin also will direct a collection of his own works.

A Gathering

To celebrate together; to hear or participate in jam sessions each evening; to exchange ideas over bread and wine; to sing at major sessions; to steep one’s self in music which invites sharing, provides joy and a sense of communal celebration; to worship God and be filled by the Eucharistic Experience.

CONVENTION SCHEDULE

APRIL 23
8:00 Registration
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Be Transformed in Albany

MAY 7, 8, 9

In Albany, you will be challenged to stretch your ideas by exploring the changing roles of both musician and parish in

"Musician Transposed, Parish Transformed"

KEYNOTE SPEAKERS:

"Transformation and Spirituality"
Rev. John Bertolucci, lecturer, author, Diocese of Albany, NY. Transformation is a goal of worship and celebration... learn how it affects communication with the congregation and changes the roles for the pastoral musician.

"Transform the Parish, Change the Person"
Dr. Eugene Kennedy, lecturer, renowned author, psychiatrist, Chicago, IL. Explore how individuals are transformed, what makes a difference... what causes changes in you and in your parish.

"Musician and Parish: An Unending Dialogue of Transformation"
Dr. Erik Routley, lecturer, musician, critic, Princeton, NJ. The competency of the Pastoral Musician... how to communicate with the community... how to listen to them... how transformation will aid the congregation.

"The Transforming Power of Music"
Janet Walton, SNJM, Union Theological Seminary, New York, NY. Music participates in and contributes to the transforming power of ritual... explore the aesthetics of music... the power, the need, the delicacy.

"Musician Transposed, New Roles for Ministers"
Sr. Miriam Therese Winter, composer, singer, teacher, Hartford Seminary Foundation, CT. Transformation of the parish requires new roles of clergy and musicians. Explore the common ministerial role of transformation for the musician... the challenges, the skills, the dreams of a new day, in pastoral music.
Workshops for Growth

WORKSHOPS

“Children’s Choir and Liturgy” — Sr. Beth Doxor, faculty and liturgy coordinator, College of New Rochelle, NY.

“The Organ as an Expressive, Musical Instrument” — Mr. John Crady, director of music, organist and recitalist, St. Patrick’s Cathedral, New York City, official Metropolitan Opera Association.


“Blend of Musical Styles” — Sr. Nancy Burkin, SSF, liturgical consultant, Diocese of Rochester, former executive secretary, Department of Worship, Diocese of Ogdensburg, NY.

“Congregational Participation” — Ms. Jo Estill, PhD candidate at CUNY.


“Liturgical Movement and Dance” — Ms. Carla DeSola, dancer, instructor, lecturer, author, Omega Liturgical Dance Company.


ARCHITECTURE AND BUILDING COMMISSION

Diocese of Albany.

WORKSHOPS II

“Cantor” — Rev. Donald Hanson, diocesan director of liturgy and music, Rockville Center, NY.

“Choral Groups and the Liturgy” — Mr. James Welch, founder and director, The Welch Chorale, New York.

“What To Do About Missalettes in 1980?” — Andrew McArdle, chairman, Diocesan Committee on Music, Brooklyn, NY.


“Liturgy Teams: Enablers of Worship” — Sr. Elaine Jahrsdorfer, diocesan Liturgical Commission, NY. Faculty member, Immaculate Conception Seminary, NJ.

“Liturgy of the Hours” — Rev. R. Kevin, Sessoletz, OSB, teacher, liturgical studies, Catholic University of America, Washington, DC.

“Bilingual Parishes or Bicultural Liturgical Celebrations?” — Rev. Elza Ilia, SVD, Annunciation Parish, New York City; liturgical and music commissions, New York City.

CONVENTION SCHEDULE

MAY 7
9:00 Registration:
Concerts
11:30 Opening Ceremony
Keynote: Rev. John Bertolucci
12:00 Showcase I
1:00 Showcase II
2:00 Dr. Eugene Kennedy
3:30 Workshops I
4:45 Workshops II (repeated)
7:30 Evening Prayer
8:15 Dr. Erik Routley
MAY 8
8:15 Morning Praise
9:00 Sr. Janet Walton
10:15 Workshops II
11:30 Workshops II (repeated)
12:30 Showcase III
1:30 Showcase IV
2:30 Rev. Virgil C. Funk
3:45 Diocesan Chapter Meetings
4:45 Summary: Virgil C. Funk
8:00 Convention Festival
Mass — For Hope: Mt. Dave Brubeck

MAY 9
8:15 Morning Praise
9:00 Sr. Miriam Therese Winter
10:00 Models for Parish Music Programs, Champlin, Cunningham, Wiley
12:15 Eucharistic Celebration
M. Rev. Howard Hubbard
Closing Ceremony

Special moments for musicians

Convention Festival will include a special performance of Dave Brubeck’s “Mass for Hope.” Brubeck will conduct and perform the unique improvisation on the piano... an event you won’t want to miss.

Models for Parish Music Programs


Each will explore what it takes to make a music program work in different size parishes... a recognition that not all parishes are the same, in style, in musical resources, in finances. Discover what is the minimum... and better, what is the ideal for your size parish.

Fill out your reservation card now!

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Albany County Convention and Visitors Bureau
90 State Street
Albany, NY 12207
Nowhere Else But San Antonio

MAY 22, 23, 24

The most exciting happening in liturgical music ever offered in the multilingual, multicultural Southwest; highlighting the best of both English and Spanish in liturgical music, composition and performance, all demonstrating

“Many Songs, One Señor”

KEYNOTE SPEAKERS:

“Faith, Culture, and Music — A Harmonious Blend, Verdad!”
REV. RICARDO RAMÍREZ, CSB, executive director, Mexican American Cultural Center, San Antonio, TX. Hear how music comes from culture, reflects that culture and must affect the liturgy. Music, culture, and liturgy are all gifts from God.

“The Presider and Musician In Harmony”
ST. LOUIS JESUITS (DAN SCHUTTE, ROC O’CONNOR and TIM MANION). New challenges emerge as new roles take shape. Hear how musician and presider work together for harmonious celebration.

“Ole!”
SRA. ROSA GUERRERO, liturgical dancer, historian. Music of the Southwest and Mexico. A lively demonstration of the varieties of music and dance expressions of the Southwest. An event you won’t want to miss.

“The Gift of the Musician to Self and Others”
REV. RON KRISMAN, composer, pastoral musician, pastor, Lubbock, TX. The importance of good musicianship and how to get it.

“The Ministry of Music”
REV. JOHN GALLLEN, SJ, author, consultant, North American Liturgy Resources, Phoenix, AZ. Music, as art form, serves to make the community grow and show its true colors.

CONVENTION SCHEDULE

MAY 22
8:30 Registration
10:30 Keynote — Rev. Ricardo Ramírez, CSB
12:00 Showcase I
1:00 Showcase II
2:00 Rev. Ron Krisman
3:15 Special Interest Session I
4:45 Showcase III
6:00 Mariachi (Roving)
7:00 Evening Song
7:30 Rev. John Gallen
8:30 Spanish Flamenco and Mexican Folkloric Music and Dancing
9:00 Jam Sessions

MAY 23
8:30 Morning Prayer
9:00 Special Interest Session I
10:30 Special Interest Session II
12:00 Showcase III
1:00 Rev. Virgil C. Funk
2:00 Diocesan Chapter Meetings
3:00 Next Step — Rev. Virgil C. Funk
4:00 Special Interest Session III
7:00 Eucharistic Celebration

MAY 24
8:30 Morning Prayer
9:00 Special Interest Session IV
10:30 Special Interest Session V
12:00 Showcase V
3:30 Roving Musicians
4:00 Archbishop Patricio Flores

1:00 Showcase V
2:00 Special Interest Session V
3:30 Roving Musicians
4:00 Archbishop Patricio Flores

MAY 23
CLERGY DAY
10:30 Presider as Enabler — St. Mary McLarrey
1:30 The Importance of the Mass — St. Louis Jesuits
3:15 Presiding — Rev. James Comisky
A special day for clergy

The clergy workshops and discussions will begin with Sr. Mary McLarney, diocesan director of music, Ft. Worth, TX, in President as Enabler. Discover how presider can affirm and challenge the musician and the community to give greater praise to God. Then share with the famed St. Louis Jesuits composing group their experiences of The Importance of the Mass, and in how that is reflected and in planning, in celebrating and evaluating every liturgical event. And then, risk the truth with a seasoned pastor, Rev. James Combrinck, Lubbock, TX, as he tells all in a man-to-man talk about Presiding. No description of this talk is needed, only an adventure into truth.

Workshops for Growth

WORKSHOPS I

“Formal Music in Liturgy: Alternatives to Mozart and Bach” — Dr. Robert Finster, director of music, organist, St. Luke’s Episcopal Church, San Antonio, TX; musical director, Texas Bach Choir.

“El Compositor: Aprovechando Tu Don” — Mr. Carlos Anzorena, composer, publications coordinator, and communications projects director, Mexican American Cultural Center, San Antonio, TX.

“Music in the Charismatic Setting” — Mr. Jim Cameron, director, Servant Music; music coordinator, Word of God Community, Ann Arbor, MI.

“Unique Challenges — Black Choir” — Ms. Tony M. Neely, director of music, St. Gregory the Great Catholic Church, Houston, TX. Ms. Veronica Fontenot, director of music, Faith Temple Christ Holy Sanctified Church, Houston, TX; assistant choir director, St. Gregory the Great Church, Houston, TX. Ms. George Lacefield, director of music, New Day Deliverance Holiness Church, Houston, TX.


“The Southwest/Texas/Music Traditions and Culture” — Mr. Roger Deschene, director of Sacred Music, Southern Methodist University.

WORKSHOPS II


“History of Hispanic Music in the Southwest” — Ms. Mary Francis Raza, archdiocesan director of music, Santa Fe, NM.

“Music for Baptism and the Catechumenate write” — Rev. Donald Neumann, director of worship, diocese of Galveston-Houston, TX.

“Ethnic Liturgies” — Rev. Larry Stueckel, pastor, St. Matthew’s Parish, San Antonio, TX.

“Music and Planning in Rural Communities” — Mr. George Cameron, member, St. Benedict’s Farm, TX.

“Black Parish Music” — Ms. Tony Neely, Ms. Veronica Fontenot, and Mr. George Lacefield.

“Beginning Pastoral Musicians in Service” (Part II) — Rev. Carey Landry, composer, recording artist; lecturer and workshop giver, Lafayette, LA.

WORKSHOPS III

“Mini-Course in Liturgical Planning” — Rev. Art Pernell, diocesan director of liturgy, Santa Fe, NM.

“Music and the Word” — Rev. Ken Hammer, OMI, chairperson, liturgical commission; instructor, Systematic Theology and Liturgical Studies, Oblate College of the Southwest, San Antonio, TX.

“Organ: Beyond the 19th Century” — Rev. Elliott Hernandez, composer, San Antonio Music Ministry Association; priest, Brownsville, TX; Southwest Office for Hispanic Affairs.

“Music and the Word” — Rev. Alberto Benevides, pastor, St. Mary Magdalene Parish, San Antonio, TX.

“Conjunto” — Rev. Robert Maher, diocesan director, Brownsville, TX; pastor, San Martin DePorres, Brownsville, TX.

“Music for the 80’s” — Mr. Carlos Rosas, composer in residence, Mexican American Cultural Center, San Antonio, TX.

WORKSHOPS IV

“Mini-Course in Judging Liturgical Music” — Ms. Paul Quinlan, composer, musician, North American Liturgical Resources, Phoenix, AZ.

“Picking Up the Scattered Pieces: Music in the Liturgy of the Eucharist” — Sr. Barbara O’Don, diocesan director of liturgy, Pueblo, CO; board member, Southwest Liturgical Conference.

“Choir — Teaching the Assembly New Music” — Ms. Patricia A. Dyar, diocesan director of liturgical music, El Paso, TX.

“Cantor — Expanded Ministry” — Mr. Bob McAdams, choral music ministry director, St. Luke’s Church, San Antonio, TX, and Tom Kane, director of music, Sacred Heart Parish, Floresville, TX.

The following offered workshops are in Spanish.

“Mini-Course in Liturgical Music” — Rev. Robert Maher, diocesan director, pastor, San Martin DePorres, Brownsville, TX.


“Mariachi” — Mr. Tony Villarreal, director of music, St. Mary Magdalene Parish, San Antonio, TX.

Fill out your reservation card Now!

For housing information contact:
Ms. Carmen Gomez or Ms. Alice Vargas
San Antonio Visitor & Convention Center
P.O. Box 2277
San Antonio, TX 78298
Less Is More in Dubuque!

JUNE 3, 4, 5

In Dubuque, stretch your limits to use what you have to the fullest, find more in what you have... and perhaps, to discover new ways to use the old, in "Celebrating With All Our Resources"

Plowing Deep In Any Ground
Rev. William Bauman. Dig deep into the recent and long-range Christian experience of active participation. Find answers to the questions: Why sing? What is significant? What can we develop? Where is our hope, even with limited resources?

Find the right music
Empower for Worship
Sister Marie Terese Kalb, OSF. Discover the principles for uncovering "that correct piece of music" and then learn where to find it. Learn how even a limited repertoire can be improved and empowers everyone, choir, cantors, organists, celebrants for better worship. Then apply the principles for finding the right music in Special Sessions:

- The Organ—Sr. Arnold Staudt in “Organ Repertoire.”
- The Cantor—Mr. Robert Strasinski in “Cantor Repertoire.”
- Guitar-accompanied Music Groups—Ms. Christine Jods in “What Do We Sing?”
- Small Choirs—Ms. Veronica Faveri in “Useful Repertoire for Small Choirs.”

- And for those working with children, Sr. Sharan Sutherland in “Children’s Worship I: Music, Movement, and Meaning.”

Study the Mass
Internal Rhythm of Celebration
Ms. Eileen Burke. A lively demonstration of the Eucharist... see and feel "what works and what doesn’t"... in music expression, words, vocal quality, actions... relearn how each part flows to the next, and each builds on the next... learn very practical principles for improving your celebrations... concretely presented before your very eyes.

A day for the clergy
Can You Hear Us, O Lord?—Msgr. Daniel Tarrant. A pastor speaks on communication skills needed for all in ministry.

Can We Hear Each Other?—Msgr. Daniel Tarrant. The celebrant of musical liturgy communicates with all ministers, musicians, congregation. Clergy with limited musical ability and even those "who cannot sing" will receive special attention in this session... basic communication skills for the president of the assembly.

Liturgy’s Music Man—Rev. William Wiebler. The music man came to Mason City, Iowa and formed a band. We need him now to come to your parishes to form a people into music makers. Come, hear about the new Music Man and stay out of Trouble, Trouble, Trouble.

Music is Community Art—Rev. John Gallen. Community art is symbol-making done by the whole assembly, sharing a diversity of roles. Different kinds of artistic expertise are required. Learn how to sponsor this activity.
How to communicate the music...

Can You Hear Us, O Lord?

MGR. DANIEL TARRANT. Learn both the principles of how to really communicate with the congregation, and practical tips on how to lead, rehearse, direct, and shepherd them to greater participation and worship.

Then apply these principles and techniques for communication and leadership in Special Sessions:

- The Organ — Rev. Paul Eisele in “Organist: Liturgical Scopegoat or Judas Goat?”
- The Cantor — Mr. Robert Strusinski in “Cantor: Techniques in Communicating.”
- The Celebrant — Mgr. Daniel Tarrant in “Can We Hear Each Other?”
- Choir — Ms. Veronica Fareri in “Choir: Leading the Congregation.”

Two special sessions

And for those working with children, Sr. Sharon Sutherland in “Children’s Worship II: Planning and Praying.”

Personnel Resources — Finding Hidden Talent

DR. MARIE KREMER. There are talented people who can change every parish from musical discord into musical harmony. Discover new ways to recruit, uncover, or attract them and then, to support and finance them.

Make it last

NPM Chapter Formation

REV. VIRGIL C. FUNK. Here’s a concrete model for performance, learning, planning and sharing that improves the best or the humblest parish music program. Each step is planned; but each group is able to grow to meet its own needs.

Diocesan “Chapter Meetings.” The ten dioceses gather separately to experience a typical chapter meeting: performing, sharing, learning and celebrating together.

Next Step. Learn how NPM Chapters can be taken back to your area and be made to work for your parish. Liturgical knowledge, musical techniques, planning skills, communication hints all become part of the resources for your parish. You make it work.

Learn Music Techniques

Making Parish Music Programs Work

MR. ROBERT J. THOMPSON. First, to be challenged to find out what it takes to improve musical performance skills and techniques… there is no substitute in parish music programs for musical competence. Even with limited skills, uncover new ways to improve.

And then, explore that challenge in Special Sessions:

- The Organ — Sr. Arnold Staudt in “Basic Organ Technique.”
- The Cantor — Mr. Robert Strusinski in “Cantor: Catalyst for Prayer.”
- Guitar-accompanied Music Groups — Ms. Christine Joda in “Guitarists, Serious Musicians.”
- Choir — Sr. Anne Siegrist in “Vocal Techniques for Choir Members and Directors.”
- Clergy — Rev. Peter Knipple in “Who Said You Can’t Sing?”

and Unique Sessions…

For Liturgy Planning Groups: Rev. Blaise Cupich and Brother William Waeger in “Making It Happen.”

For Instrumentalists: Mr. Phillip Schmitt in “Let the Trumpet Sound.”

For All: Mgr. Cleitus Madsen in “Liturgical and Musical Professionalism.”

Take it Home

The Worship of Our Lives

REV. JOHN GALLEN. Be called to the beauty of parish ministry, in music and worship. Worship in our churches reflects only the best of our worship in our day-to-day living. Music sings the song of our lives both in church and day-to-day. Sing this new song.

Song of Closing.

A Song of Fraternal Charity and Mutual Help

REV. EVERETT J. FRESE. A musical recitation through word, Eucharist, song and “washing one another’s feet” of the theme, Celebrating With All Our Resources.

For housing information contact:

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1450 Alta Vista
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Pacific Northwest Musicians Gather at Olympia, Washington!

JUNE 12, 13, 14

Join international, national and local musicians at St. Martin's Abbey, Olympia, Washington, and celebrate

"The Musician: The Church"

MAJOR SPEAKERS:

We Are Where We've Been
Rev. Ted Prisom, director, Campus Ministries; president, Priests' Senate, Portland, Or. The Church is bound up in and liberated by the successes and failures of the past and present. A lively look at how we got to where we are, and the consequences, good and bad, for the present.

We Are Who We Are
Mr. Tom Conry, composer, author, liturgy coordinator, Holy Trinity Parish, Beaverton, Or. As a new kind of music minister emerges, discover the people who are filling this ministry and what type of music is needed.

We Are What We Sing
Mr. Bernard Huijbers, internationally famous composer of liturgical music, author, teacher, a native of the Netherlands, living in France. What is good church music? What is "music for people"? One of Europe's preeminent liturgists and musicians takes aim at some hard questions.

Pastoral Music: Paying the Cost of Discipleship
Rev. John Gallen, SJ, editor, Hosanna, North American Liturgy Resources, Phoenix, Az., and former director, Pastoral Center for Liturgy at Notre Dame, Ind. Are we willing to pay the cost of discipleship? Be called by the authentic tradition of Jesus to change your life and thereby change the Church: our ritual, our celebration, our music.

A special day for clergy

For clergy who support musicians, a special day will begin with the internationally famous composer, theologian, Bernard Huijbers, from the Netherlands, addressing the entire assembly on "We Are What we Sing." Then, the special sessions begin with Rev. Roger G. O'Brien, archdiocesan director, Office of Worship, Seattle, Wa., in "Working with Parish Liturgy Committees." Here you'll explore suggestions for liturgy committee organizations, the do's and don'ts, handling conflict, clergy involvement, what works and what doesn't. The afternoon session begins with Rev. Kenneth Krall, SJ, pastor, St. Ignatius Parish, Portland, will explore "Working Relationship: Priest and Musician" a successful pastor's viewpoint on communicating, planning and worshipping with your musicians." Rev. John Gallen, SJ, editor, Hosanna, North American Liturgy Resources, Phoenix, Az., former director, Notre Dame Center for Pastoral Liturgy, Indiana, will examine the principles of "Music in Catholic Worship," what works and what more is needed.

This exceptional day will end with a panel discussion by Archbishop Raymond G. Hunthausen, Rev. John Gallen, SJ, Mr. Bernard Huijbers, Rev. Roger O'Brien and Rev. Kenneth Krall, SJ.

This day you won't want to miss.
And there are workshops, workshops, workshops

SPECIAL INTEREST SESSION I
“The Place of Choir in Liturgy”—Dr. Joseph Musselman, professor, choral music, University of Montana.
“Chant: Where, Why and How”—Mr. Kenneth V. Peterson, director, the Schola Sine Nomine, tenor soloist.
“The Organ as a Service Instrument”—Dr. Edward Hansen, music professor, University of Puget Sound; organist, Plymouth Congregational Church, Seattle, WA., and Mr. Brian Hilton, pastoral musician, Seattle, WA.
“The Cantor: Proclamation and Animation”—Mr. Michael Connolly, associate director/music consultant, Office of Worship, Archdiocese of Seattle, WA.
“Choir with Children”—Ms. Nancy Chou, chairperson, Diocesan Music Committee, Portland, OR.
“David Danced Before the Lord”—Ms. Patti Williams, state representative, Sacred Dance Guild; Mount Baker Chamber Dance Company, Bellingham, WA.
“Folk Choir Techniques”—Mr. Patrick Loomis, music coordinator, St. John Vianney Parish, Kenmore, WA.
“The Liturgist’s Library”—Ms. Elizabeth Dahlsten, organist, choir director, Seattle, WA.

SPECIAL INTEREST SESSION II
“Building a Choir: A Pragmatic Approach”—Dr. Robert Scandrett, conductor, Seattle Symphony Chorale; choral director, Western Washington University.
“Promises, Promises: Some Practical Matters”—Sr. Jeanne Frolick, faculty, Warner Pacific College, Portland, OR., and Rev. J. Mark Stevens, associate pastor, St. Stephen and Martyr Church, Renton, WA.
“Mean What You Sing”—Sr. Suzanne Toolan, composer, teacher, Burlingame, CA.
“Forming a Liturgy Team”—Mr. Bernard Huijbers.
“Exploring the Visual Arts”—Br. Daniel Thomas, OP., artist, Ashland, OR.

CONVENTION SCHEDULE

JUNE 12
9:00 Registration
10:00 Opening Prayer
10:30 Keynote—Rev. Ted Frison
1:00 Showcase I
2:00 Mr. Tom Conry
3:45 Special Interest Session I
5:00 Showcase II
5:45 Convention Choir Rehearsal
6:45 Evensong
8:00 New Music Social
Informal Jam Sessions

JUNE 13
8:00 Convention Choir Rehearsal
8:30 Morning Prayer
9:00 Mr. Bernard Huijbers
10:45 Special Interest Session II
1:00 Rev. Virgil C. Funk
2:15 Diocesan Chapter Meetings
3:30 Next Step—Rev. Virgil C. Funk
8:15 Convention Eucharistic Liturgy

JUNE 14
8:00 Convention Choir Rehearsal
8:30 Morning Prayer
9:00 Special Interest Session III
10:30 Brunch
11:30 Showcase III
12:30 Rev. John Gallen, SJ
1:45 Departure Ceremony

CLERGY DAY JUNE 13
8:30 Morning Prayer
9:00 General Session—Mr. Bernard Huijbers
10:45 Working with Parish Liturgy Committees—Rev. Roger O’Brien
1:00 Working Relationship: Priest and Musician—Rev. Kenneth Krall, SJ
2:30 Music in Catholic Worship—Rev. John Gallen, SJ
3:45 Panel Discussion—Hunthausen, Gallen, Huijbers, O’Brien, Krall
5:00 Dinner
8:15 Convention Eucharistic Liturgy

Fill out your reservation form Now!

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Elizabeth Dahlsten
1802 SW 10th Street, No. 210
Portland, OR 97201
Celebrate the Liturgy in Collegeville, MN

JUNE 23, 24, 25, 1980

At the center of liturgical renewal, as part of the celebration of the 1500th anniversary of the Benedictines, probe the depths of challenges by the demands liturgy makes on the arts and the arts make on liturgy.

"Liturgy: The Assembly in Song"

TWO-PART KEYNOTE:

Music and Monastic Community's Influence on Christian Culture

Abbot Jerome Theisen, osb, associate professor of Theology, St. John's Abbey and University. Relive the influence, past and present, of monastic communal life on music and community formation. Apply that influence to your parish life.

Truth to Self: Living the Eucharistic Model

Rev. Joseph Kremer, faculty, St. Cloud Diocesan Seminary; School of Theology, St. John's University; television pastor. A fascinating presentation on how the Eucharistic Prayers are a school of liturgical theology for believers, instructing them in Christian living and belief about themselves and the world.

Parish Priest and Church

Most Rev. Paul Dudley, Bishop of Sioux Falls, SD, and parish priest for 27 years. Share the importance of priest and musician working together to promote joyful, spirit-filled music. Explore the variety of gifts of Ephesians 4.

The Pastoral Musician

Sister Theophane Hyltrek, osb, composer, recitalist, Alverno College, Milwaukee, and Rev. Charles Conley, composer, organist, cantor, Milwaukee. A presentation on the role, mission and competence of the pastoral musician in creating a community of worshipers...the need for the musician as collaborative member of the pastoral team. A straightforward analysis of the musician's role today.

Ritual Character of Liturgical Art

Rev. Patrick Regan, osb, professor of Liturgy, St. Joseph's Seminary, La. Be challenged by the demands liturgy makes on the arts and the arts make on Liturgy. Liturgy welcomes the arts. Here is where faith is nourished.

A Spirituality for Worship and its Ministers

Rev. William Bauman, pastor, vicar for Ministry, Diocese of Kansas City—St. Joseph, Mo. In a church rich in prayer movements and individual fresh spiritualities, is there a spirituality that fits liturgy best? What is the potential for the prayer life of the pastoral musician?

Liturgy: The Assembly in Song

Dr. Donald Saliers, associate professor of Theology and Liturgics, Emory University, Atlanta, Ga. Music and song promise the living idiom of communal prayer and symbolic action. A truly motivational presentation on how the pastoral musician is called to serve both the vitality and integrity of the renewed liturgy.
WORKSHOPS FOR WORSHIP

WORKSHOPS I

Settings for the Word—Rev. James Notebaert, diocesan director, Worship Center, St. Paul and Minneapolis, Mn.

Developing Spirituality for the Musician (Advanced)—Rev. Kevin Sealsoltz, OSB, professor of Liturgy, Catholic University of America, Washington, DC.

Total Parish Program: Start Up (Part One)—Sr. Mary Jane Wagner, O.S.F., director of Music, Cathedral of St. John’s, Milwaukee, Wi.

The Cantor: Catalyst for Prayer—Mr. Rob Strusinski, director of Music, St. Thomas College, St. Paul, Mn.

Young Voices in Song—Ms. Bonnie Faber Phillips, teacher, music minister, Minneapolis, Mn.

Missaelettes—Getting Your Money’s Worth—Sr. Borgia Sondag, PBVM, parish liturgy coordinator, Diocesan Liturgical Commission, Fargo, ND.

Basic Improvisation for Organists—Dr. Kim Kading, university organist, director of Liturgical Music Studies, St. John’s University.


Group Planning for Liturgy: The Clergyman’s Role—Rev. Michael Naughton, O.S.B., instructor, Pastoral Theology, St. John’s University.

Official Hymnals: A Comparative Study—Mr. E. Gayle Monette, organ builder, organist, St. Aloysius, Sauk City, Wi.

WORKSHOPS II

Planning the Liturgy of the Eucharist—Rev. James Barry, diocesan director and pastor, St. Joseph’s, Lambert, Mn.

Psalmody, Discipleship of Prayer—Rev. Paschal Boto, O.S.B., editor of the Short Breviary; retreat director, St. John’s University.

Total Parish Program: Liturgy Planning (Part Two)—Rev. Charles Conley, Ph.D. candidate, University of Notre Dame, and Mr. James Plage, pastoral musician, St. Joseph’s, Waukesha, Wi.

The Challenging Role of the Choir—Ms. Irene Sullivan, choir director, St. Joseph’s, St. Joseph, Mn.

Composing Music for Liturgy—Rev. Dan Schutte, SJ, member of the St. Louis Jesuits.

Are Children’s Liturgies Mickey Mouse Masses?—Sr. Doris Murphy, O.S.B., director, Diocesan Office of Worship, LaCrosse, Wi.

Self-Assessment and Goals—Sr. Mary Jane Wagner, O.S.F.

Addressing Some Recent Hymnals:

Criteria—Dr. Donald Saliers.


Music in Sacramental Celebrations—Sr. Diane Bouts, OP, Diocesan Liturgy Office, Green Bay, Wi.

Presiding at the Community’s Eucharist—Rev. Allan Bousley, O.S.B., assistant, Bishops’ Committee on the Liturgy, St. John’s University, St. Paul, Mn.

WORKSHOPS III

Limited Resources: How to Plan (Part Three)—Ms. Renee Forest, consultant in Education and Planning, NPM instructor in Applied Liturgy.

Singing a New Song to the Lord! Shout for Joy—Rev. Elmer Pfedl, editor of GEMS;Sr. Francis Seminary; diocesan music director, Milwaukee, Wi.

Varieties of Psalm-Singing—Mr. Daniel McMillan, O.S.B., teacher of Theory and Voice, St. John’s University, Mn.

How Much Is Church Music Worth?—Ms. Elizabeth Stedala, director of Music, St. Paul Seminary, Mn., and Mr. Robert Poshling, cathedral organist, LaCrosse, Wi.

The Sensitive Organist—Rev. Dan Schutte, SJ.

The Intermediate Organist—Rev. Theophane Hynrek, O.S.F.

Movement: Body Prayer—Sr. Peggy O’Connell, CSJ, professor, College of St. Catherine, St. Paul, Mn.


Instruments and Instrumental Music in Worship—Dr. Donald Echelard, professor of Music Education, College of St. Theresa, Winona, Mn.

Planning a Parish Hymnal—Sr. Marguerite Streifer, O.S.B., diocesan director, Office of Worship, Crookston, Mn.

New Pastoral Aims in Music Research—Peter Jeffery, OblSB, musicologist, author, historian of Liturgy and Music.

A Special Location

St. John’s Abbey and University, a pastoral center for the liturgical movement in the United States, provides a unique setting. Every morning, noon and evening, the St. John’s community celebrates prayer in the world famous, Breuer-designed church. In addition, the use of St. John’s 2600-acre northwoods campus with forests, swimming and fishing lakes, canoeing, libraries, practice facilities, 64-rank Holtkamp organ and much more is available at the world’s largest Christian monastery.

SPECIAL SESSIONS

The sessions are geared in sequences of three—one each day with specialities for clergy, organists, cantors, choral directors and folk musicians that explore liturgical dance, chant, psalmody, hymnals and missaelettes, liturgical media, prayer and setting up a parish music program.

CONVENTION SCHEDULE

JUNE 22
6:00 Registration
7:00 Roving Musicians
8:00 St. John’s Abbey Community Evening Prayer
8:00 Pre-Convention Show

JUNE 23
7:00 St. John’s Morning Prayer
7:30 Registration
8:00 Exhibits open
8:00 Pre-Convention Concerts
9:30 Opening Prayer Session
10:00 Keynote: Abbot Jerome Theisen, Rev. Joseph Kremer
11:45 Showcase I
12:45 Showcase II
2:00 M. Rev. Paul Dudley
3:15 Special Interest Session I
4:45 Showcase III
5:00 St. John’s Community Eucharist
5:45 Showcase IV
7:00 St. John’s Evening Prayer
8:00 The Pastoral Musician: Sr. Theophane Hynrek, Rev. Charles Conley
9:15 Festival of Song
10:30 Jam Sessions

JUNE 24
8:15 Morning Praise
9:00 Rev. Patrick Regan
10:15 Special Interest Sessions II
12:00 St. John’s Community Noon Prayers
1:30 Rev. Virgil C. Funk
2:30 Diocesan Chapter Meetings
3:45 Next Step: Rev. Virgil C. Funk
4:30 Showcase V
8:00 Eucharist Celebration
9:30 Jam Sessions

JUNE 25
8:15 Morning Praise
9:00 Rev. William Bauman
10:15 Special Interest Session III
11:30 Showcase VI
1:30 Dr. Donald Saliers
2:30 Song of Departure
3:30 Blessing

Fill out your reservation card Now!

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AUGUST 5, 6, 7, 1980

Join with fellow musicians in a full-fledged time of reflection designed exclusively for the pastoral musician's needs, in

"Spiritual Renewal for Pastoral Musicians"

AUGUST 5

Personal Spirituality of the Pastoral Musician

Before we lead others in prayer, we must become persons of deep prayer ourselves. Today we focus on our needs, our goals and our weaknesses.

The Musician's Interior Life

REV. DANIEL COUGHLIN. Rediscover first the interior life that must serve as the source of your inspiration. Your special mode of expression, your unique prayer, must exist interiorly before it seeks outward expression. Only through affirmation and discipline can the power of prayer be realized.

Fr. Coughlin is the Director, Office for Divine Worship, Chicago, Ill. Advisory board member, International Committee on English in the Liturgy.

Past president, Federation of Diocesan Liturgical Commissions.

The Church Musician, Minister of Prayer

REV. LUCIEN DESS, CSSP. As a minister of prayer, the pastoral musician is a catalyst for the prayer of the people. Through the transparency of your spirituality, worshipers experience contact with the Divine.

Fr. Dess is a Scripture scholar, composer, author and internationally celebrated presenter from Paris, France.

Scriptural Prayer and the Church Musician

Ms. Eileen Burke. The prayer life of the musician is deeply rooted in Scripture, particularly the Psalms. Reflection on Scripture enriches your personal prayer and makes your prayer leadership more effective in the community.

Ms. Burke is a liturgical clinician and writer. Coordinator, Office for Divine Worship. Director of Music, Omaha, Neb.

AUGUST 6

Church Musician—Shaper Of Spirituality

The predominance of the musician's role in the new liturgy provides you with the opportunity to lead the prayer of the entire assembly.
The Price of Discipleship
REV. CHARLES FASO, OFM. The price of following the Lord cuts deeply to the meaning of who I am...as person, as creator of musical beauty, as sharer in the destiny of a people. Sacrifices of time...personal wish...artistic perfection...dealing with people are ever present. 'Follow me,' the Master yet calls.

AUGUST 7
Liturgically Shaped Spirituality: Making it Happen

After a look at ourselves and our relationship with our communities, today we are called to put spirituality into our everyday lives.

Shaping the Prayer of the Eucharist: The Musician’s Role
REV. LUCIEN DEISS, CSSP. The pastoral musician’s spiritual leadership is clearest at the Eucharist where he/she serves as bridge between God and his people. Review the rhythm of the Mass, highlighting the musician’s responsibilities and leadership.

PARTICIPANTS’ CHOICE
Consequences of the Pastoral Musician’s Commitment: Personal Reflections

Mr. Robert BATASINI. Hear “one man’s story” in living out the day-to-day commitment to the ministry of music, and then share with others your unique story.

Mr. BATASINI is principal editor of Worship II. General editor, GIA Publications, Inc. Director of Music, St. Barbara’s Parish, Brookfield, Ill.

Discerning the Unique Gift of Each Musician
REV. DANIEL COUGHLIN. As a conclusion of this retreat experience, you will be given a tool for personal reflection and for discerning your special personal gifts. You will be better able to serve the Master and minister to his people.

A special time

“Come apart with me and pray...”

St. Joseph’s College will host a unique convention and, indeed a unique event in the life of pastoral music in the United States: three full days of spiritual renewal directed explicitly for the ministry of music in the parish. Each day will contain its own focus, and each day will provide a wide range of opportunities.

PARTICIPANTS’ CHOICE
Following each major presentation, the participants will be given a 45-minute period to select their own option...alone in silence...together in silence...directed discussion group...shared prayer...individual direction...preparation for the liturgy...

A time for relaxation and renewal. All musicians need to recognize the depth of their ministry, a time for reflection...a time to be supported...a time to be challenged. Here, for the first time ever, is your chance to be part of the spiritual renewal of pastoral musicians.
Catholic Bishops and F.E.L. Settle Copyright Dispute

An out-of-court settlement has brought to a close the legal battle between the National Conference of Catholic Bishops (N.C.C.B.) and F.E.L. Publications, Ltd. of Los Angeles. F.E.L.'s suit claimed that Catholic churches throughout the United States were illegally copying material copyrighted by F.E.L. Dennis Fitzpatrick, president of F.E.L., explained, "We decided to settle the case when it appeared that illegal copying of our music by Catholic churches and schools throughout the United States had ceased due to our lawsuits..."

The N.C.C.B. agreed to warn its parishes and schools not to make illegal use of copyrighted materials and to seek permission from publishers for the use of their copyrighted songs. In letters to dioceses throughout the United States, and in a notice in the February 1980 issue of the Bishop's Committee on the Liturgy "Newsletter," the N.C.C.B. explains the terms of settlement and condemns illegal copying as "immoral."

The settlement does not constitute an admission of liability by any party of the suit, and does not affect the suit between F.E.L. and the Catholic Bishop of Chicago still pending in the U.S. District Court in Chicago.

Suit Against Unification Church Resolved

The Unification Church of America, closely identified with Rev. Sun Myung Moon, agreed to a Consent Order against them providing for the payment of $90,000 in damages inclusive of legal fees. A multiple plaintiff law suit, brought by 22 different publishers, claimed that the Unification Church used 40 copyrighted songs in their hymnal, Songs for Worship and Fellowship, without the consent of the copyright owners.

TAPCO Announces Two New Sound Devices

The CP-X Electronic Crossover marks TAPCO's entry into the expanding crossover market. The CP-X is a two channel, two way device with three way operation possible by rear panel patching. Each channel features continuously variable frequency control from 100Hz to 16kHz in 2 bands, overload LED, and input and output gain controls. The phase of the high frequency output may be reversed using a convenient front panel switch. The filter characteristic is maximally flat 18 dB/oct. Butterworth and each output is isolated from the crossovers by a line amplifier capable of +20dBm output. The input may be balanced or unbalanced and Automatic Ground Loop Compensation (AGLC) provides the benefits of balanced output operation with either balanced or unbalanced loads.

The most recent addition to TAPCO'S Catalina series mixer line is the C-8E expander. Each C-8E adds the capability of 8 more inputs to the popular C-12 Master Console. Each input has a mic line switch, overload LED, 3 sends, 3 band EQ with sweepable midrange, 4 mix busses with panning, solo and a 100 mm slide fader. All of the patching features of the C-12 are retained. In addition the C-8E contains mixing amplifiers and a self contained power supply for necessary operating voltages and 48V Phantom power. Interconnection to the master board is via 9 easily obtainable ¼” phone plug patch cords. Since the C-8E has line level outputs, it may be used as a bus expander, input expander or dedicated submixer by appropriate choice of patching.

The CP-X retails for $340; the C-8E retails for $1450. Both are available now for delivery. For more information, contact Ric Chinn at (206) 883-3510.

B'nai B'rith and Liturgy Training Program Publish Haggadah

Gabe Huck (director of the Liturgy Training Program, Archdiocese of Chicago) and Rabbi Leon Klenicki (director of Jewish/Catholic Relations, Anti-Defamation League of B'nai B'rith)
have announced the publication of The Passover Celebration, a joint effort of the two organizations. Many Christians have celebrated a modified seder on Holy Thursday, the night of the Last Supper; but The Passover Celebration, a Haggadah fully acceptable to Jews, will allow Christians to celebrate an authentically Passover feast with their Jewish friends.

The booklet is written and arranged so that even first-time participants can be comfortable with the Passover ritual meal. Explanatory notes and music in English and Hebrew make the booklet valuable for planners or the merely interested.

Both organizations believe that this is the first time Jews and Christians have worked together on a Haggadah text for publication. One copy costs $1.90; 10 to 99 copies, $1.50 each; 100 or more copies, $1.00 each. In addition, the Liturgy Training Program has a cassette of music for the seder available at $3.75.

To order, write or call either Liturgy Training Program, 155 East Superior, Chicago, IL 60611 (312) 751-8382 or Anti-Defamation League of B'nai B'rith, Order Department, 823 United Nations Plaza, New York, NY 10017 (212) 490-2525.

Contemporary Drama Service

If you're having trouble finding audiovisual resources for special liturgies or CCD and adult education classes, the Arthur Meriwether Inc. Education Resources catalogue has pages full of dramas, games, cassettes, filmstrips and projects for all ages and seasons. They even carry theatrical aids and instruction books for novice play and producers. A special feature is their playkit, which includes playbooks for all performers and a director's copy, production notes and staging diagrams. You can purchase one playbook to review for $1.25. Contact Arthur Meriwether Inc. Education Resources, Contemporary Drama Service, Box 457-DP, Downers Grove, IL 60515.

Shawnee Press Offerings

New choral montages and choral concert music highlight the Shawnee Press Spring Bulletin offerings. Besides religious and concert pieces, the new music includes selections from Rodgers and Hammerstein's Carousel, Kern's Show Boat, Disney favorites, Muppet Movie and Top Forty pop hits. Shawnee Press also announces its First Annual School Chorus Choreography Contest for high schools, colleges and junior high schools. Contestants send a 15-minute, 3/4 inch videotape of their chorus in action using new music in the Spring Bulletin. For more details, please write Shawnee Press Inc., Delaware Water Gap, PA 18327.

Remaining Faithful

The Monks of Saint Meinrad Archabbey have produced a new recording, Remaining Faithful, based on the psalter's message of God's fidelity. The songs provide three basic ways for congregations to sing the psalms: as unison pieces a cappella; as harmonized settings for equal or mixed voices a cappella; as tunes sung with instrumental accompaniament. Stereo albums are available at $6.95, stereo cassettes at $7.95 and an accompaniment book at $3.25. Please write Abbey Recordings, Abbey Press, Hill Drive, St. Meinrad, IN 47577.

Music for Liturgy

Mason Martens, the well-known authority on plainsong and music consultant to the Office of Prayer Book Revision and Church Hymnal Corporation of the Episcopal Church, publishes music for Holy Week that is liturgically correct for Episcopal churches. Included in the Spring 1980 Catalogue of Publications is Traditional Music for the Vigil of Easter, which contains plainsong tracts or canticles for use after the lessons, and antiphons and responsories from early Italian sources. For those desiring to know more about plainsong (Gregorian Chant) Mr. Martens offers a course, Plainsong Without Tears, held at the New School for Social Research, 66 West 12th St., New York, NY 10011. For more information about Music for Liturgy, write Mason Martens, 175 West 72nd ST., New York, NY 10023.

Allen Organ Opens State-of-Art Facility

The official opening of Allen Organ Company's new International Sales Headquarters was held recently in Macungie, Penn. Allen developed and remains the sole producer of digital computer organs and is the world's largest builder and supplier of institutional organs. The building houses a training, demonstration and sales facility that provides a most accurate means of selecting instruments.

Oberammergau with NPM

Have you ever dreamed of seeing, hearing, sharing the Oberammergau Passion Play?

Have you dreamed of the Bavarian Tyrol, Mozart's Vienna and Salzburg?
Have you longed to see the fabulous "Old City" (Roman ruins) of Luxembourg? The Old Roman Gate and Wall of Trier, city of Constantine?
And what about learning more about liturgy and music at the University of Trier?

The National Association of Pastoral Musicians invites you to realize your dreams. Use this coupon to send for complete details on the September, 1980 Oberammergau Tour sponsored by NPM.

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Please send me complete registration and travel information on the NPM Oberammergau Tour.

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NPM Hot Line

Hot Line telephone consultation will continue at (202) 723-5800 Tuesdays and Thursdays between the hours of 10 a.m. and 4 p.m. 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
each addition line 1.00
box number (referral service) 1.00

The deadline for ads to appear in the June-July issue of Pastoral Music is May 1. Hot Line users who have obtained positions or whose openings are filled are asked to notify the NPM National Office of this fulfillment. Listings will be retained in the Hot Line files for referrals for six weeks only, following the last contact with the person(s) or parish involved.

Musicians Available


Parish Music Director: organist, choir director, etc. campus ministry experience. Candidate for DMA in church music. Available now; anywhere USA. HLM-2427.

Experienced Musician: organist, pianist, guitarist and conductor. Also plans liturgies and trains parish music volunteers. Seeks full-time church position in any location. HLM-2449.

Pastoral Musician/Educator: degree in sacred music and liturgy; sensitive to charismatic needs. Seeks full-time position in parish, diocese or high school. Also experienced in directing parish summer day camp, school, church, camp, competitive drum & bugle corps. Anywhere USA. HLM-2455.

Experienced pastoral musician seeks full-time employment in a forward-looking parish desiring liturgical excellence. MM degree in organ from IN Univ. Currently involved in full-time ministry including cantor work, folk, children, etc. Thoroughly believe in the norms and objectives of Vatican II. Contact: J. W. Henry. (404) 321-0596. HLM-2460.

Positions Open

Liturgy—Music Coordinator to work with supportive staff in conservative LA parish just moving into Vatican II. Must have patient endurance with congregation. Supplementary position available in parish grade school. Contact: Fr. George Matanic, OP. 2002 Merton Ave., Los Angeles, CA 90041 (213) 254-2519. HLM-2436.

Full-time Minister of Music: organist, choirs, planning, coordinating, some music work in parish school. Good opportunity in a parish in central Louisiana. HLM-2443.

First Full-time Parish Music Director: 1250-family parish. Devil's Lake, ND. Requires skills in organ, choir, liturgy. HLM-2446.

Parish Director of Music/Liturgy: organist, vocal soloist, choir director, liturgy planner. Salary negotiable. HLM-2448.

Music Director for Parish and Elementary School: choir director, folk group leadership; good liturgical sensibilities. Full-time. HLM-2441.


Liturgical Music Coordinator: Campus Ministry. Bachelors in liturgical music or choral music with liturgical training and experience. Organ experience required. Resume submitted to: Liturgy Coordinator, St. Paul's University Center, 723 State Street, Madison, WI 53703. HLM-2454.

Combination Religious Education and Music Position in large Catholic church located in central Florida. Send resume and telephone number to: Paul Skewington, P.O. Box 865, Maitland, FL 32751. HLM-2472.

Music Minister needed to round out an exciting liturgically-oriented, progressive pastoral team of a suburban parish in Saginaw, Mich. We are looking for a skilled organist and a vibrant, creative and liturgically knowledgeable person to administer a full music program within the church, school and religious education department. Team presently consists of four Franciscan priests, a Bernardine sister principal, a lay director of religious education and a lay minister of youth. Job description available. Send resume to: St. Thomas Aquinas Parish, 5376 State Rd., Saginaw, MI 48603. HLM-2473.

Opportunity for creative Liturgist: Large parish in Saginaw, MI. Send resume including education, experience, salary requirements, to: Liturgy Commission, 1323 Malzahn, Saginaw, MI 48602. HLM-2459.

Coordinator of Liturgy and Music: for active city parish of 1100 households. Responsible for all liturgical observances and for formulating a parish music program. Qualifications include Bachelor's degree level with competence in and familiarity with Roman Catholic Liturgy, and the musical ability to prepare, direct and accompany liturgical services. Send resume to: Rev. Wm. Fitzgerald, 936 Lake Street, Kalamazoo, MI 49001. HLM-2464.

Resources:

Music/Liturgy


Serigraphs of the 1979 convention logo (limited edition, numbered and signed by the artist, John Buscemi) available for framing. Beautiful as gifts or treasured in your own home/library. Call NPM Hotline. HLR-4568.

April branches—beaded with hard little packets of life. And so begins that piercing thing—the slow green fireworks of spring.

Marcie Hans
Instruments

Instrumental Music
The crisp and brilliant sounds of brass instruments can create a joyous and festive mood for any liturgical celebration. Brilliant fanfares of trumpets, trombones, and even tubas can set the mood at the beginning of the liturgical celebration, accompany the entrance procession or various ordinary parts of the Mass, proclaim the Gospel News, Consecration, Great Amen, etc. Brass ensembles can also add dignity and variation by accompanying homophonic and polyphonic Mass settings, choir compositions and congregational hymns.

Art Masters Studios Inc. (AMSI) of Minneapolis, MN, have been publishing a number of compositions for brass instruments (sometimes with percussion and organ) which are suitable for liturgical celebrations. The compositions are not difficult to perform and are reasonably priced. Each composition includes a conductor's score and individual instrument parts.

Festival Fanfares

Gerald Bates. Three trumpets, three trombones, timpani, snare drum, suspended cymbals and organ. AMSI. 1971. $2.50.

Three trumpets, snare drum, timpani and cymbals proclaim the opening fanfare motive. Thin and thick textures alternate throughout the composition, with short trumpet and trombone fanfares punctuating the legato style of the organ. A flourish of trumpet, trombone and percussion rhythms (without organ) leads to the conclusion of the fanfare with full, brilliant sounds of the combined instruments and organ.

Three Ceremonial Fanfares

Gerald Bates. Three trumpets, three trombones and timpani. AMSI. 1971. $1.00

The triplet figure motive is characteristic of the first fanfare with its fast allegro (M.M. = 116) tempo. The second fanfare, marked Maestoso, is short and legato in style. The third fanfare, marked lively in tempo, creates thrust and vitality through changes in accent brought about by constant meter changes. All player parts are included.

Fanfare and Processional


The fanfare begins with the typical dotted rhythm and triplet pattern and with full homophonic block chords. The processional, with its march-like characteristics, employs the trumpet and trombone in unison proclaiming the melody with other brass instruments as accompaniment.

The texture of the second stanza of the composition, which is homophonic in style, contrasts with the trio section which is more contrapuntal. The trio section employs syncopation and develops the triplet figure of the fanfare. A return to the opening section completes the three part form.

The brilliant and powerful sounds of this combination of instruments would create a joyful and dynamic mood for any celebration. A condensed score is provided with all player parts.

Festival Hymns


This collection of festival hymns has been arranged for three trumpets and organ to accompany congregational or choir singing. The arrangements of the parts are excellent and will produce a full and brilliant sound.

Celebration Hymns


These hymn settings are intended to be used with congregational singing. Each hymn has an introduction by the organ alone. Brass and organ parts are identical. Various stanzas may be played by the organ or by the brass ensemble, or by the organ and first trumpet doubling the melody. To add variety, if a choir is present, the choir may sing a stanza in parts or unaccompanied without the congregation. The last stanza of each hymn may include organ and brass with optional percussion and choir and congregational singing in unison.

Old Hundredth

Arranged by Robert Wetzler. Two trumpets, two trombones and organ. AMSI. 1979. $5.00.

This favorite hymn tune begins with solo trumpet proclaiming the melody and organ accompaniment. Two trumpets and two trombones (without organ) repeat the hymn tune in a new key. The final stanza includes the organ with the brass instruments playing a four-part contrapuntal countermelody. The congregation may join in singing the final stanza.

Three Fuguing Tunes

Arranged by Robert Wetzler. From Early America. Three trumpets, two horns in F. two trombones, tuba, timpani and tenor drum. AMSI. 1976. $5.00.

The full brass and percussion ensemble proclaim this early American hymn tune, "Newburgh," which has a homophonic texture. The second hymn tune, entitled "Alabama," is slow with a legato style and polyphonic texture. "Montgomery," the third hymn tune, has a homophonic texture and uses the compositional technique of pyramidal sounds. All three compositions are well written, easy to perform and produce a full, majestic sound.

Death to Life


Intended for Easter worship, these four short movements are entitled "Gethsemane," "Death," "Sleep," and "Resurrection." The 'Resurrection' section incorporates the Easter hymn tune, "Christ Jesus Lay in Death's Strong Bonds." The composition is scored for three trumpets, two trombones, tuba, timpani, snare drum, cymbals and organ. Various moods are created through special effects such as glissandi, muted sounds and flutter-tongue. Two condensed scores for organist and conductor are provided with all player parts.

Yuletide Carols


These simple arrangements of Yuletide carols may be used separately, or...
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together as a suite. The collection includes “Christians, Awake,” “Infant Holy,” “In Dulci Jubilo,” “Unto Us A Child Is Born,” “Ding Dong! Merrily,” “What Child Is This?” and “God Rest You Merry.”

Three Trumpetings
Douglas E. Wagner. Four trumpets.
AMSI. 1979. Number B-10, $4.00.

Three short fanfares characterize the style of this composition. Scored for four trumpets, the fanfares use dotted rhythm patterns to create a stately and majestic mood. These short fanfares could be used to emphasize the Gospel, Consecration, Great Amen, etcetera.

ROBERT E. ONOFREY, CPPS

Choral: Unison Voices

Seek the Lord

Very recently the Episcopal Church approved new texts for the Book of Common Prayer. These texts are essentially the same as those in the proposed Prayer Book, which is the source of Alec Wyton’s setting. He has fashioned musical dress for several pieces entitled “Canticles for This New Day.” “Seek the Lord” (Canticle 10), based on the Second Song of Isaiah, could rightly be sung after most Old Testament readings on Sunday, or it would fit well in a variety of other places in the Mass Office.

Because Wyton gives us a “through-composed” canticle, there is opportunity for key changes, modulations, phrase extensions and several other well-crafted compositional techniques to enliven the normally squareish form that comes from unrelieved lengths of refrain, verse, refrain, verse. The congregational refrain springs along on a fine rhythm, but its tritonal axis is a bit discomfitting.

As a Choir Celestial

Botvininski, an 18th-century Ukrainian, studied composition with B. Galuppi in St. Petersburg, and later, under Empress Catherine’s patronage, followed Galuppi to Venice for further studies. Botvininski is one of Russia’s most skilled church composers, and Tchaikovsky edited his works and saw them published in ten volumes.

“A Choir Celestial” has been translated and edited by Charles Hirt. This mystical and serene motet is shaped by three strophic verses in an adagio tempo which culminate in an allegro passage of floating Alleluias. You may sing the work either in Russian (there is a guide for pronouncing the transliteration) or in English translation.

Crown the Year

The tune and lyrics assume the guise of a folk song in this unison piece which was crafted for a Thanksgiving celebration. A little coloratura motive gets the voices going and pushes them along, usually in a variant, at the beginning of nearly every verse. The piano (the organ would work, too) supports the vocal line but is not its slave.

Finally, unlike too many works in the genre of folk music, Powell’s “Crown the Year” succeeds in sounding consciously simple rather than simply self-conscious.

The Beatitudes

St. Matthew’s version of the Beatitudes, which Lovelace has set for congregation and unison choir, could appropriately replace a responsorial psalm on almost any Sunday or feast. In fact, Lovelace’s antiphon, “Show us your ways, O Lord, and grant us your blessing,” is a familiar psalm refrain. The simple vocal line is supported by an occasionally contrapuntal accompaniment which searches out a refreshing modulatory turn near the close.

Which Is Yes
Daniel Moe. SATB, a cappella. Text by e.e. cummings. Hinshaw Music, Inc. 1979. HMC-367. $5.00.

If you have enough skilled singers to divide sopranos and basses, you should examine this work. The texts, by the major American poet e.e. cummings, use bold imagery which Moe soldiers into place with the proper touch of harmony and tune.

The title apparently applies to two texts: Moe sets one for SATB and the other for Unison. Moe distinguishes himself in this work as much by his choice of non-cliched verse as by his compositional prowess. Bravo on both counts!

J. KEVIN WATERS, SJ
Organ

Hymn Preludes and Free Accompaniments
Augsburg Publishing House, numbers 13, 14 and 15 in a series. $2.50.

This is a continuing series from Augsburg in which a composer writes a short prelude on a hymn tune followed by a free harmonization of the same hymn in a variety of styles. The composers for 13, 14 and 15 in this series are Gerhard Krapf, David N. Johnson and Kevin Norris. Very useful.

Celebration Hymns for Brass and Organ
Arranged by Robert Wetzler. AMSI.

Here are six arrangements of familiar hymns for brass (three trumpets, two trombones and timpani, with optional percussion) and organ to be used with congregational singing. Each arrangement begins with an organ introduction, followed by the hymnal version and concluding with a free harmonization employing all forces.

These excellent arrangements are a welcome addition to the repertoire of hymns for brass and organ.

Overture in Eb Major

This work is taken from the Johann Andreas Bach book (the fifth son of J. S. Bach). Mr. Kipnis provides excellent notes on the music and its performance. A delightful addition to the keyboard literature. This French-style suite contains twelve movements. The lack of a pedal part would perhaps make this piece more suitable for the harpsichord.

Fantasy for Organ

This fantasy is in three sections: fast, slow, fast. It requires a very competent and agile organist, as well as a first rate instrument. Employing contemporary harmonies and rhythms, this makes a stunning recital piece.

Partita

This partita contains five short movements, one of which is a Gigue for pedals alone. Using traditional harmonies, the work is of medium difficulty and would probably be more useful as a recital piece than for Sunday morning. It is a happy addition to the organ repertoire.

Bright Angels
Ronald Perera. E. C. Schirmer Music Co. $5.00.

A somewhat difficult recital piece, which is scored for organ, percussion and tape. This three-movement work requires a good tape recorder and speakers, and a fine organist. If you're looking for a really "contemporary" work for Christmas, here it is.

Choral Prelude on "Jesu, meine Freude"
Richard Yardumian. Theodore Presser Company. $3.00.

Here is a big setting of this famous chorale in the many-noted style reminiscent of some of the great chorale-fantasias of Max Reger, although not as long. The piece requires an ambitious as well as a technically proficient organist.

Dale Krider

Folk

Covenant

Adult folk groups will be pleased to find in Covenant music that addresses them both in style and structure. With the subtitle "A Musical Representation of the Love Relationship Between God and His People," Fr. James V. Marchionda and SUNDAY, the vocal-folk group from Blessed Sacrament Parish in Madison, Wisconsin, sets out on a musical trip which embodies the nostalgia of the big band era with its up-tempo setting of biblical texts and the hard-hitting arrangements of Alan Moore.

The recording combines the best of the old Sauter-Finegan arrangements, with just a touch of Stan Kenton and Pete Rugolo, mixed with reminiscences of Mike Post and Pete Carpenter. As orchestral backgrounds go, these are good. In fact they are so good that I would venture to say that World Library should immediately make the orchestral backgrounds available on cassettes, reel-to-reel tapes, and discs so that congregations can get the full flavor of Covenant. Make no mistake, the orchestrations make this music come alive!

Father Marchionda, the musical editor of the Paluch Missalette, has put together ten musical expressions drawn from the psalms that range from the quiet "Loevely Is Your Dwelling Place" to the driving "How I Rejoiced," an up-tempo, mild rock setting, that evokes Charley Parker's style. Different musical flavorings abound in the various offerings, and folk groups who are up to meeting challenges would do well to investigate Covenant.

What about congregational participation? A musically alert congregation might be able to handle some of the antiphons. It would seem, however, that the arrangements' musical sophistication would preclude the average parish congregation from much involvement. Yet, for adult groups, Covenant should prove an interesting relief from the usual elementary songs that have been the stock-in-trade of most publishers.

It is difficult to assess the effect that these songs would have with only simple resources (i.e., guitar, drums and small percussion). Yet, the album is a Nashvillian triumph of top-drawer musical arranging that has lift, drive and appeal.

James M. Burns

Choral: Mixed Voices

Haec Dies: Polyphonies
Choque des Peres du Saint-Esprit de Chevilly sous le direction de Pere Lucien Deiss, CSSP. Reproduced and distributed with authorization of Disques SM by World Library Publications, Inc. $8.50.

For those who recall the inspirational beauties of Latin polyphony sung in resonant cathedrals and monastic abbeys, Haec Dies should bring many pleasant memories. The repertoire includes works by Viadana, Vittoria, Handel, van Berchem, Nanini, Fevin, Lassus, Weerbeke and des Pres, all sung by the Choir of the Holy Spirit Scholasticate of Chevilly in Paris, conducted by Fr. Lucien Deiss. The choir has received the highest awards for recordings in France: the Grand Prix de l'Academie du Disque, the Grand Prix du Disque and the Prix Rene Coty. Here, on disc, is their unaccompanied singing—resonant, spacious and compelling, a veritable feast for the ears of the appreciative listener.

It will be apparent from the first notes that the tenors of the Chevilly choir sing with a highly developed head voice that is true, light in texture and volatile. The richness of the vocal ensemble is enhanced by the sympathetic reverberation of the chapel. Not only is the choir...
well-trained in matters musical, they obviously "sing to the acoustics."

If voluptuous sound were the only criterion by which these motets were judged, then the results would be very favorable, because the choral plenum is satisfying, and their response to their director appears to be immediate and well understood. Certainly, choral directors will envy Fr. Deiss such a well-manned choral unit which is capable of performing such a repertoire with so much unity of spirit and style.

Yet, their style reflects the 19th-century romantic traditions which emphasizes peripheral elements but does not address the indigenous characteristics which are the core of polyphonic music. The simplicity of terraced dynamics and fluidity of movement are ignored in favor of sudden bursts of sound, spasmodic tempo changes, and swollen half and full cadences which are done violence by excessive ritardandos. Melodic lines gently contrasting with one another are subverted to an almost theatrical production in which the nuances become the primary characteristics and the integrity of the musical fabric is left largely untouched. (For example: compare the Exsultate Justi of this recording with the recording of the same work performed by the Roger Wagner Chorale on "Echoes from A Sixteenth Century Cathedral." The differences in musical understanding produce two vastly different interpretations.)

Latin polyphony is a great treasure of the Catholic Church, and this recording does bring back for the contemporary listener illustrations of what composers of the 16th century excelled in, the writing of melodic lines which could gently interweave with one another to create a musical mosaic of complexity and musical beauty. What this recording does not do is to offer to the listeners renditions that are stylistically accurate and in accordance with the performance practice of the period.

Joy to You, Mother of the Lord
Lucien Deiss, CSSP. World Library Publications, Inc. Record, #7822, $6.95; cassette, #7824, $6.95; song book, #7826, $3.00.

Fr. Deiss conducts the Temple University Choir and a selected group of instrumentalists in this recording of 12 of his songs in honor of Mary, the Mother of the Lord. The choice of the Temple University Choir is a happy one, since their distinguished history of choral excellence can trace lineage back to Elaine Brown and Raymond Paige, two of the foremost choral conductors in America. The choir responds wholeheartedly to Fr. Deiss's directions, and the result is a strong and competently sung compendium of Marian devotional hymns.

The choir and accompaniment edition features arrangements for choir (mostly SATB), organ with occasional obligati for flute, oboe, clarinet and synthesizer. In addition, the song book contains the instrumental score for all 12 songs.

The texts are drawn from the Biblical Hymns and Psalms, Vols. I and II, in addition to two new lyrics, "As The Young Seeks To Be Fed," and "How Marvelous Your Beauty." In these latter two hymns, Fr. Deiss demonstrates once again his ability to draw richly symbolic texts from Scripture and the Fathers of the Church.

As with many recordings of four-square hymns there is a built-in danger of sameness of arrangement and renditions as verse after verse proceeds. Joy To You has that problem, since the arrangements are basically text-harmonizations, rather than verse-anthem treatments. Yet, for those who can accept this type of arrangement, there is a plethora of Marian texts to be savored and prayed.
1967, just about everything is changed.

As a matter of fact, in the chapter entitled *Conclusions*, Fr. Hayburn notes, "The history of church music will be permanently changed by the far-reaching results of Vatican II's Constitution on the Sacred Liturgy. Never again in the Western Church will there be the uniformity of practice that prevailed until December 4, 1963..." (p. 407). He isn't very happy with the situation, for although he generally limits himself to objective commentary on the various documents, when he reaches the post-Vatican II era, he shows a certain impatience, and even a pessimism concerning the future.

While reading through these documents, especially those promulgated since the Counter Reformation, one realizes again that many church reforms were not only conservative in nature, but were often marked by an uneasy distrust of the laity.

Anyone who grew up in the pre-Vatican II dispensation is familiar with the tight reins that the Apostolic See held on most things liturgical and musical. Fr. Hayburn believes that "On the whole the legislation has been beneficial. The decrees have had the effect of circumscribing church music and at the same time have been responsible for the production of many compositions which possess both liturgical fitness and artistic merit" (p. 417). It may be debated whether the decrees were responsible, i.e. provided the impulse, for works of artistic merit. The mild warnings of Trent apparently have some impact on Roman composers, but the Venetians—the prime innovators of the *stile concertato* and the *seconda pratica*, which ushered in the Baroque era—seem to have been untouched by them.

Numerous statements from the past four centuries are at hand, revealing the almost constant fear that music and musicians might get out of bounds. There is the lengthy decree, *Piae sollicitudinis* (April 1957), directed by Alexander VII to the churches of Rome. Fr. Hayburn summarizes its contents:

The decree was marked by the infliction of penalties upon musicians and religious superiors alike. That pastors, administrators, archpriests, etc. were responsible personally for the type of music allowed in their churches was important. That musicians must take an oath before being allowed to perform was also worthy of note. That repeated disobedience would disqualify them from future
performances in the churches demonstrates the determination of the Pope and superiors of the Roman curia that only worthy music was to be performed (p. 76).

Eight years later a follow-up document laid down more specific regulations for choir directors.

Fr. Hayburn's book also contains nine Appendices; in the first, about 75 pages are devoted to decrees and responses on sacred music, issued by the Congregation of Sacred Rites.

Fr. Hayburn's book is not made for fireside reading; it is much more important than that. We owe immense gratitude to him for the years he spent on this book; and we owe very special thanks to the publishers for making it available in an easily legible, sturdy and attractive format.

FRANCIS J. GUENTNER, SI

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Art Masters, Inc.
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2614 Nicollet Ave.
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Augsburg Publishing House
425 S. Fifth St.
Minneapolis, MN 55415

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New York, NY 10019

Harold Fliammer, Inc.
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Delaware Water Gap, PA 18327

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P.O. Box 470
Chapel Hill, NC 27514

Liturgical Press
St. John's University
Collegeville, MN 56321

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200 Madison Ave.
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World Library Publications, Inc.
5040 N. Ravenswood
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DISTRICT OF COLUMBIA

WASHINGTON
May 26-30
Institute for Liturgy Resource Personnel. A three-track program for diocesan liturgy commission members and liturgy office staff; religious order liturgy heads and commissions; parish full-time liturgy directors. Write: Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

WASHINGTON
April 20
Vesper Concert Series present the Princeton University Glee Club, Prof. Walter Nollner, conductor, and Ms. Sheila Hefferon Sullivan, associate conductor. Choral music by Bach, Brahms and Bartok. Admission free of charge. Held at the National Presbyterian Church, 4101 Nebraska Ave., NW.

WASHINGTON
July 11, 12
Deiss seminar with Rev. Lucien Deiss, CSSp, and Gloria Weyma at Catholic University of America. Write: Sr. Mary Alice O'Connor, Catholic University of America, Washington, DC 20064.

WASHINGTON
July 28-August 1
Tenth Annual NOBC Workshop in Afro-American Culture and Worship. For more information, contact Mr. Ronald Sharps, National Office for Black Catholics, 1234 Massachusetts Ave., NW, Washington, DC 20005.

CALIFORNIA

SAN PEDRO
June 13-14

COLORADO

DENVER
June 2-6
Institute for Liturgy Resource Personnel. Sponsored by the Center for Pastoral Liturgy, The Catholic University of America, and cosponsored by the Bishops' Committee on the Liturgy, Federation of Diocesan Liturgical Commissions, Archdiocese of Denver, Dioceses of Cheyenne and Pueblo. Topics include liturgical spirituality, role of the professional liturgist, program design, leadership style. Write: Rev. G. Thomas Ryan, Center for Pastoral Liturgy, The Catholic University of America, Washington, DC 20064.

CONNECTICUT

BRIDGEPORT
Lenten specialties at St. Augustine's Cathedral: weekly Evensong with cathedral choir participating; weekly Way of the Cross with multi-media presentations; Palm Sunday presentation of Stainer's Crucifixion by cathedral choir. Write: Sr. Monica Socinski, 359 Washington Ave., Bridgeport, CT 06604.

FLORIDA & INDIANA

MIAMI & RENSSELAER
Fr. Lucien Deiss and Gloria Weyma will be on the NPM Regional Convention programs of Region 4 (April 14-17 at Miami) and Region 7 (September 5-7 at Rensselaer). Write: Rev. James Fetscher, Office of Worship, 6301 Biscayne Blvd., Miami, FL 33138 or Rev. Lawrence Heiman, St. Joseph's College, Rensselaer, IN 47978.

IDAHO

SUN VALLEY
October 13-16
National meeting of diocesan liturgical commissions. Theme: Shepherds and Teachers: The Bishops and Liturgical Renewal. Write: Box 5127, Boise, ID 83705.

ILLINOIS

AURORA
May 30-June 1

CHARLESTON
April 26

CHICAGO ARCHDIOCESE
Lent Hearing Session (April 10); Organ and Guitar; Guitar and Organ: Problems and Possibilities (April 14); Future for Liturgy Teams (April 14-15); Liturgy of the Hours (April 18-20); Sharing/Planning/Reflections on the Initiation Process (April 26); Sixth Annual Archdiocesan Choral Festival, directed by William Ferris (May 3-4). Write: Office for Divine Worship, 155 E. Superior, Chicago, IL 60611.

ST. CHARLES & ROCKFORD
April 26 and April 27
Workshop on Liturgies with Children, conducted by Rev. Jack Nanz. Write: Office for Divine Worship, 720 Hardin St., Aurora, IL 60506.

INDIANA

FT. WAYNE
April 14

NOTRE DAME
April 27-May 2
Christian Initiation. Workshop to discuss implications and pastoral implementation of the new rite. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

NOTRE DAME
October 14-18
Sunday Eucharist. Workshop to look at the ideal Sunday Eucharist and to explore ways to make it meaningful. Write: Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.
NPM 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.

Growing in Church Music
Growing in Church Music is a report on the conference “Why Church Music?” held in England in 1978. The five conference presentations that make up the book explore fundamental questions honestly, provocatively. What is church music? Is there a “church” music style or genre? How do we meet the needs of different congregations, different age groups, different cultures?

Plans in Action
Peter Stapleton. NPM Publications. $4.50.
A must for anyone who wants to understand planning better so they can do more, be more effective in their work.
Helps you evaluate tasks, establish goals and actually plan for success in every endeavor you undertake.

New Directions for a Musical Church
Peter Stapleton. John Knox Press. $4.50.
To aid persons in the local church concerned with “making a joyful noise”—choir directors, clergy, music committees—Peter Stapleton offers specific, easy-to-follow suggestions on a spectrum of problems: choosing the best of the old and the new, building good working relations, coping with the recruitment myth and designing active rehearsals. His ideas are practical.

The 1980 Music Locator
Bigger and better than ever, this new edition is almost three times the size of the 1976 edition. It replaces all earlier editions.
This valuable reference places over 38,000 titles of printed religious music at your fingertips. It lists music alphabetically by title, alphabetically by composer and categorically in a unique thematic index.

Spirit and Song of the New Liturgy
Lucien Deiss, CSSP. World Library Publications. $7.95.
More than a mere explanation of recent liturgical changes, this comprehensive treatment by the famed French liturgist gives insight into the spirit of liturgical renewal as expressed in the song of the Church.

The Liturgy Today and Tomorrow
Joseph Gelineau. Paulist Press. $4.95.
A critic describing this book called it one of the most important for liturgical renewal he has read in recent years. If you have anything to do with directing liturgical reform or with the implementation of the liturgical directives of the Second Vatican Council, you will too!

Liturgy with Style and Grace: A Basic Manual for Planners and Ministers
Liturgy Training Program. $5.50.
This is the book for the parish liturgy team. For newcomers it’s an outline and a vision of the task that awaits them. For veterans it’s a refreshing, revitalizing look at liturgy as a whole.

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RENSSELAER
June 18–27

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Summer Session (graduate and undergraduate courses) in church music and liturgy. Graduate credit: $68.00; undergraduate, $60.00. Write: Rev. Lawrence Heiman, Saint Joseph’s College, Rensselaer, IN 47978.

SOUTH BEND
April 15
Community Meal (see Pt. Wayne, April 14).

NEW JERSEY

PRINCETON
June 8–10

PRINCETON
June 11–13

NEW YORK

Ogdensburg
August 18–22

OHIO

SPRINGFIELD
July 6–11
PENNcLYVANIA

PITTSBURGH
July 7—10
Deiss seminar with Rev. Lucien Deiss, CSSP, and Gloria Weyman. Write: Rev. William Crowley, Duquesne University, Pittsburgh, PA 15219.

UNIVERSITY PARK
June 16—17
Blocking and Choreographing for Teachers of Music and Drama at Pennsylvania State University. Instructor: Larry Cervi. A workshop to help teachers of music and drama to move people on stage while speaking (blocking) or singing (choreographing). Write: F. Wally Lister, The Pennsylvania State University, 409D Keller Building, University Park, PA 16802.

W. CAROLINA CHARLESTON
May 3—4

TEXAS

DENTON
June 30—July 3
The Complete Keyboardist—Improvisation, Service Playing, Ensemble at North Texas State University. Faculty: Gerre Hancock, Charles Brown and Dale Peters. Lecture demonstrations, recitals and classes. Instrumental soloists and small ensembles will be available for reading sessions with workshop participants. Write: Dr. Charles S. Brown, School of Music, North Texas State University, Denton, TX 76203.

SAN ANTONIO
April 22—24
Hispanic Communication Conference at the Casa San Jose of the Oblate College of the Southwest. Cosponsored by the Oblate College of the Southwest, the Centro de Comunicacion Oblato, Episcopal Church Office of Communication and the United Methodist Offices of Communication Education. Workshops in copywriting, graphics, skills, news judgment, communication rights and laws, video and use of local broadcast. Write: Ms. Sonia Francis, Office of Communication, Episcopal Church Center, 815 Second Ave., New York, NY 10017.

VERMONT

WINOOSKI
June 22—27
Third Annual Church Music Workshop. Sponsored by St. Michael's College at Winookski. Staff includes McNeil Robinson, Rev. Francis Strehan, Dr. William Tortolano (Workshop Director). Write: Dr. William Tortolano, St. Michael's College, Winookski, VT 05404.

WASHINGTON

SPokane
June 30—July 11

CANADA

OTTAWA, ONTARIO
New project launched under the chairmanship of Lawrence Harris—Canadian Symposium on Music in Liturgy. Activities to include special workshops and regular meetings involving speakers, singing and prayer. Write: Lawrence Harris, PO Box 4211, Station E, Ottawa, Canada K1S 5B2.

ANTIGONISH, NOVA SCOTIA
June 30—July 4

EUROPE

SALZBURG/BERAMMERGAU
July 26—August 12
Orff Schulwerk Seminar plus Oberammergau Passion Play. For the church musician. Sponsored by the Choristers Guild (USA) in cooperation with the Salzburg College and the Orff Institute, 17 days, $1,399 per person, double occupancy. Write: John Burke, Executive Director, Choristers Guild, Box 38188, Dallas, TX 75238.

AMSTERDAM, TRIER, NUREMBERG, MUNICH, OBERAMMERGAU, SALZBURG, INNSBRUCK, LUCERNE
September 11—October 1
Church/school musicians' tour to Old Europe and the Oberammergau Passion Play. Three-day liturgy/music institute in Trier. 21 days, $1,590. For complete information, contact Sister Jane Marie, NPM National Office, 225 Sheridan St., NW, Washington, DC 20011 (202) 723-5800.

Please send “Calendar” announcements to: Rev. Lawrence Heiman, CPPS, Director, Rensselaer Program of Church Music and Liturgy, Saint Joseph's College, Rensselaer, IN 47978.
By Fred Moleck

In the wilderness-ringed farmlands of western Pennsylvania during the latter half of the 19th century, the young monastery of St. Vincent celebrated the Roman Catholic liturgy in a style that reflected the monks’ German Catholic roots. Their style used musical performance in the liturgy to create an aura of splendor, sparkle and wonderful dramatic sweep, and incorporated an SATB choir, a pipe organ, soloists and full orchestra. It was these musical forces, combined into an even more powerful force, that produced the Tridentine spectacle and called for a cast of thousands and a large space in which to put them. These monks constructed and executed the “Hochamit,” the Solemn High Mass, which most of the European Church saw achieving perfection a few generations earlier with the music of Haydn and Mozart.

What a grand event it was! The Lord Archbishop or the Cardinal Archbishop would enter the royal chapel or the privileged cathedral with the orchestra, the choir and the organ filling and glittering space with grandly dramatic music. In the incense-filled sanctuary, the celebrant pontificated and personified an image of the Church held dear by any 18th-century Catholic’s heart—a church of power, of glory, of triumph. In the opposite end of the church building the musicians created the atmosphere of 18th-century liturgy which was a valid expression of the Enlightenment Church. It was an atmosphere that drew the worshiper into a posture of introspection, awe and mystical adoration which gave little room for vocal participation. It was an atmosphere which seems to be light-years away from our talkative Sunday liturgies of today.

Music of Haydn and Mozart and any of their contemporaries creates that same exhilarating atmosphere. The form of the symphony, the excitement of the coda, the da capo aria—all are constructed to form a musical thrill that

In today’s post-post-Enlightenment Church other assemblies gather to be muted by...the folk-style liturgy...

...tempts the devoted listener to strangle the coughing matron in the third row of the concert hall or that whining child near the left exit. This music demands out attention and inspires without compromise. It forbids listeners to interrupt; the assembly must listen mute. Whether in concert hall or church, you’d better keep your mouth shut.

In today’s post-post-Enlightenment Church other assemblies gather to be muted by performing string and vocal ensembles. While there is no Lord Cardinal in the sanctuary and the rococo dust collectors are covered by textbedecked banners, silent worship is being effected. The phenomenon is the folk-style liturgy at which the folk ensemble does the playing, the singing, the reading, the miming, the gesturing, the powdering and the glorying. The style that was to make participation easier has now become in far too many instances a “congregational hands-off” liturgy. The music performed because of its complexity, its vocal range or its built-in tedium forbids the assembly to participate. So we sit and fidget while the 37th verse of the number one item of the Folk Forty is offered up like the Glorias and the Credos of the Haydn and Mozart tradition. We are muted and this time without the advantage of Haydn and Mozart.

A strummed guitar and bowed violin are precious components of musical traditions that have furthered the Church’s worship life. Musical forces have been linked to the evolution of liturgy and style. Those German Benedictines with their chant, their orchestras and, of course, their black robes, long beards and home brew didn’t exactly look like Calvinists.

Hardly missionary monks, the early folk church musicians were charged to initiate pressure also. When Ray Repp, Clarence Rivers and the Medical Mission Sisters formed their first songs, they did it in service of the assembly to help the assembly sing out loud. Now, there is little difference in the silence that comes from the closed mouths when those closed mouths are attached to heads and ears that are listening to the Gloria of Mozart’s Twelfth Mass—which incidentally is spurious Mozart—or to sit in a pew at a wedding being bored out of one’s skull while the college roommate of the bride sings an interminable “Wedding Song” after the obligatory reading from Kahlil Gibran. (Am I the only person who gets nervous with the quivering lute string image?)

The image of the Church that the folk liturgy helped to construct is the image of the Pilgrim Church, the Church that stumbles and rises, secure in its faith that the rise will occur. The triumph is one of human endurance and human joy grounded strongly on the Divine strength and Divine joy. To force that into an image of triumphal detachment without the genius of a Haydn or a Mozart can only bring liturgical atrophy.

* A sort of antique poem, in various parts of which a return is made to the first verse or couplet; a poetical rondo.
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The Price of Pastoral Music

BY GILES PATER

Must pastoral musicians in the 80's be prepared to make sacrifices...?

The art of pastoral music is the application of all the resources of music to fully involving the congregation in prayer. This is a vision which differs vastly from what was the conventional experience of most Catholics at Mass up to recent times. They came to be impressed by the tremendous mystery of holy Mass and to respond spiritually, within themselves. Consequently, music performed for them—to impress, exalt, overwhelm and inspire them—was the order of the day. This agenda generated our sacred treasury, a repertoire of beautiful compositions for professionals and semi-professionals. It also brought into being a great abundance of stylized imitations for amateurs.

It would be easy to argue that in this former dispensation, Catholic musicians were called upon to make sacrifices. Few of them enjoyed the luxury of a cathedral directorship or a position in a parish well-enough endowed to afford truly distinguished music. The majority of musicians who gave their lives to music-making in this country had to settle for demanding hours, an excessive number of services, a seasonal choir capable of mediocre part-music and a pittance for a salary. So if they stayed in the trade, it required a high degree of dedication; it involved considerable sacrifice, both professionally and financially. Since all the Church documents spoke principally of chant and polyphony, an ideal beyond the capabilities of average parishes, musicians who chose to work in these places always had a sense of unfulfillment. Indeed, they made a sacrifice.

The new vision of pastoral music which has developed in the last 15 years has been accompanied by some significant advances in working conditions for musicians. In many dioceses campaigns have been launched to raise the salaries of qualified musicians. While few diocesan liturgical or music personnel would speak of this in glowing terms, some progress has been made. General consciousness has been raised, and many parishes pay higher salaries, even if not a full living wage.

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One could point to some evidence of great improvement in other working conditions as well. Where the salary was partially constituted from stipends of weekday Masses, and these were several each day, now a more realistic approach to remuneration has resulted in less demands on musicians for weekday mornings and a greater use of their talents on weekends. A new day for choirs has dawned, too. There is a growing recognition of a genuine and varied role for a specially trained group to enhance congregational song and to complement it. This is finally emerging from our years of experimentation with participated liturgy in the vernacular.

On the face of it, then—with some improvement in salary, working conditions and opportunities for music-making—one might say that not as much sacrifice is asked of the contemporary church musicians as before. However, the question is still raised: Must pastoral musicians in the 80’s be prepared to make sacrifices financially, aesthetically, professionally and personally? To be realistic, will not reimbursement for church musicians be less than for musicians in other areas? Will not personal dealings be with a pastor and staff who may not be musically inclined? Will not the musical quality of what is produced be less than what could be produced with trained voices? Will not the type of music be inferior to the classics of church music? Are not these sacrifices as big as any ever asked of church musicians?

One is tempted to concede that in many instances this is true. But, it could be argued that in just as many cases the supposed sacrifices are not unique to church musicians. In fact, there are positions for pastoral musicians that have a salary comparable to many other musical posts. Moreover, musicians who work on school faculties or on committees deal with colleagues who do not share their sensitivity and keenness for musical detail. And it is debatable whether the quality of music in church will necessarily be less!

But in all these reactions to the question of sacrifice for pastoral musicians in the 80’s, the basic issue has not yet been faced. In the 80’s, the biggest challenge to pastoral musicians is to come to grips with themselves. What do they really believe? What is valuable and important to them? Only when pastoral musicians have faced themselves spiritually and come to believe in prayer, can they minister to others and enable them to give voice to their prayer. Pastoral musicians are called to be transparent in faith every bit as much as the presiding celebrant.

The exciting possibility, then, of working with and helping a group of people on this, the deepest level of their lives of faith, sets an altogether new ambience for the pastoral musician. What is appropriate for a given parish or community is what is suited to their talents and their level of spirituality. The pastoral musician can help awaken, can help make happen heart-felt song that is God given. The song may resound; it may falter. But the song is valid and beautiful—not in terms of outside expectations imposed on it.

Now, if pastoral musicians understand this and are committed to this vision of their ministry, it seems anachronistic to speak of “sacrifice,” just as one would probably not use the word in speaking about the fulfilling life of a dedicated teacher. To be sure, there is cost in this life, as in any discipleship of the Lord. Any open-eyed assessment of the vocation of pastoral musician should take account of this cost. But no amount of salary adjustment or choir budget will touch the core of this vocation.

Pastoral musicians in the 80’s have been swept into the very heart of the mission and ministry of the Church. Theirs is not a job or a profession only. They as persons must radiate love and commitment. Their approach to work with others proceeds from an acceptance of their coworkers and is made by way of invitation, not demand. The freely given response of the congregation and the choir is cherished for what it is. Pastoral ministers continually work for mutual up-building.

These remarks are not intended to disparage the special gifts of musical ministers. Trained musicians have skills which can help vocal prayer be vibrant, energetic, exciting, moving. Musical ministers know materials which are most likely to succeed, and they know how to teach and perform these materials. One without talent and training simply cannot do this. So there is no question of the need of a professional. Any congregation which must rely on unskilled musical leaders is impoverished. Its sung participation will never be what it could be under the leadership of a trained pastoral musician.

What we now appreciate, however, is that it simply is not enough for musicians to relate to their choirs and congregations professionally, as trained persons. Musicians must be caught up with the vision of sung prayer and the realization that all who minister in the liturgy aid the up-building of the Church. And like all other ministers, the first requirement of pastoral musicians is to hear the call to discipleship, make a decision in faith and allow this to inspire, inform and guide all of their work with others.
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