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In this issue... 

...we recount the story of what took place at the Fourth Annual Convention of the National Association of Pastoral Musicians, held in Detroit, Mich., April 21–24, 1981. "Claim Your Art" now has deep meaning for many people. Our convention is not merely an educational event, nor a business gathering; it is an experience of Church. Artists, dancers (and how did we ever realize the importance of dance!), audio-visual specialists, crafts-persons—all gathered with musicians and clergy to experience a conscious act of choosing to be who we are.

We begin by naming or describing ourselves. Matthew Fox and Elaine Rendler define pastoral music as a ministry—one that involves the entire world, indeed, the cosmos in which we live, and one that involves itself in the nitty-gritty of day-to-day living. Teresa Weinl demonstrates how "pastoral" means simply being one with the people—ordinary people—but in an extraordinary way. Regis Duffy shows that pastoral music is much like folk art in the visual field, an art form from the people but always calling us to be more than we thought possible—the prophetic aspects of art, in his words. The Damesk demonstrate the relationship of pastoral music and musicians to the liturgy, reaffirming that musical liturgy is normative. John Buscemi (whose weathered and commanding wood sculpture already make his point) presents the principles of craft art that are essential to an understanding of pastoral music. Virgil Funk names the pastoral musician more specifically through his comments on job descriptions, contracts and salary guidelines. He calls on all pastoral musicians, including volunteers, to "negotiate or renegotiate their contracts, including job description and salary, so that there is identified under contract a person (or persons) in the parish as Director, Ministry of Pastoral Music, whose salary is specified according to at least the minimum salary guidelines of Music in Catholic Worship" (and contributory salary should be indicated for volunteers or parish financial hardship).

In the Eucharistic liturgy, the naming of ourselves was given its theological roots. The act of renaming God's chosen ones in the Old Testament—Abraham, Israel, David—foreshadows the great act of renaming that takes place in the Resurrection, when Jesus is called "Lord." The act of naming is a moment of truth-telling, and in that moment, we participate in the resurrection act of Jesus, when he claims his "Lordship" and he is named to be who he really is. Paul recounts the early creeds formula of the entire Church: Jesus is Lord, his name after the Resurrection, to which all creation reacts. When we name our world, or ourselves, by any other name, we deny our real work.

With Rosa Guerra, we feel the breadth of our call, reaching to all cultures. Rembert Weakland calls us all forward—musicians, clergy, crafts-persons, dancers, artists—to claim our art. In the Festival of Pastoral Arts, we recall the building of the temple, when the artists are called in and build a magnificent edifice of fine wood and marble. God is not yet present. Then the priests are brought in, and offer sacrifices, but God is still not present. Finally, the musicians are brought in, and the Shekinah appears. Four thousand people celebrated the moment by singing the Hallelujah Chorus; this will not soon be forgotten. When the Church comes alive in the form of living celebration, the joy of Christianity becomes singularly irresistible.

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

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(ISSN 0363-6569)

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Letters

The Participants Rave...

Words are inadequate to express my thanks, and, very certainly, a numerical scale cannot even come close to analyzing my feelings. I came to the convention this year with certain personal and professional needs going unmet. Somehow, I expected this meeting to show me how to fulfill these needs.” While not even pretending to show me how, various speakers pointed the direction to me, opening me up for new questions.

I am home now, working my way through deep pain, wending my way along paths I had hitherto refused to acknowledge; certain in the knowledge that there is “light at the end of the tunnel!” While I do not pretend that my little trek is fun, neither is it of serious consequence to any other than myself. It is also of incomparable relief to be exploring avenues of growth rather than grinding myself down by the repetitive, unproductive questioning previously used.

Thanks to Teresa Wein for opening up my year ducts and my heart (again) to the Lord’s presence. Thanks to Ed Gutfreund for the chance to examine my desert and find the oasis that is even larger than the desert. Thanks to Virgil Funk for the assertiveness to get what we need rather than grovel for whatever drops we can get off budgets and closed minds. Thanks to Regis Duffy for strength.

Thanks to this, my third convention, and one of the first Masses to move me to tears of joy since my own Confirmation as a Catholic five years ago. Praise be the name of Jesus!  

Meg Fortino  
Region IV

...and Advise

I thoroughly enjoyed this year’s convention in Detroit, and last year’s Regional Convention in Dubuque, Ia. The musical and liturgical input is a gift to me in my own spiritual journey as well as in my ministry. This ministry is new to me and has grown in the past years from choir member to song leader to folk group coordinator and, beginning this fall, chairman of the music committee, which involves coordinating all the music groups for my parish. My training in music has been strictly informal, as was my training in liturgy during six years at the convent. My knowledge of liturgy has since been fostered through reading and workshops. Both areas have been greatly enhanced by NPM conventions.

I firmly believe that NPM has a great deal to offer individuals in their ministries in pastoral music—not only the directors, but all the musicians involved in parish programs. It is a rare parish that will pay individual choir members; my parish pays none of its musicians. I am concerned that NPM is becoming somewhat elitist with salaries, job descriptions and certification (the Ministry Formation Program suggested that one requirement might be a degree in music).

Frankly, I feel excluded, especially since I have no degree in music. I feel that I make a valuable contribution musically and spiritually to my parish community—a contribution that is enhanced and deepened by my membership in NPM and involvement in the programs you offer. I hope and pray that there will always be room and a warm welcome in NPM for those of us who are not “professional musicians” for now, however, I wish to make known my concern.

Margaret Ford  
Peoria, Ill.

My gratitude and congratulations on what was for me a most rewarding week spent at the NPM convention in Detroit. The overall convention was a magnificent effort and a great gift to all those who attended. The keynote presentation by Matt Fox, the beautiful use of dance throughout the week, the general session by the Dameans and the Thursday evening Eucharist were among the highlights for me.

Along with my affirmation and support I would also offer a challenge in the form of some thoughts on a few aspects of the convention, most specifically with regard to the music competition and the outstanding parish awards.

When I first read of the music competition, I felt it was a positive step toward recognizing the variety and richness of gifts present in the pastoral music community. I entered a number of songs in the folk genre. Yet the announcement left me feeling cold and upset. Part of this was certainly disappointment; yet, many indicated that my feelings were valid. These feelings were based on the following points: There were only two music awards given, rather than the intended three; the songs seem to have been chosen more on the musical judgment than on the pastoral judgment—the thundering organ piece that won the second award
was a stunning piece of music, but of questionable pastoral effectiveness; and out of the 200 entries it seems incredible that honorable mention would be given to a piece by a composer who had already received an award. Are the gifts of the Spirit so narrowly distributed? I doubt it!

The outstanding parish awards also raised many questions. What is an outstanding parish? Is it a place where finances, resources, personnel and the receptivity of the people make steady growth and outstanding pastoral ministry the norm? Or is it a place where “faith-full,” dedicated people struggle through great obstacles and opposition to forge out pastoral progress inch by inch? Outward appearances are easy and deceptive. The light of the Gospel probes deeper and truer; the story of the widow’s meager offering seems to apply here.

Beyond this, the whole notion of competition in music or parish ministry is highly questionable, particularly in light of Matt Fox’s keynote presentation. As Christian ministers, we must get off Jacob’s ladder of competition and get into Sarah’s circle of the shared dances.

It seems that NPM needs to move away from things that strike of competition, caste systems (stage people are more gifted than audience people), and hero worship (some day I’ll be like the St. Louis Jesuits, the Dameans, etc.). What needs to be addressed is the difficult task of recognizing and affirming all the tremendous gifts present at such a convention, instead of perpetuating a cycle of ladder climbing from audience to stage. If only there were a way to get the whole general assembly up on the stage and get all the stage people down in the assembly. If only “audience” people could sing their songs, play their music and share their wisdom with the “stage” people. The challenge is not to stage builders, but to all of us to find ways of bringing us together in mutual recognition, sharing and support.

The songs I write and use in weekly music ministry are as pastorally effective as anything I heard at the convention. Yet my resources are limited—little money, no orchestra at my disposal. My songs are not grandiose or monumental but rather simple and effective prayer-songs. This puts them on a par with any other piece of pastoral music. For these reasons, I could not help feeling discriminated against. Is an organ piece automatically better than a guitar piece? Were the songs judged on their own merits, or on the complexity of their arrangements or the impressiveness of their recording? Did every song have an equal chance? Were the judges a fair sampling of different attitudes, musical backgrounds and tastes?

Many, many gifted pastoral musicians are doing quality work. How can the conventions affirm these people more effectively? Any means you can devise to promote gift-sharing over gift-worship and circle dancing over ladder-climbing will be a tremendous step forward.

Jerry White
Country Club Hills, Ill.

On Publishers and Profits
The review by James Burns of the Benedictine Book of Song (April-May, ’81) makes me wonder if the publisher furnishes special copies to reviewers and others to purchasers. The copy I received has to be one of the most useless, tuneless, joyless, needless collections of so-called congregational music I have ever been conned into sending my money for.

I have been a working church musician, with all that entails, for over 35 years. I take my avocation seriously, and therefore I faithfully pursue, play through and listen to practically everything “liturgical” that comes my way. Therefore, my observation is not unknowledgeable. In my further opinion, this collection of music has no business being published, except for the obvious one of earning lots of bucks for the Liturgical Press and the Benedectines. And we have, God knows, already too much of the profit-making syndrome in the American Catholic Church today. It surrounds us on every side, from the shoddy collections of “new hymns” to the various Diocesan “Liturgical Commissions,” which make mighty dollars from advising their captive audiences on how best to worship God.

G.L. Mazurkiewicz
Rochester, Mich.

Protestants Also Unprepared
In the article “Father, Have You Ever Looked at the Words?” by Rev. Giles Pater (Pastoral Music 5:4), the following statements are made: “In some Churches the pastor has traditionally chosen the hymns for Sunday, while the musician has chosen the anthems. Needless to say, ministers in that tradition have been well prepared for this task by special courses in the seminary. But this has not been the case in Roman Catholic seminaries;…”

This has not been the case for most Protestant ministers, either, and many Protestant ministers do not attend seminary at all! We Protestant ministers of music have the same problems as our Catholic brothers and sisters of St. Cecilia.

Let me hasten to say that my present pastor is very sensitive to music, and I select the hymns (with occasional suggestions from him). But this has not always been the case!

J. David Roberts
Piqua, Oh.
1982 Regional Conventions

REGION I
Providence, R.I.
JUNE 23–25
Rev. Ronald Brassard
Chairperson

REGION II
Pittsburgh, Pa.
JUNE 16–18
Richard P. Gibala
Chairperson

REGION III
Orlando, Fla.
JUNE 30–JULY 2
Paul Skevington
Chairperson

REGION IV
Ft. Worth, Tex.
MAY 17–19
Arlene A. DeLuca
Chairperson

REGION V
Green Bay, Wisc.
JULY 7–9
Rodney Weed
Chairperson

REGION VI
To Be Announced
NPM Rates Increase

Effective September 1, 1981, the National Association of Pastoral Musicians is increasing its membership dues and subscription rates. The increases, the first since the founding of NPM in 1976, are necessary for several reasons. The Second Collection, a fundraising effort that was carried out last year to forestall a rate increase, fell considerably short of its mark. Secondly, printing costs have spiraled upward at an alarming rate—45% since 1976. And finally, of course, there is a need to maintain salary levels at the current inflation rate.

This early announcement of the rate change is intended to provide the opportunity for those whose memberships and subscriptions expire before December 31, 1981 to renew at the current rates before they go up on September 1.

The new rates are as follows:

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<td>Single Subscription</td>
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<td>One year</td>
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<td>Two years</td>
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<td>Two years</td>
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<td>Each additional for</td>
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<td>groups larger than 6</td>
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<td>Special Members</td>
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<td>Sustaining Membership</td>
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<td>Contributing Membership</td>
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Note: Several members and subscribers have experienced some confusion with our term “Regular Membership—Clergy and Musician.” This is a dual membership by which two individuals (a member of the clergy and a musician, in the usual case) receive the 8 publications and all the services to which membership in the Association entitles them. Therefore each receives a copy of Notebook, and each receives a copy of Pastoral Music magazine six times a year. Please also notice that discounts are provided for multiple memberships and for two-years periods, based on the numbers of individuals involved. Canadian members and subscribers should consult the masthead of the magazine for special stipulations regarding postage.

German Translator Needed

The NPM National Office is looking for a musician who will read, summarize, and occasionally translate articles from German church music publications. It is a great way to keep up your German, to stay informed in the exciting field of church music in Germany, and, of best of all, to provide a service to our fellow NPM members. Write the National Association of Pastoral Musicians, 225 Sheridan St. NW, Washington, DC 20011.

Publishers and the BCL

Twenty-seven representatives of liturgical music publishers met with members of the Bishops’ Committee on the Liturgy (BCL) in April to discuss the BCL publication, “Letter to Composers of Liturgical Music,” which was reproduced in the February-March ‘81 issue of Pastoral Music. Chaired by Archbishop Rembert Weakland, OSB, the meeting was also attended by Bishop James Sullivan of Lansing, Mich., Rev. Frank Quinn, OP, advisor to the Committee, and Revs. Thomas Kronsack, SVD and John A. Gurrieri, Executive and Associate Directors of the BCL Secretariat.

Father Quinn remarked on the noticeable improvements in the quality of liturgical music over the last 15 years, but declared that the role of the hymn has been overemphasized in Roman Catholic worship, calling for a larger repertoire of service music such as litanic forms, acclamations, responsories, and so on, that respect liturgical time and seasons. This need was further elaborated on by Fr. Gurrieri when he noted ten areas in which service music is needed for the Rite of Funerals alone.

A major concern of the meeting was the common goal of facilitating greater musical participation for all worshipers. The group discussed copyright sharing, music in the public domain, one-time use policies and participation aids. Reasons for the decline of music education in parish schools and CCD pro-
grams were explored, as well as problems such as that of texts and the frustrations of composers and the continuing need for composition for organ and other instruments. The paramount importance of well-trained musical personnel to the success of parish music was stressed.

Fr. Heiman and Good Friday

Rev. Lawrence Heiman of St. Joseph's College in Rensselaer, Ind., Calendar Editor for Pastoral Music, was commissioned by the Bishops' Committee on the Liturgy to compose the music for an alternative version of the Reproaches chanted during the veneration of the Cross on Good Friday. Since around the 11th century, these chants and acclamations have been a traditional part of the Good Friday liturgy in the Roman Rite, serving as a dialogue between God and his people here and now, and have been misinterpreted as having anti-Semitic qualities. Although the traditional Reproaches are not to be understood as anti-Semitic in any way, an alternative version was proposed in a cooperative effort on the part of the BCL and the Bishops' Committee for Ecumenical and Interreligious Affairs.

Father Heiman's music, based on Psalm 22, closely follows the plainchant and incorporates the ancient Greek acclamations of the Improperia. It is available in an organ accompaniment edition and hymnal insert for parish participation from the USCC Publications Office, 1312 Massachusetts Ave. NW, Washington, DC 20005.

Publications of Music Offices

An impressive array of parish, diocesan and association newsletters old and new come into the National Office regularly. Many of them contain discussions that are of interest to pastoral musicians everywhere. The Diocese of Pittsburgh, for example, devotes a large part of its May issue of The Parish Musician to a practical set of guidelines for teachers entitled "Planning the Liturgy" by Rev. Gilbert Rutz (originally appearing in Religion Teachers Journal). The newsletter also keeps readers apprised of liturgically oriented workshops, musical events and employment opportunities. The editorial office is at 111 Boulevard of Allies, Pittsburgh, PA 15222.

The Association of Church Musicians in Philadelphia has been putting out a very informative newsletter for the past four years. A series of compact and timely briefs cover the range of interests from musical event to notes on the Liturgy of Hours and tips on area resources. Information about this association is available by writing Mr. Robert Gaulin, 315 Lombardy Rd., Drexel Hill, PA 19026.

As a sampling of what can be learned from Fragments, the publication of the Toronto Pastoral Centre for Liturgy, consider the following titles: "Are Permanent Deacons Needed Today?"; "When Should the Music Begin at Communion Time?"; "Ministering 'with' Others." Many will find it exceedingly useful to exchange information with this important Canadian source. Their address is 2661 Kingston Rd., Scarborough, Ontario M1M 1M3.

Readers Please Note

Pastoral Music Review Editor Edward Foley, Capuchin contributed an article to our last issue (Vol. 5:4) in which he discussed the value of metaphor to the meaningfulness of our celebrations. In the article, on p. 24, he compares two texts of similar content but contrasting quality to demonstrate the positive effects of good metaphors. The more literal text was mistakenly attributed to the Benedictine Book of Song published in 1979; it actually appeared in the Book of Sacred Song, p. 255, published by the Liturgical Press of Collegeville, Minn. in 1977.

School Sisters of St. Francis

March 19 marked the 64th anniversary of the Dedication of St. Joseph Convent Chapel and something very special indeed: the blessing of a new Casavant Freres organ. The School Sisters of St. Francis, famous for their rich musical heritage, established the Center for Liturgical Music in January, 1974, with the commitment to raising musical standards in worship.

The dedication of the new classic instrument, capable of performance of all periods of organ literature, took place the following day. M. Rev. Rembert Weakland, OSB, Archbishop of Milwaukee, was the celebrant; Sr. Theophane Hytrek, OSB graced the organ.

Sr. Margaret Andre, CSC

The Ft. Wayne-South Bend Diocese is saying goodbye to their Director of Music Ministries this summer. Sr. Margaret Andre, whose sensitivity to the pastoral needs of the laity was lauded by the diocese's newsletter, is going to Spokane, Wash. to complete a Masters degree in the applied behavioral sciences. In addition to her studies, Sister will be taking on duties as part-time liturgy coordinator at St. Mary's parish in the diocese.

Sister was very instrumental in getting the Ft. Wayne-South Bend Chapter of NPM off the ground, serving as the Coordinator for Planning when the Chapter had temporary status. Hers was one of the first official Chapters of the Association, and we are confident that she is leaving it on a solid foundation. Good luck to you in your new ministry, Sister!

El Himnario Provisional

A provisional Hymnal in Spanish containing 159 hymns covering all the seasons of the Church Year. Compiled, translated and edited by a committee of musicologists and choir directors from Province IX and the United States under the direction of the Hispanic Office.

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• Ministry Formation Program
• NPM Chapters
• Annual convention

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I enclose: $25 Single Member

$35 Regular Members (clergy and musician—include second name on separate sheet)
NPM Chapters Meet in Detroit

At the Detroit convention, the workshop session entitled "NPM Chapters: What's Happening" drew active and enthusiastic Chapter members from all regions to share the results of their Chapter formation activities. The attendees divided into two groups for informal discussion, led by Paul Skevington of Orlando, Fla. and Joan Laskey of Hartford, Conn.

The Chapter Meeting was a major topic of discussion, triggering questions, ideas and the exchange of experiences thus far. Some members expressed concern for quality control in the Music Showcase and a need for balance that ensures good performance while also avoiding professional elitism. A Chapter Director suggested that "Music Showcase" might be renamed "Music Presentation" to avoid possible negative connotations.

Financing of Chapter activities is a problem in most areas. Members offered various solutions, including annual dues ranging from $5.00 to $12.00, written requests to pastors of Chapter parishes for funding, and fundraising programs.

It was clear from the group discussions that Chapters are being implemented with a great deal of variety to meet the different needs in different locations. The NPM Chapter Manual is clearly being used appropriately— as a tool for adapting the Chapter program to individual diocesan needs. One group held a Lenten workshop at a Chapter Meeting. Another invited people of other faiths to participate. Another Chapter suggested inviting pastors to lead the Exchange for Learning, as a way of getting more clergy involved. It was obvious to all that where NPM Chapters are forming, creative ideas are exchanged and parish music programs are on the upswing.

Music Showcase and Exchange for Learning

In the Chapter Meeting, the Exchange for Learning complements the Music Showcase; together, these constitute the educational segment of the Meeting. Normally, the Exchange for Learning immediately follows the Music Showcase at the beginning of the Meeting. During the Exchange, there is a discussion and exploration of the musical program that was presented in the Showcase. It is a time for all Chapter members to share their ideas and learn from one another. Discussion questions are used to raise consciousness about practices in all the parishes, and about the best solutions for problems.

The following are excerpts from the NPM Chapter Manual, "General Instructions for Exchange for Learning."

"Participation. It is important that everyone at the Meeting feel the freedom to talk—to share their ideas and experiences. 'Mutuality' is the key to creating this atmosphere. Be very careful not to alienate the scared musician (who never says anything) nor to offend the professional musician (who may be more competent than others in certain areas). The success of these Meetings will depend upon the honest sharing that takes place among the members."

"The questions. On the Planning Handout are some questions. The purpose of the questions is:

a. To start the conversation and discussion.
b. To assist in keeping the discussion focused.
c. To assist in suggesting the broad areas that should be covered within the topic.

The purpose of the questions is NOT:
a. To serve as a check list to quickly run through.
b. To stifle the creativity of the group.

"Evaluation and action. At the end of the Exchange for Learning, the members should be asked to summarize and evaluate what they have learned, and to suggest possible action for themselves and their parishes. Suggested questions:
a. What have I learned today?
b. Specifically, what can I do to make my parish better as a result?"

Permanent Chapters

In the last issue of Pastoral Music, we ...
announced the awarding of the first permanent charter to the Chapter in Orlando, Fla. The Chapters in Dubuque, Ia., and Hartford, Conn. have now also completed a six-month trial period and made a permanent commitment to the National Association of Pastoral Musicians.

Officers in the Dubuque Chapter are Rev. Daniel Knipper, Director; Sr. Marie Therese Kalb, Coordinator for Planning; Sr. Barbara Rastatter, Assistant Director for Recruiting; Sr. Patricia Clark, Animator for Koinonia; Sr. Carol Hemesath, Secretary; and Sr. Bertha Fox, Treasurer.

The Hartford Chapter officers are Ms. Joan Laseby, Director; Rev. David Baranowski, Coordinator for Planning; Mr. Christophe Tietze, Assistant Director for Recruiting; Mr. Steven Barnicle, Animator for Koinonia; and Mrs. Dolores Riollano, Secretary-Treasurer.

Temporary Chapters
The Chapters in Gaylord, Mich., Wheeling-Charleston, W.Va., Pensacola-Tallahassee, Fla., and Camden, N.J. have received temporary charters for their trial periods as NPM Chapters.

The Gaylord Chapter officers are Mrs. June M. Sanders, Director; Sr. Catherine Williams, Assistant Director for Recruiting; Ms. Laura Trahan, Animator for Koinonia; and Sr. Nancy Ribble, Secretary-Treasurer.

The Wheeling-Charleston officers are Sr. Carol Hannig, SSJ, Director; Mr. Robert Ellis, Coordinator for Planning; Mrs. Helen Prezkop, Assistant Director for Recruiting; Mrs. Donna Kinsey, Animator for Koinonia; and Ms. Judy Melo, Secretary-Treasurer.

Officers in the Pensacola-Tallahassee Chapter are Ms. Barbara Rezmer, Director; Mr. Ben Bencivenga, Coordinator for Planning; Ms. Julie O'Rourke, Assistant Director for Recruiting; Ms. Marie Smith, Animator for Koinonia; and Ms. Terri Straight, Secretary-Treasurer.

The Camden Chapter officers are Ms. Anita Frenzel, Director; Ms. Mary Claire Edgett, Coordinator for Planning; Rev. Dennis Bajkowski, Assistant Director for Recruiting; Ms. Naomi Gross, Animator for Koinonia; Mr. James Scheffler, Secretary; and Mr. Robert Gladden, Treasurer.

New Chapters Forming
The following new Directors have received the NPM Chapter Manual and have begun Chapter Meetings in their dioceses:

Diocese of Grand Rapids, Mich.—John Vesbit, Office for Worship, 2020 Union Ave. S.E., Grand Rapids, MI 49507 (616) 243-4030/245-2283

Diocese of Arlington, Va.—Michael Doyle, 2304 N. Kenmore St., Arlington, VA 22201 (703) 442-7960/528-2743

Diocese of Peoria, Ill.—Jim Helwig, 2109 N. Bigelow St., Peoria, IL 61604 (309) 675-3085/683-9458

For More Information
The pamphlet entitled “How to Form an NPM Chapter” contains instructions for conducting an organizational meeting and an application form for a copy of the NPM Chapter Manual. If you are interested in forming a Chapter in your diocese, send $1.00 for this pamphlet to the NPM National Office, 225 Sheridan St. NW, Washington, DC 20011.
CONGRATULATIONS
on the
Success of the
National Association
of
Pastoral Musicians
Convention
April 20-24, 1981
in Detroit, Michigan

RAY BRUNO, President
and the
Entire NALR Staff

North American Liturgy Resources, a division of Epoch Universal Publications, Inc.
"All of the priests have come to sanctify themselves before the Lord. Finally come those who make music for the Lord: cantors and those who play cymbals, and harps, and trumpets..."

— Paraphrase of II Chronicles 2:5, Festival of Pastoral Arts
The great task of our time is to help the sleeping giant that is the people bring itself to life again.

- Eugene Welch, "Shape Your Mass"

America isn't really a melting pot. It is a tapestry of many cultures, weaving the beauty of themselves, their customs, their traditions, their dances, their music."

- Euna Guerrero, "The Dance of Cultures"
The Art of Ministering Pastoral Music

BY MATTHEW FOX

All the issues of today’s theology of ministry might come down to one single question: that of passivity versus participation; or, to put it another way, powerlessness versus empowerment. The entire global village is waiting, and cannot wait much longer, for the resurrection of people from passivity to participation and the responsibility that comes with it.

Television is a perfect example of passivity. When we watch television, we are fed other people’s symbols; we cannot speak back; we cannot give birth to our own, trust our own, or live out our own in front of a TV set. Passivity is masochistic by definition, as psychologist Karen Horney points out, because it means, “I can’t.” Therefore, it appeals to sadistic bureaucrats or corporations, necessarily meaning privilege for the few who have power over the many.

The choice between passivity and participation reaches into pastoral living at every level, and certainly at the level of music. Will we submit to elitist professionalism—which engenders passivity from the start because of its esoteric language—or will we insist on participation of the people, by the people and for the people, engendering responsibility and individual dignity? Committing ourselves to participation does not mean watering down authority—from the word authorship—or creativity. To educate and to lead the people into their own depth, their own experience, is to create music that will be an expression of the depth we have experienced.

The style of this ministerial leadership, or authority in the sense of creativity, must be one of interdependence. Privilege, status, esotericism and clericalism fall to the wayside. It is a movement away from climbing Jacob’s ladder (a basic mystical symbol for 1500 years), and toward dancing Sarah’s circle. Climbing Jacob’s ladder is competitive, ruggedly individualistic, elitist, and enervating—it wears you out. Not only that, it is clerical, which is simply the religious word for privilege. In contrast, dancing Sarah’s circle is interdependent, participatory and eye-to-eye; therefore, it is gentle. It welcomes differences, so it is non-exclusive. It also welcomes humor and creativity.

A second major issue of worship in the West is the question of how and why it is dying. Nathan Jones, a black theologian, said a few years ago that 95 percent of all white churches in America, both Catholic and Protestant, are dead. This was his definition of a dead church: “You walk in Sunday morning, and walk out the same person.” You might argue with Dr. Jones’ statistic; you may believe it is 96 percent, or if you are an optimist, 94 percent. However, the definition is sound: a dead church is one in which transformation does not take place.

A keen observer of Vatican II noted that the most important thinker of the entire council was Voltaire. When it came to social justice, breaking with the feudal past, having concern for the people and not just the princes, Voltaire had all the right ideas. But his ideas about music were questionable. He said that only a child or an idiot would waste time with music. Father Schillebeeckx pointed out that the bishops of Vatican II dialogued with Buddhists, atheists, scientists and theological scholars of all stripes, but did not invite a single artist. And it shows.

Vatican III will be a council of artists, for artists and by artists. Better yet, it may not have to be called at all. The price worship has paid for following Voltaire and...
Participation is not possible when you sit in the same position as when you are watching television.

There are four areas in which worship is lacking in the West, and pastoral musicians have a prophetic role in responding to each of them. First, when we gather to worship—especially we white westerners—the cosmos is not there. Very often we begin our worship with an introverted search into our puny little hearts and our puny little sins. The entire tone of introversion destroys the very reason for which we gather at all. The only authentic worship in any spiritual tradition, East or West, recognizes that a gathering of people for worship is always a gathering of the cosmos. We celebrate the cosmos when we worship; otherwise, we are not worshipping: for we are the cosmos, we are in the cosmos, and the cosmos is already in us.

Second, the body is not there when we gather for worship. Dualistic spirituality has overidentified soul and spirit, leaving body out in the cold, out of the holy, energetic trinity of soul, body and spirit. Psychologist C.G. Jung, in Modern Man (people) in Search of a Soul, writes: "If we can reconcile ourselves with the mysterious truth that spirit is the living body seen from within, and the body is the outer manifestation of the living spirit, the two really being one, then we can rise from the dead." It is the role of worship to bring body back into the energy of spirit. Otherwise, worship is part of the problem, and not the solution, of dualism.

The Aramaic word for "rejoice" is the same as that for "dance." So every time Jesus said "rejoice," which was often, he was also saying "dance." Worship without body movement is a contradiction. Prayer without air, without blood moving, or without muscles flexing cannot truly take place.

The third lack in Western music is in the body politic. Why is it that as our churches get emptier and emptier, Polish churches fill up for liturgy? Wales was recently asked about religion in Poland, and about this faith and interest in worship. He answered, "I know it is not easy for you westerners to understand, but the Church has never been for you what it has always been for us: a symbol of struggle. It is the only institution that never submitted to the oppressors. If I had not been a believing soul, I never would have resisted because I have had so many threats." It is not true that the North American Church has never been a symbol of struggle; it certainly was during the era of union struggles, and the civil rights movement, and certainly today with the situation in El Salvador, the confusion of defense budget paranoia and the daily takeover of small businesses and farms by giant multinational corporations. If the churches of America can truly stand up against something and become a symbol of struggle, which is begin-

By journeying into our pain, we can find God; the dark spaces are integral to the cosmos, and to our bodies.

...ning to happen, and must take hold in the '80s, then there will not be a church large enough to hold all the folks who will want to come to celebrate, to be refreshed from prophetic struggle, to share, and above all to overcome fear. Then and only then will worship come alive again in the West. As Jesus taught, first comes the commitment to resolving justice among brothers and sisters; then we return to the altar with our gifts. People are so eager to be refreshed when they are involved in battles on behalf of the poor and the oppressed, which is in fact all of us.

Fourth, when we gather to worship in the West, the via negativa—nothingness, the dark side of God, the...
dark side of ourselves—is too seldom there. One basic reason for this is that, since the 17th century, we have confused the via negativa with asceticism. The via negativa is about getting in touch with pain—our own personal pain and brokenness, and the pain and brokenness of our society, of our sisters and brothers in the global village. By journeying into our pain, we can find God; the dark spaces are integral to the cosmos, and to our bodies. We come together to celebrate the pain as well as the joy. Even the pagans, as Jesus would say, could celebrate the joy.

How does a renewed theology of ministry and a prophetic ministry of the music leader heal the serious lacunas in Western worship? We must first recover the cosmos in our worship. Since music is fundamentally vibration—pulses picked up by funnels called ears, connected to our brains, hearts and spirits—music and being are very closely related in the universe. Every existing thing gives off vibrations, and every existing thing gives off music to those who have ears to hear. No sound is private or just inside of us. Every wave goes out into the universe. What a responsibility we have as creative leaders to create waves that are beautiful! Beautiful waves resound to the beauty of our universe, to its most awesome depths and silences, and not merely to the titillating of human sentimentalized emotions. Music mirrors the stuff of the universe probably more truthfully than any other human action. This implies for the pastoral musician’s vocation that we must learn to hear again and to teach hearing. We cannot teach hearing, however, with our noses in books.

At a summer retreat in New Jersey not long ago, the liturgies were directed by the people who ran the retreat house. They took away all the books. At the first liturgy, those of us who had become eye-oriented, which was all the adults present, felt naked and confused. But a wonderful thing happened. Without a book in front of you, you have to listen harder to the person next to you. A real community of interdependence and need is built up, listening more carefully to the music and to the words. This is the way all children learn music; the adult worshipper cannot be that much dumber than children! A goal of the pastoral musician should be to get rid of all musical books.

We must change the language in our songs as well. We are becoming more sensitized to sexist language, but what about the issue of privatized language? Jesus left one prayer behind, and there is not a single first person singular pronoun in it. Have a group sing a song full of “I,” “me” and “my”; then change the pronouns to “we,” “us” and “our.” A whole different dynamic happens.

We must get out our pencils and move from privatized to wholistic language. In using “we” and “us,” we are not speaking only for the human race; we are speaking for all the beings of God’s beautiful and overflowing cosmos. Let us celebrate with all God’s creatures.

Once we have freed our eyes and hands from clutching those dam books—and they are God-dam books because they dam God up!—we will notice that we are freer with our bodies, freer to hold hands, to process, as our ancestors called it; you may want to call it dance or body movement. We must bring the procession back to worship. It is how our ancestors included body in worship.

The very word that is sometimes still used for the musicians in our midst—choir loft—needs to be critiqued. Loft implies Jacob’s ladder. A true choir today fulfills its ministry of music by dispersing itself among the worshipping community and thereby animating the community, teaching it the songs and the words that it needs to learn without reading, and by freeing the body in its midst, by igniting song and movement. There lies the authentic task of a worshipping choir—not giving a perfect recital, but becoming truly involved in empowering, participating, getting all the People of God to participate.

Among many changes that would renew liturgy in the West, my one wish would be that all church pews be removed. It is time we had more prophets in the churches such as the Berrigan brothers, who entered a weapons plant and bashed missile nose cones with hammers; maybe pastoral musicians should hand out saws and screwdrivers on Saturday nights. Then we would see what the People of God would do if they came to church Sunday morning to find they didn’t have a park bench to park their bottoms on. Perhaps we would be vulnerable to dance and to worship once again.

What the church pew stands for in most worshipers’ minds in America is a bench, a parking bench for their bodies; they sit there with folded arms and dare you to entertain them. Participation is not possible when you sit in the same position as when you are watching televising. We must awaken one another’s bodies. The free ride is over. Let us get people to participate by involving all of their energy.

What about recovering the body politic, the prophetic ministry of music and worship? Musical leadership is necessarily a prophetic vocation. Worship is meant to challenge, not to comfort; to nourish the challengers, not to comfort the comfortable. Anyone who represents a group that prefers control to letting go, profits to people, the way things are to the way they might be, or repression to expression, is concerned about the power for transformation that is endemic to all music. Music in worship is prophetic because celebration is a political issue. Music, when it is about participation and not perfectionism, arouses the priesthood of all believers, and with this the goodnesses and the responsibilities that every baptized Christian takes for his or her own.

It is a movement away from climbing Jacob’s ladder and toward dancing Sarah’s circle.
celebration—waking up and waking one another up.

Music at worship is prophetic because it is about redefining art. In our culture, art is so often considered a consumer investment for the Rockefellers rather than a God-given right to self-expression of all images of God, of all people. It is a profound political accomplishment to bring art back to the folks: folk art. Paulo Freire wrote from Brazil: “The oppressed must realize they are fighting not merely for freedom from hunger but for freedom to create and to confront, to wonder and to venture.” This is the kind of participation that music and liturgy can and should bring about.

Musical ministers are prophetic because they are vulnerable. This is how clericalism is driven out of our prophetic ministry—by returning always to vulnerability. Music ministers should be athletes of vulnerability, and should steep themselves in rituals different from their own—ethnic, mentally retarded, physically handicapped, aged, children’s, Orthodox liturgies—to be continually educated. When pastoral ministry and music truly enter into these themes of participation, then the temptations to a government of corporations, by corporations and for corporations will yield to the needs of the people.

What is the difference between art and entertainment? The artist dies many, many times, and leads others to death and rebirth many, many times. The entertainer does not; the entertainer often succeeds, and might even become President! While the artist knows the crucifixion—the via negativa—the entertainer—the Bob Hopes and others—only gives people what they want. The artist gives people beauty wrapped in authentic pain and the truth of living. What the People of God need today is authentic artists working among us who give us mystery, not problems; shadows, not daylight; suffering that leads to joy and community salvation, not privatizing; and a cross that culminates in resurrection, not sentimentalism.

Finally, we must heed the warning of Mahatma Ghandi: “Worship without sacrifice is a sin.” The ministry of music should not involve us in sin, or worship without sacrifice; it should involve us in authentic worship with authentic sacrifices. We need to let go of the fear of cosmos, body, body politic and the via negativa. Necessarily, then, we come to sacrifice our fear of vulnerability, our temptation to clericalism in any form, to Jacob’s ladder in any form, to passivity in any form. We come to sacrifice our insatiable appetite for entertainment and comfort, and we come to sacrifice our fear of the artist, of dying, of living and of letting go. When these sacrifices are truly offered, and burned, and consumed in our worship, then the People of God, with all the beings of God’s blessed cosmos, will sing together once again, “Holy, Holy, Holy.” And then worship and the ministry of worship will be returned to its author, its creator, whose desire and energy for celebration exceeds even our own.

What good is it to me, and what good is it to you if Jesus rose from the dead, and we do not rise from the dead? And what good is it to you and to me if Jesus rose from the dead and our worship does not rise from the dead? This is claiming your art, claiming your beautiful and necessary vocation as pastoral ministers. For the world is so eager today, so weary and so violent, therefore so eager for an oasis of refreshment and celebration based on justice and compassion. This is your time, the ’80s, to see that the immature politics of the ’60s and the immature mysticism of the ’70s take root as mature movements of prophetic mystical energy whereby we come together to energize one another and to make God, who is the ultimate energy, happen once again.
Ministering Pastoral Music in Practice

BY ELAINE RENDLER

There is one consistent phenomenon in church musicianship all over the country: a very high turnover rate. Certainly one thing that the NPM convention does is let us come together and see that plenty of other people continue to believe in what we are doing. At this convention are the most dedicated, most committed, most creative and most highly visible lay ministers in the church today; and we hardly get thanked enough.

Our work is extremely important to people's lives, and it is deeply saddening to hear of talented pastoral musicians resigning from their churches. The frustration level is very high, and the rewards in many cases are very low. Some of the frustration is inevitable; it comes with the job. A large slice of it, however, can be dealt with. We can use the energy we currently waste in frustration to enrich our liturgies, our parishes and ourselves.

Vatican II brought changes that were far more pervasive than anyone realized at the time. Our collective awareness of these changes has been growing, but slowly. The gradual, disorganized realization lies at the root of our current confusion. The biggest crisis in church music today is one of self-confidence—a reluctance to fill to the fullest extent possible the emerging, important role we are being called on to play. This crisis is not confined to music ministry alone—it is common to all ministry—but it appears to be particularly acute in the area of music. Lack of self-confidence prevents us from acquiring the one thing vital to our success and happiness: a sense of professionalism about ourselves and our work.

The word "professional" means different things to different people. It does not necessarily mean "financially compensated," because professionalism has more to do with the state of your mind than the state of your bank balance. Nor does it necessarily mean "academically validated." A diploma is one way a professional can be validated, certainly, but there are other ways as well. Validation can come from the approval of other staff members—especially clergy; from the personal satisfaction in a job well done; and, most important, from the approval and support of the congregation.

A professional is best defined as a person who knows what he or she cannot do. When things go wrong with a liturgy, the music person is often made the scapegoat. In many cases, however, the difficulty lies elsewhere. A professional is aware of his/her mission, seeing it clearly...
and fulfilling it competently. An awareness of the part you play in the whole process of ministry, and an ability to see where your responsibilities end and someone else’s begin, will help everyone—the congregation and the other presiders—pull their weight in creating prayerful, successful celebrations.

The theme of the Detroit convention addresses the issue of professionalism. If you are a professional, you claim your art. Claiming your art means seeing yourself clearly; it means finding your proper role and performing it fully, with excellence and energy, rather than trying without success to do a little bit of everyone else’s job. By being aware of yourself and your abilities, you can control your job, rather than allowing it to control you.

We claim our art, then, by claiming our professionalism—our expertise. But we cannot be experts if we are unsure of exactly what it is that we’re experts in. There is a great deal of uncertainty among pastoral musicians around the country about our field, our jobs, and our competence. Each of us, from the full-time cathedral music director to the part-time parish volunteer, is struggling for inward definition and outward recognition of what we do. We’re struggling, in part, because we do so many different things that we cannot see them all and see how they relate to each other.

The variety of elements that make up our art is awesome. First, we set the overall tone for worship. We go where words cannot go. The music that is played before, during and after the service has a subtle but powerful effect on the entire liturgy. On Easter, for instance, we probably heard the word “rejoice” spoken a dozen times; but it was not until it was sung that the full meaning came through. When it’s sung, it sticks. In the words of a famous Pope—Alexander—music is a grace that reaches the heart without passing through the intellect.

We shape the spirituality of our people through our music. Teaching a congregation a good piece of music is view of the church. For instance, when a prospective bride and groom call on you, it may be the first time they have been to church in quite a while. You are one of the first people officially connected with the church that they will deal with. Your hospitality and presence are an important connection for them. You can make them feel welcome not only by what you do for them but by how you do it for them. You can be instrumental in making that one visit to the church the first of many, and in changing outsiders to insiders with your gifts.

We shape the spirituality of our children. Ignorance of this fact is a terrible disservice; people remember the music of their childhood throughout their lives. What do our children of today have to remember? Are they learning Scripture through their music? Some people say that children should be given simple songs because they cannot understand anything else; they forget that the love of God surpasses all understanding, infant or adult. Scripture is for all people for all time; a child can learn a psalm through a good melody and grow in understanding of it as he or she grows in experience. Children’s songs are fine, but they must be supplemented with hymns of deeper meaning and more long-term rewards. We are cheating our children if we deprive them of their musical heritage—if we do not teach them some of the Latin texts and tunes that are a part of our tradition.

If we lead a choir or folk group, we are the leaders of their community. The members of these groups are directly nourished through us. Each rehearsal is (or should be) an opportunity for these particularly gifted people to grow in their faith and Christian love.

These, then, are the roles that the professional pastoral musician fills. You may be able to think of some more. It is an enormous number of things to be doing all at the same time. With so many different responsibilities, it is easy to feel snowed under. How-
ever, if you have all of these responsibilities clearly in mind, you will find you can use the competence and skill you already possess to get each part of your job done effectively and successfully. Claiming your art means accepting the professional responsibility for your part of the celebration. These responsibilities usually entail simply channelling energy into the right places. Accepting them actually frees you by permitting you to take full control of your work.

The first responsibility of any pastoral musician is to do the homework. Practice. We do what we do in church because of our gifts. We are called to serve because of our musical ability and talent, not just because we are nice people. Our service to the community is through our music; being a nice person, or doing your job without pay or for less than it is worth does not give you permission to play wrong notes. All the liturgical knowledge in the world will not help you to be an effective minister if you make ugly sounds. Ask yourself this: If wrong notes drew blood, could we afford the malpractice insurance?

The next step toward claiming your art is to do your homework in liturgy. No one should accept a position of responsibility as a pastoral musician unless he or she has thoroughly digested the Bishops' document Music in Catholic Worship, for starters. Other required reading includes Deiss' Spirit and Song of the New Liturgy; Walsh's Guidelines for Effective Worship and Theology of the Celebrating Community; Bauman's The Ministry of Music; Huijbers' The Performing Audience; and

Claiming your art means seeing yourself clearly...

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Do ministry. After you have control of your craft and your liturgical reading is up to date, remember that we are ministers of music. We often say apologetically that we "just do church music," but in fact as pastoral musicians we do more than other musicians, not less. Our job has many parts, and it is up to us to face squarely the considerable difficulties involved in blending them. Too often we have used the complexity of our mission as an excuse rather than an opportunity. It is possible to be an excellent musician, or an excellent liturgist, and still not be a director of the ministry of music. Claiming your art means developing all facets of your abilities so that they nourish one another and the people you serve.

"Ministry" does not mean clericalism. It is not a question of authority or power. Ministry is a wider call—it is rooted in our baptism as Christians. As William Bauman says in The Ministry of Music:

To bring joy, to bring relief from pain and sorrow, to end anxiety and fear, to share what enriches—this is min-

istry. Ministry is not an attempt to do someone over in some preconceived pattern. It uncritically respects the individuality, taste and life choices of the persons served, freeing them to create themselves anew. It urges, inspires, shares, supports; it never forces.

To minister means we must know the needs of our congregation before we can nourish them. It means we must talk to them and listen to them.

Having established your expertise in music, liturgy and ministry, you must then proceed to put it to good use, beginning with the liturgy planning meeting. The fact that you are an expert pastoral musician has a consequence that is often overlooked. It means that other people involved in planning are not experts in this field, and must respect your competence as you respect theirs. At a planning meeting there will be as many opinions about music as there are people in the room. We pastoral musicians should not tell our priests what to preach about; nor should we be told by a committee what music we have to play. As the musician, you are more qualified (or at least should be) than anyone else on the staff to make musical decisions. You must not compromise your musical judgments solely on the basis that another planner "doesn't like that song."

This does not mean that you have to be dogmatic. Every minister, musical or otherwise, must listen to people and be open to suggestions and comments. It simply means that the minister and planners should function as a team, and each member must respect the judgment of the others in their particular areas of competence. Be warned, however, that if most of the planners consis-
tently disagree with your judgments, something is wrong somewhere.

Remember that all music may be considered pastoral music if you decide that it will nourish your congregation. Only you can make that decision. During celebrations, preside energetically and effectively when the music is the center of attention. You must work to develop coordinated teamwork among all the presiders present. When you are told that there is too much music at a liturgy, it may be because the music is the only part of it that is not boring. After you have finished presiding over the Holy, Holy, for example, does the celebrant call the attention of the people to what he is saying and claim his role as presider? Does he engage and energize them, or do they keep looking toward the music area, waiting for something else to happen? You are part of a team. No matter how hard you try, if the celebrant drones out “Good morning,” it is going to be an uphill battle for the rest of the liturgy.

Remember not to take the blame for a lack of congregational singing. It is possible to get a congregation singing enthusiastically in nine months if you know what you are doing. If the people are not singing, it is not because they can't, but because they do not know how. If they do not sing at home—and fewer and fewer families do—you will have trouble getting them to sing in church. You may simply have to teach them how to sing!

Remember too that singing in church presumes that the congregation has something to express. If you are working, for example, with young people, they may not be sure of what they believe. It would serve such worshipers better to concentrate for some time on discussions, homilies and sessions devoted to listening to music. After a year, they may be ready to become active participants, and you will have laid a solid foundation to work from when that time comes.

Treat your choir and folk group rehearsals as events in themselves, not as mere preparation for events to come. Your group will be healthy if four elements are present in its rehearsals and celebrations: the Word of God is proclaimed; the rehearsal is an educational experience; there is an opportunity for community to be experienced; and there is service to the community.

Sturdily resist the temptation to blame everything on the clergy. They don’t come to liturgy planning meetings because, usually, they are abused. Someone should help liturgy committees define their jobs. We have demanded that our priests be jack of all trades—we want them to run the CYO and the CCD, have great Bingo games, and dress up like Santa Claus for the senior citizens at Christmas. Now we want them to come to all these meetings. We must help restore them to their role as religious leaders. We need them to help run the liturgy meetings.

Remember that ministry demands that you not be a musical purist. Each time you choose a piece of music, you must ask what its purpose is, and whether the piece chosen fits the purpose. Be sure you are choosing it to meet the people’s needs, and not your own.

If you are not currently speaking to the Director of Religious Education, please start now. If the director of music and the DRE are at odds, what are we teaching our children about fellowship and understanding? Our religious music education should not be exclusively in the hands of the religion teacher. Somehow, children's music should be supplemented by a music minister’s recommendations. Every effort should be made to teach

"Music is a grace that reaches the heart without passing through the intellect.”

at least a few common acclamations and hymns to all Masses, the CCD, and the parochial school children, so that when the entire congregation comes together, everyone can sing together.

Strive constantly to bring people together with your music. In the end, that’s really what it’s all about. Folk musicians—or whatever you’re being called now—it is time to stop apologizing for the kind of music that rings out to congregations vibrantly. The music that is being created in your idiom has a new, refreshing sound, and is developing into a genre that may rightly be called American pastoral music. Traditional musicians—stop apologizing for demanding musical excellence and for reminding us that we have a heritage. Your music can create a transcendent moment for us on Sundays.

Whatever style of music you prefer, take a good look at the different groups in your church. If the choir can’t stand the folk group, or if the folk group doesn’t even acknowledge that the choir exists, then you are not doing your job as minister. Each group has different gifts—gifts that are different in kind, not in quality. The various groups are apples and oranges, not good apples and rotten apples. Our communities are often divided by music—the liberals go to guitar Masses and the conservatives go to organ Masses. It’s time to blend these various forms of music into our liturgies so that when we come together for Holy Thursday or Good Friday we will have a repertoire that is common to all parishioners.

The easy part of claiming your art is that you are probably already doing almost everything you should be. The hard part is changing your attitude and approach to yourself and your job. It may take some hard soul-searching and some potentially uncomfortable self-examination to define your role within yourself, and to assess how well you are fulfilling it. It may also be difficult to forge new relationships with people in your home parish—people you have worked with for some time. However, the true meaning of ministry is to rise above your craft and skill and talk to people as a Christian. The call to ministry is what changes pastoral music from a job to a ministry.
What Makes Pastoral Music Pastoral?

BY TERESITA WEIND

What makes pastoral music pastoral? Pastoral music is music that serves the people. It expresses the core, the depth, the height, the width and the length of who we are. It expresses the inexpressible dimension of being a human being in ways unmatched by many other forms of communication. It exposes us to broadening horizons so that we can see things in a perspective that we have never seen things before. Pastoral music makes us feel full.

Often, the deepest and most authentic qualities of our existence cannot be evoked by even the most provocative, soul-searching question. The reality about us, however, can be reached by the powerful poetry of pastoral music. What makes it pastoral is that it resonates the life and the yearning for life that characterize our human condition. We are alive, and even in the moments when we are most fully alive, and sense the fullness of our life, we yearn for still more life. Pastoral music resonates the reality that is present to us and the yearning for a reality that is not yet here but ours to be attained. Our life is rooted in the reaching out for the good God. We are who we are because God is good.

Christ the Redeemer makes pastoral music pastoral. He represents our basic Christian spirituality, expressing the mystery that God is and making God tangibly present to us. Indeed, there is no time, no place in our daily lives or occupations in which God is not present to us. God is always the same—the almighty, the infinite and the eternal. Everywhere and at all times God is, and God is good.

Creation is simply the communication of this presence, this mysterious life of God in himself. Everything that exists, that lives and thinks, does so by sharing in the being of God and the self-awareness of being created by God. It is from this self-awareness that men and women ultimately become aware of individual being, endowed with a personal call and a vocation for time and eternity.

Pastoral music arises from the lived experience of the people. What makes it pastoral is the experience of the people, permeated, made alive, enfleshed, enspirited by God. It arises from the hearts and sentiments of the people. From there—from us—it is an authentic expression of all our hopes and our dreams, of our beliefs and our visions, of our journey to truth and freedom. There are many good examples of this truth, but one of them that most of us are familiar with is the experience of the black spirituals. These came out of the people’s search for truth and freedom. When black Americans would sing, “In the Lord/My soul is anchored in the Lord,” we were getting an image of who God is because it springs from the people; it holds the power to assist the assembly in expressing and sharing the gifts of who and where we are, of who and where we are going.

Pastoral music is music received from the stresses and strains and struggles of living a life toward freedom. When we are living for any other reason, the music falls short of its pastoral dimension. The pastoral dimension is fulfilled by living our lives not for ourselves alone but for each other. It is an expression of all the effort we expend to overcome the forces that turn us into our separate selves. Carey Landry’s “Song of Jesus Christ” reminds us that this is deep within us, the desire to maintain the mind and heart of Jesus Christ.

Jesus makes pastoral music pastoral. Our personal experience of Jesus enables us as pastoral musicians to communicate the pastoral dimension. Jesus, as the full revelation of the mystery of God in his selfless giving, makes the music pastoral. It is our small and large, our seemingly insignificant and terribly significant manifestations of our work in Jesus Christ that make our music carry meaning for our congregations, our assemblies, our small prayer groups, and in our own private chambers where we too sit and praise the living God.

Pastoral music unveils the dimensions of meaning and feeling that are deeply rooted in faith-full love. Music without faith may sound good; it may even move some people sometimes. Music without faith may even start a movement, but for what reasons, and for what duration, we may raise serious question. Music that is infiltrated, in the best sense of the word, with a faith-full love cannot do otherwise than continue the ministry and work of God in Jesus Christ. For it is that faith that the musician walks with, talks with, dances with, cries with, sings with and sleeps with and dreams with. It is that faith that makes this music all that it can be to redeem our world.

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Music moves the pastoral dimension from Monday to Sunday with a dying and rising rhythm that lets us know and be convinced that every time we say "yes" to life, and every time we say "yes," to what God is doing in our lives, and let vibrations release themselves from that "yes," we have acted in faith. The faith grows fuller and fuller until it is just packed with a God that the world wants to see and know. It is a Lazarus-calling-forth vibration: "Come on out of there, Lazarus! I know it's been four days and you stink, but come out!"

When our music finds people jumping and hopping and shouting and finding a stillness within themselves that they had never known before, it has found the pastoral dimension. Pastoral music is God's gift to us. We in our ministries and in our giftedness make God's presence present, palpable and sensible. When we receive this ministry and this gift, we basically make a vow to the Lord to be faithful to it. Pastoral musicians sometimes feel up and sometimes feel down, but we all know that our work and our ministry is heavenly bound.

The musician is pastoral when the musician is a revelation of the same mystery that Jesus revealed. The participation is pastoral when the listening draws people deeper and deeper into the mystery that God is. The listening, receiving response of the people completes the message prayed in pastoral music. In this way, the spoken and unspoken needs of the people gathered for prayer are served. Pastoral music leads the people to a contemplative resting in the holy presence of the loving, forgiving and merciful God in whom we live and have our being. Contemplation is a normal development of listening to the Word of God. It comes from listening to the word of freedom and truth. As that Word is proclaimed in chant, plainsong, gospel, classical and folk idioms, it penetrates deep into the soul, it quiets restlessness, and frees the spirit for the work of God made manifest in Jesus Christ. The contemplative participation of the people concretizes the radical unity of love of God expressed in service of neighbor. Feeling good and doing nothing to liberate the oppressed marks an unfulfilled response. The pure inspiration of the music holds the power to unbind the fear, the Lazarus, and the insecurity—the old stinking corpse—that often hold us back from serving the Kingdom of God.

Attentive participation in pastoral music elicits the contemplative acclaim, "It's good to be here!"—here, aware of the historical becoming of oneself in relation to others in the world. It is an instant unmeasured by time and space when we, with Jesus, find ourselves working

When our music finds people jumping and hopping and shouting and finding a stillness within themselves that they had never known before, it has found the pastoral dimension.
toward a new social order and a new structuring of the visible, tangible relationship that protects the freedom of every human being. That instant is already enough to send us, the people, afresh and anew, deeper and deeper into the mission and ministry of Jesus, a service of turning oppression into freedom and alienation into love. A person may be reluctant to turn around and shake hands with “that old so-and-so; I really wouldn’t be true to myself...” The moment may just hold the power and the potential to bring about a conversion if you would just go ahead and shake the hand!

If we can let go of this kind of fear and let God do his work that transforms us, he will. We simply have to stay out of the way. From the musical moment, the people are evangelized. They receive the Good News to carry the Good News. They are affirmed in their goodness to reveal the goodness of the life-giver and friend.

The pastoral musician interprets the pastoral dimension of the music. He or she serves the people at prayer, listens and responds to the presence of God mediated in and through people. There are, after all, few direct lines to God; it is indirect in its mediation through one another. What makes the musician pastoral in her or his vocation is the constant attention to the vibration of life that manifests the uninterrupted presence of the mystery in whose confidence we reside.

The musician’s ministry is manifest in the choice, use and direction or leadership of music that enables the community to walk in the footsteps of the God who keeps coming to us from the future. The paradox of a God—as Schillebeeckx writes—who keeps coming to us from the future, but leaves footsteps so that we can go toward him, is inexplicable but knowable when we are touched. As a leader of prayer, the pastoral musician serves the people in choosing and using music that broadens the perspective, the horizons, and offers the people a chance to know self and God in a new way.

We’ve heard people say after a selection of music has touched them deeply, “I never knew it could be this way before.” Pastoral music continually reminds us that we are already in what we are looking for. The parable “Finding Grace at the Center” makes the point:

There was a little fish who swam up to his mother one day and said, “Mommy, what is this ocean I hear so much about?” She said to him, “You stupid little fish. It’s all around you and in you. Just swim up onto the ocean and lie there for awhile and you’ll find out.” Another time, there was a little bear who walked up to his mother and said, “Mommy, what is this air I hear so much about?” She said to him, “You stupid little bear. It’s all around you and in you. Stick your head in a pail of water for awhile and you’ll find out.” And finally, there was a certain little beginner in the spiritual life who said, after having a hard time. “What is this God I hear so much about?”

The parable leaves us there because we would probably conclude that the director would say, “You stupid little musician!” Of course, we are not stupid, but sometimes we are blind. The music is in the people, where God is always present. If you go off by yourself for awhile, you will see that there is not pastoral music to be found. Stay with the people, walk with the people, talk, laugh, joke, cry, be absolutely disgusted with the people, and read the vibrations of the paschal, pastoral dimension that is always there.

The pastoral musician chooses and uses, directs music that invites the people to receive God, the God who is always present, through lyrical songs, rhythmical music, instrumental meditation, and soundless, silent intervals. The music draws the people deeper and deeper into that kind of openness before and in God that allows for the reception of the power and gifts of this loving God.

If we can let go of fear and let God do his transforming work, he will. We simply have to stay out of the way...

The music in the people, arising from and at the same time transforming them, is beautiful. The very thing that challenges us forms us. The very question that provokes us inspires us and has the power again and again to fashion and shape our commitment to a conscious, active involvement in the freedom of all individuals and all social structures.

It is not just a dream. Pastoral music exposes a variety of images of God, and not one of them is ever capable of isolating the mystery. So let us be open, eternally open. There is no one form of music that is in effect better than any other when it is a pastoral expression of where we are going and with whom we are walking.
Pastoral Music—Its Own Art Form

BY REGIS DUFFY

There once was a friar so poetic
He made Shelley and Keats look frenetic.
Yet once it was known
That toward play he was prone,
Some doubted the surname “ascetic.”
But though playful 'twas soon to be found
That in smarts Frater Regis abounds;
Regardless of genre—
Whether Paul, Bach or Rahner—
His insight and recall astound.
Some thought that this friar should be free
To pursue and complete a degree;
Since he would not embarrass,
They sent him to Paris,
From whence came his own STD.
As musician of course he's no less;
In his art there's elan and finesse.
In composing and theory,

He studied unwearied,
And did earn an M.Mus.
He so holds a unique position
As scholar and well-trained musician;
In demand as a teacher,
A writer and preacher:
He is a liturgics patrician.
His teaching is light and profound;
Part theologian, part clown;
This comedic deference
Especially in reference
To a penchant for dear Charlie Brown.
And so as all things in good measure,
It's my delight and fond pleasure
To end this brief ditty
In this motor city
And give you a national treasure.

Edward Foley, Capuchin

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Washington Theological Union in Washington, D.C.
Not long ago, Schultz's "Peanuts" had Woodstock, the little bird, on the end of a tree limb, beak open, singing. For three whole frames, Woodstock is bravely singing away in the rain on the tree limb; then, in the fourth frame, he is back on top of Snoopy's doghouse, and Snoopy is saying to him, "There's one thing you should have known, Woodstock. When you sing in the rain, you get a mouthful of water."

On Sunday morning, those who are there for ritual leave older than they came; those who are there for symbol leave younger.

There is a general assumption that our music is not complete because our salvation is not complete. Imperfect people sing imperfect songs. While this is at the heart of the problem of being a pastoral musician, it also tells us something about what a pastoral, folk art form is.

The first question of the artistic endeavor is this. How much symbol must there be before there is art in any form, musical or other? This is not an abstract question; pastoral ministers work with the problem all the time, in one form or another.

One time, when Snoopy was doing one of his famous spring dances atop his doghouse—none can do a spring dance the way Snoopy does—there is one observer: Lucy. At the end of his magnificent dance, Lucy simply looks at Snoopy and says, "Zorba the Greek you aren't." But who was Zorba the Greek? In the movie, the part was played by Anthony Quinn, whom no one considered a great dancer. Anthony Quinn, awkward as he is in some ways, was able, in Zorba the Greek, to make audience after audience enter into a symbol, and this was the symbol to which Lucy, perhaps unfairly, was alluding.

Art is a symbol-making act, regardless of the kind of music or poetry or painting. It is great if it consistently brings people into symbol-making. No alert person can simply stare at a work of great art, or listen passively to great music. Symbol-making is inevitable, and it leads to insight.

All of us reach points in our lives when we cannot see past our own noses. A great piece of music, a great painting, a great novel or piece of poetry clears up our eyes so we can see farther than we thought we could, hear more than we thought we could hear.

Art cannot be confused with ritual. It can use ritual, but it can never be reduced to ritual. On Sunday morning there is a visible difference between people who are there for ritual and those who are there for symbol. The former leave older than they came; the latter, younger.

Art is a convergence of what we know with what we don't know. When we experience art, we are reminded of the mystery of God; we are opened up again, enlivened, more religious. People who think they know all about it are no longer religious.

Art is always a reveal, a clarifier of what is going on inside ourselves. It speaks to areas that we have not yet been able to sort out for ourselves. At the last moment of our life and death, the only thing that God will test us on will be whether we really know what our story was all about. If we cannot find God in our own stories, we cannot find him anywhere.

As a symbolic language, art invites us into some form of participation. Whether it's a great symphony by Brahms or a great piece of folk music, real art stretches minds and arouses them into participation. Only ritual results in passive spectators sitting on their hands.

The symbolic language of art interprets more than the abstract; it helps people go back into themselves. Participation does not mean applause. And it doesn't mean people at a church door telling the director how much they enjoyed the music. It also doesn't mean that people sing louder. What it does mean is that people can see and hear again.

Art has to do with God, because it cannot extend beyond God's creation and the imagination he gave to
people. It is a gift from God when people can see and hear and walk again. For this reason, mere ritual is a cheap, shoddy substitute for real art; real art invariably brings people, in some vague or some direct way, into the presence of God once more. There is no such thing as a secular art as long as everyone who creates art is a creature of God, operates in God’s world, and looks out with a sense of wonder.

Participation is the key to real art and bypassing ritual. Great art uses its techniques to create a sense of wonder and beauty. A great guitar technician gives you more than fingers running across strings; the great guitarist engenders a sense of beauty, joy, sorrow. Great art, in any form and at any level of skill, must be at the service of something bigger than technique.

So what about folk art? Everything to be said about art applies to folk art. Folk art simply uses different means to arrive at the same beauty, joy, sorrow, and the insight induced by participation. While folk art may lack sophistication, it never lacks insight. When people sing a folk song such as “Amazing Grace,” they don’t just sing the notes; there’s a moment of insight with any great piece of music. Folk art always reveals, showing people something they had not seen before.

In addition, folk art is always appropriate. A great piece of folk art music cannot have a note changed without being hurt. When it is sung, it’s not merely people singing a song; it is people making an unforgettable symbol.

A famous document has this caveat for the pastoral musician: “Only artistically sound music will be effective in the long run. To admit the cheap, the trite, the musical cliché often found in popular songs on the grounds of instant liturgy is to cheapen the liturgy, to expose it to ridicule, and to invite failure” (Music in Catholic Worship, Paragraph 26). It is not a question, however, of popular music per se. There is poor music in every area, whether it’s serious, popular or in between. The question, rather, is one of art, and art is not the best we can give God; it is the best God can give us as a way to respond to him. It opens our eyes and our ears to his presence. To do it at its best, we need the type of art, folk art, that everyone can get into at some level. Great art enables everyone who wants to come along for the ride to do so.

The major question of the pastoral endeavor is this. How much parable must there be before any music becomes pastoral? When Jesus told a parable, he made people squirm. Here is an example of the difference between a parable and a story. A story says, “I built myself a fine house”; a parable says, “Yes, and you build it over an earthquake fault.” A parable wakes you up. There is always a surprise ending. The bad guy always wins, for example.

Imagine a videotape of people hearing Jesus’ parables when he told them. They surely did not react the way people do now on Sunday when they hear them! A parable makes us go back into our own lives, shiver a little, wake up, dust ourselves off and be willing to move on again in our lives. Without parable, there is no salvation. People who think they have it all together, who don’t believe they need anything or anyone, will be lost. Parable suddenly unsettles us again. It overturns our expectations. This is what pastoral music must be able to do.

Art is a convergence of what we know with what we don’t know.

What is the problem of the people to whom you minister? You have good people who aren’t good enough, as Paul said to the Corinthians: “Our churches aren’t filled with bad people; but good people do not get into the Kingdom of God.”

The person who is not going to be saved is the person who does not know what he or she needs. What do you need right now? A look at your shopping list tells you something. Deep down, we know our shopping lists aren’t accurate. For though we don’t want to admit to some things that we need, we are not going to get anywhere without them.

The greatest Christian service done by music is not in
entertainment for the Church but in the work of Jesus—suddenly saying to people again, “You’ve got a little bit more to go with your music, and with your lives. Here’s what you really need...Let’s sort it out again.” A liturgy in which the people are effectively ministered to makes them begin to wonder where they had stopped thinking before, and to resolve to begin searching where they weren’t even reaching out before. They begin to see, not realizing beforehand that they were blind, or deaf.

The pastoral art form can be defined first in terms of what it excludes. Art for art’s sake is not pastoral. If a very competent choir does a Thomas Tallis Mass so well that they could have done it at the Kennedy Center, to great applause, then that’s where it belongs, if it also excludes the entire congregation. Simply ask yourself why you are doing certain music. Is it for a pastoral reason?

Pastoral music also excludes shoddy texts and shoddy music. Recognizing a bad fugue, a bad piece of rock or bad folk music is not completely subjective. There are certain chords that simply cannot follow other chords, basically because it sounds bad. Certain texts are no good because of poor images or even because the language is used improperly. And certainly, poor music and poor texts do not become any better just because they are used in church.

Pastoral music is not restricted to any one style. The team ministry of which I was a member in Paris includ-
The time has finally come: the state of the visual arts has gone beyond burlap, felt, glue and clipped slogans. We no longer in solitude cut and paste for Jesus. Visual artists, like musicians, are beginning to claim their art as genuine and vital ministry. We have a debt of gratitude to musicians, for the liturgical revitalization in this country is in very large measure due to the dedication and even passion musicians bring to their art, which has caught the breeze of the spirit. The time of testing has proven much of their work to be a grace and a blessing for us all. It goes without saying that liturgy is a complex art form. While music is essential and even central, so much more is needed to make liturgy worthy of the best expression of the human heart thankfully encountering a loving God.

Visual artists are called to bring to life the following very straightforward statement from Environment and Art in Catholic Worship: "God does not need liturgy; people do, and people have only their arts and styles of expression with which to celebrate" (No. 4) ... "the liturgical celebrations of the faith community... involve the whole person. They are not purely religious or merely rational..." (and these celebrations cannot be entirely based on music) but they are "also human experiences calling on all human faculties: body, mind, senses, imagination, emotions, memory. Attention to these is one of the urgent needs of contemporary liturgical renewal" (No. 5). A day will come for the family of artists when there will be no black sheep, no lost sheep; no stepchildren and all rightful heirs; and no deception—such as calling dance "interpretive gesture" in order to make

We must be about creating feasts for the senses, playfully taking delight in form and color and texture, rather than always making a statement.

It acceptable in liturgy. Even more important, parishes must become more and more sensitive to the variety of arts, which will extend the work of parishes to the fullest possible dimensions. The idea is to discover and learn from the rest of the family.

All non-liturgical artists must hear this appeal. So often, musicians are the most visibly liturgical ones in a
parish. They are often the only catalyst for liturgical sensitivity. Those who indeed claim their art should help others to claim their art as ministry too. Anything that will encourage all the arts to be fully alive in liturgy will be a helpmate and a gift returned a hundredfold. The more the various arts can be included, the lighter the burden on musicians to carry a liturgy.

The second call is to come together in agreement on one fundamental, overriding, all-encompassing principle: All art shares the same spirit. All genuine artists drink from the same cup. What needs to be conquered is the confusing variety of form used for expression and languages unique to each art form.

Folk art is American; it belongs to us. And genuine American art is rooted in craft. It is wonderfully eclectic. What makes our work special is that we use it to call forth relationships—people to people, people to God, people rooted in all of creation. Folk art, or liturgical art, is not a series of formulas that can be universally applied. Nor is it academic—it cannot be taught the way we teach mathematics. It depends on the genius, creativity and sensitivity of an artist who is in touch with people. It is, above all, relational.

Folk art is by no means elitist. It never says to people, “This is art and so you will grow to like it.” It rather challenges people to expand their categories of perception and their levels of acceptance. In a real sense, folk art and any liturgical art is a bridge: while rooted in the ordinary, it beckons people into the new and unknown.

Anyone who would be a pastoral artist: make your art relational and not elitist. Art for art’s sake is someone else’s burden—it is destined for the art gallery. Use your influence to once again gather all the arts into the work of the liturgy so that we can make an expression of gratitude worthy of the gifts given us by the creative power of a loving God. Proclaim a reunion so that we can become the working, living and loving family in which creation is revered, in which burdens are shared and in which the Lord is praised in gratitude.

All art shares the same spirit. All genuine artists drink from the same cup.

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Michael Bell, Morning Praise

All art, regardless of form, is a reflection of the way an artist sees creation. All art is the ability to organize and to constantly recombine the facets of the world to make something new and unique, be it a beautiful noise, a beautiful sight or a beautiful gesture. All art holds to the truth that beauty makes us more human and that even in pain we can find a bittersweet beauty if we are willing to look hard enough and deep enough. All art is an attempt to recombine the stuff of creation into something new. Since everyone needs guidelines when they get down to actual practice, here are two:

—Art in all its forms says who we are. This is so because genuine art is the process of struggling to honestly hold up what is our most authentic self.

—Art in all its forms must express but never trivialize the meaning and mystery of life.

Folk art contains many seeds useful to all liturgical art. When we try, however, to define it in terms of music, the waters are quickly muddied. Whatever liturgical or pastoral art we claim must be understood in the context of the folk dynamic. Although it is easier to approach this from the visual perspective rather than the musical, a musician can be consulted for the first quality of folk art: Ralph Vaughn Williams said, “Art, like charity, must begin at home.” Folk art, like any liturgi-
Music cannot really be talked about; it has to be experienced. In the same way, liturgy cannot be described, but must be experienced. Talking can help us understand the experience and judge the experience, but it can never be a substitute for the experience.

The story is told that Schumann, having just finished a composition, invited some friends from Heidelberg University to listen to it. After he had played it through, somebody asked: “But what does it mean?” His reply: “It means exactly this.” And he played it over again. The simple lesson is that music has to be lived.

If our worshiping People of God have frequent good experiences of liturgical music, then we will not have to be constantly coming together to talk. Just as in liturgy we hope the day will come when we can do away with commentators, so the day should come when all of us will come to a pastoral musician’s convention and there will be no more speeches; we will simply understand what our art, our metier, is all about. When we come to an event like this, however, it is important that we do not shun those musical experiences and liturgical experiences that stretch our skin a bit. The musical and liturgical experiences that will be most profitable to us are those that take us into a new dimension in life.

One Saturday night in Rome I went to a concert conducted by Stockhausen. What generally happens in Rome at a concert of modern music is that, after about the first five minutes, half the people in the audience get up, shake their heads, and, saying there is nothing for

Liturgic is always a symbolic act; therefore, we bring to it all of our life experiences, wherever and whenever they take place.

them to sing in the bathtub, leave. This happened at the Stockhausen concert. I noticed, however, that those who did stay (not the professional musicians, who seldom like to have their skin stretched, but mostly non-professionals who were curious, if not fascinated) talked much during the intermission. They were understanding, appreciating and enjoying the music. Their skin had been stretched, and they placed no obstacles to the experience.

The experience of liturgy and liturgical music cannot be totally measured by an emotional yardstick. Music in liturgy does not have to be at all times a peak experience in order to be valid musically and liturgically. Liturgy is always a symbolic act; therefore we bring to that act all of our life experiences, all our religious experiences, wherever and whenever they may take place. Each liturgical experiences does not have to be total, or we would all go insane with satisety. Liturgy and liturgical music must evoke and make real all of our previous experiences, liturgical and just plain religious, we have had in life.

For example, I cite two of the great moments of my own existence. The first was seeing Mount Sinai. I went there shortly after the Six-Days War. We had driven through the night in jeeps and arrived in the morning; before us was that mass of rock. To me this was a great religious experience. I said to my companion, “God could speak here.” I remember also the first time I entered Santa Sophia in Instanbul; I didn’t want to talk to anybody. These are experiences, religious exper-
Togo is matriarchal, and the women are large, buxom, and very maternal. Although I was tired and nervous from the flight, once Letitia gave me that big embrace and a kiss of peace I began to revive again.

We all gathered in her home where two things happened that have remained very vividly imprinted on my mind. First of all, while we were eating supper, there was a very, very elderly woman sitting in the corner singing. She sang through the whole meal. The ladies told me that she knew the entire psalter by heart and would improvise melodies for it as she prayed. At the moment when I asked them she was singing Psalm 119—the longest in the psalter. They kept telling me that it all came from her heart and was indeed her prayer.

When the supper had ended, I made a short speech. In the middle of the speech I said something that seemed to trigger an important reaction on the part of all the ladies. Suddenly they jumped up and started to sing and clap their hands and formed a circle and paraded around the room as they sang. At first I did not know why, but then Letitia explained to me that it was what I had said. “It’s so great, so beautiful, so important to us we had to sing.” All I could say was, “Thanks.” Although it broke the continuity of my text, it did not matter, because suddenly they had something to sing about; and when you have something to sing about, you must sing and dance and parade around the room.

We have all been in situations of deep tension and a certain sense of oppression or helplessness. In such a moment we all know what it is like to sing. “We shall overcome.” It suddenly brings everyone together, lifts one’s spirits, and gives a sense of hope and courage. Perhaps you are familiar with the account of a young lad in
Chile who was taken prisoner at the end of the Allende regime. He was held with others in the stadium. During this waiting period he began to play his guitar and everyone began to sing. The guards, of course, were disturbed by such unity. Soon his guitar was taken from him and smashed. He was taken out of the stadium, and returned with his fingers cut off. After a short while, however, everyone began to hum and sing again just as he had. This time the guards took him out and when he returned all could notice the blood coming from his mouth, as his tongue had been cut out. When he began to sway in the rhythm of the song, all caught on and began to sing again. This time he could be stopped only with a bullet. There is something about music that makes even a totally heterogeneous group suddenly come together as a unity. This happens because they have something to sing about.

It is God’s people who need something to make music about. It is not enough just to make music, but it is God’s people who have to be making music and singing. They are the ones who count. We call it pastoral music because it is theirs. To avoid the strange connotations of the term “folk” music, I prefer to call it people’s art or people’s music. It must be a communal expression and a communal experience of faith and belief that finds its expression in music. In this sense, people’s music has no place for eccentricity or idiosyncrasy. It must be a product that everyone can claim as being true to who they are. Everyone has to “own” it; it is a shared art, it is art—work—that everyone feels and senses in their being. For such a kind of music to exist, that is, people’s music, there has to be a tradition and a culture. Dr.

Elaine Rendler mentioned the need for keeping a culture alive. It is amazing how fresh sometimes one or the other of those old Latin songs that we sang can be when we hear them anew.

In 1968, I went to Bangkok, Thailand for a meeting between Buddhist and Benedictine monks. It was the first meeting of this sort, and organizing it had not been easy; people were certainly not comfortable with the idea. The Western monks did not know how to dialogue with Eastern monks and many of the superiors from

God’s people need something to make music about when they worship together.

Western nations who had come to be present were a bit frightened by the need for adaptation and acculturation of monasticism. The meetings started off in a very shaky fashion. Thomas Merton was one of the principal highlights of the event and delivered his famous speech on Marxism and monasticism. At that time most of us present did not understand the urgency of the theme, and many, in fact, felt a bit surprised that he had not spoken on the relationship between Eastern and Western contemplation. The liturgies had all been prepared ahead of time, but were the “least-common-denominator” kind that would offend nobody, but that culturally also belonged to nobody.

Merton died during that meeting. As I was anointing his warm body, I could sense already a change in all the participants. The group began to pray together and really in depth. They went into small groups and were constantly at prayer. We kept a vigil through the night, praying. At that point language did not matter, nor discussion. And, suddenly, the group seemed to come together. The next morning I celebrated the funeral liturgy and the Alleluias of the Resurrection were sung with such feeling that I will never forget the experience. We decided to continue as Merton would have wished, and it turned out then to be an excellent meeting. I hope he somehow realizes how he had contributed to making that meeting become a true sharing and not just a series of monologues.

God’s people need something to make music about when they worship together. Pastoral music also has a liturgical dimension. We should never forget that this dimension is a integral part of our metier. We must be sensitive indeed to liturgy, to where people are in their lives. I wonder if our sermons would not be much better if we would begin not by meditating on Scripture, but by reflecting on where people are when they come to church on Sunday morning. One could say perhaps the same thing to the liturgical musician: what kind of people are coming to church this Sunday morning, what problems are they bringing with them, what do they want to take home with them to be able to face a real
world? If we begin this way, then we are indeed sure what we are ministering to and our reflections can be applied from the Gospel more easily.

One thing is absolutely clear: the text and the words that are spoken in the liturgy and the entire experience itself have to say something to real people. If we want to sing ten verses of the hymn, fine; but each verse must truly be important and have content. We have gained sensitivity to word since Vatican II, and we cannot simply say things or make music without it making sense to definite people. For these reasons you should be much more cautious about your texts. If we have learned anything from the new liturgy it is that every text is important. From the moment a person arrives to worship in church until that person leaves, every aspect of the event, and especially the text, is important and must be given consideration. In this way we feed our people, nourish them, as pastoral musicians should, and give them something not just to sing about then, but something to sing about in the whole of life.

Let me tell another story. This time I am in Upper Volta, in its capital Ouagadougou. We have a little monastery called Zubri, about 20 miles outside of the city. Without doubt, it is the poorest area I have ever visited. It lies in the savanna, where there is really nothing, literally nothing. I would get up early in the morning just to look out my window to watch the women, from grandma down to the smallest child, with big calabashes on their heads, walking eight miles to the nearest well to bring the water back before the sun got too hot. This is poverty. But one of the greatest experiences of my life happened there on Sunday morning. Everybody came from the valley up to the monastery—monasteries are always on hills—and there we had a very simple liturgy, simple instruments, simple songs. I didn't understand the dialect, but I celebrated the Mass and preached in French. After I finished my sermon, I thought the catechist was going to translate my sermon, but he started to sing. The prior of the monastery told me that he had put the theme of my sermon into an antiphon for them, a refrain; and they all sang it back. He sang—literally—my entire sermon, point by point. And as he sang, they put in the refrain consistently to the end. During Communion I heard the same melody again. At the end of Mass they all went forth singing the theme of my sermon. Then all went out and sat under trees, where the brothers instructed them. I heard them going back into the valley that night sing-

The mission is not just to create a nice experience within the church walls; we have to go out also and take it to everyone.

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The refrain. Here is indeed an example of something pastoral, in which people have something to take home, something to sing about.

In this context I want to reemphasize and underline something that Matthew Fox said, namely, that there has to be, in liturgy, not just words to take home, but commitment. Liturgy is then something that transforms not only the people present, but everybody out there, as well. It is something that can change society.

*God's people need something to make music about* 37
emotion, is a part of art.

The important thing for us is first to acquire this discipline, and second, to see how each dosage must be given in the liturgy at the right time. You can have the right bottle on the shelf, but put it in the wrong soup. And, just because a piece of music is ready does not mean it can be served; it has to fit the proper moment.

God's people need something to make music about when they worship, and since this music must be art, professional artists-musicians must serve God's people with their talents. This is a pretty logical conclusion, isn't it, to what has come before? And without any doubt, those people have to be you.

When I graduated from Juilliard in 1954, the commencement speaker was William Schuman, the composer and president of Juilliard. I usually do not remember commencement addresses (especially those that I have to give), but at that commencement, in sum, he said, "Everybody out here, all of you, will have to find out who you really are as pianists. Only one or two of you will really make it big; the rest will have to be content to be church musicians." Bach and Mozart would have blushed to have heard those words. Consider yourselves as the logical successors of Bach and Mozart. The difference is that today you must always be a team minister; you must always be working with others to create the musical liturgical experience. Fr. Buscemi said so clearly that liturgy involves not just other musicians but other artists of all sorts. Because of this, your calling is not just a profession; it is truly a calling and being sent by God. The more people in the Church see themselves

After my sermon, I thought the catechist was going to do a translation, but he started to sing. He had put my theme into an antiphon, and they all sang it back...

...as called and sent to do a mission, namely, the work that Jesus gave us, then, of course, the more Christian we will all be.

The mission is not just to create a nice experience within the church walls; we have to go out also and take it to everyone. Choirs should always go outside the church, to the nursing homes, to the sick; get out there, see what life is about. Consider yourselves as sent, and make sure that the melodies that come out of that deep faith also reach the marketplace. Once they reach the marketplace, then there will be truly new songs, because the marketplace has its own shapes that will also bring their ferment to the song itself.

God's people need something to make music about when they worship; and, since this music must be art, professional artists-musicians must serve God's people with their talents, and those people must be you. He is calling! Claim your art by accepting his call.
The Catholic Liturgy and Hymns

BY FRANK BROWNSTEAD

Hymn singing is the earliest musical activity of the Christian community. In both Matthew and Mark the institution of the Eucharist itself is followed by the singing of psalms—the Hallel psalms with which the Passover meal closes. Community singing, then, is as old as the Church. In hymn singing we join in a community tradition that predates any other musical practice. It is not each of us who sings, but the voice of the Church that is heard when we sing together. Bernard Huijbers, in his book The Performing Audience, says of this voice: “And when the body of Christians assembles for liturgy, it must perform. The Good News demands the raising of every voice in song—the only fitting response must be the collective singing of the performing audience.”

Just what is a hymn? The word is difficult to define, since the meaning has changed through history. The dictionary says it is a song of praise or thanksgiving to God. The Harvard Dictionary of Music says that in the early Christian era the term was applied to all songs in praise of God; later it was restricted to newly written poems, as distinguished from scriptural psalms and canticles. Donald Grout adds: “By the fourth century hymns came to mean a poem in strophic form, all stanzas of which were intended to be sung to the same melody” (A History of Western Music). But for us there is something else. Hymnody is, above all, a folk art—it is the people’s music. In our use of hymns in worship it is important to keep this in mind, for when hymnody has remained the music of the people it has been successful in the service of liturgy.

But how do we use hymns in Catholic worship today? Hymn singing can exist as the pursuit of an esthetic goal or as the perfunctory carrying out of routine liturgical tasks. In other words, we may sing hymns because they are beautiful, or because they come next. Ministry,
know well what a hymn says will we be able to use it wisely. Remember that our people learn their theology through hymns.

Second, we need to look at the language of the hymn. The way in which the ideas of the hymn are presented through the use of the language can make a terrific difference. Robert Mitchell, in *Ministry and Music*, cites the example of a hymn about death by Charles Wesley. Wesley is often acclaimed the greatest hymn writer of all time; yet the language of this hymn is problematic: “Ah! lovely appearance of death/What sight upon earth is so fair?/Not all the gay pageants that breathe/Can with a dead body compare/With solemn delight I survey/The corpse, when the Spirit has fled./And longing to lie in its stead.” This happens to be one of the most popular 19th-century hymns! To our ears it is not only maudlin but an example of inappropriate language for modern worship.

Contrast Wesley’s hymn with another hymn concerning death, “Jerusalem, My Happy Home” by Bromhead in *Worship II*, No. 143: “Jerusalem, my happy home,/When shall I come to thee?/When shall my sorrows have an end?/Thy joys when shall I see?” While the idea of the two hymns is basically the same, the language is certainly different.

It may be helpful to examine the hymn without the music at first, since a good tune can make the text seem better or more functional than it is. For an exercise in objectivity, type out the poetry away from the music.

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Third, look at the music. Remember that the singing of hymns belongs to the people. Is it singable? Try the tune alone on a neutral syllable, without the added dimension of the text. How does it sing? Are there many tricky intervals? Is the range possible for your congregation? Is this music that will wear well? Does the music fit the theology and language of the hymn? Does it have that intangible and inexplicable quality that will make it work with your group? Testing hymns in this manner is a good way to become familiar with them and to discover where they will make sense.

If you are a liturgical planner, it is important to know many hymns so that when a hymn for a particular occasion is needed, it will come to mind. Liturgy planners should have a large collection of hymnals from various denominations. Having many hymnals at your disposal helps not only to find new hymns but to compare the same hymn in various hymnals for differences in harmonizations, keys, stanzas printed, fermatas in cho-
rules, rhythmic differences and the association of certain texts with particular tunes.

Assuming a familiarity with many hymns that have been put to the test of theology, language and music, when and how do we sing them? Most of us already use hymns at the usual processions of the Mass—at the entrance, preparation of the gifts, Communion, and at the closing. Many hymns are particularly well suited to this usage, especially psalm paraphrases. It is important, however, to decide what purpose the hymn is to have during the procession. What do you want it to do? The opening hymn, for example, may simply accompany the entrance procession, or it may be purposefully tied in with an overall theme and actually set the tone and lay the foundation for the entire celebration.

Remember that the function of singing determines the kind of singing. Your choice of a hymn depends on its function. Therefore, blind commitment to the total hymn as it happens to be printed in the hymnbook or missalette is unrealistic. Most hymns, by the time we see them in print, have been trimmed down significantly already, but there is no need to sing all the verses all the time. The verses that are sung must make sense. Hymns based on psalms are usually conducive to trimming, since verses in psalms can often stand alone and make sense. On the other hand, a hymn that extols a separate member of the trinity in each of three verses, for example, is better sung in its entirety. Sing as many stanzas as are needed for the hymn to be allowed to fulfill its function and make sense.

There are several other ways that hymns can be used in the liturgy with purposefulness in mind. A Gospel procession cries out for singing, and a hymn is a wonderful solution. By consulting the topical and liturgical indexes as well as the list of scriptural passages related to hymns, appropriate hymns can be located. The number of stanzas sung depends on the situation.

The Syrian ritual calls for a hymn after the Gospel. We might try this too, especially if the hymn chosen sums up or interprets the gospel message. At this point, after the gospel, one verse of a hymn can be sung, or even a part of a verse of a hymn that had been sung earlier. The Christmas Mass of Midnight has as its Gospel the famous Lukan account of the birth of Jesus and the visit of the shepherds, culminating in the acclamation “Glory to God on high, and peace to his people on earth.” Since a Gospel procession is particularly desirable at Christmastime because of the symbolism of God’s coming to man through our Lord, the hymn “Angels We Have Heard on High” is particularly appropriate. Then after the Gospel proclamation, the refrain of the hymn might be treated as a kind of liturgical epigram—a short statement expressing a single thought—“Glory to God in the highest.” This is a natural response to what has just been proclaimed; it is purposeful.

A hymn, or part of a hymn, might be used during the homily. Henry Chadwick, in *The Early Church*, mentions the singing of acrostic verse sermons in the sixth century. If the celebrant asks the congregation to sing, or even to read a hymn during the actual homily be-
cause the language and message of the hymn sum up precisely what he is trying to say, this too is purposefulness, and the people will respond with interest.

A liturgical epigram, perhaps the refrain of a hymn, might be used during the homily. A hymn or part of a hymn could be used as a recurring response to the theme or message of the homily; this is very common in the Afro-American tradition. An acclamatory liturgical epigram taken from a hymn might also serve as the recurring acclamation in the Eucharistic Prayer for children.

Remember too, that hymns are written as poetry, and they can be used as such, without music, not only during the homily but elsewhere. A hymn that underlines the theme of a liturgy can be read by all, or a hymn that has been sung or will be sung can be cited.

The Responsorial Psalm, following the first reading, is another place where a hymn may be used effectively. Although we usually think of the Psalm during the Liturgy of the Word as responsorial, that is, the cantor's verses are answered by the people on the antiphon, it is possible to use hymnody at this place in the liturgy. We know from the instructions to the choirmaster in the book of Psalms that there was instrumental accompaniment and great excitement and variety in the psalm singing at the Second Temple. This can be applied to the hymn "To Yahweh Sing a New Song," by Sr. Agnes Meyenberg (Worship II, No. 284), for example. Since the melody has a repeat, the women could sing the first two lines, the men sing the next two lines, and everyone sing the refrain. Another variation is to have soloists sing the verses from different parts of the church and all sing the refrain. Of course, everyone could sing everything.

Many of the best hymn tunes are designed to serve many different texts. The Genevan Psalter offers several examples of tunes that are designed to fit many different

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hymn texts. The chief musical contributor to the Genevan Psalter was Louis Bourgeois, and most of the tunes were taken from the first lines of secular French chansons. In hymnody from any period it is possible to mix and match hymns and texts. Start by finding a setting of a hymn that has the appropriate psalm text, then if you find that the melody is not usable for your situation, find another melody with the same meter. Simply count the syllables in each line of the text. Then consult the metrical index in the back of any good hymnal to see what tunes have the same metrical scheme. Finally, sing it through to see if it fits well.

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Using the right hymn in the right place and considering the use of hymns in new ways is only part of the picture of purposeful singing. We must remember that hymn singing is a folk art. It is the people's music. If their response is to be enthusiastic and spontaneous then there must be no worries about the technical aspects. The people must feel safe when the time to sing occurs. Refrains and antiphons, since they are repeated, are especially useful for this reason—there is not much to learn and recall.

There are some other ways to make hymns we intend to use feel safe to our congregations. Any time we can use a hymn melody in another way—that is, other than during the singing of the hymn—we will help to make the hymn seem more accessible and safe to sing. The choir or cantor may want to introduce the hymn before the congregation sings it the first time either in rehearsal or in the liturgy. The organist may want to play the hymn before the Mass so that it will become familiar to the people. Or, there are many fine chorale preludes based on hymns, organ compositions that use hymn tune melodies as the basis for their settings. Sometimes it helps to know the German names of the tunes that we sing most often, for many chorale preludes list them that way.

In hymn singing we join in a community tradition that predates any other musical practice.

Sometimes a certain text will appear in the hymnal with several tunes. You might even consider singing the same text to several different tunes within the same liturgy, distributing the tunes among different groups, if you really want to emphasize a text.

Another way to help the congregation become familiar with hymns is to have the choir sing a motet or anthem based on the same hymn the people are singing. This might occur during the same liturgy that the hymn is used with everyone or it might be the week ahead, if appropriate. “Wondrous Love” (#306 in Worship II) is a good example. This has become one of the most popular of the hauntingly beautiful Appalachian melodies. A choir setting of this hymn works well because the people recognize the tune and the text. An organ piece based on the same tune could be used before the liturgy, or at some appropriate spot during it. Also, choir anthems may contain hymn tunes. The Ralph Vaughan Williams setting of “O How Amiable,” for instance, ends with the hymn tune St. Anne “O God Our Help in Ages Past.” It would make good sense to sing this hymn on the same Sunday that the anthem is used.

Singing hymns in canon can be fun—men versus women, left versus right, or choir versus cantor and people. Another idea is to alternate stanzas of a hymn between congregation and choir. A hymn like “Praise to the Lord” has many settings for choir; a good setting that makes sense, such as Hugo Distler’s (which, incidentally, is the best selling anthem in Germany) can be used in alternation with the congregation. Clear instructions are needed if this is done. At times, the choir can simply sing a stanza in harmony while the people rest. This is particularly appropriate if many stanzas are being sung.

Liturgy planners, be sure to share with your fellow worshipers what St. Paul said to the Ephesians: “Sing the words and tunes of the psalms and hymns when you are together, and go on singing and chanting to the Lord in your hearts so that always and everywhere you are giving thanks to God who is our Father, in the name of our Lord Jesus Christ” (5:19–20).
Ein Heldenleben

BY FRED MOLECK

Roundelay

In the last “Roundelay,” heroism was extolled. Heroes were seen to be important—the cause and the reason for much activity and life. Because of heroes, life is different and better. For musicians in the American Church, the ArchHero is Msgr. Martin Hellriegel, who died on April 10.

Msgr. Hellriegel’s alling health prohibited an interview; however, his associate, Rev. James Rutkowski, graciously provided invaluable information relevant to his life. All of the information pointed out clearly that almost a half century ago, we already had a slayer of dragons and runner of races. It was his life that propelled the liturgical movement of the 20th century. He was the architect whose unearthing and whose scaffolding provided much of the design of today’s liturgy. If there was ever a heroic life with struggle and frustration and triumph delayed, his life was one of them.

Armed with his Liber Usualis, Msgr. Hellriegel excited and cultivated vocal participation in the liturgy. Sidestepping ecclesiastical reprimand, he dodged forward and championed sung prayer at sung liturgy. This was years before the emergence of the statement that “musical liturgy is normative.” His pioneer work with the Liturgical Con-

ference inspired new respect for the flow and beauty of ritual well done. The demonstration Masses and his presiding style were models for the American Church. And of course, his hymn “To Jesus Christ Our Sovereign King,” was a harbinger of what spirited hymn writing and singing were to be.

Viewed as a giant from the safe distance of time, his work is work of prophecy—not in the rattling words of a Haggai or an Amos, but in the style of a prophet who plants himself in the front waters of a current that was to move his Church into a period of ferment and fruit. This fruit we all have enjoyed as we now find ourselves in the second decade of post-Conciliar liturgy. The heroes who have been interviewed and who will be spotlighted and applauded in this column fall within the family of Msgr. Hellriegel. They are the ones who have picked up the directions he gave and have continued his pathfinding. They are the ones who have worked and lived during his Heldenleben. We all have the great fortune to shape our own heroic or not so heroic lives while they still live theirs. As we are enriched, will there be those who will look to us as heroes? This is still happy speculation. If we fail, it will not be for lack of heroes such as Msgr. Hellriegel, nor for lack of struggles and triumphs.

The triumph of Msgr. Hellriegel is now part of the liturgical life of the Church. We celebrate a liturgy that is “simple, clear and dignified.” If the liturgy falls short of this, it is because we are not “simple, clear and dignified.” We sing in our language. If the language is less than heroic, it is because our own heroism sags. The personal triumph of Msgr. Hellriegel is one that is sung in the last phrases of his hymn—“To you and to your Church, great King/We pledge our hearts’ oblation; Until before your throne we sing/In endless jubilation.” May his heroism continue to ring and inspire. May he continue to sing in endless jubilation.
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Reviews

Introducing a Person of Note

It is refreshing to discover among the hierarchy an articulate spokesperson for our art, and a well-informed friend. Such a friend is Archbishop Rembert Weakland.

Archbishop Weakland studied music in Italy, France and Germany following his presbyteral ordination in 1951. These studies continued at Juilliard where, in 1951, he earned a Masters degree in music, majoring in piano. From Juilliard he moved to Columbia where he studied under Professor Paul Henry Lang. He later taught music at St. Vincent College in Latrobe, Pa., where he was appointed chairman of the department in 1961.

During his musical career Archbishop Weakland has held memberships and offices in numerous national and international societies, has lectured widely in Europe and America, and is the author of several articles as well as The Play of Daniel.

Ordinary of Milwaukee since 1977, he currently is Chairman of the Bishop’s Committee on the Liturgy, a member of the Corporate Board of the Milwaukee Symphony Orchestra, and a Trustee of the Wisconsin Conservatory of Music.

We are grateful for the continued leadership from this distinguished ecclesiastical, and are particularly pleased that he could offer the following review.

Liturgical Drama

The Pilgrim


The Pilgrim is a liturgical drama depicting the visit of the three Marys to the tomb on Easter Sunday morning. As clearly stated in the subtitle, it is modeled on medieval Easter Matins plays found in three 12th-century manuscripts. This work can be fruitfully considered from three perspectives: the text, the dramatic quality of the play, and, most importantly, the music.

The text is the weakest and most disconcerting part of the play. It begins with a proclamation from the Chester Cycle (c. 1467). Note these two lines as an example: “Our goode Lord Bishop of this faire cyttie, /With all his royall cominallie…” This text seems so out of place standing next to other texts, freely composed, such as: “Our gentle shephard now lies slain, and all the sheep wander about in misery, dreaming.” The textual question is further complicated by the inserted lines from Christina Rossetti, for example: “While Christ lay dead, the widowed world wore willow green for hope undone.”

The inserted Latin texts cause no problem, although one wonders if the way in which they are used does not indicate that the tradition of their legitimate liturgical placement has been lost among us. For example a Benedictine Domino ends the first scene; how many of us will be shocked by this? All in all, the text of the work seems an uninteresting pastiche, and its weakest point.

As drama The Pilgrim has possibilities, though I would not be as enthusiastic about it as Eick Routley in his Foreword to this edition. He presupposes that the medieval is also very “modern” and that events such as the resurrection can be dramatized in a simple way. There are many pitfalls when we use the medieval mold for our fresh wine.

For example, Scene II with the spice merchant is charming indeed and does add the “comic relief” and change of pace that good drama must have. Unfortunately it was the occasion for the medieval mind to engage in anti-Semitic barbs and caricatures. In Proulx’s version, the merchant is pious and the main reason for this scene in its medieval context gets lost—thank God!

Personally, I like my medieval served up in original version and my modern the same way. If the medieval is to serve as the vehicle for timeless truths (e.g., Murder in the Cathedral), then it takes more than a medieval model to ensure success.

But what about the music? There are some delightful passages (such as the scene with the spice merchant) and some very effective writing. I felt that the Interlude, “Alleluia, Vespere autem sabbati,” with its chant inspiration, was first rate. Scene IV, when Magdalene meets Christ, with the placid chant quality of the dialogue, seemed most effective in its simplicity.

Less felicitous is the treatment of the opening sequence, “Victimae paschali laudes.” Episemas are used without explaining their musical function and appear in different places where the same melodic stanza is repeated. The English translation does not adhere to the original Latin metric and, thus, the musical accents are also distorted. It is interesting also to note that the parallelism found in the original sequence and retained throughout the whole Middle Ages has not been restored by Proulx. The bothersome anti-Semitic verse before the end is dropped.

The concept of restoring drama to the Church as a kind of para-liturgy is an enticing one and, as Erik Routley states in his Foreword, it could open up new vistas for Church composers. My caveat would be that it cannot have the same didactic qualities the medieval drama worked with, since Bible history is not the missing link today.

Proulx has written a good piece of music here. If one accepts it as it is and forgets the medieval model, it has much to recommend it. Perhaps such drama needs now to be released from the medieval source that inspired it, just as the original drama needed to be released from the inspiring trope, so that it can pursue its own course freely.

One last remark for the record: the medieval play of the three Marys and
their procession to the tomb was called
the *Visitatio Sepulchri* (Visit to the
Sepulcher); the meeting between Christ
and the disciples on the way to Emmaus
was called *Peregrini* (The Pilgrims).

*Rembert G. Weakland*

## Instrumental

### The Son Has Risen

*David Earnest. Text by Tray
Christopher. SATB, organ and op-
tional brass quartet. Alexander Broude,
1979. AB 842. $6.50.*

A syncopated rhythmic figure char-
terizes the opening organ theme. The
SATB choir then proclaims "The Son
Has Risen" with a disjunct melody,
displaying a certain "word-painting." With a flourish of syncopated triple
figures, a battle then rages between
voices and instruments. Suddenly an a
cappella section creates a sullen, dark
mood emphasizing words such as
"night," "cold" and "dark," but soon the
syncopated rhythmic figure reappears
proclaiming "The Son Has Risen," as the
restated theme leads to denouement.
Certain rhythmic patterns may present
some problems for the singers or
organist. Trumpet and trombone parts
are available.

### New Works for Brass

Hinshaw Music Inc., 1980. Publisher's
numbers below; all $5.95.*

The brilliant sounds of brass can
create a festive mood in any liturgical
celebration. The following six com-
positions could be skillfully employed as
accompaniments for choir or congrega-
tional singing of the various hymns, or
these arrangements could also be used as
self-contained instrumental composi-
tions.

*For All the Saints,* hymn tune: "Sine
Nomine." (005–HB). A short introduc-
tion prepares the way for the hymn tune
stated by tuba or trombone. A smooth
choral style interlude serves as the
means of modulation from E♭ major to F
major with a restatement of the hymn-
tune by different combinations of
instruments. This arrangement has con-
trapuntal variety, a full sound and is
easily performed.

*Be Thou My Vision,* hymn tune:
"Slane." (002–HB). The tune begins in
unison and continues in a four part set-
ing followed by a short development
section, which uses motifs from the
original hymn tune. A restatement of the
hymn in a new key ends this easy com-
position.

*My God, I Love Thee,* hymn tune:
"Kingsfold." (006–HB). This composi-
tion follows the same pattern as the
previous one, with the exception of a
D.C. al coda, which brings the composi-
tion to a close.

*The Lord's My Shepherd,* hymn tune:
"Crimond." (004–HB). Here brass pre-
sents the hymn tune in unison, then
branches off into a four-part harmonic
setting. A short transition and develop-
ment section precedes the restatement
of the hymn tune. The slow tempo de-
mands strong embouchures and even
tones from the performers.

*Morning Has Broken,* hymn tune:
"Bunessan." (001–HB). It is preferred
that here the performers use available
mutes, providing an interesting contrast
in tonal colors. The composition is writ-
ten in 9/8 time, and moves with calm ex-
pectancy.

*The Master Hath Come,* hymn tune:
"Ash Grove." (003–HB). This tune, con-
tained in the *People's Mass Book* as
"Sent Forth by God's Blessing," is ex-
cellently arranged, and moves with joy-
ful vibrance.

*Rev. Robert E. Onofrey, CIPS*

### The Liturgical Guitarist


The *Liturgical Guitarist* is an anthol-
yogy of hymns and religious songs with
guitar accompaniment. Written inten-
tionally for the guitar, with definite
notations and presumed techniques, Bay
here moves beyond the "folk," attempt-
ing to expand the musical vocabulary of
the liturgical guitarist.

This collection is large (over 360), and
its table of contents lists five major divi-
sions: Music for Worship Services, Mu-
sic for Holy Communion, Hymns and
Sacred Songs, Guitar Solo Settings on
Hymns and Sacred Songs, and Anthems
for Voice and Guitar. The Hymns and
Sacred Songs section is further subdivi-
ded by subject matter.

"Music for Worship Services" includes
settings of the ordinary as well as
various alleluias and acclamations. All
are in English, and most are original set-
tings by Bay. The pieces in the largest
part of the collection, "Hymns and
Sacred Songs," are primarily arrange-
ments of 19th-century hymnody. Most
music from these sections is less than
suitable for liturgical usage. Bay's com-
positional efforts are uninspired, with
melodies dictated by convenient and
predictable chord changes, while many
of the lyrics too heavily reflect their
 evangelical origins.

The guitar accompaniments in the
first three sections of the collection are
presented in both tablature and men-
sural notations, written for plectrum
guitar, though playable by "finger-
picking" guitarists. Players of modest
ability who can read rhythmic notation
should be able to handle these hymns.
Unfortunately the accompaniments are
quite uninteresting; mostly root position
chords played in first position.

The final two sections of the collec-
tion are the most intriguing. The first is
a set of fourteen hymns pleasantly
arranged for solo guitar. These are tech-
nically quite demanding, and necessitate
good reading ability and considerable
facility to the 12th position.

The last section comprises three Tim
Price arrangements for SATB voices and

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obligato guitar. Here the true versatility of the instrument is demonstrated. The guitar functions as a choral instrument providing strummed and arpeggiated chords as accompaniment to the voices. The writing demands developed reading and technical ability.

Bay's collection is not the major resource he intended. Yet the anthology is important, primarily as an example of the versatility of the guitar. Although I cannot encourage the liturgical use of much of this music, I do encourage pastoral musicians—especially composers—to examine this collection. It may point the way to a greater appreciation and acceptance of this very versatile instrument.

JEFFREY NOONAN

Organ

Organ Pieces on Moravian Chorales

The Moravian chorales represent one of the greatest treasures of church music. Several prominent composers have called on the heritage of the Moravians as a basis for their instrumental and choral works. Kroeger's settings of these chorales are a useful contribution to liturgy or recital. The Fantasia on Hayn is moderately difficult within the bounds of conventional technique, with writing somewhat chromatic in flavor but still very traditional in sound. The chorale tune is carried early in the pedal line. Specific registration is provided throughout the piece.

Partita on Thy Majesty consists of a chorale statement of the theme followed by seven short variations of one or two pages each. The third variation presents some difficulty with parallel thirds in runs and arpeggios while the pedal carries the cantus firmus. The individual variations are woven together in a continuous flow.

The Four Preludes are settings of Lutrobe, Confession, Eden and Worship. As in the other two volumes, Kroeger writes in a horizontal mode, using two- and three-part counterpoint with great emphasis on imitative devices. The pedal lines are usually long, connected phrases based on thematic material rather than mere "bass lines."

Six Organ Pieces
Frank Bridge. Boosey & Hawkes. 20460; $6.00.

This volume is a combination of Bridge's First and Second Book of Organ Pieces, giving us some of the most enjoyable and useful music of post-Victorian romanticism. The luscious chromatic colors of these pieces are based on very conventional harmonic ideas. All the works are lyric, except for number three, which is a processional march. In addition to being quite pleasant to the ear, the pieces lay well under the hand. A great amount of "organ" literature today is awkward and uncomfortable at the instrument due to a lack of understanding or patience for the unique physical demands of the organ. Each of the six Bridge pieces is worthy literature ranging from moderately easy to moderately difficult. Only the most sparse of registrational notes are contained. Too often, however, these only demand things your instrument cannot provide. The character of each Bridgeopus is clear and there should be no strain on the performer's imagination to register effectively.

Choral

Take This Bread

Effective music for the Communion Rite is in limited supply. When a good piece of music does come along, it is unfortunately often sung to death. "Take This Bread" helps fill this vacuum, as a reasonably attractive and straightforward setting of a useful text, within comfortable SAB range. Noteworthy is the entrance of each voice at "Take This Bread" and "Take This Cup"—a taste of elementary polyphony. It is recommended that this be sung a cappella. Also, some might consider changing "man" to "we" in "...forgive all sins that man be one with God."

Come, You That Know and Fear the Lord

During the last decade publishers have given William Billings some of the recognition he deserves. Edition Peters, for example, includes a long list of Billings' compositions—all interesting, many exciting and challenging—always deserving serious attention. This one is new to me, and I find it musically much less satisfying than most others. There are a few places where text and music are just a little "dated." Nevertheless, the entire number could turn out to be very effective, if sung with conviction. Also this is quite easy Billings to sing.

Three Short Anthems
Jean Langlais; text: 1 Jn. 4:7-8, 10; Rev. 1:4-6; Phil. 2:10-12. Unison voices and SATB. Hinshaw, 1980. HMC-423; $3.50.

Through no fault of their own, parish musicians are not accustomed to discovering those riches in the service where a brief statement of praise or a call to prayer would not only fill an awkward pause but render worship more dynamic. These short anthems—21, 26 and 18 measures—are ideally suited for filling such spaces. While the texts are all useful, Langlais' musical style is not for the faint-hearted. It is often dissonant, always strong and bold with great flexibility, both rhythmically and harmonically. There must be good parish choirs willing to give this kind of writing a hearing. They offer a welcome change of pace...but stay away if your singers have problems with pitch.

O Praise the Lord

This is music that many still identify with a so-called "church" style. I have never seen this Gumpelzhaimer work before, but am glad Proulx has taken the time to edit it. The text is Proulx's adaptation of Psalm 67, and this explains why words and music fit together so smoothly. What a sensible solution! The only alternative is to let a lot of 16th-century polyphony remain buried in the original languages on some dusty shelf. "O Praise the Lord" is ideal for introducing novice singers to the world of polyphony. Here are two pages of easy music in AABB form for SAB choirs.
If Ye Love Me
Thomas Tallis (1505–1585); Richard Proulx. Ed. Text: Jr. 14:15–17, SAB.
G-2290; $4.50.

One of the gems of 16th-century English polyphony is Tallis' 'If Ye Love Me.' Countless versions have appeared in print (cf. Proulx's editorial note). His intention is not to provide singers with another "authentic" edition, but to make this frequently performed number available to SAB choirs. The text is useful for celebrations of Pentecost and confirmation. The music is not really difficult—but "fussy." A little patience will turn it into sheer joy and a very rewarding experience.

Review Rondeau

Americana is very much the rage these days... so if you're searching for some authentic Americana for use in worship, try these standard sources:
Kentucky Harmony, ed. A. Davisson. This historic collection, first published in 1816, contains 143 tunes and texts representing authentic Southern folk hymnody. Published in facsimile with a valuable historical introduction by Irving Lowens, it contains simple music of great charm. Augsburg Publishing House, 1976, $8.50.


The Folk Songs of North America, by Alan Lomax. Here is the finest anthology of American folk songs available, containing music from the "North," "Southern Mountains and Backwoods," "West" and the "Negro South." Each song has an introductory paragraph or more on origins, usage and performance practice. Useful appendices include an extensive bibliography, discography and a guitar and banjo guide. Doubleday & Company, Inc., 1975, $7.95.

Edward Foley, Capuchin

Resources

These resources are recommended as exceptionally useful for the pastoral musician by the National Association of Pastoral Musicians. Place your order with the National Office.

To Give Thanks and Praise

Dr. Ralph A. Keifer, "To Give Thanks and Praise"

Dr. Keifer's commentary on the General Instruction of the Roman Missal focuses directly on the needs of musicians and clergy who minister at the parish level. His deep faith, broad scholarship and contemporary outlook make this book an invaluable resource. Clear, precise and practical. The full text of the General Instruction is included. $4.95.

FDLC/BCL, Environment and Art in Catholic Worship

This manual is a companion piece to Music in Catholic Worship. It is the joint effort of the Federation of Diocesan Liturgical Commissions and the Bishops' Committee on the Liturgy to provide principles for those involved in preparing liturgical space for the worship of the Christian assembly. U.S. Catholic Conference. $3.95.

FDLC Update of Music Publishers' Reprint Permissions Policies

This new FDLC update is a 45-page booklet containing policy statements from the major church music publishers. It also includes an overview of U.S. Copyright Law as applicable to users of church music who wish to "improve their ministries, to maintain proper standards of ethics, and to help protect themselves and their churches from incurring liability or subjecting themselves to the possibility of being sued." FDLC. $3.00.

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Open Thou Mine Eyes

John Rutter’s name is beginning to appear everywhere, especially as the composer of some very delightful and original Christmas music. He has a gift for working imaginatively within a traditional structure, turning ordinary materials into sheer musical delight. “Open Thou Mine Eyes” is no exception. The music is almost plaintive, something like a quiet spiritual. A reasonably good choir should be able to effectively realize this musical gem, and have little trouble finding a place for it in worship.

ELMER F. PFEIL

Children

Sing a New Song to the Lord

The simple melody, harmony and rhythm of this composition combine to produce an excellent piece for children of all ages. Children will easily understand and remember this text of praise to the Lord. Very young children may enjoy creatively illustrating the verses. If handbells are not available, the part may be omitted or be played by Orff instruments, resonator bells, tubular chimes or electronic bells. “Sing a New Song to the Lord” is definitely a worthwhile short choral number for children’s choirs and glee clubs.

Ye Holy Angels Bright

Scored for treble voices, soprano and bass xylophones, plus organ, “Ye Holy Angels Bright” is a challenge for even junior high school voices. The melodic intervals and abstract text, coupled with archaic expression, are clearly not suitable for young children. However, performed by older singers, this piece would be interesting, yet easy. “Ye Holy

Angels Bright” exemplifies the fact that music written for unison voices is not always appropriate for children, although the tessitura is within the child voice range.

Sing unto Him

“Sing unto Him” is an uplifting, bright song, enjoyable both to sing and to hear. Middle and upper grade students who have had training in breath control and practice in acquiring accurate pitch should be able to manage the melodic intervals and wide vocal range of this number. The easy accompaniment may become more interesting by the creative use of other instruments, although this is not suggested by the composer. “Sing unto Him” is a piece that a choir director will find serviceable on many occasions.

Anne Kathleen Duffy

Congregational

All Is Ready
Tim Schoenbachler. Pastoral Arts Associates, 1980. PA 20; Vocal score, $4.95; Recording, $7.95.

Simplicity and fervor are the characteristics of All Is Ready, a collection of 10 scripturally flavored worship songs and an antiphonal setting of the “Glory to God.” Parts for optional C instruments and handbells are noted in the score.

Alleluia

In an arrangement that is a brief 27 measures long, Robert Hines has presented Caldara’s setting of the single word “Alleluia.” The work is simple, melodic and mildly contrapuntal with supportive organ accompaniment enhancing the vocal line without being obtrusive. The voice ranges are well within the limits of a volunteer choir. This would be effectively used for any extended Gospel Procession.

James M. Burns
A Handbook for the Lectionary
This paperback, developed by the Joint Office of Worship of the Presbyterian Church and the United Presbyterian Church in the United States, goes along with their reformed Worshipbook—Services and Hymns. Giving due credit to the Catholic Reforms following Vatican II, Mr. Allen devotes 30 pages to an excellent summary of liturgical praxis in recent years covering historical liturgy and present reforms in the calendar.
While there are marked differences in selected readings for individual Sundays as compared with the Roman Lectionary, this handbook lists at least six hymns for every Sunday of the three cycles from three hymnals known well to Presbyterians, including the Worshipbook. As the seasonal message is rather close (and readings frequently overlap), the hymn selection may be helpful to Roman parishes that like to delve into the huge repertoire of classical Protestant hymns in English. Most of the hymns proposed can be found in the several hymnbooks common to current Catholic practice.
Likewise anthems for mixed choir are proposed for every Sunday and include composers from all eras, from Marco Ingegneri to Ned Rorem. This may prove to be a prod to the sluggish minds of overworked choirmasters in quite a few regions. Alternative psalmody is also suggested. There’s not a note of music in this volume, but a helpful musical outline that may get many a choir in shape and out of missalette melancholy.
Ed McKenna

About Reviewers
Mr. Burns is music director and liturgical consultant for the Church of St. Ursula in Parkville, Md.
Dr. Chapman is a prominent organ performer and composer, as well as an airline pilot.
Sr. Duffy is music director at Our Lady of Lourdes Parish in Daytona Beach, Fla.
Rev. Ed McKenna received his MA from the University of Chicago and his diplôme de l’Institut Catholique de Paris.
Mr. Noonan is a graduate student in early music at Washington University in St. Louis, Mo.
Fr. Onofrey, CPPS is assistant professor of music at St. Joseph’s College in Rensselaer, Ind.
Fr. Pfeil is music director for the Office of Worship in Milwaukee, Wisc. and the editor of Gemsnorn magazine.
M. Rev. Rembert Weakland is Archbishop of Milwaukee.

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<td>What Makes Pastoral Music Pastoral (Weind)</td>
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<td>78103</td>
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<td>Pastoral Music—Its Own Art Form (Duffy)</td>
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<td>Folk Art and Fine Art (Buscemi)</td>
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<td>78105</td>
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<td>Salary, Job Descriptions and Contracts (Funk)</td>
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<td>78106</td>
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<td>The Dance of Cultures—Pastoral Music in Motion (Guerrero)</td>
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<td>78107</td>
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<td>Festival of Pastoral Arts</td>
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<td>Claim Your Art (Weakland)</td>
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<td>Opening and Closing Sessions (Fox, Rendler/Conry)</td>
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<td><strong>LITURGIES</strong></td>
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<td>78114</td>
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<td>Morning Praise I and Evensong (April 22)</td>
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<td>78115</td>
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<td>Morning Praise II (April 23) and Morning Praise III (April 24)</td>
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<td>78116</td>
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<td>Eucharistic Celebration</td>
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<td><strong>SPECIAL INTEREST SESSIONS</strong></td>
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<td>Now Say Amen! (Ed Foley)</td>
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<td>78118</td>
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<td>Good Friday: Options and Repertoire (Strusinski, Joncas)</td>
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<td>78119</td>
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<td>Unique Techniques for Your Choir (Campbell)</td>
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<td>78120</td>
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<td>Shape Your Mass (Rendler, Walsh)</td>
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<td>78121</td>
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<td>Worship and Music in the Episcopal Church (Glover)</td>
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<td>Ministry of the Artist (Buscemi)</td>
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<td>78123</td>
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<td>Cantor as Singer (Strusinski)</td>
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<td>Write the Vision Down (Serjak)</td>
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<td>78125</td>
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<td>Shape the Music of Your Mass (Rendler, Walsh)</td>
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<td>The Black Choir: New Music (Holliman)</td>
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<td>78127</td>
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<td>Church Music’s Future (Foley, et al.)</td>
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<td>78128</td>
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<td>Creative Ideas for Kids in the Classroom (Medema)</td>
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<td>78129</td>
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<td>The Cantor at Eucharist (Joncas, Haas)</td>
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<td>78130</td>
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<td>Tone Syllables Revisited (Hornibrook)</td>
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<td>78131</td>
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<td>Lutheran Worship Today (Brand)</td>
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<td>78132</td>
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<td>Proclaiming the Gospel with Music (Harvey)</td>
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<td>Do More Things on Purpose (Gutfreund)</td>
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<td>78134</td>
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<td>First Do Justice, Then Celebrate (McDiarmid)</td>
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<td>Gift of Song (Kanavy, Shaw)</td>
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<td>78136</td>
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<td>Church Environment and Support of the Arts (Rambush)</td>
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<td>78138</td>
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<td>Your Association’s Future (Funk)</td>
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<td>Organist as Pastoral Musician (Walsh)</td>
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<td>Tips for Choir Rehearsal (Mauch)</td>
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<td>Hats for Sale! (Forrest)</td>
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<td>Help for the Volunteer Choir (Fareri)</td>
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<td>78143</td>
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<td>The Catholic Liturgy and Hymns (Brownstead)</td>
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# Ow! Cassettes

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<th>Stock #</th>
<th>Qty.</th>
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<td>78144</td>
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<td>Anointing of the Sick (Tripp)</td>
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<td>78145</td>
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<td>The Animator: A Call to Love and Serve (Hansen)</td>
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<td>78146</td>
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<td>Contributions of Charismatics to Church Music (Cavnar)</td>
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<td>78147</td>
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<td>Using Catholic Choirs Creatively (Hruby)</td>
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<td>78148</td>
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<td>Adapting Piano Accompaniments for Organ (Swann)</td>
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<td>78149</td>
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<td>The Future of the Liturgy (Gallen)</td>
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<td>78150</td>
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<td>Eating, Drinking and Leaving (Conry)</td>
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<td>78151</td>
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<td>The Arts as Healing Agent (Clarke)</td>
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## Buy Them in Sets:

### The Cantor

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<th>Qty.</th>
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<tr>
<td>781/17, 23, 29, 45</td>
<td>Foley, Strusinski, Joncas/Haas, Hansen</td>
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<td>$20.00 including album</td>
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### The Choir

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<td>781/19, 30, 40, 42, 47</td>
<td>Campbell, Hornibrook, Mauch, Fareri, Hruby</td>
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<td>$25.00 including album</td>
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### The Organist

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<tr>
<td>781/39, 43,48</td>
<td>Walsh, Brownstead, Swann</td>
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<td>$15.00 including album</td>
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### Advanced Liturgy

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<td>781/18, 24, 27, 32, 49, 50</td>
<td>Strusinski/Joncas, Serjak, Foley, Harvey, Gallen, Conry</td>
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<tr>
<td>$30.00 including album</td>
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Shipping: For orders under $11.00 add $1.00
All other orders add $1.50

Mail your orders to:
NPM Convention Cassettes
225 Sheridan Street NW
Washington, DC 20011

Payment: Money order, check, MasterCard or Visa; no billing. All cassettes $6.50 plus shipping. Make checks payable to NPM Convention Cassettes.

Name ___________________________ Credit Card Name ___________________________
Address __________________________ Card Number ___________________________
_________________________ ZIP ___________________________ Expiration Date ___________________________

Signature ___________________________
Hot Line

Hot Line job referral and music consultation service continues for members on Tuesdays and Thursdays between the hours of 10 a.m. and 4 p.m. at (202) 723-5800. Please note the following changes in policy and rates.

1. Copy must be submitted in writing on or before the 15th of the second month preceding publication. Thus, ads for the August-September issue of Pastoral Music must be in the National Office on or before June 15.

2. In order to add continuity and effectiveness to the Hot Line service, the same ads will also appear in the issue of Notebook that precedes or follows the magazine. Thus, ads in this issue will be in the July issue of Notebook—two for the price of one.

3. The following Hot Line charges may be prepaid, or billed:
- first 3 lines: $5.00
- each additional line or portion thereof: 2.00
- box number (referral service): 2.00

4. Hot Line listings will be removed from the files for active referral four weeks following the last publication of the ad or the last contact with the person(s) or parish involved. Please notify the NPM National Office when your search is completed.

Musicians Available

Director of Music/Organist: nine years parish experience in organ, choir directing, liturgy, children's liturgies, school music. Seeks cathedral and/or diocesan position; good pipe organ required. HLM-2649.

Experienced organist, pianist, vocal soloist, trumpeter, with training in choral conducting, liturgy, worship planning, seeks position as Director of Church Music. Either coast, New England or southern states. HLM-2650.

Director of Liturgical music and/or school music: organist, guitarist, choir director with 3 yrs. parish experience; B.M. degree; clinical pastoral ministry courses and experience; 2 yrs. teaching music in elem. school. Midwest preferred. HLM-2654.

Minister of Music/Choir Director: full charge. Develop a full range of musical life to serve whole church, including instrumental ensembles, chamber and bell choirs. MM 1973. West preferred, but will consider any area. HLM-2660.


Director of Music/Liturgist: M.Mus. in organ, voice and choral conducting. Sixteen years experience as organist, recitalist, choral conductor, vocal soloist and liturgist; presently minister of music in Cathedral with ambitious music program; chairman of Diocesan Music Program; active as lecturer and workshop specialist. Seek full-time position in cathedral, on diocesan staff, or in large parish with challenging, established

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NPM Announces New Membership and Subscription Rates Effective September 1, 1981

Single Subscription
- One year ........................................... $18
- Two years ..................................... $34

Single Member
- One year ........................................... $30
- Two years ..................................... $55

Regular Membership (Clergy and Musician)
- One year ........................................... $42
- Two years ..................................... $75

Additional Members
- Group of three ....................................... $57
- Group of four ...................................... $72
- Group of five ...................................... $85
- Group of six ...................................... $85
- Each additional for groups larger than 6 ....................................... $14

Special Members
- Sustaining Membership ................................. $50
- Contributing Membership .............................. $100
- Business Membership ................................. $150

Hurry to renew your membership or subscription before the rates go up! this opportunity is available for anyone whose membership or subscription expires before December 31, 1981.
music program and quality pipe organ. Excellent resume and references; available after July 1. HLM-2677.

Positions Open


Director of Music for Diocese of Dallas and Holy Trinity Seminary: For diocese, direct workshops, education programs; supervise Catholic school music program. For Seminary, direct choir, ensemble, house practice; organist for some services. Begin Sept. 1981. Qualifications: Masters in music; some liturgical studies. Write: Rev. Larry Fichard, P.O. Box 3068, Irving, TX 75061. Phone: (214) 438-2212. (HLP-2656).

Full-time Music Director/Organist: excellent opportunity to build a parish program. Large suburban parish in greater Cleveland area. Prerequisite: Catholic faith, college graduate with training and experience in current Catholic liturgy, proficiency in choral directing, training of cantors; ability to work creatively with various parish groups. Salary and benefits commensurate with experience and education. Position open July 1981. Send resume to: Mrs. Raymond Earhart, 7366 Pearl Road, Middletown Heights, OH 44130. (HLP-2662).


Parish Music Director: part-time in suburban Maryland (Greater D.C.). Become part of parish ministry team and Liturgy Committee. Salary negotiable. HLP-2664.

Competent Organist/Director: with liturgical knowledge and/or openness to training. Part-time position for fall, 1981. Salary negotiable. Apply: Rev. Walter Krewski or Rev. Bill Corcoran, P.O. Box 726, Medicine Hat, Alberta, Canada, T1A 7G6. Phone: (403) 526-2265. (HLP-2666).

Music Director: full time; overall direction of liturgical music, principal organist, children’s program. Open July 1981. HLP-2667.

Tulsa parish seeks creative Music Director to be involved with choir (adult and...
youth) and liturgy planning. 1350 families. Send resume and salary requirements to Music Search Committee, Church of Saint Mary, 1347 E. 49 Pl., Tulsa, OK 74105. (HLP-2672). *

Liturgist/Music Director: full time for 2 parishes. Organist/choir director. Work with and offer leadership to the Liturgy Committees. Be available for weddings/funerals. Work with directors of religious education and sacramental programs in those parts involving the celebrations. Vocal music program in school optional. Contact Rev. Gregory A. Gier, P.O. Box 189, Muskogee, OK 74401. (918) 682-0362. (HLP-2673). *

Director of Music: organist and choir director. Must have background in Catholic Church liturgy and music. Work with adult parish choir, develop youth and children’s choirs; in reference to parish school children there would be minimum of training in music for liturgy. Must be person interested in and capable of leading congregation to full participation in the liturgy. Work with parish liturgy committee. Full time. $10,000-$12,000 beginning salary depending on experience. Part-time could be negotiated. HLP-2674. *

Music/Liturgy Director: full time. Organist and choir director. Midwest. Salary $10,000-16,000 depending on degree, experience, and additional qualifications. Available June 1, 1981. HLP-2675. *

Musician/Liturgist: full time. Midwestern parish. Parish has had full time position for 7 yrs. Strives to be prayerfully innovative in its approach to liturgy. Open July 1, 1981. HLP-2676. *

Music Minister on Campus Ministry Team. Proficiency in guitar, voice, leading, and piano or organ. Expected to engage in other related ministries besides music. Ten month contract. Start mid-August 1981. Full or part time possibilities. Write to: Joseph A. Yanchik, Vice-President for Student Affairs, Loyola College, 4501 N. Charles St., Baltimore, MD 21210. HLP-2678. *


Parish Music Director: Must be willing to assume responsibility for directing a total liturgical music program for congregation, adult and junior choirs, teach liturgical music in the parish grade school 2-8, with two children’s liturgies per week. There is a large Moeller pipe organ in the beautiful Gothic church and an Allen electronic organ in the chapel. Open September 1, 1981. For more information call the present music director Harold Unverferth, (412) 782-2413. Mail complete resume to Rev. Robert M. Murphy, Pastor, 718 Franklin Ave., Pittsburgh, PA 15221. Please include telephone number in resume. We will contact you for a personal interview. (HLP-2680). *

Liturgist/Music Director: progressive parish, 1000 families, Pastoral Team. Music skills: organ, choir, folk. Send resume: Pastor, Sacred Heart, East Grand Forks, MN 56721. HLP-2681. *

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The Center for 
WARD METHOD STUDIES 
The School of Music  
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SUMMER SESSION COURSES 
in the teaching of

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given by the

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INTRODUCTION TO GREGORIAN CHANT

July 6-July 24, 1981

Instructor

Mr. Theodore Marier, Music Director
Mr. Edward J. Haugh, Jr., Faculty Member
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Boston Archdiocesan Choir School, Cambridge, MA

For registration and scholarship information contact:
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courses

COURSE I: Books I, II and III. Survey and analysis of content; pedagogy; lesson planning; supervised practice teaching; examination.

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COURSE III: Books IV and V. Survey and analysis of content; pedagogy; lesson planning; supervised practice teaching; examination.

COURSE IV: Books VI, VII, VIII. Survey and analysis of content; pedagogy; lesson planning; supervised practice teaching; examination.
Correction—NALR Address

In the last issue of Pastoral Music (April-May 1981), a Christmas advertisement for North American Liturgy Resources (NALR) was run in error on the back cover. The ad carried their former address. The correct and current address of NALR is 10802 N. 23rd Ave., Phoenix, AZ 85029.

We regret any confusion this may have caused our readers, and the consternation we have caused NALR. We celebrate the contribution that NALR makes to the development of pastoral music in the United States, and are especially grateful to NALR for its ongoing supportive relationship with the National Association of Pastoral Musicians.

Music Texas

MSI Press of Irving Texas contracted with 19 music publishers to conduct "reading sessions" for church music directors to be held June 21-25. Also on the program are seminars, communal events and premieres of new choral works. A 25 percent discount is offered on site for any music presented. Write Music Texas, P.O. Box 2130, Irving, TX 75061 or call (214) 438-0827.

QSC Audio Products

Improvements have been made to QSC's A 20/30/40 power amplifiers, their major line. The focus was on increasing long-term reliability and user control as well as on improving audio performance. The several changes have resulted in a lowering of the IM distortion to 0.02 percent and an increase in the output power at low impedances. Free information on these and other products is available by writing the company at 1926 Placentia Ave., Costa Mesa, CA 92627; the telephone number is (714) 645-2540.
Learn Creatively

A group called Musical Encounters, Inc., of Kansas City, Mo., has put together an educational packet for teaching music to children based on the theories of Piaget, Montessori, Kodaly and Orff. Central to the program are Musical Encounter (trademark) blocks— attractive, interconnecting playthings that act as three-dimensional flash cards to reinforce ear-training. The multimedia approach has proved most effective for the achievement of total musical literacy. The three levels, from beginning to advanced, are carefully sequenced in logical and systematic fashion. Concepts are isolated from the musical experience for learning purposes, then immediately reinforced by singing and playing instruments such as recorders, diatonic bells and the piano. The program includes ample suggestions for homemade games and learning tools.

Find out more about this creative teaching process by writing Musical Encounters, Inc., P.O. Box 6567, Shawnee Mission, KS 66206.

Bach: A Life in Pictures

L’Unicorno Productions of New York has announced the release of a full-color/sound film, "Bach: A Life in Pictures." Prepared in anticipation of the tricentennial of Bach’s birth, the film was authored and produced by Dr. Nick Rossi of LaGuardia Community College of CUNY. Some of the music recorded for the film was played on the Silbermann organ that Bach used in the Reinhardsgrimma in Dresden—the only remaining organ that Bach himself knew. Further information is available from L’Unicorno at 16 E. 17th St., New York, NY 10003.

News from Publishers Network

The responsibility for the production and marketing of all products from Ron Harris Publications has been assumed by Publishers Network. Ron Harris is best known for his gospel songs such as "Praise the Lord, He Never Changes," "Mirror," and "Friend of the Father." Publishers Network also distributes exclusively for Covenant Music, Psaltery Publications and Trinity House Publications, among others. For more information, contact William Rayborn, P.O. Box 2130, Irving, TX 75061, (214) 438-0827.

Books on the Easter Cycle

Liturgy Training Publications of Chicago has put out three booklets in cooperation with the Chicago Office of Divine Worship concerning planning for Lent and Easter. The titles are Keeping Lent & Eastertide, Paschal Mission (Cycle A) and Parish Path Through Lent and Eastertide (Cycle A), and are written for an audience that includes individuals, catechumens and their sponsors, groups, priests, deacons, liturgy teams and parish staffs. As an introductory offer, LTP charges $4.00 for single copies of each booklet. Write Liturgy Training Publications, 155 E. Superior St., Chicago, IL 60611 or order by phone, (312) 751-8382.
If Leadership were just for Pastors, we would have called it Pastorship

If you’re an elder, deacon, trustee, Sunday School superintendent, committee member, or teacher—or part of the staff—then LEADERSHIP is for you. Whatever your role, if you’re active in your church and really care about it, LEADERSHIP will inspire and help you.

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When we launched Leadership, the response was literally five-times our expectations. Here was a publication devoted entirely to the practical issues: managing conflict, church splits, the money crunch, lack of time, counseling, etc. And the subscriptions are still pouring in.
These subscribers have found—just as you will—that Leadership gives practical, biblical help. It’s lively and current, a joy to read, with articles written by people who’ve experienced the struggle themselves. Their solutions have been tested—and proven—in the crucible of real life.
You won’t find any simplistic formulas here.

"Several members of my church received copies and we have been calling each other up saying, ‘Have you read this one yet?’"
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"I am making the magazine available to the leadership of the congregation—it can do nothing but further the joint ministry of God’s kingdom."
—Orland Trier, Alaska

"The more I read Leadership, the more I want to share it...with my family, pastor, and church board. BUT I want it back! I’ve found some solutions I want to try for myself."
—Jane Milligan, California

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(My Name)

Church Name (if to be delivered to church address)
Address

City _______ State _______ Zip _______

Note: $1.00 additional postage for subscriptions outside the U.S. Please allow four to six weeks for delivery of your first issue.

The Conventioneers Respond

BY THE PARTICIPANTS

The major benefit I received from the NPM Convention was...the feeling that I am not alone...inspiration...new music...new ideas for liturgy...fellowship...the unification of all the arts to express one complete theme—enhancing the Word of God...a shot in the arm...the realization that the arts are a part of the liturgy, a part of tradition...seeing and hearing the options...a sense of new direction as a dancer...motivation...NPM's call to pastoral musicians to stop volunteering their services...affirmation...moving liturgical experiences...new ways to play old music...renewed hope, renewed acquaintances, a greater feeling of Church...gaining a mountain of knowledge from sessions...new ideas that are practical enough to be used at home...spiritual renewal...the beautiful general sessions...exposure to a wide variety of resources, personalities...impetus to claim my art and know who I am...the integration of arts and humanity...inspiration for excellence, new repertoire and choral techniques...contacts, contracts, job description helps...mixing with pastoral musicians from other areas...vibrance...rejuvenation...overwhelming feeling of being surrounded by talent and dedication to pastoral music...challenge...exposure to artistic integration...seeing all the many elements of the Temple brought together...spiritual growth, solidarity with other musicians...a great sense of pride in being a pastoral musician...joyful celebration of the now!...enlightenment...refreshment in the Lord...greater insight into the role of the cantor...confirmation of music ministry as valid, vital, spiritual...a total, "skin-stretching" experience of joy, expertise, variety, celebration...meeting and exchanging ideas with colleagues and other chapter directors...the awareness of NPM as a solid support system...finding that many of us have problems with unsupportive pastors and bored congregations...being together in such an exciting environment...the desire to obtain more education...quiet sharing...special interest sessions and exhibits...insight on how to meld my classical training with a more legitimate appreciation of "folk" art...experiencing the ultimate in Eucharistic celebration—the Convention Liturgy...experiences of leadership styles, black music...reinforcement of the ministering role of the assembly at Mass...beyond expression.
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a time for reflection
and looking upward...
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A new collection of some of the most uplifting
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These beautiful tunes are usable for every church
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In the true Rodgers tradition, the 700B is also voiced to its surroundings. Whether it is intended for church, auditorium or home, each organ is custom adjusted to take full advantage of varying acoustics.

In short, we've never offered so much, for so little. For more information, write to Rodgers Organ, Marketing Administration, 1300 N.E. 25th Ave., Hillsboro, Oregon 97123. Or visit your nearest Rodgers dealer and play the 700B for yourself.

Its value is obvious today. But over time, you'll find its real worth is priceless.

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