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Liturgy, the public worship of the Church “is the summit toward which the activity of the Church is directed: at the same time it is the foundation from which all her power flows.”

(VATICAN II—Constitution on the Sacred Liturgy)
In this issue . . .

NPM begins a year-long exploration of the history of church music in the United States and Canada. Twenty years ago the Constitution on the Sacred Liturgy was promulgated. It was the first constitution issued by the Second Vatican Council and it initiated the greatest reform in the two thousand year history of the Roman liturgy. The constitution was particularly important for pastoral musicians, for not only did it issue a call for the participation of the entire assembly, but it contained an implicit call for a new repertoire and a new role for the church musician.

From the perspective of twenty years—a brief time in liturgical history—we know that more has changed than was ever envisioned by the majority of Council Fathers, and certain changes seem almost to have sprung spontaneously from the intuition and collective consciousness of the Catholic population. Only the vantage point of more than twenty years will tell for sure.

Our approach in this issue has been to take three major articles, one written in 1964 (Weckland), one written in 1973 (Collins), and one written in 1982 (Bauman), and place them side by side. By comparing these articles we can get a brief glimpse of what the vantage point of time provides. Weakland's article, commenting directly on the Constitution's chapter on sacred music, necessarily reflects a concern for Gregorian chant. Collins's article, fresh from the Musica Sacra dispute in Kansas City, reflects the new thinking of Music in Catholic Worship. Bauman's approach reflects (unsolicited, I might note) the recent explosion of NPM.

This issue also reflects other topics current in 1983, such as the RCIA (Kemp), the evolution taking place in folk groups (Noonan), and bi-lingual and poly-lingual cultural developments in the United States (Sosa). Recently, the Bishops' Committee on the Liturgy issued a statement entitled Liturgical Music Today (available from NPM Publications, 225 Sheridan St., NW, Washington, DC 20011, for $1.50, plus postage). An excellent commentary (Work) brings this updated material to the attention of NPM members.

This issue also sets the stage for Remembering into the Future—the NPM National Convention in St. Louis, Missouri, April 19-22, 1983. These NPM will put on record the history of these most important times and provide some direction for the future. This issue just whets our appetite. Come, join over 3000 musicians and clergy in celebrating the great movement of our God, who acts in time.

V.C.E.
Contents

Letters 4  Association News 5  NPM Chapters 8

FOR MUSICIANS & CLERGY: LITURGY

Celebrating Pentecost
BY JAMES GARCIA

FOR MUSICIANS & CLERGY: PLANNING

Liturgy in Three Languages
BY JUAN J. SUSA

1963

Music and the Constitution
BY REMBERT WEAKLAND, OSB

1973

Music and Worship: Thoughts on an Anniversary
BY PATRICK W. COLLINS

1983

Church Music in America: Vatican II to ’82
BY WILLIAM A. BAUMAN

Moving Beyond the Guitar Group
BY JEFFREY NOONAN

The RCIA: Getting Started
BY RAYMOND KEMP

COMMENTARY

Music in Catholic Worship Continues as Liturgical Music Today
BY RICHARD J. WOJCIEK

Hotline 55  Roundelay 57
Calendar 58  Reviews 60
Thanks to Good Friends

In the April-May 1982 issue of Pastoral Music, we announced that Folksinger, composer and theologian Ed Gutfreund had been severely injured in a highway accident the previous January. Ed is now on the road to recovery and sends the following letter to you all — Editor

Dear NPM friends,

The last months since January 1982 have been something of a hermitage, something of a prison, much of a miracle. My body is about healed, yet I have been silent. It is time now to begin speaking and the first words must be of gratitude. I feel a permanent debt to the hundreds of NPM friends and associates who have been a personal, spiritual and financial support to Eileen, myself and our children. We feel we have experienced an abundance of generosity by way of the regular attention and care you have sent by your letters, phone calls and visits. We feel grace knowing a sort of vigil of prayer from all over. Our survival, health and growth could not have gone on without such support, I am sure.

The silence will begin to melt now as I am eager to return to the dialog and learning process we have enjoyed together over the years. Thank you all again, and I hope our paths will begin crossing soon.

Peace.

Ed Gutfreund
Cincinnati, Ohio

The Agony of Auditions

Your tapes of convention talks arrived here the other day. Most of them are first-rate. However, I must comment on the tape by Seid-Martin on choirs.

I do not agree completely with Ms. Seid-Martin on many points, but my biggest objection is to the assertion that one “is doomed to failure” if one does not audition all potential choir members. One of the most beautiful parts of the choral experience for many people is the simple joy of singing. To squash this by insisting that all potential singers submit to the trauma of an audition in my view is deplorable. I have never experienced a true monotone situation ... what I have found is singers who have been told at one time or another that there was no hope at all for them ... usually by some musician who didn't want to take the time to teach some person to recognize pitch, and match it with his/her voice. When such an untrained person meets with the additional trauma of submitting to an audition, there is no way that they will be able to be comfortable enough to sing uninhibitedly. Further, any experienced choral director is going to be able to tell in very short order who in the group can sing, and who cannot, and do something about it. Also, the person who “can't sing” is not going to be long finding out that there is something turning the barrel sour ... and it must be him/her. There is no real need for subjecting otherwise well-meaning people to the agony of being constantly told by trained musicians that they cannot sing. We can all sing ... God gave us the voices that we have ... some admittedly better than others ... but we can all sing. One of the duties of the choral director, and particularly the church choral director, in my view, is to build rapport, confidence and ability to serve God and man ... not turn people away.

Thank you for allowing me to “vent” my views on this matter. Keep up the good work.

Kenneth B. Licht
Director of Music
Christ the King Church
Rutland, Vt.

A Note from Sister Jane Marie

Dear hearts and gentle people ... friends, all . . .

The joy of Jesus coming and the gladness that fills our hearts brings each of you very much to mind, and like Paul, I long to see you and greet you each in person — but alas, I must be content with just telling you this by mail.

It is nearly two years since I've seen or talked with most of you, but that has not been voluntary on my part, and few of you have known what's been happening. So . . .

In January of 1981 a simple fall on my own front steps caused a serious fracture of my left upper arm — and things have gone downhill ever since. After four months in a cast, it still had not healed, so surgery followed, with plates and screws on the bone. Unfortunately, in the surgery the nerve was damaged, leaving me with a paralyzed hand from the wrist down. (This was immediately after the NPM National Convention in Detroit, April 1981.) Three months later, a second surgery attempted to repair the nerve, but it was beyond reparation. Several months of therapy of all kinds were also unsuccessful, then a third surgical intervention transferred tendons, etc. More therapy. January 1982 brought the “big snow”; another unhappy accident earned me a broken ankle with, a month later, a fourth surgery and another decoration: a pin in my ankle. (I'm the world's real Bionic Woman!)

More months of therapy, rest (and climbing the wall!), and I thought I was ready to go back to ministering instead of being ministered to — but the Lord said “No!” A serious infection in the leg that had experienced surgery and supplied two bone grafts put me back in the hospital for three weeks again. I still have only partial use of my left hand, but I can at least dress and feed myself, thank God. And this one-handed typing isn't too bad, do you think?

If all of this sounds like a plea for sympathy, it isn't quite; only a plea for your prayers. Prayers that I may accept whatever the Lord asks of me and know that is the ministering he desires. I hope it will be back at NPM after the rehabilitation regime, etc.

Some few of you have known of my absence and the cause, and your notes and signs of support and prayers have been oases in a desert of pain and isolation. Those of you who did not know, I am convinced, have remembered prayerfully one who treasures the joy of your friendship. I count on those prayers doubling now.

You have all been very much present to me in the sharing of Christ's Body, and continue to be so. May his coming even now, as it brings you peace and joy, fill you with the glory and hope of his Rising. Peace to you all!

In the peace and love of Jesus,
Sister Jane Marie Perrot,
Daughter of Charity
St. Joseph's Provincial House
333 South Seton Avenue
Emmitsburg, Maryland 21727
The Constitution on the Sacred Liturgy...the American Scene 20 Years later.

Remembering into the Future

Convention Brochure

Be sure to pull out the convention brochure found in the center of this issue. You will find there the plans and registration forms for the 1983 National Convention in St. Louis, Mo., April 19-22, 1983. This gathering will be something very special in the life of church music in the United States and Canada.

Please share your brochure with a friend. The best advertisements for the convention come from you—the people who have attended previous conventions and are members of the association. And, if you need more copies, please write for them. We’d be happy to send you a number of brochures for your choir members, organists, cantors, even visiting clergy. Help us get the word out—NPM is alive and singing!

Here are a few convention programs that you should pay special attention to.

Convention Liturgies Planned

A major meeting to plan the Eucharist and all the daily prayer liturgies was held in St. Louis November 29-December 2. The planning committee included chairman Rev. Ronald Brassard of Providence, R.I., Rev. Paul Rouse and Mr. James Bessert of Saginaw, Mich., and Dr. Marie Kremer, Rev. Frank Quinn, OP, and Rev. Msgr. Nicolas Schneider of St. Louis. Francis Deck, of St. Louis, who chairs the Art and Environment Committee, also contributed to the liturgy planning.

Rev. Ronald Brassard

The committee designed the liturgies to reflect the theme of the convention—to remember the past in order to remember into the future. A variety of musical forms contributes to this purpose, and 35 percent of the music selected is as yet unpublished.

In remembrance of the past, one of the daily prayer services is dedicated to the memory of those who have gone before us in the art of musical liturgy. As a commitment to the future, Robert Kreutz has been commissioned to compose the communion rite for the convention eucharistic liturgy, for which Most Rev. Kenneth Untener, Bishop of Saginaw, will serve as presider and homilist.

Black and Hispanic Parishes

Two special programs are being offered this year for those who minister in the Black and Hispanic communities. For the Black parishes, NPM has created a special, self-contained, two-day institute entitled "An Institute in Black Music, Culture, and History." Music in Black churches cannot be isolated from culture and history, so the program integrates these three elements and focuses on planning and celebrating a liturgy, and on an evening event, "We've Come a Long Way," to be shared with the entire convention.

This program will be for the neophytes in Black liturgical music, for the experts, and for those seeking more information about their own cultures.

At the invitation of Rev. Juan Sosa, President of the Institute of Hispanic Liturgy, NPM joins with IHL in promoting their conference in New York the week before the NPM National Convention. It was the desire of NPM not to duplicate the efforts for development in the Hispanic community. Therefore, NPM will expend its efforts in attracting NPM's Spanish parishes to the IHL program in New York. Write the NPM national office for more information.
NPM Institute of Advanced Studies for Pastoral Practitioners

Clergy need opportunities to come together to share their experiences with experts and with one another, and to reflect on how to implement the reform in the parish. Notice that our program does not demand that the parish clergy be singers, or be even greatly interested in singing. It is designed to invite clergy to the National Convention for both a legitimate continuing education program for pastoral practitioners, and to share in the joy and festivities of the NPM music convention. Musicians, make the effort to bring your clergymen. It will be well worth it—for you and for them.

Members' Meeting

Come prepared to vote. And bring your membership ID card, or your ID number, listed on the mailing labels you receive from NPM. This membership number will entitle you to help plot the future direction of NPM, your association.

Convention Hotel

There has been some concern voiced about the selection of Stouffer's Riverfront Towers Hotel as the 1983 convention headquarters. The concern is due to the boycott of Nestle products and those of Nestle subsidiaries.

The National Association of Pastoral Musicians supports the position of INFACT on the need for education and action to combat the exploitation by Western companies of the poor in developing nations. The Riverfront Towers Hotel in St. Louis has recently been purchased by AIRCOA, a St. Louis corporation. The final legal transactions are now underway, and by sometime this spring the hotel will no longer have the Stouffer name or be affiliated in any way with the Stouffer Corporation.

Special Trips

There will be several opportunities to leave the convention center for special trips, including one to hear the complete performance of "Youth Sing Praise," at the Shrine of Our Lady of The Snows, another to visit and play the historic organs in St. Louis churches, another to visit the factory of the Wicks Organ Company, another to hear the Twynham Magnificat at Christ Episcopal Cathedral and, finally, the eucharistic liturgy for the entire convention at the St. Louis Cathedral. Information about these trips will also be in your confirmation packet, which you will receive after registering. So register early!

$1,000 in Prizes for New Music

A special contest for new music is being conducted this year. The rules for the contest may be found on page 38 of this magazine.

Choir Sign Up

There will be plenty of opportunities for attendees to sing in choirs at the convention. A special choir will be formed for the eucharistic liturgy, for prayer services, and for the Symphony of Two Worlds.

Information about these choirs will be contained in the confirmation packet that you will receive after you have registered for the convention.

Canadian Association of Pastoral Musicians

For several years persons in Canada have approached the National Office about the possibility of forming a stronger link between NPM's work in United States and the parishes of Canada. In exploring this question with the Canadian Conference of Catholic Bishops, we received the following communication from Rev. W. Regis Hollaran, Director of the National Liturgical Office in Canada.

At its September 30-October 1, 1982 meeting, the Episcopal Commission for Liturgy looked at the possibility of the establishment of NPM Chapters in Canada. The Commission recognizes the good work your Association is doing with musicians in the past few years as well as the excellence of your publication—*Pastoral Music*. . . . The commission sees the establishment of chapters as the responsibility of local dioceses and will give positive encouragement to local bishops and musicians in this regard.

As a result of this letter and through communication with ALPEC, an organization for amateurs in French Canada, NPM will explore the needs of the Canadian musicians and clergy at the St. Louis convention. We invite all who have an interest in this subject to be present.

Special Program: A History of American Liturgical Music

Be sure to check the last page of your convention brochure for the unique convention program on history. The convention will bring you a most complete historical approach to the American Liturgical Music scene in the last twenty years.

Be There!

As you can read, we are excited about this year's convention. There will be more going on, more serious education and more concentrated musical programs than ever before. But the heart of the success of this program is the members. You bring the joy, the experience, and the music of the American parishes. Twenty years ago, over 20,000 people came to St. Louis to inaugurate the liturgical renewal in the United States. Be sure your parish is represented in the twentieth anniversary celebration.
Liturical Music Today

The Bishops’ Committee on the Liturgy has issued a new statement on the role of music in liturgical celebrations. Entitled *Liturical Music Today*, and written as a companion statement to *Music in Catholic Worship* (1972), the new publication includes sections on 1. General Principles, 2. Music in the Eucharist, 3. Music in the Celebration of Other Sacraments and Rites, 4. Music in the Liturgy of the Hours, 5. Other Matters (the liturgical year, the church’s musical heritage, the music of diverse cultures, instrumental music, recorded music, music ministry, and copyright). *Liturical Music Today* is available from the NPM national office, 225 Sheridan St., NW, Washington, DC 20011, for $1.50 plus postage.

NPM Cantor School

The National Association of Pastoral Musicians announces the opening of the NPM School of Cantoring, beginning in 1983. The school, in conjunction with existing institutions, will provide education and training programs in the emerging art of pastoral cantoring. Training programs will include liturgical history and music skills, voice training, celebrating style and cantor repertoire, but the heart of the program will provide training experience in liturgical animation. The school will establish programs on two levels: for beginners, and for experienced parish cantors.

The first program will be held at Huntington Seminary, Rockville Center, N.Y., July 11-15, 1983. For further information, contact the NPM School of Cantoring, 225 Sheridan St., NW, Washington, DC 20011.

New Book from NPM

NPM is happy to announce the publication of *Lyric Psalms: Half a Psalter*, by Rev. Francis Patrick Sullivan, SJ. This new translation of the Psalms has many qualities of interest to NPM members. It is, first of all, poetry: a poetic rendering as a new act of creation (not just a translation of the Hebrew words), a poetic rendering that matches the ancient one. Second, the poetic rendering is based on the finest contemporary biblical scholarship, primarily the translation of Michael Dahood for the Anchor Bible. Third, the poetic rendering has created contemporary images and sounds, thus bringing the meaning and the experience of the psalmist into our times. Fourth, the poetic rendering retains a strict consciousness of meter, providing plenty of opportunity for the right musical composer to use these texts for musical settings.

Francis Patrick Sullivan has published two volumes of poetry, *Table Talk with the Recent God* (Paulist Press, 1974) and *Spy Wednesday’s Kind* (The Smith, 1979). He teaches courses on aesthetics and theology at Boston College and at the Gregorian University in Rome. He received a McDowell Colony residency in the summer of 1982 to complete work on *Lyric Psalms*.

NPM is delighted to publish these psalms, two essays exploring this translation, and a poetic Apocalypse. Because these psalms have been created to be read, our first hope is that they will enliven congregational participation through the strength of their sounds and poetry. Our fondest hope is that musicians will use these texts to create new music. *Lyric Psalms: Half a Psalter* will be available in February, 1983.

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Mark quantities desired, add up total cost including postage and handling charges. Payment must be included with all orders. Allow 30 to 45 days for delivery. Make checks payable to

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New News About Chapters

With this issue we begin a new format for this page. In the past we have listed the names of all the officers in chapters that receive a temporary charter, and in those receiving a permanent charter. From now on, we will list the officers only when a chapter becomes permanent.

It has also been customary to give the name, address and phone number of the Temporary Director in a chapter just beginning to form, so that others in the diocese might contact the new chapter. Now only the names of new chapters will be listed, and anyone desiring more information about a particular chapter may contact the NPM National Office.

The reason for these changes is to allow more space for news items from the active chapters. We receive many reports each month from chapter meetings, and we think these ought to be made available in summary form to the entire Association. Therefore, the major portion of this page will be devoted to chapter meeting reports.

We will continue the series of explanations and excerpts from the NPM Chapter Manual that normally begins this page.

Chapter Meetings

Hartford, Conn.
A special Showcase at the November meeting featured Sr. Jeanne Cyr of Springfield, Mass. as guest speaker on the topic “Music for a Christian Marriage.” After stressing planning, communication, and problem solving, Sister Jeanne gave out packets of reference materials and guidelines for the Exchange for Learning. The Business section of the meeting included a report on the possibility of a group air fare to the St. Louis Convention.

Trudy Michaud, Secretary

Lansing, Mich.
Forty-five members attended the September meeting at St. Agnes-Fowlerville. The meeting began with Koinonia in the form of shared box suppers. Mary Tuell and the St. Peter (Easton Rapids) choir presented a Showcase of ways to use responsorial psalms. The Exchange for Learning, led by Dan Schnier (Holy Redeemer-Burton), concerned the different ways responsorial psalms are used in the chapter parishes.

Joan Jenkins, Secretary

Portland, Ore.
For the January meeting, the NPM Chapter teamed up with the Archdiocesan Music Commission and Word, Inc. for a day-long program on music for liturgy, religious education, peace and justice programs, and youth ministry. Elaine Rendler and Joy Wilt conducted workshops.

Lani Williams, Director

Wilmington, Del.
The October Showcase on combining various musical instruments, presented by Jim Kelley, Linda Plummer, and members of St. Helena’s folk group included demonstrations of how guitar, organ and piano can work together for greater musical enhancement of the liturgy. The Exchange for Learning brought out a range of helpful suggestions from such practicalities as tuning an organ and piano together, to how to write your own orchestral parts.

Michael Hellman, Director

New Permanent Chapters

Lansing, Michigan has a permanent chapter of the Association as of November, 1982. The officers are David C. Dunlap, Director; Cecilia Spaulding, Coordinator for Planning; Mary Tuell, Assistant Director for Recruiting; Marian E. Vassar, Animator for Koinonia; and Joan K. Jenkins, Secretary-Treasurer.

We also welcome the Orange, California Chapter, the first permanent chapter on the west coast. Patricia C. McCollam is Director; Charles Anderson, Coordinator for Planning; Marita Caruso, Assistant Director for Recruiting; Rose Kasprzyk, Animator for Koinonia; and Sylvia Andresen, Secretary-Treasurer.

Chapters Forming

The following are the chapters who have most recently received the NPM Chapter Manual and begun meeting regularly:

Trenton, New Jersey
San Jose, California
San Diego, California
Steubenville, Ohio

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 (check or money order only) for this pamphlet to the NPM National Office, 225 Sheridan St. NW, Washington, DC 20011.

Elizabeth Dahlslien
For Musicians & Clergy: Liturgy

Celebrating Pentecost

BY JAMES GARCIA

The 1970's was a decade of far-reaching prayerbook reform for many U.S. churches. Not since the Reformation had Christians been so extensively involved in both liturgical renewal and publication. In 1970 American Catholics received the lectionary, the first installment of Pope Paul VI's Missale Romanum; the sacramental soon followed. In 1978 four major North American Lutheran Churches published the Lutheran Book of Worship (LBW). After several years of living with Services for Trial Use, the Episcopal Church also approved in convention its new Book of Common Prayer (BCP).

One of the happy ecumenical results coming from all this renewal has been the recovery of the ancient pentecostal feast. Long treated like the Cinderella of the church year, this unique festival of fifty continuous days is gradually asserting its rightful primacy. Up to this point RCIA. Likewise the Altar Society responds with flowers on Holy Thursday and Easter Sunday. As for the musicians, they literally sing for their supper throughout the Sacred Triduum. All this liturgical energy is commendable, except that the clergy, planners and musicians wake up on Easter Monday exhausted, gluttoned, and relieved that "there won't be anything special until Ascension Thursday." They could not be more wrong. Having observed the forty day fast, their creative efforts must now enhance the fifty day feast. Greater familiarity with the new prayerbooks may remedy such neglect and strike a better ritual balance between The Pentecost and those commemorations which flow from it.

The liturgical theology of the pentecostal feast as celebrated in the early church has been slowly rediscovered over the past century. Dom Odo Casel outlined its structure and meaning. He clearly distinguished the elements of the primitive Pascha from those of The Pentecost. Pascha comprised a fast (eventually extended to forty days), a vigil of readings and prayers, and sacramental initiation. The Pentecost, by comparison, was a fifty day feast, observed without kneeling, fasting or any other penitential practice; its ambiance was marked by joy, happiness and a large dose of Alleluia. Both of these phases were articulated by means of the Holy Saturday night Eucharist, which accomplished the passage from fast to feast, from death to life. Casel also clarified the unitary nature of The Pentecost. Throughout the fifty consecutive days of its celebration, the church encountered the Lord in an unhistoricized, unfragmented manner.

Light candles, don white vestments, and swirl "boughs of evergreen."

To celebrate Easter we must take Lent seriously.

popular piety has focused exclusively on the secondary elements of the Easter Cycle, viz. Lent and Holy Week, thus leaving the foundation of the entire season - The Pentecost - unnoticed and uncelebrated.

It has happened in every parish. The liturgy team mobilizes to do "something special" for the Sundays of Lent, particularly if the community has implemented or felt the influence of the

Fr. Garcia, c.sr. is active in youth ministry and is the director of The Majella House in San Francisco.
He is manifested as the one who died, yet is now risen, ascended, sending the Spirit and soon returning.

Any number of studies have appeared on The Pentecost since then, but the greater part of the writing effort appears to have been formational. Little by little the professional theological world (not Roman Catholic alone) and its constituency were training themselves to see the time between the Sundays of Easter and Pentecost from a different perspective.

An ecumenical council is no time to give 2,000 bishops a course on liturgical history, so the Vatican II Preparatory Commission judged that enough of the difficulties of the Easter Cycle had been satisfactorily resolved by the reforms of 1951-55. Consequently, the Constitution on the Sacred Liturgy contained not even a mention of the fifty day feast. It was not until the promulgation by Paul VI of the revised Roman Calendar that the results of scholarship began to have an effect at an official level. Breaking free from the 400 year old calendar established by St. Pius V in 1586, the General Calendar Norms announce:

“The fifty days from Resurrection Sunday to Pentecost are celebrated as one feast day sometimes called the ‘great Sunday’ (n. 22). The commentary authored by the Roman work group on the liturgical year amplifies:

The traditional arrangement of the Paschal Season consists of fifty days: “Lord God, you desired the paschal mystery to be celebrated for fifty days...” (The Gelasian Sacramentary). It begins with the paschal vigil and concludes on Pentecost Sunday.

The ancient tradition of the church bears this out, and this season has always been celebrated as one feast, which Tertullian calls the "spatium Pentecostes" and St. Basil "septem hebdomadas sacræ Pentecostes."

Oriental rites conclude the Paschal Season late in the evening of Pentecost Sunday, and this custom in the Roman liturgy can be traced to the time of St. Leo the Great. In the seventh century, when the feast of Pentecost came to be celebrated solely as the anniversary of the coming of the Holy Spirit to the Apostles, its vital connection with the Paschal Season was forgotten and it was even given its own octave.

The contemporary investigation of the Paschal Mystery has permitted the close relationship between the gift of the Spirit and the Lord’s Resurrection and Ascension to be more evident. Consequently, the octave of Pentecost has been suppressed.

The Episcopal Church has similarly been giving prominence to “the great fifty days” which constitute The Pentecost. Its semi-official commentary thus explains the new ordering of the church year:

The centrality of the Resurrection to the Christian faith has dictated the restoration of the great Season of Easter, lasting in the ancient Church for fifty days and reaching its completion and climax on the feast of Pentecost. Therefore several changes have been made in the Book of Common Prayer calendar from Easter to Pentecost.

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Theology and Liturgy in Summer 1983 at the University of Notre Dame

<table>
<thead>
<tr>
<th>Among course offerings in Theology</th>
<th>Summer Session 1983: June 20-August 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>* Ecclesiology</td>
<td>* Initiation</td>
</tr>
<tr>
<td>Richard P. McBrien</td>
<td>Nathan Mitchell, O.S.B.</td>
</tr>
<tr>
<td>Elisabeth Schussler Florenza</td>
<td>Robert Taft, S.J.</td>
</tr>
<tr>
<td>* Social Ethics</td>
<td>* The Anaphora</td>
</tr>
<tr>
<td>Charles Curran</td>
<td>Thomas Talley</td>
</tr>
<tr>
<td>* Psalms</td>
<td>* Eucharistic Theology</td>
</tr>
<tr>
<td>Walter Brueggemann</td>
<td>Joseph Powers, S.J.</td>
</tr>
<tr>
<td>* Spirituality for Ministry</td>
<td>* Symbol and Commitment</td>
</tr>
<tr>
<td>Margaret Brennan</td>
<td>Regis Duffy, O.F.M.</td>
</tr>
<tr>
<td>* American Church History</td>
<td>and many others</td>
</tr>
<tr>
<td>Martin Marty</td>
<td></td>
</tr>
</tbody>
</table>

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Sundays are no longer designated “after Easter” as though Easter were only of one day’s duration, but “of Easter.” In BCP, the 5th Sunday after Easter was commonly called Rogation Sunday. In order not to interrupt the succession of the great fifty days, this name has been dropped as a title. Its substance, however, has been retained in the propers of the day, the 6th Sunday of Easter. For the same reason, BCP’s Sunday after Ascension Day has been renamed the 7th Sunday of Easter. Thus the Resurrection and Ascension of Christ and the coming of the Holy Spirit at Pentecost have become once more a unitive feast. 3

The Lutheran Churches in the U.S., whether enjoying a Scandinavian or German heritage, have not manifested any ritual concern for The Pentecost, even though they have adopted the now common system of numbering the Sundays of rather than after Easter. The Paschal Candle has been restored, although a rubric suggests that it be extinguished at the reading of the Ascension Thursday Gospel. The editors of the Lutheran Book of Worship have supplied copious “Notes” for the ceremonial of Lent and Holy Week, but never once in either the “Notes” or the prayer texts is the idea of a fifty day feast mentioned.

Have the various revisions among Lutherans, Episcopalians and Roman Catholics actually provided the resources needed to make the fifty day feast “the great Sunday?” Can local congregations, by following their new books, measure up to the high pentecostal rhetoric which the early church developed, which recent scholarship refurbished, and which the BCP and SAC, at least, have openly espoused? In other words, will the fourth Sunday of Easter ever feel different from the fourth Sunday of Ordinary Time?

Let me attempt some response because the situation is far from hopeless. First, the new lectionary, when commented on by someone of Dr. Reginald Fuller’s stature easily lends preaching support to the spatium pentecostes. Second, the prayerbook rubrics of all three churches certainly encourage a lively ritual for the season: presiders are invited to light candles (SAC, BCP, LBW), to don white vestments (SAC, BCP, LBW), and to swirl “boughs of wet evergreen” (LBW). Third, while the prayer texts themselves do offer rich fare, on certain Sundays they will need added precision to keep alive the awareness that this is the church’s fifty day feast of joy.

If, on the other hand, the churches really want to lift The Pentecost out of the shadows, then we will have to look for help beyond the official books. It is most important for celebrating communities to relearn the pinch of the forty day Lenten fast. The fifty day feast needs a contrasting pole to highlight its own uniqueness. Without fast there can be no feast, only indiscriminate consumption. We North Americans are the Rich Christians in an Age of Hunger. 4 If we refuse to embrace, for the sake of the world’s poor, the dysphoria of the Lenten discipline, then our vaunted Pentecostal euphoria will be only sham.

Finally, we must curtail our paschalizing tendency and allow Sister Death to reemerge within the church calendar as the inescapable threshold of Easter joy. Too often the liturgy of ordinary Sundays, of funerals, and even of Lenten celebrations catapulates the worshiper into the bright monochrome of Easter, purposefully avoiding the dark valley and its threatening reality. John Chrysostom was right: “Christians never stop celebrating Easter.” Still we must learn to take the Lenten liturgy seriously so as to lay aside our ceremonial analogies and dare to face the intensity of our loss. In that context The Pentecost might bring real hope to our honest needs.

Notes

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Liturgy in Three Languages

BY JUAN J. SOSA

St. Mary's Cathedral in Miami stands out as a center of worship in a low-income section of the city. As a parish, it encompasses a multi-cultural community comprising English, Spanish, and French-speaking people. Hispanics, Black Americans, French Canadians and French-speaking Haitians gather each Sunday for worship, while the pastoral team at a nearby mission serves the Creole-speaking Haitians who cannot speak French fluently.

Called to celebrate God's life in the midst of such a complex setting, the members of the cathedral parish bring a variety of ambiguous experiences to their celebrations. On the one side they experience the richness of multicultural living, an overwhelming assemblage of Catholic symbols arrayed by consistent cultural roots, and the willingness to seek unity in the Lord despite the current diversity. On the other side, they also know the fear of a social environment that creates a sense of personal insecurity, the fear of current economic and social trends and their impact on family life, the lack of understanding among community members who at times feel divided by language and culture, and the tendency to grow complacent with the status quo instead of striving to be renewed under the guidance of the Spirit.

The members of the pastoral team have studied and reflected carefully on these experiences so that they may facilitate key moments throughout the year when the community can experience its unity and its diversity. To achieve these moments, the liturgical calendar of the church is augmented by the popular calendars of these cultural groups.

Three types of celebrations speak to this reality. The first two—the Thanksgiving liturgy and the Hispanic feasts of Mary—are honored by the cultural groups in very special ways. And these cultural feasts point to the liturgical week that truly expresses the origin, nature, vision, and unity of the entire community: the Paschal event of Holy Week.

How can we experience both unity and diversity?

At the very beginning of preparations for the feast of Thanksgiving, the pastoral team raised the essential liturgical questions: Who are we, as a people of faith, in this local setting? How has the Lord touched us and how can we touch each other in faith, hope and love? What can a community as complex as ours be thankful for?

St. Mary's pastoral team discovered that its worshiping community has a lot to be thankful for, despite the critical social fears that beset inner-city parishes. After some deliberation on the selection of a Thanksgiving theme, the pastoral team decided the parish should be thankful for being themselves. The gift of the Lord to the worshiping community became precisely the story of their journey from their own lands to the parish.

In the weeks that preceded Thanksgiving Day, slides were taken of the many people, key leaders, projects, groups, and programs of the community. Then, on Thanksgiving morning, a boat was placed at the steps of the main altar—a nonverbal symbol expressing the point of origin of all the community members and their multicultural setting. The community was proud to be—the Pilgrims of the Mayflower—a "boat people." The slides followed the homiletic reflections and focused on the celebrating community as a grateful community interacting among themselves in the Lord.

The Liturgy of the Word was heard proclaimed in various languages (never repeating any of its parts, but always providing the necessary translations in the printed program) and the liturgy of the Eucharist was celebrated in English. After the distribution of the Eucharist, the moment of silence was broken by three brief prayers of thanksgiving prepared by representative members of the three communities. But, at this point, a change took place. The Eucharist has the power to transform the lives of believers, and at this celebration this power was experienced by a change of languages. "Being ourselves as a pilgrim (boat) faith-community" implied, liturgically, "being the other" as well; thus, the Haitian representative gave thanks in English, the Anglo-American in Spanish, and the Hispanic in French.

As the Thanksgiving celebration represents the gift of ourselves, the Marian celebrations represent the gifts of our cultural heritage. The Hispanic members of the cathedral parish—and of the archdiocese—have consistently celebrated Marian feasts brought on their journey to the United States from the rich cultural heritage of their native countries. Held now within a Sunday liturgy of Ordinary Time, such feasts have become a source of renewal and identity for these communities. Through these celebrations, Hispanics experience a sense of history and tradition, a feeling of remembering, an opportunity to recover their roots, and, yet, the willingness to move forward in their present lifestyle as they assume their journey in the cultural setting of this country.

As stated in the Pueblo documents, Pope John Paul II has emphasized that
Mary “and her mysteries are part of the very identity of these peoples and characterize their popular piety.” These Marian celebrations can become, in the words of anthropologist Victor Turner, moments of “liminal” experience, through which the worshiping community is captivated by an “ambiguous” setting and is removed “from a social structure maintained and sanctioned by power and force, to be leveled to a homogeneous social state” [Image and Pilgrimage in Christian Culture: anthropological perspectives. (Columbia University Press, 1978, p. 249.)].

From this perspective, the popular piety of these groups seem to provide moments of liminal experience by which these people grow in touch with the essence of their cultural identity; at these moments sacred power transforms all difficulties, and the weak discover a new source of strength before they are incorporated into the routine of daily life. Recharged by such celebrations, these communities integrate and adapt smoothly into the larger segments of the complex society in which they live without losing their own identity as a unique people.

What can a community as complex as ours be thankful for?

Aware of these key elements, the pastoral team at St. Mary’s Cathedral has developed the following celebrations:

- September 8 – Our Lady of Charity (Cuba)
- November 19 – Our Lady of Providence (Puerto Rico)
- December 12 – Our Lady of Guadalupe (Mexico and Mexican-Americans)
- January 23 – Our Lady of Altagracia (Dominican Republic)
- July 16 – Our Lady of Mt. Carmel (Spain and many Latin-American countries)
- August 2 – Our Lady of the Angels (Costa Rica)

These feasts become in worship a new source of evangelization—and not, as many might think, the remnant of a magical past. They, likewise, constitute a means of assisting Hispanic families to adjust and adapt to a social setting filled with insecurity and a sense of helplessness. At these moments, rhythm and melody, ritual and art, blend magnificently to provide in the liturgy of the day a sense of vision immersed in Jesus Christ, whose mother continues to journey with the Christian community in fear or in security, anguish or expectancy, death and resurrection.

Indeed, then, through the liturgical life of the church year these communities discover their own diversity as they move forward to a unity in one faith, one baptism, and one Lord. The common expectancy of a new social order created by God’s power, not by human strength, is reflected in Advent by the community’s hunger to hear, study, and grow in God’s Word. The joy of the birth of Jesus finds acute expression in the multiple musical settings from various countries and, during Christmas and Epiphany, such joy is transformed into languages, dances, parades, local customs (parrandas, aguinaldos, posad-
Marian feasts can be a new source of evangelization – not the remnant of a magical past.

as) and folklore through which all feel equally at home.

Holy Week, however, probably stands out from among the crucial liturgical moments of the church year to provide once again for this multicultural setting a sense of passage with a definite vision of hope. The pastoral team approached the passage of the community through the Paschal event by concentrating on the Easter Triduum in its totality.

On Holy Thursday three liturgies of the Word were planned: one in the cathedral church building and two others in separate, nearby halls. English, Spanish and French groups gathered as distinct cultural communities to hear God's Word, each in its own language. At an appointed time, the bells rang and the separate communities began their journey back to the main building while singing in their own tongue and preceded by incense, cross bearer, acolytes, the liturgical ministers, and the four representatives chosen from each of the communities to take part in the rite of the washing of the feet.

The groups entered the cathedral church through the side doors and, as they took prominent places in the assembly, the twelve representatives who had gathered at the front of the church were brought forward to the sanctuary by the choir. The entire assembly joined the choir in singing a simple Taizé antiphon while various cantors chanted the verses previously translated into the various languages of the community. The Archbishop then proceeded to wash the feet of those chosen and to celebrate the eucharistic liturgy. As usual, careful planning had produced a printed program in the other two languages with enough musical settings to communicate to the assembly the unity to which they had been called through this banquet of love.

On Good Friday three separate services were prepared in the church, culminating with the street procession so peculiar to the traditions of southern Spain. The Archbishop and his ministers walked with the people down the streets adjacent to the cathedral church as robed men and women carried candles and accompanied handsomely decorated statues of a sorrowful Madonna and a crucified Christ.

The procession moved in silence as a drum and three trumpets announced almost simultaneously the death of the Lord, the anguish of his mother, and the expectancy of his resurrection. From time to time the drumming and the chanting were broken on the journey by catechetical explanations and reflective prayers in the various languages represented. Many people who had not previously attended the liturgical services now joined the crowd who moved back into the church to participate in the last ritual of all, the sermon of solitude, la soledad de la Virgen, a para-liturgical service of the Word highlighting the sentiments of the Blessed Mother at this point of the Triduum.

The Easter Vigil and Easter Sunday itself became exhilarating moments of festivity and joy. The various communities who had begun as separate cultural groups, who had come together at the eucharistic banquet of Holy Thursday, and who had died the liturgical death of Good Friday, were now called forth to rise again to share in the universal light of the Risen Lord. Gathered outside of the cathedral church once more, the fire of new life was lit as three Paschal candles brought the communities back to three different settings where God's Word became real in a language and a culture that was theirs from the beginning. A new awareness, however, was now part of the celebrating assembly: the participants understood that their journey in Jesus and Mary can have no real meaning unless they share it with other people, other languages, other cultural groups, other world-views where the Lord has become incarnate and which now had become an existential part of their everyday life in a complex multicultural setting of an inner-city parish, the mother church of the archdiocese.
Music and the Constitution

BY REMBERT WEAKLAND, OSB

The Constitution on the Sacred Liturgy was promulgated on December 4, 1963. The following article was presented as an address at the Twenty-fifth North American Liturgical Week, held in St. Louis, Mo., August 24-27, 1964.

To the casual observer the section of the Constitution on the Liturgy that deals with music (Chapter VI, Articles 112-121) seems small in size and but to repeat material contained in papal documents on sacred music since the time of Saint Pius X and the motu proprio. Although it is true that this section is small in size and although certain ideas are simple repetitions of previous documents, there are many new points of emphasis and many new nuances that will profoundly change the future history of church music. Moreover, the liturgical changes effected elsewhere in the constitution cannot be isolated from the musical changes they necessarily imply.

We will deal first with the changes of emphasis concerning several points found in previous documents and of the new material found in the constitution, treating finally of the many areas of development left unsolved by the constitution but necessarily connected with the reforms it seeks to effect.

The reason why it is so necessary to examine in detail the nuances found in the constitution is that one can obtain in this way some indication of the paths of the future. To prophesy about the unresolved points one must know the trends of the present thinking, if it be only in its most rudimental stages.

First of all, musicians no longer need speak of music as the ancilla of the liturgy, the “handmaid” or complementary part, that helps, but is not really needed for the liturgy. Musicians can now use the forceful terms of Article 112: music forms a necessary and integral part of the solemn liturgy. Its role is further clarified by the statement that sacred music is all the more holy in so far as it is intimately related to the liturgical action. (I wish the redactors of the constitution had not used so frequently the word action, but simply liturgical moment.) The function of music is further delineated in that it can express more sensitively the meaning of the text (Orationem suavius expressens; the translation in the NCWC text “Whether it adds delight to prayer” is not satisfactory); it fosters unity and adds greater solemnity to the liturgical function. It hardly seems necessary to stress and to vindicate this role of music in the liturgy. The constitution states explicitly that the most noble form of liturgical worship is that done solemnly in song with the assistance of sacred ministers and the active participation of the people (Art. 113). This actuosa participatio, without doubt, is the keynote of the constitution as it affects music. It is repeated often and clearly.

Music is no longer merely the “handmaid” of liturgy.

If one were to pick the article that summarizes best of all the themes of the constitution as it affects music, it would be Article 114. Here it is stated that the treasure of sacred music is to be preserved and fostered with great care; choirs (scholae cantorum) are to be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that whenever the sacred action is to be celebrated in song, the whole body of the faithful may be able to contribute that active participation that is rightly theirs. This Article also contains some of the great problems and unresolved questions that now vex church musicians. The need for active participation of the faithful in liturgical service is not new to the constitution, but that the active participation of the faithful in song is the most noble form of worship is indeed an important emphasis that will radically alter the history of Catholic church music.

The constitution again emphasizes the importance of Gregorian chant as most fitting for the Roman liturgy and the need to give it the principal place (Art. 116). The praise of Gregorian chant found here seems somewhat weak and perfunctory compared to previous
documents, especially to the motu proprio. It is also interesting to note that it is called fitting for the Roman liturgy—this will put to rest the fears of Byzantine and Ambrosian scholars. Exactly how Gregorian chant is to hold the first place is not specified and will have to be further elucidated. Does it mean first because it is used the most frequently? Or is it first in an esthetic hierarchy of kinds of music that have been used in the church? It would appear that the latter is what is meant. Nothing is said of the esthetic qualities of chant that were emphasized in the motu proprio and have been repeated so often since, especially the question of its universality. Article 117, of particular interest to scholars, calls for further work on a critical edition of the chant books. This means that the church still wishes to regain and preserve this important musical heritage. On the other hand, in one and the same Article, she indicates that chant cannot become the basic repertory of the smaller choir, for the constitution calls for a new edition of the chant that would contain more simple melodies for use in smaller churches. This statement is important. It is the result of several pleas to the Holy See for a simplified Gradual. The question that must be raised, however, is how such a Gradual could be composed. If it is to be the result of cutting and altering the present melodies of the Gradual, then it will be a most unsatisfactory work. The only way it can be successfully done is by compiling from authentic chant sources in the Middle Ages, from both the Antiphonal and Gradual, shorter and easier antiphons that have similar texts or at least similar sentiments. Such a Gradual could have great implications for the future. It could then become the source of the Propers in the vernacular, rather than the more prolix Propers we are now using. More of this later.

Less emphasis is also placed on classical polyphony in the constitution and no mention is made of the Roman School of Palestrina. Article 116 simply states that other kinds of music beside the chant, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action. The emphasis on native music is an important one in the constitution and will do much to stop those who were trying to force Gregorian chant on non-Western
cultures. Article 119 urges missionaries to become acquainted with the musical traditions of native peoples and to use these musical traditions, not to destroy them.

The pipe organ is again placed in high esteem in the Latin Church and the precautions on the use of other instruments as found in previous papal documents are repeated.

The last paragraph, Article 121, is a plea to composers. Its point of greatest interest lies in its admonition to composers to compose, not only large works for large choirs, but also works for small choirs and works that permit the active participation of the entire assembly of the faithful.

Once the sung vernacular Mass is established, the sung Latin Mass will be difficult to retain.

Before ending this résumé of the constitution as it deals with sacred music and before going on to the basic questions it leaves unsolved, I would like to quote Article 94, paragraph 2. After giving the permission for the introduction of the vernacular into the Mass, especially for those parts that pertain to the people, it states: "Nevertheless, steps should be taken so that the faithful may also be able to say or sing together in Latin those parts of the Ordinary of the Mass which pertain to them.” It cannot be denied, then, that the mind of the bishops at the Council was to retain the Latin Missa Cantata, even with the introduction of the sung vernacular Mass. It is not clear here what is meant by the parts of the Ordinary that pertain to the people — most probably it excludes the celebrant’s part; but it is clear that the Latin Ordinary is not to go out of the repertoire of the faithful. One cannot help but wonder if this is not just wishful thinking on the part of the bishops. One feels instinctively that once the sung Mass in the vernacular is established it will be difficult to retain in practice the sung Latin Mass as well. I am not at all in accord with those who wish now to publish a new Kyriale of Latin chant Ordinaries that will resemble Mass XVI and Gloria XV. I believe it will be a waste of effort. Yet everyone can see the value of having the whole world know at least one Latin Mass Ordinary that could be used at international meetings and gatherings.

After this résumé of the constitution, I would like to make some statements about three related questions that the document raises and that are not totally solved: 1. What is the future role of the choir? 2. What is to be the extent of the active participation of the faithful in song; is it to include the Proper of the Mass as well? 3. What is the future of art-music in the church in the light of the emphasis on music for smaller churches and for the faithful? These questions are all related and cannot be answered separately without difficulty. It is helpful, however, to try to prophesy concerning the future from the hints the constitution gives us.

It will be noted first that the word “chorus” does not exist in the section on music. The term is always scholae cantorum. Those familiar with the history of church music will be indeed happy at this choice. We associate with the word chorus or choir many connotations that are proper only to our own day. A choir means almost instinctively polyphonic solos to us. It means one high Mass on Sunday at which the choir performs. But scholae cantorum is a much broader term and implies a much more flexible group. It involves trained singers and the constitution insists that the scholae be properly trained. At times they will sing, alone, parts of the Mass; at times one or the other of them will play the traditional role of cantor. They will alternate with and lead the faithful, as the case may demand. Rather than have them sing at one special Mass each week, I can hardly imagine a Mass without them eventually. They will be important in every Mass in which the faithful take their actua et participatio. The difficulty is that more — not less — will be demanded of them in singing a greater variety of pieces. Two or three Ordinaries that can be alternated while a new, more difficult, one is being prepared for Easter cannot be the sole future function of the choir.

The relationship between the role of the choir and the Proper of the Mass cannot be so easily solved as some people would think. To say that the Ordinary belongs to the people and the Proper to the choir has no founda-
tion in the constitution. The choir is needed also for the Ordinary where they can alternate with the faithful. Perhaps it would be best if the people did not try to sing the Credo but simply recited it aloud with the celebrant. The more difficult question, however, is to determine the role of the people in the Proper of the Mass. There are many liturgists who imply that the active participation spoken of by the constitution will not be fulfilled until the people share in the Propers of the Mass as well. Clarification of this point is needed before musicians can proceed. Some guidelines can be provided, however.

There has never been a time in the church when the people sang the Proper in its entirety as we know it. The faithful never sang the Gradual and Alleluia, the Tract and the Sequence. There may have been a time when they responded to a Psalm after the readings from Scripture, but this must have been something quite different from the Gradual as we know it. The same can be said of the Introit and Offertory. If these are to become people’s chants, then they must change radically in character. They must become simple antiphons or hymns. Even if a Gradual of simplified chants is introduced, it will not be a solution for participation of the faithful. They cannot be expected to sing a different Introit, and a different Offertory, and a different Communion each Sunday. Only if such antiphons would vary according to the season, could the congregation be expected to participate in singing them. Even if we had, let us say, the same Introit for the whole of Lent then a new one for Paschal Time, etc., it would not be easy to teach all these chants to the faithful. Perhaps if the melodies would not vary as frequently as the texts, the possibility of teaching such a large repertory to the people would become more feasible. It may be found with time that the singing of a hymn with similar sentiments would serve the purpose just as well. In any case, one can say with certainty that the area of the Proper of the Mass is the one most baffling to the musician right now. He knows that it would be wasted effort to put to music all the Propers of the year using the Confraternity translation, whether he does it for choir alone or whether he hopes to write something that the people will also be able to share. Solving in a satisfactory musical manner the problem of the Proper is the musician’s most serious task of the near future, and he cannot do it without directives and clarifications.

**What will become of our choirs?**

One of the great fears felt by many serious church musicians is that in our haste to solve these problems, and especially that of the participation of the faithful, we will stoop to the use of greatly inferior music. It is almost as if we are faced with the alternative—either good music without participation, or else sacrifice music for the higher ideal of participation. *It is the duty of the musician within the next decade to prove that such an alternative is false.* The church has always recognized man’s basic need for the beautiful, his esthetic drive to give God what is best of himself. In the liturgy this has been most true. If at times in the past it has led to exhibitionism and art for art’s sake without supernatural orientation, still we cannot out of fear go to the opposite extreme of saying that all is well if only people are singing. The church is also a teacher and cannot permit her subjects to confuse true religious sentiment with the banal and the sentimental. It is incumbent on the composer of today to solve this problem, not by stooping to the masses but by elevating them. Our American culture may not be ready to face this problem with the assurance it needs, but in the period that follows it is our hope and prayer that the ideal be not lost.

In the earthly liturgy we take part in a foretaste of the heavenly liturgy which is celebrated in the holy city of Jerusalem toward which we journey as pilgrims, where Christ is sitting at the right hand of God, a minister of the holies and of the true tabernacle; we sing a hymn to the Lord’s glory with all the warriors of the heavenly army; venerating the memory of the saints, we hope for some part and fellowship with them; we eagerly await the Savior, our Lord Jesus Christ, until he, our life, shall appear and we too will appear with him in glory (Art. 8).
Music and Worship: Thoughts on an Anniversary

BY PATRICK W. COLLINS

This address was originally delivered at the Federation of Diocesan Liturgical Commissions' Convention in Oklahoma City, Ok., October 10, 1973.

This year marks the tenth anniversary of the Constitution on the Sacred Liturgy. When Paul VI promulgated this history-reversing document, liturgists were sure they had been to the mountain top. After decades of research and lobbying; after some intense suffering and innumerable reversals; after being called everything from heretics to homos, they had finally made it. For the CSL affirmed and legitimized the century-old quest for the restoration and renewal of the Roman liturgy.

At last it had been decreed that the ritual clutter should be cleared and that "both texts and rites should be drawn up so that they express more clearly the holy things which they signify . . . ." Worship was to become communitarian and communicable. The new way of worship would mean active participation in the language of the people. And the great pastoro-liturgical question became: how to accomplish that end.

While the CSL brought exhilaration to liturgists, it brought some despair to church musicians. For, while liturgists had been lifted to the mountain top, it seemed to send much good music careening into a deep, dark crevice. Church musicians saw the treasure of sacred music assaulted by popular participation and the vernacular. Their burning question, therefore, became: how to preserve the tradition of great music.

Every answer is largely conditioned by the question asked. The way in which a question is phrased determines the answer given. Now that ten years separate us from the CSL’s promulgation, we can review and question the assumptions behind the positions of both church, musicians, and liturgists. Experience alone should tell us that some questions have led to dead ends.

I propose to examine these presuppositions by analyzing official documents, articles and addresses which appear since 1963. I also propose to raise some issues concerning post-conciliar experience with liturgy and music. And, finally, I would like to suggest to you a new question, a new ground on which to base the nature of our common colloquy.

Liturigical renewal began in the 19th century at Solesmes Abbey and was intimately linked with music, centering on the restoration of Gregorian chant. As the years went by, however, those promoting liturgical renewal and those fostering the purification of sacred music seemed to move in rather different directions. Each side claimed the other lacked sufficient expertise in the other’s area.

Church musicians saw the treasure of sacred music careening into a deep dark crevice.

This tension was exacerbated by the deliberations of Vatican II. In the preparatory period, a sub-commission drafted a section on sacred music in the liturgy schema. Most of those involved were music experts whose overriding concern was the preservation of the patrimonium musicæ sacrae. The Central Commission reviewed the text and considered it insufficiently pastoral. Its revision of the schema attempted to give priority to the pastoral and liturgical aspects of sacred music, relegating the more artistic and technical musical considerations to the background.

On the council floor, the chapter on sacred music met further opposition. The Fathers asked that revision be made to stress the pastoral use of music in liturgy.

The promulgated version of the constitution is the result of the tensions between musicians and liturgists. As I see it, the question was: Should music be considered primarily an art or primarily an art serving pastoral liturgy? The final text reveals this tension be-
tween the esthetic and the pastoral. I will now give some examples.

The chapter on music in the constitution begins by giving an exalted position to the church's musical tradition. Music's value is greater than any other art; it states, since "it forms a necessary or integral part of the solemn liturgy." It does not merely accompany worship as the first draft had stated. It is not simply an ancilla, as Pius X termed it; nor is it simply an administrat, as Pius XII said. According to the formula quoted above and submitted by Bishop Kempf, music is integral to liturgy and forms a necessary part of its complete frame. It enters the fiber of the liturgical movement in a way that other arts cannot.

Music is described as a minister. It comes to liturgy as a servant saying simply: "What may I do for you?" Liturgy is the master; it tells music its needs. Music then brings its artistry to bear upon those needs. Historically, however, the order and priorities have often been reversed.

Musicians have frequently approached liturgy as lords and masters saying, "Here's what I will do for you!" without reference to the needs of liturgy. Worship has at times become the stage on which musicians have performed. But by saying that music's function is ministerial, never dominical, the constitution struck a blow at the non-pastorally-oriented musician.

On the other hand, the same document gives support to musical experts by asking that the treasury of sacred music be preserved and nourished with great care. Choirs should also be promoted. But this nod in the direction of musicians is immediately qualified by a nod to pastoral liturgy: viz. "the whole body of the faithful must be able to sing the parts of the liturgy that are rightly theirs."

This section in the music chapter on liturgical forms also reveals this musical-liturgical tension. The initial schema had proposed the Latin solemn liturgy as the ideal form. Vernacular songs were to be used simply as preparation for learning Latin chants. On the council
floor, however, large groups of bishops objected to this caution and to the preference for Latin. Thus the High Mass in a dead language with great musical splendor was abandoned as the ideal in favor of a liturgy actively involving all the worshipers.

The constitution continued to nod in both directions when it treated Gregorian chant. "Pride of place" is given to chant. This pleased many musicians. On the other hand, an open-ended approach was taken to other kinds of sacred music. In fact, it states that all forms of true art which have the needed qualities can be used in liturgical services. This pleased the pastorally-oriented.

The same tension crops up in the discussion of instruments in worship. The pipe organ is extolled in hyperbolic terms, pleasing the traditionalists. Yet experimenters, too, are given leeway to use other instruments suitable for worship.

Basically, then, Vatican II reaffirmed the tradition of sacred music while being quite open to adaptation and newness. Yet, the chapter on music rested on certain unquestioned assumptions which our experience leads us to question.

The CSL brought joy to liturgists, but despair to musicians.

First, Vatican II assumed that there is a common, univocal understanding of what expresses the sacred and what is merely secular. Second, it assumed that some music is by nature sacred and other music, inherently secular. Third, it would appear that active participation of the people, as a primary thrust of the entire document, is to be accomplished chiefly through greater involvement in "doing" the liturgy. Fourth, it seems to have been assumed at Vatican II that a revitalized liturgy could rest primarily if not exclusively upon the work of liturgists, theologians, historians, canonists, and musicians. Let me question each of these assumptions.

First, in this age of cultural shifts, it is inconceivable that everyone will express and experience the sacred in an univocal way. Indeed, the dimensions of the sacred are to some degree present in every culture. But they may not always be embodied in the same signs and symbols. What is "sacred" in one culture may merely be "secular" in another, or simply have no bearing on the question at all. In our country, within individual parishes, several cultures exist side by side. And this is true even within an individual person. Each culture must find its own expression for the sacred. I suspect this situation was not envisioned by those who wrote the CSL since the document presupposes that we all know what symbolizes the sacred and what does not. Experience makes this questionable.

Second, CSL presupposes that some music is, of its nature, sacred and other music, in se, secular. However, a willingness to question this assumption did appear elsewhere in the conciliar text where the use of native music in worship was encouraged, especially in mission lands. Initially, the encouragement of indigenous music added to the liturgy referred only to mission lands. After debate this was amended to read: "especially mission lands." This left a loophole for cultural accommodation in liturgical and musical forms, even in our own land - a land in which Christianity is perhaps more difficult to achieve than in many mission lands today.

I believe that music cares not for fine distinctions. It is neither sacred nor secular; it is indifferent. It is made sacred or secular by the meaning with which it is invested by a text, or, as Father Richard Schuler has written, as a "result of associations made between some aspect of the musical organization and extramusical experience." (The Sacred and the Secular in Music, The Wanderer, November 23, 1967, pp. 5-7).

History tells us that the most fruitful periods for music in worship have been those in which the distinction between sacred and secular music did not exist. As Gerardus van der Leeuw wrote:

In the history of church music, new life always unfolds when a strong awareness of being called by God and being bound to Him is combined with the determination to go out into the world and praise God. For when the folk song entered the Church, then the world seemingly conquered the altar; but in reality the altar conquered the world (Sacred and Profane Beauty [New York, 1973], p. 224).

The third questionable assumption lies in the confused understanding of active participation in liturgy. Though a reverent silence is encouraged at "proper times," it would appear that active participation of the people is to be accomplished chiefly through an increased involvement in their "doing" the liturgy. One unquestioned assumption here seems to be that worship will be renewed if we get more people busy doing a greater variety of things. The worship experience of people over the last ten years leads me to doubt this. What seems to have been lost in our concern for liturgical "doing" is the sense of mystic "being" in communion with our God through communing with one another. When worship loses its ability to evoke and express mystery, something is seriously wrong. When it becomes a flat, pedestrian experience, even though termed a celebration, we need to look to new answers to some new questions raised by our worship experiences. Listening and silence are essential elements of an experience of the sacred in any culture. They must not be seen as interruptions of, as Vatican I said, participation actuosa. Some of the most sacred experiences I have known came during communal silence.
Neither, I submit, should an unfamiliar language nor an incomprehensible musical text be excluded because they cannot communicate concepts directly. What we have tended to forget in our age of vernacular participation is that we are dealing with the incommunicable mystery of God. And such an awareness of the sacred can sometimes be diminished rather than enhanced when every word is directly understood. Since the great challenge of the gospel is directed more to the intuition and the imagination than to the intellect, perhaps we fail to celebrate that gospel when we try to put it all into direct communication.

Fourth, our post-conciliar experience with worship shows us that a revitalized liturgy requires the expertise of liturgists, historians, theologians, musicians and canonists. But a new liturgy based primarily upon their theories can never give contemporary worshipers an adequate expression of the sacred, as our experience over the past ten years has clearly shown. Valuable though it may be to know of the worship forms of the domus ecclesia (the house churches) or the basilicas of Constantine, such past norms cannot answer present needs. The chief lesson of history is that all forms for expressing universal realities—like God, faith, love, etc.—all these forms are relative to the expressive and experiential needs of the people of a given time. Yet historians and other scholars tend to absolutize these which must always be relative. It is tragic that too often historians of liturgy have not learned this pivotal lesson of their own trade.

These four questionable assumptions have conditioned the thinking of liturgists and musicians for the past ten years. As you and I tried to make the conciliar vision of worship a reality; as we, liturgists and musicians, attempted to cope with the tensions and complementarities contained in the constitution, we asked questions that created much turmoil among ourselves.

The constitution tried, in a balanced way, to give a little bit to everyone. Since it contains nodes both to tradition and to adaptation, both to liturgists and to musicians, each group, in the early post-conciliar period, interpreted the CSL according to its own biases.

Liturgists felt that musicians did not understand and failed to operate with the new liturgical forms, preferring to do their own thing, to rule rather than to serve. And church musicians felt that liturgists had little appreciation for quality music and were committed to strip worship of esthetics and condemn it to banality.

These tensions increased during the middle sixties as the two groups talked more about each other than to each other. Both looked to a long-awaited implementation instruction from the Holy See to settle their differences. When the Instruction which implemented the CSL was issued in 1965, the chapter on sacred music was not included. The issues had not yet matured. Rome was biding time, apparently hoping that the problems between liturgists and musicians could be somewhat clarified by discussion prior to official decree.

This discussion was to have taken place in August, 1966, at the Fifth International Church Music Congress in Chicago and Milwaukee. In a letter of greeting to this assembly, the Papal Secretary of State, Amleto Cardinal Cicognani, expressed the hope that these deliberations would "contribute richly towards the fulfillment of the decisions of the Second Vatican Council, and towards the momentous cause of sacred music."

The theme of the study sessions was the relation between religion, music, and liturgy. Though Cicognani called this a "fitting" matter for discussion, he cautioned the congress to "remain faithful to the CSL" and said "Other problems exist of immediate practical importance," viz., admission of vernacular and the more active participation of the people in worship.

I can testify, as one who participated in these meetings, that the cardinal's concern for practical matters was given little attention. The question of the meeting was primarily art, not pastoral liturgy. The emphasis was on preserving the treasury of sacred music, not on the active participation of the people. This can be seen clearly by studying the lecture texts and by recalling the liturgical celebrations at the congress.

To cite but one example which typifies the tone of the sessions: Karl Gustav Fellerer said: "Only a true and genuine art is worthy of God. That is why the central problem in all these discussions about liturgical music will always be to define the exact limits which separate secular and non-artistic music from true liturgical music." But didn't the prophet tell us that it is hearts God wants, not sacrifices of bulls and heifers—and could not that be extended to art as well? Must not the musician and the liturgist consider first the capacities and the needs of the community celebrating rather than the arts? As Colman O'Neill stressed at this same meeting, the form which active participation takes depends upon "the circumstances—age, condition, way of life and religious culture—of the faithful who form a particular congregation." Unfortunately his words were not very effective in that congress. Church musicians seemed to be struggling for their professional lives, but with little understanding of or willingness to handle post-conciliar liturgical problems. Their unquestioned assumptions were that the sacred is univocally expressed and experienced; and that only good art is worthy of God.

This meeting disturbed American liturgists and musicians. They felt the tone was too negative and restrictive. Archabbot Rembert Weakland, OSB, then president of the Church Music Association of America, feared that the deliberations of the congress would influence legislation for the universal church by eliminating modern music, dance, and experimentation in general.

The dialogue between musicians and liturgists was at
an angry impasse following the Chicago-Milwaukee international congress. However, another attempt was made late in 1966 to bring the two groups together at the national level. A forum called "Harmony and Discord" was held in Kansas City, Missouri in late November, sponsored by the Liturgical Conference and the Church Music Association of America.

My recollections of that meeting and a review of the addresses delivered indicate that the dialogue was more successful and less tense. The chasm that had divided liturgists and musicians began to be bridged as adequate questions were framed. As Weakland said on that occasion:

No solution to a problem can be worked out until the problem is clearly stated, and until all of the historical factors which gave rise to the problem are clearly known, and—more especially—until our emotional involvements with those historical factors are clearly perceived within us and clearly communicated to others.

In his insightful historical analysis the archabbot pointed out that there is no music of a liturgical golden age to which we can turn to solve our present problems.

An examination of four interesting position papers presented at the forum reveal some of the unquestioned assumptions I've been talking about.

Monsignor Francis Schmitt, representing what was termed a "rightist" position, took as a given premise that music for worship should be the best that is possible in any given milieu. Best meant for him what is most creative and what will mean most in the life of the worshipper. Though this sounds open to the various needs of different communities, in the end he rejected the liturgical use of folk and popular music. Why? Because there can be no enduring association between this music and the sacred—and because this music could not be "the best possible music in any milieu." The assumption that good liturgy demands the best art; and the assumption that there is a single, clear understanding of what expresses the sacred are today questionable.

Robert Blanchard, representing the "center" position, emphasized active participation in singing while preserving old music for worship. While this balanced position is attractive and apparently open-ended, Blanchard, too, rested his case on the unquestioned assumption that, though ideally it might be best to avoid the distinction between sacred and secular, this distinction does in fact exist for most people. In other words, there is a general agreement on the way in which people express and experience the sacred. I repeat, experience indicates this is questionable.

On the "left" was Alexander Peloquin who rejoiced in the fact that a new artistic repertoire was being created "with a totally new outlook on the liturgy, a new psychology and a new theology ..." True, but he did not emphasize that this new art must fit the people worshipping. It should not be simply a fresh musical creation without reference to how communities express and experience the sacred.

Dennis Fitzpatrick, representing the "far left," did seem to question some of these assumptions about the univocal nature of sacred expression and about only the best art being worthy of God. While insisting on the need to expose congregations to good music, he realistically acknowledged that "it is equally important to work with congregations as they are now." For him, this meant working with, among others, the folk idiom. He added: "I don't think that providing suitable music for the average taste of a particular congregation is an effort to buy them off or con them into worship. Such an approach cannot be condemned until it is experienced and evaluated in the light of those for whom it is intended."

The 1966 forum witnessed increased harmony between musicians and liturgists but failed to articulate and confront some fundamental questions—viz., the nature of the communal liturgical experience and the distinction between the sacred and the secular. Early the next year the Sacred Congregation of Rites issued the long awaited document spelling out more clearly the implications of chapter six in the CSL. The March 5, 1967 instruction begins by admitting that the new liturgy and active participation "have given rise to several problems regarding sacred music and its ministerial role." In response to the quarrels between liturgists and musicians, Musicam sacram went beyond CSL in its definition of sacred music. It appeared to be something of a retrenchment. Drawn from Pius X's famed motu proprio of 1903, it stated that sacred music is "that music which, being created for the celebration of divine worship, is endowed with holiness and goodness of form." Interestingly enough, however, Pius X's third quality of sacred music—that of universality—was omitted. Since Roman decrees often say as much by what they omit as by what they say, I feel this omission was significant: it favors a kind of musical pluralism even while defining sacred music more narrowly than did the CSL.

Again, in the Third Instruction for Implementing the
CSL we were cautioned that “not every type of music is equally capable of stimulating prayer or expressing the mystery of Christ.” Yet no particular kinds of music were excluded. Nor was there a clear statement that certain music is clearly and univocally sacred. Was this a hint of change? Is a new question implicit here? Was the unquestioned assumption about the sacred being questioned officially? Perhaps.

I will conclude this historical analysis of post-conciliar liturgical and musical questions by commenting on two statements issued by the Bishops’ Committee on the Liturgy of the National Conference of Catholic Bishops. The first, entitled *The Place of Music in Eucharistic Celebrations*, was issued in November, 1967. Prepared by the music advisory board of the BCL, this statement reflected contemporary and uncompromising liturgical theology with a strong pastoral orientation. It asked new questions which hurdled the former impasse.

Unfortunately, the 1967 document caused considerable controversy: First, because it reflected more of a liberal than a conservative or balanced position; secondly, because it was not issued through the National Conference of Catholic Bishops; it was instead a statement of an episcopal committee. This controversy prevented it from being promulgated in several dioceses. The strongest published challenge to the statement came from Father Richard J. Schuler of St. Paul Writing in *The Wanderer*. Schuler condemned the statement on doctrinal, musical and canonical grounds.

Yet, despite its problems, the document weathered the storm and became the basis for a November, 1968 meeting of liturgists and musicians in Chicago. For several years it served as a remarkably practical guide to participative worship. One strength came from a valuable distinction it made between various judgments which have to be made about music in worship. First, there is the musical judgment: Is this good music? Secondly, the liturgical judgment: Does this music, esthetically valuable though it may be in itself, serve the liturgical movement for which it is chosen? Thirdly, the pastoral judgment: Does this good music, which clearly serves the liturgical movement, actually serve the needs of the community here and now assembled to worship?

Two sentences in this statement have become lines of liberation which allowed a new kind of questioning about music in worship: “No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.”

The document also liberated us from connecting the word sacred with the word music. Music was presented as one of the signs which can serve the expression of faith, without drawing a distinction between the sacred and the secular in music.

Between 1969 and 1972, *The Place of Music in Eucharistic Celebrations* was updated and revised by the Music Committee of the Federation of Diocesan Liturgical Commissions. Finally, in 1972, the Bishops’ Committee on the Liturgy issued the revised as its latest statement on the subject. It is entitled *Music in Catholic Worship*. Though, again, the statement was not issued through the National Conference of Bishops, it did not draw the fire which accompanied the 1967 document. To my knowledge the question, “By whose authority?” was not raised. And nearly all of the liturgico-musical objections which Father Schuler had raised in 1968 had been resolved by the *Ordo Missae* and the *General Instruction* in favor of the positions taken by the 1967 BCL statement. Schuler’s doctrinal objections also paled as more people became familiar with the theology underlying the original statement.

Since I am a member of the committee which prepared this document, I find it somewhat difficult to explore the unquestioned assumptions contained therein. But I will try.

The statement made certain advances over its predecessor. First of all, it avoided the sacred-secular impasse by asking the question in another way. While criticizing the admission of “the cheap, the trite and the musical cliche” into liturgy, the document made a helpful distinction between musical style and musical value:

Style and value are two distinct judgments. Good music of new styles is finding a happy home in the celebrations of today. To chant and polyphony we have effectively added the choral hymn, restored responsorial singing to some extent, and employed many styles of contemporary composition. Music in the folk idiom is finding acceptance in eucharistic celebrations (No. 28).

I remember delighting in the question from Augustine’s *De Musica* which we inserted at this point: “Do not allow yourselves to be offended by the imperfect while you strive for the perfect.”

The second advancement: The 1972 statement points the direction to the solution of the tensions between liturgists and musicians with this strong phrase: “The pastoral judgment governs the use and function of every
element of celebration" (No. 35). In other words, the question of what is good liturgy and what is good music cannot be answered outside the context of the particular community that is worshiping.

Yet serious questions remain. First, no one on our committee was willing to tackle theologically the relationship between the sacred and the secular as it applies to music in worship. Our reluctance was caused by a sense of inadequacy and partially by an awareness that the question was not yet sufficiently mature to admit a decision in an official document. Second, the question of just what the liturgical experience is continues to be an issue worth exploring. We assumed that we all knew how to pray. Yet recent experience also calls this assumption into question.

In conclusion let me assert some new assumptions on the basis of which we might build some new questions about music in worship. I do this fully aware that my assumptions may prove questionable in time, or may be subject to question right here. That's life. Also, I am aware that the now questionable assumptions which have guided us over the past ten years can now be questioned only because we have experienced those ten years. And that's life too!

My assumptions are five in number:

1. Liturgy must always be an expression of the sacred. It should help to elicit an experience of the sacred from the worshipers.

2. For Christians, God alone is sacred. Yet his presence among us in Word, Eucharist and Sacrament can be expressed in a variety of ways today. What says "sacred" for one person or one community may not speak of transcendence to others. This is true both of liturgical form and of music in worship.

3. Adequate questions and answers about liturgy and music cannot come from a consideration of history, theology, music, liturgy or canon law alone—or even from all these disciplines in the healthiest of dialogue. These, to date, have been the main sources of renewal in worship. And they continue to be inadequate.

4. The ultimate context for raising questions about worship must be the worshiping community itself. Liturgists, historians, theologians, musicians and canonists must be brought to the pastoral scene not only to speak from their academic findings and convictions. They must allow their positions to be critiqued by the experience of living Christian communities. Only through such a dialogue can we discover the right questions and use our rich resources to reach appropriate answers.

5. Worshiping communities exist at many levels and celebrate in a variety of styles. Some are small and intimate. Most are large and distant. Within a group of worshipers, both intimate and distant communities may co-exist. This makes it extremely difficult to meet the varied needs of expressing and experiencing the sacred at any given time and place. But it is a failure of courage not to ask these questions even though answering them is difficult, if not impossible at present.

With these five assumptions as my working material, let me phrase what I would consider an appropriate question for liturgists and musicians today:

How can we put our knowledge and skills as liturgists and musicians at the service of worshiping communities so that they may express and experience the sacred in a manner best suited to them and in conformity with our faith?

This emphasizes not only that musicians must be servants of the liturgy, as the CSL says so well. It also stresses that liturgists should serve not some pristine liturgical structure; rather they would better become servants of the communities that worship. Let both liturgists and musicians surrender what has been often termed their attitude of imperialism and join hands as servants. And what better way to epitomize our function within the church than to call ourselves servants. For in this way we can identify with him who became a Suffering Servant—not for any law or structure—but a Servant suffering for and with a People.

The problems we have faced together since the promulgation of the Constitution on the Sacred Liturgy have not been, in their roots, problems of music or of liturgy. They have really been much more radical questions of faith and its individual and communal expression. Had we all been able to see this more clearly ten years ago, we would not perhaps have spun our wheels for so long. But we could not have known. And that's life too!

Now, however, we can begin to see with new eyes. And we must cast our eyes in new directions to determine the questions about the role of music in worship. The question can no longer be either Gregorian or folk; either organ or guitar; either choir or people, either this or that. Our question will be rather both and! depending upon which best serves the expression of the sacred for a particular worshiping community.

In conclusion, may I simply say what this new colloquy means in practice. Let not musicians look exclusively or even primarily to the patrimonium musicæ sacrae or to current imitations of this treasury for their questions and answers.

Let not liturgists, historians, theologians and canonists consult exclusively or even primarily the tomes of their trades for their questions and answers. But let us, professionals all, join together with the communities of worshipers with whom we live and work to discover effective expressions of the sacred. Let us in concert rather than in discord ask new questions and search for fresh answers.

And let us take our cue for this quest not primarily from the volumes of academia, valuable though they may be. Rather, let us be inspired by the book of God's own Law which exhorts us: "Choose life! Choose life! So that you and your descendants may live."
Church Music in America: Vatican II to ’82

BY WILLIAM A. BAUMAN

This address was originally given at the Symposium for Church Composers, Milwaukee, Wis., July 7, 1982.

It is with fear and with pride that I stand before you this morning to speak of the history of church music in the past two decades. Fear, for I realize deeply that I have been a part of this history and my own feelings and prejudices could color what I try to say so objectively. I trust you to give me the benefit of this doubt. It is not a fear of you, but more a fear of myself that I may not end up being objective to my own standards. Pride and joy, because everyone of us gathered here who is old enough to have been part of that 20 years has a real contribution to rejoice in. There has been change and there has been growth and that growth has come from putting shoulder to the plow and moving with the faith and needs of the people of God’s church.

I recall a deanery priests’ gathering a year or so ago in which the guys were digging rather hard into what our parishes could be and weren’t yet. A newly ordained deacon tried to console us by saying, “Don’t be so hard on yourselves, guys, you do a fine job.” We didn’t want to hear that. Our self-images were all 8 to 10 on a scale of 9. I hope we enter and finish these days together with that same strength of self-image. I also have a little personal misgiving, which I expressed to Archbishop Weakland, in accepting this talk. I may seem to have been around a long time—keynoted the Albuquerque FDLC some seven years ago as a kind of swansong—but I don’t feel like the grandfather of church music in America. I continue to feel like a little child in a woods full of giants when I gather with you—and I continue to see the future even more than the past. So much for the disclaimers.

I would like this morning to lead you though a recall of these past twenty years under four headings: Ideas; Events; Organizations, and Structures of worship.

First, the great ideas that have evolved and changed. The most significant and pain filled change for the community of ministers of music has been the change from “music for God” to “music for celebration.” We had been reared on a philosophy that said that every gesture, word, song, or symbol of worship was for God, to be carried out perfectly in accordance with laws and rubrics. As I carefully made two large and three small crosses over the gifts on the altar when I was ordained—carefully and beautifully because God was there to eat it up with pleasure—I played the Bach fugue with care and precision and practiced hours to have it perfect. It was music worthy to be the sacrificial gift to our God. Music was “for God” and God deserved only the best, the best done to perfection. St. Pius X had done this for us and had cleared the way from the

How challenging and rewarding to compose knowing that someone is really going to enjoy this.

delightfully fun abuses of his time to the possibility of prayerful worship. In 1968 the Instruction of the Bishops’ Committee on the Liturgy finally said it, said what we feared was being implied: that signs were for people and music was for people and if it built up faith it was good music for worship.

Once the change had clearly been signaled in words, it could be dealt with. Articles abounded. Tempers flared. Whole patterns of self-worth were at stake. Just like the lady who defiantly told me, “I don’t care what you celebrate on New Year’s, Father; I’ll always celebrate the Circumcision,” so musicians in numbers were saying, “I don’t care whom you say this music is for; I perform it for God.” But compromise and consensus could now grow. And finally, in 1972, the document “Music in Catholic Worship” could state a position tolerable to most good musicians. The compromise came in making the first quality by which “music for people” would be judged the excellence of the music itself. Style has been separated from excellence. Music was first to be good music, then it was to be liturgically correct in its usage, finally it was to be pastoral, appeal-

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ing to the ears on which it would fall. That is not an axiom; it is a compromise. In some ways it makes less and less sense as the fight of '66 to '72 fades into sunset. But it was the way of uniting caring and committed ministers of music and getting on with production. Today if someone suggested at a music planning session in the parish that God would enjoy it more if we sang the Battle Hymn of the Republic because it is more of a classic, who among us would follow?

Once this compromise was fashioned, the implications could be explored and fought over and the fighting could become more productive. We all began to judge the experience of the celebrating community rather than the music on paper. Certainly this is as it should be. Music is to be experienced, not read. The total experience is to be judged, not just the sound. Once the compromise was made the church could even be in favor of fun. One of the great tributes to the universal growth of liturgical music came for me four years ago in the crypt at Bethlehem. In late morning we came upon a group of Spanish pilgrims celebrating Eucharist. We joined them. They shared copies of their songs with us. Finally at the sign of peace some American non-Catholic tourists walked in. One remarked to the other: What goes on here? Looks like some kind of party. We need to recall that we have emerged from a period of being seen as against sex and fun—never against drinking, just against sex and fun singing. How challenging and rewarding to compose knowing that somebody is really going to enjoy this. Contemplate that a moment: composing music that will be fun, will be enjoyed. What else would make us compose?

In the late seventies some developments occurred in many of the parishes of the United States which deserve our reflection if we will be composing music for the mainstream of life in the eighties. Some one-fourth of all parishes moved from being program centers to becoming living communities. Ministry developments were probably the strongest factor in this change. In the early seventies a priest would come as pastor to a parish and begin to plan needed programming for the parish, to take them from where they were to some place he dreamed of. By the late seventies a priest assigned as pastor found himself much more the listener, hearing what this community was all about. The people had become the church! The people were sharing in ministry

We no longer fight the stretched rubber band; we live with its tension.
as well as worship. The people were a community with an identity into which he had to fit.

A community lives by its symbols. Apt signs (words, gestures, beautiful objects, music) are placed in prayerful moments. They seem to carry the meaning for the community. Note that I said “meaning” not “idea.” They put us in touch with our roots. They shape our common dreams. Symbols can do that. Logical words can’t. A symbol requires three elements: an apt sign (like a well-composed piece of music that can carry the “meaning”), repeated use (What did the flag mean the very first time you saw it?), and a community (no symbols develop in the abstract or in solitude).

Music was for God, and God deserved only the best.

I find it interesting to reflect on some phenomena of today’s church. Why do I have 3000 people at Mass in Ordinary Time, 5000 registered in the parish, and 6000 at Mass on Christmas? It certainly isn’t obligation. Perhaps it is the deep meaning of the symbols of Christmas, relatively unchanged from the “old.” What parent could let a nine year old child miss being integrated into the symbols of Christmas? Ash Wednesday and Thanksgiving grow. Is it because of good symbols (and music is one of them)? Will the day come when parents will feel the same way about Advent and Lent in liturgies as they now do about Christmas and Easter? Will the time come when the symbols of Sunday Eucharist are strong enough to gather the community without rules of obligation?

In today’s parish, then, the ministry of music is becoming more and more the ministry to the symbols of a concrete local community. The musician must know the repertoire of the community, for in it lie many developed and growing symbols. The people need to be involved in selecting their repertoire. A record needs to be kept of what music traditionally goes with a particular feast or season, so that symbols grow. We need to provide the parish minister with a repertoire of apt symbols. Musicians need the skills and art to perform and develop them. But the ministry is to a community.

Could we say that the day for composing music for the book is past? Could we say the day has come for composing music for the community? The book resources have their purpose. But music that is written to be provocative and fun—a true symbol—for a particular local community will have a vitality all its own. And what works in one of these living parish communities may well transfer to more—or it may not. This is the significance of the change in church life from the programming parish to the parish community.

Enough, for the time being, on ideas; let us recall events and happenings:

1964 With Advent, English enters the Mass, precisely on the sung parts, the professional chants, the ordinary chants, the propers. 17,000 gather at the National Liturgical Week in St. Louis. Spirit, unity and excitement peak.


1966 “Harmony and Discord” convenes musicians of the nation in March in Kansas City. Divisions are too deep for decisions. Houston Liturgical Week in August.

1967 Kansas City Liturgical Week. Liturgical conference board is splitting in the back rooms while priest without Roman collar is demanding that the seating in the municipal auditorium be rearranged small group style. Presence of peace booth near papal tiara causes disruption of offices as phone system is deluged in organized protest. Eucharistic Prayers are allowed in English.

1968 Milwaukee Liturgical Week. Social disorders, long hot summer, death of Martin Luther King, and bankruptcy of Catholic school system put musical issue on a back burner. Polarization in the church as to what is the issue.

The total experience is to be judged—not just the sound.

1969 Foundation of the FDLC. Music Committee of BCL has gone out of existence. New rite of Baptism is issued. New Order of Mass is issued. Acclamation is introduced as a new and puzzling musical form. Entire Mass is now in English.

1970 New rites are now being released in rapid succession. Work on translations is paramount. Much music composed in the 60's is eliminated by change of text. Interest in Englished chant does not support a second change. Neither does the high Mass format survive further changes of text and melody. Folk music continues to be a growing force with improved quality. Cambridge meeting of Church Musicians shows the beginning of a new vitality.

1971 Gathering of Composers at Cincinnati in connection with FDLC leads to the establishing of the Composer's Forum for Catholic Worship (CFCW). Music begins to be published by the commissioning of composers for specific projects and needs.
1972 *Music in Catholic Worship* is published by the Bishops' Committee on the Liturgy. All rites but Penance have now been issued. ICEL forms a music committee to prepare music for the English speaking world to accompany texts.

The ministry of music is becoming a ministry to symbols.

1973 National Hymnal Study project is conducted by FDLC. Conclusion is finally reached in Spokane that we do not want a national hymnal. Argument favoring the hymnal as "a book of dignity" does not appeal. There is also fear of too much national determination. However the copyright issue continues to dominate musicians' meetings as a major obstacle to congregational music. World Library goes under. Paluch Missalette is the most established norm of liturgical participation.

1974 Saint Louis Jesuits emerge as the leading popular force in composition along with the Dameans. North American Liturgy Resources rises to visibility in innovative copyright sharing and a new kind of folk music. GIA establishes itself as the major hymnal publisher, utilizing much of the hymnal study.

1975 There seems to be an aura of creativity and growing unity among musicians. Choir, cantor, and congregation receive more balance. New and improving music abounds. From the remains of NCMEA and CMAA rise the National Association of Pastoral Musicians and its journal, *Pastoral Music*, reflecting the unity and strength of spirit of the times.

1976 Music and art dominate the Albuquerque FDLC meeting. Creativity continues with more emphasis on the preparation of parish personnel.

1977 CFCA is forced to close its doors from lack of financial support.

1978 ICEL completes its creative work and begins final editing of its music projects.

1979 With its gala Chicago conference NPM establishes itself as the main point of spirited unity in American church music. The Jesuits continue to put out an annual album of high quality. Most creative efforts at the national level have lost their steam. Publishers plod forward with choir, cantor, and psalm selections.

1981 Detroit Pastoral Musicians Meeting; NPM continues to grow in vitality. Jesuits, Dameans, GIA hymnal, missalettes continue to dominate the publications scene.

Organizations make events so my comments on these have been made in the course of the history of events. It is important to say here that these coming together of people nationally, which have diminished so drastically in today's economy, have truly been the major shaping forces of our liturgical music. One cannot tell the story without:

- The National Catholic Music Educators Association
- The Liturgical Conference
- The Church Music Association of America
- The BCL Music Committee
- The ICEL Music Committee
- The Federation of Diocesan Liturgical Commissions
- The Composers Forum for Catholic Worship
- The National Association of Pastoral Musicians

The story of these groups is the story of tension and disagreement, of fighting over sincere convictions about music and change. The story is rich in lessons for the future. Twenty years later we know how communities change and how unity and strength and spirit can be restored. We believe in a prophetic church in which the community is kept alive and healthy by the tension that comes from expressing, verbally and in symbol, the honest perceptions and differences of its members. We no longer fight the stretched rubber band. We live with its tension. We give permission to one another to express differences. We don't try to get out because we differ. Tension led to creativity and release of tension has perhaps let it slump.

What is our dream? Where will it go?

And finally a reflection on the change of structure in worship music. We entered this period with very fixed structures: The high Mass pattern, the solo or organ Mass pattern, and the 4 hymn pattern. Moving out of these to the single flexible pattern of processional, psalms, litanies, hymns, responses, and acclamations has been a great task for musician and participant alike. But the move has been made and it is with us today. Each experience of liturgy planning, each local church community, determines the use of this pattern for each occasion. So much of what we do is determined by these patterns of the past, by our unwillingness to move off old patterns. We have our times to ebb and flow, our times of calm unchangeableness. But from it all there emerges a clear direction. How much of the work is done? I like to think about 60 percent—and that is a very good score. But what is the dream and where will it go and who will carry the ball? Our history says we can do it even better than before. The signs and symbols of future ages are being shaped today—in parishes for sure—in a nation perhaps.
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Annual National Convention
National Association of Pastoral Musicians
April 19-22, 1983
(Third Week After Easter)
St. Louis, Missouri
NPM "Remembering into the Future" Composition Contest

NPM is committed to seeking out liturgical artists, discovering new ideas, and encouraging the evolution of the musical art form for worship in the United States.

The convention theme, "Remembering into the Future," is the theme for this year's composition contest. NPM is seeking previously unpublished pieces that manifest a new or forward-looking sound, based on music of the past (e.g., Gregorian chant) and that are specifically American in style and sound.

The compositions must be categorized in one of the following groups:

Music for the parish liturgy with limited resources: music conceived to use limited musical resources creatively — e.g., for cantor, congregation and solo instrument.

Music for use outside liturgical celebrations: e.g., for parish festivals, evangelization, or social justice purposes, large works using multiple musical resources; works for concert or prayer service, but not for the liturgy.

An award of $500 will be given for the winning entry in each of these two categories.

Official Rules

1. Compositions may be submitted for any style of music, accompanied or unaccompanied. If accompanied, organ/keyboard/guitar/other instrumental parts must be written out. Texts may be scriptural or original; from the Sacramentary, the Lectionary, the Divine Office (no permission is required for the latter except in the case of publication).

2. The contest is open to any person in the territorial USA or Canada.

3. Compositions shall not have been published prior to submission in competition; nor shall they be published until after the contest winners are announced.

4. All entries submitted in the competition shall be made available, with the composers' consent, to publishers soliciting new compositions in the liturgy field.

5. Four copies of the complete score and four cassette recordings of each entry must be received at the address below by February 20, 1983.

6. Contestants may submit any number of compositions, but shall be eligible for only one prize. The intended category must be specified on each composition submitted.

7. DO NOT place your name on the score submitted. Each contestant must use a nom de plume. For your protection, indicate your own copyright and date (using international copyright symbol ©) at the bottom of the first page of each score. Use no name; do not register the copyright.

8. Enclose in a sealed envelope your correct name, address and telephone number, and a brief biographical sketch. Write your nom de plume on the outside of this envelope.

9. If you wish your compositions and tapes returned to you after the convention, send with the entry a sufficiently large self-addressed, stamped envelope.

10. An entry fee of $10.00 must accompany each nom de plume. Entries are limited to three per nom de plume, though you may use an unlimited number of noms de plume. Include entry fee by check or money order made payable to NPM Composition Contest. Indicate payment for each nom de plume.

Judging

1. Compositions will be judged for their artistic merit (musicality), compositional technique, liturgical appropriateness (first category only), pastoral quality and creativity.

2. All entries will be ranked by the judges and awarded points values in accordance with the judgment criteria. Compositions earning the highest point value in each of the categories shall be winners.

3. Winners will be announced, winning entries performed live, and prizes awarded on Friday, April 22, 1983, during the NPM convention at Stouffer's Riverfront Towers, St. Louis, Missouri.

Send your entries to:

Sr. Cecelia Schlaefer, CSA
Music Dept., Marian College
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Fond du Lac, WI 54935

Resources for Convention Workshops

Check your brochure for the resource number code following selected workshop sessions. These sessions will build upon knowledge found in the resources. The articles and tapes listed below are available from NPM Publications.

No. Resource Name


103 "Salary, Job Description and Contracts," V.C. Funk, NPM Cassette 78105.


111 Music in Catholic Worship: NPM Commentary.

112 To Give Thanks and Praise. R. Keifer, NPM Publications.

113 "Organist as a Pastoral Musician," E. Walsh, NPM Cassette 78139.


115 "Now Say Amen," E. Foley, NPM Cassette 78117.

116 Environment and Art in Catholic Worship, BCL.


120 Prophetic Puzzles, C. Serjak, NPM Publications.


Convention Speakers

Rev. Horace T. Allen, Ph.D., Assistant Professor of Worship and Director of Ordination Program, School of Theology, Boston University; Minister of the United Presbyterian Church, New York, N.Y.

Mr. Robert J. Batini, General Editor, Gia Publications, Inc.; Director of Music, St. Barbara Parish, Brookfield, Ill.; Executive Committee Member, Hymn Society of America.

Mr. David Batenko, Singer, choir director, Senior minister, Director of Liturgical Music, Boston College, Mass.

Mr. Dan Boggs, Music Department Supervisor, Augsburg Publishing House; Director of Music, Linwood United Methodist Church, Worthington, Ohio.

Sr. Thea Bowman, FPA Gospel singer, teacher, Canton, Miss.

Dr. John T. Burke, Composer, teacher, Executive Director, Charities Guild, Inc., San Francisco, Calif.; American Guild of Organists.

Dr. John Busselli, Artist, designer, Master's Candidate in Liturgy, Catholic University of America, Washington, D.C.

Mr. Paine Byrnes, Director of Music, St. Francis Xavier College Church, St. Louis, Mo.

Don Helder Camara, Poet, theologian, Archdiocese of Recife, Brazil.

Ms. Don C. Campbell Lecturer in 20 states: England, Australia, Israel, Japan; author of over 100 articles and two books: Introduction to the Musical Brain and Reflections of Music on Brain.

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Rev. Charles Curran Professor of Moral Theology, Catholic University of America, Washington, D.C.

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Moving Beyond the Guitar Group

BY JEFFREY NOONAN

Recently, I attended a liturgical music workshop. Since I was the resident guitarist, my area of expertise and interest was the folk liturgy or liturgical folk music in general. Yet, when I spoke with others about liturgical music involving the guitar, I found that much of what is being performed today by folk or guitar groups can hardly be classified in the folk genre. This music ranges from new pop-styled tunes to arrangements of traditional hymns and chorales. The performing groups range from full-blown guitar orchestras to intimate duets of flute or recorder and guitar. These liturgical performances are certainly being done by the folk, yet the musical stylings and the ensembles hardly fit that category.

Although it appears to be so, this new style is actually not a digression from the folk scene in liturgical music. It is perhaps a more sophisticated and eclectic manifestation of the folk style, just as the pop, folk and rock music of the late 1970s and early 1980s is considerably more varied and sophisticated than that of the 1960s and early 1970s. This more sophisticated music is not necessarily better in quality, nor are our liturgies necessarily better for it. But it is possible that our liturgical music can be improved and the power and effectiveness of our liturgies increased with this new approach.

The primary purpose of this article is to identify this new liturgical music style and its major components. This music is being performed now in parishes and especially on college campuses. It needs to be seriously considered and actively encouraged. Identification is the first step in the process. At the same time that this folk style is being outlined here, recommendations will be made that may help to develop the potential of the style. These recommendations are few, but until they are implemented real progress in this field will be slow.

What is being discussed here is an outgrowth of the liturgical folk group of the 1960s. These early groups consisted primarily of guitarist—from two to twenty—and vocalists. The guitars were usually acoustic folk instruments and the music generally paralleled the pop/folk tunes of that time. Music and liturgical performances were modeled on the popular work of the Kingston Trio, Peter, Paul and Mary, and others. The liturgical musicians were folk musicians who played in a popular style.

Music of many styles is not only possible, but encouraged.

The new liturgical ensemble being examined here is considerably more varied than its predecessor in both instrumentation and repertoire. Its musical style, too, is greatly influenced by contemporary pop music, but it is a style that is much less consciously chosen. To distinguish this new folk group from the older, I would like to suggest a new title for it. I shall call this new liturgical ensemble the liturgical consort. It is, in essence, a liturgical chamber ensemble.

The liturgical consort is primarily an instrumental ensemble augmented by one or two vocalists. Generally it consists of one or more harmony or choral instruments, usually guitars, although keyboards—piano, electric piano or organ—are often used. The base is most often provided by an electric bass guitar. Melody instruments are integral to the sound. The flute is the favorite, but the recorder, oboe, violin or guitar are possibilities. These ensembles usually have a vocalist/cantor who acts as song leader for the congregation. Often other vocalists add harmony parts or support congregational singing.

An immediate response to this description might be, "Why of course, this is the group that plays at my parish’s folk Mass." But, many of these liturgical groups have, in fact, gone beyond the folk idiom and are no longer the folk group of fifteen years ago. In fact, they are often not "groups" at all, but ensembles, and they may be ensembles of great skill. In some ways the folk group of the American liturgical movement has "discovered" a form of chamber music; it's subtleties, excitement and beauty. And, it is time now to recognize the music-making potential of this type of ensemble and to foster it in our liturgies.

With an ensemble of this sort, performance of music of many varied styles is not only possible, but encouraged. Certainly this group can easily perform our contemporary pop/folk liturgical songs. Its roots are in the liturgical folk sound of the 1960s and the instrumentation lends itself to the style. At the same time, the liturgical consort is an ideal medium for Renaissance and Baroque instrumental pieces as well as arranged hymns and chorales.

The benefits of this broadened liturgical and performance potential are for both congregations and musicians. First the potential depth of repertoire may provide congregations with new musical styles that would enhance worship. Variety does not necessarily improve worship, but it has the potential to do so. Second, musicians involved in the performance of liturgical music, especially the young ones, will be introduced to entirely new musical styles. Folk groups and folk musicians rarely get the chance to perform even simple classical instrumental pieces. Yet, given the correct musical guidance and a workable arrangement, most would eagerly welcome the opportunity—and benefit from it.

Third, musicians who might not otherwise be involved in the performance of liturgical music may become active contributors. The cellist, oboist or basoonist might not be able to perform or be interested in performing with the folk group doing only guitar songs. Yet, these same musicians may relish the opportunity to perform arrangements of classical or even folk pieces in a small
chamber group. New pastoral musicians—not organists, not choir directors, not folk guitarists—are available. They need an invitation and a musical forum. Often the invitation is extended without the forum. The liturgical consort provides both.

The liturgical consort may also provide a musical forum for musicians of the "folk branch" to work constructively with those from the "traditional branch." The folk musician may be able to develop a greater sense of musical history, styles and literature by performing ar-

rangements of Renaissance, Baroque and Classical music as well as folk tunes. At the same time, the traditionalists will be given the opportunity to actively contribute to the folk scene as group directors and musical mentors. These traditionalists can often benefit from the enthusiasm and openness of the folk musician just as the folk player needs the discipline and expertise of the trained professional.

The needs of the new liturgical style are basically two. First, this style of music and the groups performing it should be identified. The description here is part of this identification process, yet many more reports from the field are needed. College campuses often have embryonic liturgical consorts performing at their folk liturgies. These groups and those in parishes should be recognized as potential consorts and encouraged in this new style. A much clearer description of actual musical components of the liturgical consort should also be done. This article scratches the surface of the issue and only gives the barest description of the music and style.

Second, both competent musical leadership and guidance are needed. Many performing liturgical groups display only potential at this time. Many are solidly locked into the "folk group" mold only because they are aware of no other musical option. Trained musical litur-
gists who are responsible for these embryonic chamber ensembles can lead them into new areas of music, performance and worship.

Immediate suggestions for implementing and/or developing a liturgical consort are four:

1. Start and stay small. An ensemble of five or six performers is more than adequate. A suggested instrumentation is: bass (electric bass, upright bass or cello), guitar(s) (no more than two: one melody instrument and one harmony or chordal instrument), keyboard (piano, electric piano or organ), one or two melody instruments (flute, recorder, violin, oboe) and vocalists (no more than three, with one acting as cantor/song leader for the congregation). Additional instruments, especially other melody instruments, may be used to augment the basic ensemble.

2. Be selective. Each consort member should read music (even guitarists and singers). Each should be a competent performer on his or her instrument; rehearsals for this sort of ensemble cannot be spent learning technique. Choose members of the ensemble for their ability to perform, as well as a desire or enthusiasm to contribute. A "b-squad" or training program for other interested persons may create a pool of potential talent as well as keep them involved. Active recruiting at local schools or music

studios may be necessary to find capable performers initially.

3. Move slowly. Introduce new music or musical concepts to both musicians and congregations gradually. In all likelihood, many performers—especially your folk musicians—will not be familiar with classical musical styles. Select music—original or arranged—which clearly fits into and contributes to the liturgy and which offers a challenge musically, but does not overwhelm the performers.

4. Experiment with various styles. Baroque trio sonatas are excellent instrumental pieces for such an ensemble. The keyboard and/or guitars and bass instrument provide the continuo while flute and guitar (or other melody instruments) play the melodies. Folk songs are often published with keyboard arrangements, descants or instrumental interludes which can be arranged for available instruments. Three or four voice vocal scores can often be adapted to ensembles of this sort. Traditional hymns are especially good for this sort of arranging. One must assume that much of the music will have to be arranged or transcribed for the ensemble. This work will involve much score copying and even some composing.

Many of our folk groups have moved beyond the folk idiom.

If we, the liturgical music directors and folk group leaders, can provide the expertise to guide the many potential ensembles in our parishes and on our campuses, the results can be impressive. The quality and variety of both liturgical music and liturgical performance can be improved. The liturgical consort can touch many bases—from the songs of the St. Louis Jesuits to the work of Bach and Handel. The musical and liturgical appeal can be wide.

The concept of the liturgical consort is exciting from both musical and liturgical viewpoints. It is being done now, and often done well. Clearer identification of the style is necessary as well as a consciously chosen direction for our liturgical consorts. This is the task of the pastoral musician—identification and guidance. It is time to provide both for the liturgical consort.
The RCIA: Getting Started

BY RAYMOND KEMP

I just got a new job — plucked out of a parish and elevated/demoted to a reorganized chancery as Secretary for Parish Life and Worship. Nobody I work with can ever remember the exact title of my job. My mother thinks I have lost all hope of salvation because I am not visiting the sick and burying the dead. She may be right.

A week into the new job comes a call on my phone. "Are you the Secretary for Parish Life?" I had to think a minute. The distraught tone of the lady indicated that my "yes" was going to get me into something. I finally answered in the affirmative. Her next comment did me in: "Parish Life, well, we don't have any, and they told me I should call you!"

Now you can call me for a lot of advice, but when you call looking for parish life, I have to show you the parish, not the chancery or the bishop, not even the rectory or the convent. There's the rub — with parishes, with liturgy, with music, with implementing the reforms of the Council, with sticking your toes in the water of the rite for initiating adults — we are talking about parish.

You are going to read this article if your parish initiates adults or would like to initiate adults. My job is to stir you to give the rite a try and to show you that it is worth doing; not easy, but worth it.

Look at your parish. Is there anything or any group to initiate anyone into? What is happening in your parish? Are your liturgies celebrations of God's presence in word and sacrament, in the assembly and assembling? What are the ways those already initiated into word and sacrament show ownership, interest, personal investment in the parish? Don't talk to me about a parish council that grapples only with the size of the parking lot. Talk to me of a parish that has a touch of a good U.S. value: the real U.S. question is not "who are you?" but "what do you do?"

Do you need people to visit the sick, to transport the elderly, to bury the dead, to feed the hungry, to visit the imprisoned, to pass on the tradition, to work with the young, to organize prayer, to stitch together neighborhoods, to look at proposed legislation, to proclaim the word, to sing God's praises? If you don't need any more laborers in the vineyard, you probably will not go out of your way to find any. If your mind is made up that only the same 100–150 people in your parish are going to do anything and everyone else does not care, then you are choosing the status quo.

Let the few who do everything look around. Let them work on developing a hospitable, receptive parish that may even talk in church before Mass begins. If the normal parishioner can get through the church door, to the pew, to communion and out again with only a nod to the person on either side at "peace time" then you are not modeling hospitality. You, the parish, don't care if anyone joins or not.

The typical catechumen or quaerens (who has received baptism, but not confirmation or the Eucharist) is married to a Catholic and has been exposed to word and sacrament for some time. There are some unattached individuals looking to join the church, to experience the depth of our heritage, to know the Lord. They are college and high school students, singles living in city and suburbs, formerly married people who are now single or remarried parents. But most catechumens are coming from Catholic marriages and are not that hard to find. I have not heard of a parish that has made its intentions known to initiate adults into a welcoming community that has been disappointed. Most are surprised at the interest. All a lot of folks are looking for is a clear invitation.

Once you have given the invitation, what next? What do you do with the people you have assembled? There is a lot written on this, enough now that you may be confused.

The pictures you need, the images for comparison's sake only, are any initiation processes and rituals with which you are familiar: fraternities, sororities, religious life, graduate school, sports teams, marriage, anything that involves people getting used to people, learning to share bits and pieces of themselves, becoming part of something, changing gears from outsider to insider. The primary purpose of the rite in all its celebrations and directions is a progressively deeper plunge into the community that believes in Jesus Christ.

What brings that about? I am convinced that it depends almost totally on the way the members of a parish figure it out. What works in Salem, Oregon may not work in Salem, Massachusetts. You begin to understand why I shudder when I pick up the how-to-start-and-finish-your-catechumenate-in-twenty-four-two-hour-sessions approach. It's not only lacking in imagination and creativity, it's gassing to death all the great and good things that this parish, this neighborhood, this assembly of people have and are. Our parishes are not franchise images of St. Peter's or our cathedrals. They each have their own history, personalities, rituals, priorities, and life.

Get some ideas from Jim Dunning's New Wine, New Wineskins (Sadlier, 1980), from Ron Lewinski's Welcoming The New Catholic and Guide For Sponsors (Liturgy Training Publications, 1980), from Aidan Kavanagh's The Shape of Baptism (Pueblo Publishing Company, 1978) or from Christian Initiation Resources (quarterly, Sadlier). Read, study and pray over the rite itself. It will distinguish you from most clerics.

You and your team are ready to begin. Team? Well, a director who knows at least the terminus whence and to, a coordinator, a facilitator whose business is knowing the ins and outs of the people and the sponsors, a group of sponsors who may be picked at this time or later, and some people who are going to be comfortable enough to deal with sharing some personal and catechetical insights. You will need a decent room (that is not a classroom) for a gathering of prospec-
tive catechumens and their spouses, with coffee, tea and a cookie or two. Then open your mouth—I refuse to tell you what to say—open your mouth and you have begun the pre-catechumenate.

The whole period of the pre-catechumenate is a time of evangelization which results in faith and initial conversion. That is a lot to swallow from the rite. Lots of people in your position ignore the introduction to the rite entirely. So they heap up either a lot of reading assignments (instruct others with the same pain you endured) or they arrange a lot of ost show-and-tell groups (instruct others with what you just learned).

The pre-catechumenate is a time to meet the Lord. When that sounds like a cliché, we are in trouble. Who shows the Lord? You and your rag-tag crew, the Bible, a group attempt at prayer, other Catholics doing the beatitudes. Ten years in this work and it is still most refreshing to hear someone request “Teach me to pray.” How can I say that the prayer piece becomes so much more important to a budding disciple who raises the question than when a fairly sophisticated catechumenal team presents types of prayer and spirituality from Eastern and Western traditions?

The first part of evangelization in a literalistically saturated milieu of TV evangelists is to tell the truth about the Bible. We believe that fundamentalism can lead to faith-loss. Unsuspecting types get the impression from many quarters that if you push all the right buttons God will give you the answer you are looking for. A simple journey through the literary forms of the Bible ought to disabuse people of that notion. Every effort should be made to recapture the Bible as a story of human dimensions to which we can readily relate as if listening to our ancestors tell us what they held dear.

After Jesus and the word, pre-catechumens ought to meet the believers who are doing the beatitudes. After all, how do you decide to join the church in this parish before meeting this parish? You ought to know a representative sampling of parishioners who make church happen. To know is not chiefly to know what they do around the parish but why they work at it, where their inspiration comes from, what sustains them when the going gets rough, how they have figured out God’s interaction in their lives.

Obviously, you are creating a faith-sharing, faith-action context for initiation. In so doing, you are changing a range of perceptions and understandings. This is the beginning of the core perception of what it means to be in Christ.

Who is influenced by all of this sharing? I hope the prospective Catholics will be, as well as the Catholics who are sharing their work and faith and are beginning to take note of their role as key initiators of people like themselves into the Catholic way.

After exposure to the word and the Word made flesh in Christ and the parish, the question is, “do you want to follow his way? Are you willing to let him into your life to fill you, change you, in the company of other believers?” A decision to this depth is worth celebrating. In fact, in the wisdom of the church, such a decision mutually made by the prospective catechumens and the parish results in the catechumen’s being joined to the church, part of the household of Christ (no. 18). The intention to join, the desire to submit one’s life to the word, gives one the perspective of an insider. Conversion happens in the church among those converted but always requiring further conversion.

The liturgy for becoming a catechumen is simple and direct. Two elements stand out: the interview and the signing with the cross. As a leader of Eucharist, I have found that the simple questions “What do you seek? What do you want from the church?” bring clear spontaneous answers that put the parish on the spot—on the spot to be a prayerful, supportive, exemplary group of sisters and brothers. We have done this rite in a variety of places, always within the context of a Sunday liturgy.

I best like assembling the congregation on the front porch, outside, with them facing the catechumens and their sponsors. Then when the interview is over the parish can go to the catechumens and literally bring them into church. Short, sung bursts of praise after the catechumens are introduced and at the close of their testimony, with a good entrance procession that stresses hearing the word, makes a most effective opening rite.

Do you care if anyone joins or not?

I will keep saying this: the initiation here is to the two-edged sword, the word, that will cause them to reflect, share, and grow in the context of the shared faith of the parish. You, the parish, are taking these folks to the table of the word. From the word proclaimed, their appetite will be whetted for the Eucharist. From experiencing the real presence of the Lord in the word, they will come to know the real presence of the Lord in the sacraments, in this church.

What liturgical activity follows at this rite of becoming a catechumen? As a
sign of hospitality and welcome, the community presents the catechumen with the sign of the cross on each and every sense. It is like saying, "You want to join the church? Here, wear this electric chair around your neck." The price of our salvation, the sign of defeat/victory is rubbed into their flesh. We use oil for the anointing of the forehead, the oil of catechumens. The sponsors rub the sign of the cross on the other senses as the prayers are said. The congregation shouts the acclamations after the signings, extends their hands over the catechumens during the prayers and, on occasion, is invited to sign each of the catechumens while an appropriate hymn is sung. But that can get a little long for a Sunday Eucharist.

The ritual suggests a number of liturgical celebrations and prayers for the catechumens during their period of conversion. What is envisioned is a fairly prolonged catechumenate that will require the community's public prayerful support to be demonstrated. Many parishes have concluded from their experience that a prolonged catechumenate is not necessary. They are saying, in fact, that those already baptized may be formed in the word and into a conversion process.

Give the rite time to do what God wants it to do.

There is no question that many of those desiring admission to the church are already baptized and probably as exposed or more exposed to the Lord than most of the Catholics. Nonetheless, the rite goes on to say that they come into the church in a group process with liturgical rites. How many parishies just beginning the implementation of the rite have the resources for a two track approach? I am satisfied that a distinction between the baptized and the unbaptized in the liturgies can be clearly and significantly made. I tell the unbaptized that they are our leaders, our reason for coming together. They get the feeling.

Still, I remain convinced that the period of the catechumenate should not be shortened to a couple of months. A variety of reasons are given for being brief: "They have been coming to church for twenty years"; "They know more of the Bible than most Catholics." The list goes on but most of the arguments don't work.

Liturgy planners, liturgy activists, musicians, cantors, lectors, homilists: this is your rite. Your text is not a catechism but the lectionary. The rites are not ceremonies but celebrations of God's activity happening here in this portion of church. If you rush God's work of exposing people to the power of the word proclaimed Sunday after Sunday, I wonder if you can complain that this rite does little more than private instructions. Give the lectionary time to do what God wants it to do.

Excuse the catechumens after the homily and a prayer for them and let them pull the word apart in a sharing of life and faith in a prayerful atmosphere. Our catechumens spend an hour and a half, usually on the lectionary, the homily and their reaction. The questions are simple: what, who, did you hear? What price do you have to pay? What's the source of strength for your change?

A serious attempt to create a liturgical atmosphere to deal with word-conversion is what is clearly indicated. In the process, true liturgists will become catechists, i.e., working from the word and the tradition to life. The catechumenate, if given time, planning and common sense, redefines liturgy, catechesis, our Sundays and seasons, showing them to be parish-centered celebrations of exactly what the Spirit is doing in the catechumens and the sponsoring community.

Conversion, first or second, demands a celebration. The rite provides for a sustained, serious celebration in election and in the whole of Lent leading to the sacramental celebration. In fact, the election begins Lent and Easter, enlightenment and mystagogy. On the basis of testimony from sponsors and the whole parish, on the strength of work done, prayers prayed, intentions turning into actions, the church elects these catechumens to "senior status" to celebrate the Easter sacraments of initiation.

Any song and anthem that praises God for his choosing Israel, Jesus and us is worth singing on this first Sunday of Lent. If conversion has not begun, you cannot celebrate it. The sacramental principle is clear: liturgy has to be a celebration of what has transpired and is in process.

Lent and the celebration of the scrutinies with the other rites is intensive, reflective-active preparation for the bath, the anointing and the breaking of the bread. You and I have Lent, Holy Week and Easter fairly well-focused. Most parishes that care start planning for this period right after Epiphany. The cry is to plan now with the elect in mind. The exsultet, the candle, the vigil readings, the atmosphere are all for initiating new members into the death-resurrection of the Lord, not for satisfying a liturgy team's desire to make this Holy Week and Easter the most creative. The creativity is in the new members and in all the people of the parish who feel new because of their personal and communal involvement in the process of bringing in new members.

We are talking about the parish—not the chancery or bishop.

A final, most important phase, all too often neglected, is the Easter season. Again, the stress is on the lectionary for those fifty days. The agenda is clear: "church, reinterpret your life in light of the mysteries you have just celebrated." (I have written on this in "The Mystagogical Principle in the Rite and All Catechesis," in Christian Initiation Resources, Vol. 2, No. 1.)

The Easter season can only be sustained by neophytes and believers who have done something with the lectionary and their lives during the catechumenate and Lent. The season is for sharing the joy, for bringing new life to the ministries of the parish, for personal reassessment of one's life in light of what the Lord has made happen.

We liturgists need to think this through. There is no reason at all to leave personal witness to charismatic prayer groups and Protestant Wednesday nights. The Easter season is the time to be turned onto a renewed appreciation of the Lord through the youthful witness of those just joining. Their reflections on the role of the parish in their conversions vivify the parish and attract new prospects. This is evangelization in its purest form.

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It seemed like a good idea at that time. The blessing of the fire at the Easter Vigil would take place on the lawn between the rectory and the south wall of the western Pennsylvania church. The assembly eventually gathered and jockeyed for positions to witness the Zoroastrian rite of fire reverence, all while spilling out into the street causing minor problems with traffic congestion.

Undaunted by horns and squealing brakes, the ceremony proceeded with the most glorious surge of fire and light ever seen in this small industrial town. When the flames subsided to a mere three feet, the presider quickly blessed the Paschal Candle and passed it on to the deacon who moved swiftly to the front entrance of the church. Seconds later, he mounted the steps, elevated the candle and prepared to intone, “Light of Christ.” What no one noticed, however, was that in the passage rite of the Candle, the presider’s cope brushed against the small bonfire. By the time the deacon was clearing his throat to sing, small flames were creeping along the border of the presider’s cope and moving up to the left arm. Seeing the look of horror setting into the presider’s face, the chief acolyte, (Eagle Scout supreme) whipped into action and quickly seized the Baptismal water vessel, hurled the water at the smoldering priest and, by doing so,

Another triumph for the Roman Rite!

initiated full-immersion-dunking in the church of Pennsylvania. Horror, surprise and quiet resignation gripped the presider as he heard in the distance, “Light of Christ. Thanks be to God!” arising from the liturgical assembly as it began its procession into a darkened

Dr. Fred Moleck is professor of music at Seton Hill College in Greensburg, Pa.

The unity is destroyed, but the movement is expedited.

Processions are integral to the Roman Rite. In the pre-Carolingian church the communion procession moved gracefully to the Father’s table and was accompanied with song. The offertory procession developed into a single-file procession of the entire assembly into the sanctuary space of the post-Carolingian church. In the medieval Cluniac liturgy, positions and places were carefully ordered and choreographed.

St. Louis Church, Groveton, Va.

One need not stretch back too far into history to see a demonstration of intelligent and aesthetic processions: witness the entrance procession of High Service in the Episcopal Church. The gospel procession with candles, book and presider to the gospel pulpit inspires and draws attention to the importance of the reading of the Good News in the Episcopal Rite. The great entrance in Byzantine Liturgy illustrates another beautifully ordered movement of bodies and objects. Compare that to the American parochial scene of a mini-walk-in of celebrant and two seventh grade acolytes from a side door of the sacristy to a chair barely thirty feet from point of origin. How one gleams dignity and poetic movement from such an abrupt entrance boggles even a Jerome Robbins or a Martha Graham.

Processions are dances. They are dances of a most orderly fashion toward a most immediate goal. To move the human body through space requires that body to execute the most primitive ordering—right, left, right, left. If that ordering can be done with some refinement and polished style, then that movement has been relegated into the area of art. That art is the art of dance. The gestures are not to be “pas de deux” or Pilobolus fantasies, but the gestures are dictated by the same principles of art, that is to say, discipline, craft and serious intent.

An image of the pilgrim church on the move.

The Roman Rite with its processions always moved with great economy. A streamlined and direct motion was made easier by ordered gesture. The American interpretation is one of expediency, not economy. To make expedient the communion procession, communion stations with ministers are established. The effect is many mini-processions rather than one procession to one table. The unity is destroyed, but the movement is expedited. Art is sacrificed for time and sign is destroyed by expediency. Thus, the Roman procession is eliminated.

A good model to follow might be that of that rural Easter Vigil with the drenched presider. Let the assembly move and refine its movement and let the choreographed procession emerge from the people’s movement. As their bodies reach from personal space into universal space, then an image of the pilgrim church on the move appears. This time the appearance is one of dance and of harmony.
Calendar

ILLINOIS
CHICAGO
February 26
Workshop: A Practical discussion of the Triduum and its Liturgies – Holy Thursday, Good Friday and the Vigil. All parish ministers are invited. Facilitators: Gabe Huck and Mary Ann Simcoe. Cost: $4.00 per person, $25.00 per parish. Held at St. John Berchmans Church. Write: Office for Divine Worship, PO Box 1979, Chicago, IL 60690.

March
Symposium: Church Music in Our Time II – The Avant Garde: Sounds of Tomorrow and the Day After. For details and precise date of the Symposium, write to the Office for Divine Worship, PO Box 1979, Chicago, IL 60690.

April 30-May 1
Chicago Archdiocesan Choral Festival. Holy Name Cathedral at State and Superior Streets.

LAGRANGE PARK
February 19

INDIANA
NOTRE DAME
February 13-18
The Spirit of the Liturgy: A Workshop on Prayer and Celebration. Our Lady of Fatima Retreat Center. Write: Notre Dame Center for Pastoral Liturgy, Box 81, Notre Dame, IN 46556.

MASSACHUSETTS
HOLYOKE
April 24-29

MISSOURI
ST. LOUIS
April 19-22
NPM National Convention: "Remembering into the Future," The Constitution on the Sacred Liturgy – The

NEW YORK
NEW YORK
February 13, 20, April 17

WASHINGTON D.C.
February 25-27

WISCONSIN
MILWAUKEE
February-May
Cathedral of St. John Fine Arts Series: Wheaton College Concert Choir, directed by Dr. Paul Wiens – February 20 at 3:00 pm; "Liturgical Art Settings" featuring Rev. John Buscemi – March 12, 9:30 am-4:00 pm; Exhibit of Fr. Buscemi's banners, including those used at Iowa Papal Mass and new works – March 13, 9:00 am-6:00 pm; Organ recital by Sr. Mary Jane Wagner – May 1 at 3:00 pm. Write Sr. Mary Jane Wagner, St. John's Cathedral, 802 N. Jackson St., Milwaukee, WI 53202.

Please submit "Calendar" announcements at least two months prior to date of issue (announcements to appear in the April-May issue should be received by February 1). Please send all "Calendar" announcements to Rev. Lawrence Heiman, CPPS, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, PO Box 815, Rensselaer, IN 47978.
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Reviews

Introducing a Person of Note

A frequent contributor to these pages, and a man who brings an unusual level of expertise to the work of Pastoral Music is our reviewer of major choral works, Fr. Kevin Waters.

A member of the Society of Jesus, Kevin Waters relies on an exceedingly rich academic and professional background in his reviewing. With an assorted array of Baccalaureate and Masters Degrees, Fr. Waters was awarded the Ph.D. in music from the University of Washington in 1970, where he had studied composition with John Verrall, Niccolo Castiglioni and Robert Suderburg. Having previously studied composition with Roy Harris at UCLA, Fr. Waters also completed a post-doctoral program in avant-garde techniques with Bruno Bartolozzi in Florence in 1971.


A Member of Seattle University’s faculty since 1969, Fr. Waters is currently professor of music there, and Chair of the Department of Fine Arts. A Past President of the Seattle Archdiocesan Music Commission, he also serves on the Board of Trustees for Seattle University and is Board Chairman of the Jesuit Institute for the Arts. A contributing reviewer to America and Worship, the members of the National Association of Pastoral Musicians are delighted and privileged to have Kevin Waters as a colleague, teacher and friend.

Edward Foley, C.M.

Congregational

Cry Hosanna


Cry Hosanna is a many-faceted songbook celebrating faith from a wide circle of worship traditions. It includes settings of “Veni Creator,” “Jesus Loves Me,” the St. Louis Jesuits’ “For You Are My God,” “Gift of Finest Wheat,” hymn tunes such as “Duke Street” and “Lauda Anima,” and folk songs from Ghana, Sweden, Scotland, Spain and Brazil. The bulk of the 142 songs, however, were composed in the past ten years in a popular gospel style, with highly tuneful and syncopated melodies, strong, pulsating rhythms, and basic, predictable harmonies. Much of the repertoire originates from the Community of Celebration in Scotland where the two editors reside. The simple accompaniments are basically arranged for piano and guitar, although many (especially the strophic works) could be adapted for organ.

Cry Hosanna intends to be a practical songbook for contemporary worship, for those ready to be dislodged from a particular tradition and “blown into a

Hispanic

Canticos de Gracias y Alabanza

Organ Catholic Press, 1982. Accompaniment, 206 pp., $18.95; Hymnal (100 or more) $1.25; Cassette (4 tape set) $28.50.

This collection contains some of the more widely used hymns in contemporary Spanish liturgies. Though representing the music of some 31 known writers, Cabarian, Espinosa, Rossas and Mateu are the dominant composers—though many popular and traditional hymns in the public domain have also been included.

This versatile hymnal, with music for all seasons of the liturgical year, also contains songs which are used at Christian social gatherings, prayer groups, cursillos, etc. Because of this wide range of materials, a liturgical index of hymns appropriate for the rites and seasons of the church would have been helpful. This would avoid sanctifying such hymns as “Yo tengo un amigo,” “De Colores,” etc. as substantial music for worship, as there are many excellent hymns for worship included. Tempo markings would also have been helpful for interpreting the hymns, thus avoiding the pitfall of having every hymn sound the same.

Many keyboard musicians will find this hymnal a tremendous asset. A guitar accompaniment and cassette are available. The organ can be used to accompany the singing by utilizing the chord harmonies and ornamenting the melodies. Some Hispanic musicians use the solmization system, and it might have been beneficial to include a chart showing the equivalent syllables for the chords used. This hymnal also provides many musicians an opportunity to apply their improvisational techniques, adding interest and variety to the melody line.

Oregon Press has addressed a tremendous need in Hispanic liturgies. This hymnal will indeed “enable our people to express their faith in this place, in this age, in this culture.” Hopefully a companion hymnal will follow with a selection of responsorial psalms, acclamations and a variety of the many ordinary parts of the Mass available.

Mary Frances Reza
larger place." Stylistically it would certainly do that for most mainline Roman Catholic worshipers, offering a refreshing fare compared to the diet most parishes face. Liturgically, however, the repertoire lacks service music and music for rites, and devotes a comparatively small segment to psalms and seasons. Yet, it worthily attempts to spread the task of praise and witness beyond the pew and into the home, camps, conferences and concerts. The collection is well-organized, containing very complete indices, a worship leader's guide, instructions for the guitarist/accompanist, a guide to the use of instruments and a discography. Several songs include gesture drawings of simple hand and dance movements, claps and foot stomps.

Among old friends in the collection is "There's a Wideness in God's Mercy" ("Beecher") from the Hymnal 1940; of new compositions, "The Servant Song" is a simple, warm hymn that beautifully evokes its eloquent text. Along with "Jesus is our King" it is one of the few that possess the strength, construction and unity to cross barriers and find a larger place among differing worship traditions. The latter alternates a triumphant, declamatory refrain with well-toned verses which act as a musical release and inspiration for acclaiming "Alleluia." On the other hand, there are selections that are textually awkward or musically trite. "Awake, Awake to Love and Word" contrives the gracious American tune "Morning Song" ("The King shall come when Morning Dawns") by repeating the last phrase of the tune to match the meter of its wordy text. "The Lord's my Shepherd" uses the colloquial contraction "'Til not want" and the first person singular "he makes" in the same phrase with the formal "he leadeth" and "he doth." "Robed in Majesty" and "My Lord, he is a Comin' Soon" inescapably approach a parody of tunes from Godspell, and "Fill my Cup, Lord" might pass for a country 'n' western rendition of "O Lord, I am not Worthy."

Cry Hosanna contains rich harmonies, well-conceived descants and also spontaneous verse songs. One of the highlights of the collection is the wealth of part songs and rounds from two to six parts. Many have traditional or ethnic origins while others are newly composed. These rounds are among the most useful aspects of the book: not only an excellent resource for small groups or large choirs, but providing a variety of liturgical uses that would stretch the creating singing of congregations.

The group Fishfolk reveals some careful preparation and splendid singing on the accompanying cassette, which contains a sampling of the collection. One concern about the product itself is the plastic spiral binding and the lightweight cover which won't stand much abuse. As for inspiration and enjoyment at home or in the parish hall, Cry Hosanna offers refreshing resources; but as for material that will find its way into formal liturgical prayer, we'll need to stretch other directions for the driving wind necessary "to dislodge us from the place where we are stuck and to blow us into a large place." On the other hand, might it not be high time we blow our witness out of the churches and into the streets?

ROBERT STRUSINSKI

Choral

Out of the Depths

Characteristically simple, Latrobe's Out of the Depths is one of the easier ranges, making no exceptional demands on the required solo utterances, and with an accompaniment that supports the vocal writing, Out of the Depths could easily fit into the repertoire of mixed choirs. Tuneful, melodically ingratiating, severely simple in its I-V-I, and I-V-V-I, structures yet rhythmically appealing, Out of the Depths is worthy of serious examination.

JAMES M. BURNS

An Indian Prayer

Dedicated to the Sioux Indian Children of Red Cloud Indian School, Pine Ridge. S.D., "An Indian Prayer" is a large scale coloristic oration relying on drum cadences for elan, and cluster chords for atmosphere. For the most part the children's choir sing in parallel 6ths and 5ths, answering the baritone solos. The last 5 mss. requires a high descant (centering around high f and g), either to be sung or played by the flute.
Psalm 67


Writing in an astringent modified 12-tone style, Martin creates a bitter-sweet vehicle of invocation and praise. Most of the color resides in the two-piano scoring, which changes from gentle evocation to acerbic declamation as the text moods are depicted. The vocal lines are easy, both melodically and rhythmically. There are occasional moments of divisi writing in parallel thirds, and a sonorous ending with both choirs sounding open fifths. A challenge for adventurous choirs, brave congregations, and a director who has two pianos available.

James M. Burns

Instrumental

A Miniature Triptych


The opening movement of this contemporary composition entitled “Lost” begins with a muted trumpet sound contrasted with the open sound of the other instruments. The slow somber mood with interesting contrapuntal sounds and textures leads to a fortissimo climax immediately followed by an unusual tuba cadenza. Colorful, muted flutter-tonguing passages lead to a short and varied imitation of the opening material. This well developed and unified movement successfully communicates the title to the listener.

The second movement portrays the title “Searching” with its continuous running and syncopated sixteenth note passages. Ritards, change of tempos and moods, valve tremolos, varied dynamics, and muted effects enhance the tone-painting effect intended by the composer.

The beginning of the third movement entitled “Found” employs a trombone cadenza with muted accompaniment. The movement continues with a giocoso style dance tempo characteristic of joy and humor. The instrumental parts are difficult to perform.

Rev. Robert H. Ondrey, CPPS

English Dances of the Sixteenth Century


Variety of moods and meters characterize this collection of 16th century English dances by various composers. The collection includes:

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Organ

Rondeau and Aire

These two works suffer from one major flaw. They seem to be taken from a larger work and give the listener the feeling of an incomplete context. There has been a growing trend among publishers to 'make-up' suites from fragments or isolated movements of larger works. Sometimes this results in a very workable 'suite' consisting of the best parts of several works with the less interesting movements discarded. But here we have two very short movements with little apparent relationship. Also, when one considers that 'little' pieces like this can easily cost $2.00 a page it is possible to expend one's annual music budget without acquiring much new repertoire. The pieces are moderately easy, played at a musical pace. They are extremely easy when played at the largo pace indicated by Hesford's metronome markings.

Keith Chapman

Festival Postlude on Westminster Abbey

A very nice and useable piece of music for the church service, Towers has very successfully given us that typical, British sound—so lively and yet with weighty dignity. The harmonies are quite conventional by today's standards but contain those hints of modality that make one think of Vaughan-Williams. The composer has chosen not to have the trumpet sound dominating from on high in the soprano register; instead the theme enjoys the richness of the tenor range. The piece is moderately easy with a pedal line just busy enough to be interesting.

Keith Chapman

Two Pieces for Organ

According to the author's notes these pieces were written as a prelude and postlude for the English Mass (mixed chorus and organ) written in memory of Joseph Cardinal Mindszenty. The "Prelude" is based on the themes of the Gloria, Sanctus, and Agnus Dei of choral work. The second of the two movements is "Fantasy on the Hungarian National Anthem." The "Prelude" contains four thematic sections which are nicely connected by an overall consistent texture. The movement is mostly slowly moving choral writing with eight notes connecting the lines. The "Fantasy" is more chromatic but shares a similar lyric texture. The tempo is marked at Andante sostenuto and the registration is to be quite full. The Hungarian national anthem is traded between the voice lines. This movement is also moderately easy but the performer must deal with some double-sharps in the key of E-major.

Keith Chapman

Triptyyikki—Triptychon

Containing three fantasy movements on tunes from the Psalms, this contemporary work is built upon modern dissonances and open intervals, yet the flavor of the piece is antique. Kuusisto writes plain-chant lines that intertwine one another in imitative counter-point. This piece could be helpful in introducing modern sounds to an uninitiated congregation for several reasons. First of it, it really is not "far-out" tonally, but presents dissonance in a way that the untrained listener can relate to. Secondly, the composer confronts the listener with interspersed passages of rich sixth and seventh chords. The impressive thing about this writing is that the two qualities do not appear to be at odds with each other but are rather quite complementary. This music is challenging to play, but the difficulties are almost completely in the manuals—the pedal part is moderately easy. The third movement, "Cantate cantica socii," begins mezzo forte but builds to a toccata ending that brings in some exciting rhythmic patterns.

Keith Chapman

Books/Audio Visuals

More Children's Liturgies

Those who continue to like their liturgies "off the rack" will not go wrong with this collection of 142 services for
Review Rondeau

One of the ways to musically differentiate one season from another is through changes in instrumentation. During Lent, for example, sing more a capella; use no instrument other than the organ, and when the organ is employed, try more subdued registration than usual. Then, during the Easter season, augment your repertoire with music that demands wide-ranging instrumentation, e.g.: “Ye Sons and Daughters of the King” (Coronet Press, #CP-169, 60c) by Volckmar Leisring (+1637). Scored for SATB chorus, keyboard and/or brass quartet, this relatively simple Easter motet may be performed in several combinations of voices and instruments. Repetitive, subdued and accessible, this piece could also be useful for the Feast of Christ the King.

“Allela” (GIA, #G-2430, 45c) by Sam Batt Owens is arranged for two treble voices and two octaves of handbells. Marked “gently moving and introspective,” this lyric 32 mm. of unison alleluias (with one 6 mm. stretch of singing in thirds) could complement an extended Gospel Procession, yet be restrained enough to be useful, for example, as a solo during the preparation of gifts.

“Allela Round” (GIA, #G-2494, 70c) by William Boyce (+1779) is of a different ilk altogether. Scored for 3 equal voices/SAB, organ, flute, and two horns/trombones and bass, this 80 mm. “round” is a relatively easy 3 part canon which slowly and effectively builds to a conclusion approaching the bombastic. Again, the ambiguity of the “text” suggests a usefulness outside of the Easter Season.

Michael Jethon’s “On this Day” (Choristers Guild, #A-257, 80c) employs flute and keyboard to accompany one or two voices. The light syncopation, exchanged from voices to instruments, gives this diatonic melody enough bounce to make it interesting. Certainly useful with the children.

Finally, for instruments alone, consider “Christ Lag in Todesbanden” (Pressure, $10.00). Arranged by Bernard Fitzgerald for brass quintet, this celebrated hymn-tune of medium difficulty powerfully interprets the mystery of the season in sound. Perfect for the high school instrumentalists in your parish.

Edward Foley, Capuchin

Celebrate With Song . . .
Every Parish Can


Celebrate with Song——every parish can will undoubtedly strike some as elementary or even simplistic. Nonetheless, it could function as a valuable resource for a large number of parishes. The book is an effective wedding of theory and praxis, taking its inspiration (and liberally quoting) the 1972 BCL document Music in Catholic Worship. It is laced with strong pastoral insights which are obviously derived from experience of musical ministry in the “real world.” This wedding of theory and practical insight is both cohesive and coherent. The broad range of topics treated here include: the cost of successful liturgy (time, energy, dollars), the tricky issue of the choir and its role, the need for musical flexibility and the acceptance
of a plurality of styles. There are also chapters on Marian music, funeral, and wedding liturgies.

If a parish has, in fact, taken the principles of MCW to heart and has established a tradition of musical prayer, it probably doesn't need the bulk of Matonti's book. Those educated in music and liturgy will not find new ideas here. But a parish without a well-developed music ministry might well benefit. Even in parishes which are liturgically "advanced," however, liturgy committee members might use the book as a means of understanding the "madness" of their liturgy/music director(s). In addition, there are a few chapters for everyone, containing strong insights on issues which concern even those who work with robustly singing congregations.

Matonti's work might be criticized for liturgical suggestions that seem a bit dated, but his musical insights are generally fine. Some might consider his style too "cute" and may find his many witticisms forced, but with the appropriate audience, the effect might as likely be disarming. The book is highly readable, arranged in short, easily digestible chapters. The entire text of MCW is printed as an appendix and serves as a handy reference, considering Matonti's heavy reliance upon it. All things considered, a decent resource for the "real world" parishes in which many of us live and work.

Michael X. Ball

The Welcome Table — Planning Masses With Children

Once upon a time there lived two fathers and two sons. Each father wished his son to grow up to be a skilled craftsman. One taught his son to read instructions carefully and follow directions diligently. That son grew up without any real flair for building. The other father, recognizing his son's natural curiosity and eagerness to learn, introduced him to a variety of tools and techniques, helping him to explore and experiment. That son grew up to become an imaginative and creative craftsman.

Like the second father, The Welcome Table: Planning Masses with Children is not preoccupied with instructions, formulas and directions. Rather, it is filled with insights and suggestions designed to help adults and children explore and experiment together in the preparation and celebration of Mass.

This is an excellent book, and one could certainly plan Masses with children using only this one resource. Since it is a compilation of articles, the flow is a bit disjointed, but that barely tarnishes the refreshing content.

The Welcome Table first considers the nature of children. A chapter on child development discusses the physical, intellectual, social and emotional tasks that children must master. A useful chart of do's and don'ts demonstrates what those developmental tasks can mean for planning and celebrating the liturgy. Next, this volume focuses on the nature of the liturgy, and offers practical advice for catechists and priests. Various elements of the liturgy are examined, as are their adaptation to children's liturgy, e.g. processions, simple formal movements (an example of a scout pack meeting strikes home), and music. The suggestions on the latter are especially good, explaining why the "four hymn

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syndrome" is a particularly poor use of musical resources.

The Directory for Masses for Children is included in the text, and for those who don't know this official document, its contents are as refreshing as the volume it here complements. A planning guide in The Welcome Table renders the Directory even more practical.

RON ELDRED

Cultural Adaptation of the Liturgy

It has been clear for some time that the reform of liturgical books after Vatican II has not spelled the end but rather the beginning of liturgical reform in general. It is as if the bones of the Roman Rite now need to be fleshed out, for these books do not stand by themselves but need to be ritualized in various regions, nations, and groups. Anscar Chupungco, professor of liturgy at Rome's Pontifical Liturgical Institute, Saint Anselmo, has provided us with a much needed book on this subject.

This is an almost tantalizingly brief book. In five short chapters the author discusses the history of liturgical adaptation, the treatment of the question in Vatican II, and the theological, liturgical, and cultural principles of adaptation.

First, in the longest chapter, Chupungco shows that there has been no era in the church's history which has been free of the need to adapt Christian liturgical forms to alien cultures...and demonstrates how it would be impossible for a religion based on historical events to do otherwise. The author's treatment of worship forms derived from Judaism and the Christian encounter with paganism is both clear and perceptive. Even more valuable are his comments on the transformation of the genius of the Roman Rite (sobriety and simplicity) by its encounter with early medieval culture surrounding the Chinese rites in the 17th and 18th centuries, which revealed a church unable to address non-European cultural-religious practices.

In chapter two, Chupungco discusses the "Magna Carta" of liturgical adaptation, i.e. paragraphs 37-40 of the Constitution on the Sacred Liturgy. He points out the delicate balance intended by the Council in preserving the genius of the Roman Rite while simultaneously admitting that new rites "will correspond more faithfully to the genius and culture of various peoples and races" (p. 48).

Chupungco's theological principle underlying all cultural adaptation is incarnational. By virtue of the Incarnation and the church's continuing presence of the incarnate Christ in space and time, Christian worship must assume the social and cultural customs of the people it serves. Similarly, he underlines principles inherent in the liturgy itself, e.g., active participation, which necessitate cultural adaptation. In this same chapter Chupungco raises the all important question of languages and sacred signs. Translations of the Roman books will not do; there must be new texts that correspond to various cultures.

In his final chapter on the cultural principles of adaptation, Chupungco demonstrates the necessity not only of culture affecting liturgy but also of liturgy informing human culture—a factor often overlooked by writers dealing with cultural adaptation.

I have only two cautions about this extremely well-written and useful book. The first regards the counter-cultural nature of the liturgy. Surely the author believes that culture and liturgy exist on a two-way street (pp. 78-79), but he seems to provide no clear guidelines or commentary as to when or how the liturgy challenges the reigning culture. There must be occasions when the liturgy stands as a critique (even if implicit) of cultural fashions. Second, Chupungco's principles could have benefited from more extensive examples and suggestions. It is obvious that music is one of the most important cultural factors in the ritualization of the liturgy, and yet there is little about music here.

Chupungco reminds us that "liturgical adaptation is a complex question. It touches on theology, Christian sources, history, liturgical legislation and culture" (p. 85). He has served readers well by outlining the critical factors and principles behind the much needed cultural adaptation of the present rites. It is now for liturgists and musicians to apply this valuable information of their own cultures.

JOHN F. BALDOVIN, SJ

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Music in Catholic Worship Continues as Liturgical Music Today

BY RICHARD J. WOJCIK

The last twenty years of observing the implementation of Vatican II's musical reforms was like watching grass grow. One day you look out and suddenly you see a beautiful, healthy lawn. Liturgical Music Today (LMT)* is one of those days which confirms the growth of church music as of 1982. It might be trendy table-talk to recall how that lawn was seeded and tended (remember how much fertilizer was used on it!). Now, however, we need to acknowledge that church music is far from dead. If anything, it looks more vital every day.

Affirmation of that insight is what I sense in LMT. Maybe I'm projecting too generously out of the Chicago scene. We have our problems, but so much has been accomplished, so much progress is "in the works" that the U.S. Church can ease off the shrill lamenting over the defilement of church music. The amazing grace is that, wretches though we shall always be because of original sin, we sound more like redeemed wretches than lost souls condemned by self-anointed, elitist sentinels of "tradition." The music used during the Pope's visit here was already abundant proof of wholesome growth.

Recently I asked our first theology students, mostly in their early twenties plus six older candidates, just how many actually ever experienced pre-Vatican II Masses. The six older ones out of a total of forty-two did. For the others, the Tridentine Mass was somebody else's history, about as real as World War II. Yet the same class loves the classic hymns and motets, sings popular style praise songs with gusto, delights in occasional Latin motets and Marian antiphons, and choir membership is markedly up. The new frontiers are secure and the civilizing of the reform is well under way. That data confirms the prophetic stance of Music in Catholic Worship (MCW). Current student questions confirm the concerns addressed by LMT.

Most of the emphases and suggestions in LMT struck me affirmatively. Some, four items, seem ill-advised or poorly phrased and we should debate them.

1. This is no small point. The consultative committee for LMT got carried away. Paragraph 19 gives preference to responsorial singing for processions ("especially suitable"). True, the whole text rates metrical hymns as acceptable; the textual and musical integrity of hymns is defended; there is caution about lengthening the gift and altar processions; responsorials are favored for communion. Still, there is no compelling experience to justify the preference of responsorials for the entrance rite, that key moment of liturgical assembling. Centuries of experience and repertory developed by other Christian traditions contradict that facile generalization. Hymns are preferable for entrance music, even more so with choir leadership or alternation of verses by the congregation's men and women. The LMT preference in effect is a diminution of congregational singing at a natural moment of assembly sound.

2. In paragraph 60 the approach to recorded music is an overkill. "Never say never" is a sound pastoral principle of renewal. There have been abuses. The most recent gross one has been the marketing of prerecorded, four-hymn, organ accompaniment tapes. They have to be one of the most tasteless and counter-productive gimmicks of opportunists we've ever seen. If the producers were trying to be helpful, their efforts were misdirected,

*Editors note – The subject of this commentary is Liturgical Music Today, issued on November 15, 1982 by the Bishops' Committee on the Liturgy as a companion statement to Music in Catholic Worship.
Copies of Liturgical Music Today are available from NPM for $1.50 plus postage.

Rev. Richard Wojcik is Director and Professor of Church Music at St. Mary of the Lake Seminary, Mundelein, Ill.
to say the least. They should be soundly rejected. On occasion, however, the use of recordings at communion meditation and even a rare responsorial psalm are hardly the end of the world of singing and don't rate a musical excommunication.

3. Paragraph 40, concerning metrical psalms, is overstated and much too rigid. Again, we have centuries of post-Reformation experience, as noted in paragraph 39. This prohibition of metrical psalms in the Liturgy of the Hours is uncharacteristically dogmatic. One senses the old Roman demon of "black-listing" music or music procedures gasping for life. Such prohibitions are negative, authoritarian short-cuts to proper taste and judgment. Such an approach ends up fossilizing revelation and participation.

4. But then, how to explain the "wissy-washy" paragraphs on wedding music (28-29)? Here strength was needed, affirmation of taste and theology. Instead we get hedged exhortations. The clarity and "muscle" of paragraph 12 was needed here so that private meanings and tastes could be more powerfully challenged to control this sensitive, but public, parish ritual.

As you can see, these few negative reservations only serve as contrast to the substantially positive, healthy theology and aesthetics of the whole document.

My reading of the document and the times prompts two recommendations to our national and diocesan church music committees. Together, MCW and LMT demonstrate a respectable foundation and superstructure of national musical maturity. If there is ever to be a national, Catholic hymnal and service book — eventually there ought to be one, but we're not ready for that — it is time for a trial project: the introduction of two particular service hymnals, one for funerals and one for marriage. I firmly believe that all dioceses should begin the process of establishing a large but competently researched, professionally and pastorally selected repertory for these services.

Funeral congregations normally reflect a diocesan diversity but also a potential for unity, especially in metropolitan areas. We need a respectable, common repertory for all parishes. It need not be too regionally limited but express a larger sense of church which the assemblies represent. Current missalettes and booklets are not rich enough to reflect and sustain diversity yet foster unity. A recent issue of the Lutheran Church Music Memo (No. 33) lists an astounding number of hymns appropriate for funerals and weddings. And they simply drew on the new Lutheran Book of Worship. We have enough experience to prepare and edit such "sectional" (or whatever you want to call them) hymnals.

Weddings need such a resource hymnal. The little roving bands of modern minstrels who "do" weddings are turning wedding programming into a popular bazaar. So much trivial sentiment is fostered. Liturgy is still under siege from "privatization." More responsible leadership and resources are in order. As noted above, even LMT resists forcefully addressing the volatile environment of weddings. I'd like to hear this discussed more effectively. The recent generation of newlyweds is better informed about and disposed to quality liturgical celebration. If properly instructed and shown theological and pastoral quality, they will tend to go "first class."

The process begins at a diocesan level. A national collection or even just a reference repertory for these two sacraments is a substantial proving ground for signing the sense of unity in music that people want. The other ingredients of a national hymnal would then be more realistically prepared for. There is too much national splintering while communications and the terror of nuclear destruction are coalescing even the most remote areas into one national back yard.

We should be most surprised and unnerved if there is substantial, national disagreement over the contents of LMT. This consensus now needs enlivenment. The suggested service hymnal projects could effect that.

LMT is an updating appendix to MCW. We'll need another update certainly ten years from now, maybe five. Veterans of the wars of renewal are gratified that MCW was not replaced. It is a wise parent document and it bore a lovely offspring.
To receive organ specifications and Ted Alan Worth's two-record album of the Cáceres organ, send $5.00, plus $1.00 postage and handling ($2.00 postage and handling outside the United States), to the Rodgers Organ Company, Cáceres Recording, 1300 Northeast 25th Avenue, Hillsboro, Oregon 97123. Please specify album or 4-track cassette. (Selections include Bach's "Toccata & Fugue in D minor," "Air on the G String," "Now Thank We All Our God!" and "Come Sweet Death"; d'Aquin's "Noël"; Albinoni's "Adagio"; and Durufle's "Suite," op. 5.)