Music and Liturgy: Form and Function
In this issue . . .

We take a new idea—that music, especially congregational music, comes in different forms (e.g., unison, responsive refraining, ostinato)—and then, we ask a question: do these different musical forms serve the liturgy in more effective and less effective ways?

The answer to this question has broad consequences, and we are just beginning to pursue them. The original idea for this issue (and indeed, the lead article) comes from Ed Foley. His article shows not only how different musical forms relate to the liturgy, but he tentatively puts forward the possibility that musical forms may reveal an underlying attitude toward church.

Armed with this basic idea, we asked some other scholars to approach the question of the relationship of musical form to liturgical function. They did so from several points of view. We begin with a close examination of one hymn ("A Mighty Fortress Is Our God") and show how its development has changed not only with liturgical usage, but also with "people" usage (Clark). Then we examine two elements closer to home: the eucharistic prayer and the psalms. How does the form of the eucharistic prayer affect the musical form to be chosen (McCann)? How do the various forms of the psalms (our contemporary usages have tended to homogenize all psalms into verse-refrain, verse-refrain) control the type of musical structure and form that should be used in composing the psalms (Barrett)?

It should be clear that most of the material presented so far is directed toward composers. But we, as practitioners, cannot be far from the understanding of the composers. For, while their compositions limit our choices, our choices provide direction and inspiration for their creativity. Practically speaking, how we introduce a piece of music will depend on the musical form (Dorson). And, perhaps more controversial, whether we sing the entire hymn and thus respect its basic musical form (Novak) or whether we select out certain verses to meet our liturgical functional needs (Turnbull) is a basic dilemma facing pastoral musicians and planners every Sunday.

An unstated, but underlying principle of the Second Vatican Council is that various sections of the liturgical celebrations have functions, and these functions are able to be described and followed. Sections 24 to 56 of the General Instruction of the Roman Missal abound with such references. What is unique about Ed Foley’s idea, and about this issue, is that the question is posed in relation to music. What is the functional aspect of music? What does music do? And does the form of music relate to its function?

Pastoral musicians returning from the 1983 National Convention in St. Louis are on a high. The full report of the convention will appear in the August-September issue of Pastoral Music. This issue explores what was in evidence at the St. Louis Convention, that pastoral musicians are taking their work and their emerging profession much more seriously—and we begin by examining and reexamining the tools of our trade. Music and liturgy: form and function—a challenge to our thinking.

V.C.F.
Contents

Association News  3      NPM Chapters  5

FOR LITURGY PLANNERS: PART I
What’s the Focus—Text or Tune?  6
BY EDWARD NOWAK

FOR LITURGY PLANNERS: PART II
Do the Hymn, But Recognize the Function  8
BY PAUL E. TURNBULL

Meaning, Musical Forms, and Faith  11
BY EDWARD FOLEY

Why Do Hymns Change?  16
BY LINDA CLARK

Find the Meaning of the Eucharistic Prayer
In its Sung Form  19
BY MARY MCGANN

Psalms: Respect Their Form  22
BY TONY BARR

Introducing Songs—Look First to Their Form  27
BY CAROL DORAN

COMMENTARY
Form Follows Function  44
BY DAVID FEDOR

Roundelay  31
Calendar  38
Reviews  32
Hotline  40
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* Quote on vestments in ritual experience from document: Environment and Art in Catholic Worship, National Council of Catholic Bishops. (P. 93)

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Convention Report

The August-September issue of Pastoral Music will contain a complete convention report, including the talks by the major speakers. In the meantime, here are a few reports of convention business.

Composition Contest

The 1983 winners of the "Remembering Into the Future" Composition contest were announced and their compositions were performed at the convention closing ceremony.

In the category of music for the parish liturgy with limited resources, the winner was Edward Lally of Chicago, IL, for the hymn "Christe Sanctorum."

In the category of music for use outside of liturgical celebrations, the winner was Paul Scott for "Seven Last Words."

A $500 prize and our congratulations go to both the winners.

NPM also wishes to thank the judges, Rev. Ronald Krisman, Mr. Tom Parker, and Sr. John Joseph Bezdik, CSJ, for their many hours of judging; Mr. Rick Gibala, who served as screening judge; and, in a very special way, Sr. Cecilia Schlafer of the music department of Marian College in Fond du Lac, WI, for her splendid work of coordinating the composition program.

Parish Code Program

Those of you who were present at the 1983 convention know that NPM is creating an index of the musicians in every Roman Catholic parish in the United States. Obviously, we begin this project with NPM members and subscribers to Pastoral Music magazine.

Our plan is as follows: we have given each parish in every diocese a code number (e.g., Albany Diocese, St. Joseph Parish, is AL A56). A complete listing of the codes is at the national office.

Here's how you can help: would you please send us a sheet of paper on which is contained the following information:

Your name
Your mailing address
City/State/Zip

Name of your parish
Address
City/State/Zip
Diocese
Your membership identification number (the first seven digits on the mailing label of this magazine).

Please return this information to the national office. If you filled out the form at the convention and put it in the "fish bowl," it is not necessary for you to provide us with the information again.

As a kick-off for the parish code program at the 1983 National Convention, a drawing was held from those who had given us the above requested information. The winner of the drawing and the $100.00 cash prize is Mary Valley, of New York City.

Meeting on Hispanic Liturgy

Discussions on the Sacramentary, the lectionary, and the Roman Ritual highlighted the first meeting of the BCL Subcommittee on Hispanics and the Liturgy.

Meeting for two days last March in San Antonio, Texas, the Subcommittee examined several topics, including a common translation of Spanish liturgical books for use in the United States; inculturation of the liturgy; the relationship of the liturgy to popular piety; clarification of the roles of the National Conference of Catholic Bishops, the Bishops' Committee on the Liturgy, the Sacred Congregation for the Sacraments and Divine Worship, and other groups (the Institute of Hispanic Liturgy, the Federation of Diocesan Liturgical Commissions, etc.); research in issues connected with the liturgical life of Hispanic Communities; catechesis and formation of priests, deacons and liturgical ministers; liturgical music; and guidelines for liturgical music in the United States.

The Subcommittee members called for efforts to produce a common Spanish-language Sacramentary for use in the United States that would be based on the arrangement of the English-language sacramentary, would be faithful to the proper calendar for the dioceses of the United States, and would include the adaptations approved by the National Conference of Catholic Bishops.

The Subcommittee also encouraged the Northeast Catholic Pastoral Center to continue work on its lectionary project. The first volume (for use on Sundays and solemnities) has already been published (Leccionario: Edicion Hispano-Americana; Pueblo Publishing Co., 1982). This lectionary uses the Biblia Latinoamericana translation and is modeled on the lectionary approved by the Peruvian Conference of Bishops.

The Subcommittee made no recommendations about a common Roman Ritual (the three editions commonly in use are from Spain, Mexico, and CELAM), but it did call for efforts to make some of the rites available in bilingual (English-Spanish) formats. The Subcommittee also called on the Institute of Hispanic Liturgy to continue its effort to produce Spanish translations of Music in Catholic Worship and Liturgical Music Today.
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It reflects, for the first time, the real talent she possesses. .... Michael Joncas

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Exchange for Learning: Evaluating the Quality

The Exchange for Learning is normally the second part of the four-part chapter meeting, following the Musical Showcase. Using the theme of the Music Showcase (e.g., acclamations, teaching new music to the assembly) the Exchange for Learning allows chapter members to discuss questions designed to raise consciousness about practices in all the parishes, and to smoke out the best solutions for problems.

Each Exchange for Learning should include an evaluation of the exchange and a summary of what was learned. All the members should be asked to evaluate and to suggest possible action for themselves and their parishes. Suggested questions:

What have I learned today?
Specifically, what can I do to make my parish better as a result?

This evaluation should take between five and ten minutes.

Evaluating the quality and effectiveness of each Exchange for Learning allows the leaders for the next meeting’s Exchange to adjust the format and questions to meet the needs of the participants more closely. Because there is usually such a diversity of skill levels represented at a chapter meeting, from the college educated musician to the beginner, the Exchange for Learning is difficult to orchestrate in such a way that it remains interesting and challenging for all without going far over the heads of some. The evaluation of the Exchange by the members is an important tool for keeping the chapter meetings on a track that stimulates and helps its members.

New Permanent Chapters

The latest chapters to receive the permanent charter of the Association are Metuchen, N.J., Cleveland, Oh., Fall River, Mass., and Columbus, Oh.

Chapter officers in Columbus include Sr. Helene Rouland, Director; Michael Pavone, Coordinator for Planning; Craig Jaynes, Assistant Director for Recruiting; Leah Hinkle and Jeanine Hetterscheidt, Animators for Koinonia; and Paula Wilt, Secretary/Treasurer.

The Fall River officers are Glenn Giuttari, Director; Joanna Alden, Coordinator for Planning; Dot Lortie and Sr. John Michael, Assistant Directors for Recruiting; Denise Morency, Animator for Koinonia; and Patrick Gannon, Secretary/Treasurer.

Officers for the Cleveland Chapter include Bro. Terrence A. Nufer, C.P.P.S., Director; David Kelly, Coordinator for Planning; Terri Pastura, Assistant Director for Recruiting; Dottie Schultz, Animator for Koinonia; Bernadette Tayek, Secretary; and Robert Tayek, Treasurer.

The Metuchen Chapter officers are Barbara C. Ryan, Director; Joseph W. Rademacher, Coordinator for Planning; Anita Martin, Assistant Director for Recruiting; Daniel Mahoney, Animator for Koinonia; Rev. Robert Decker, Secretary; and William P. Isele, Treasurer.

The Metuchen and Cleveland Chapters are hosting NPM Regional Conventions in 1984.

Chapter Forming in Canada

One of the two dioceses that most recently have received the NPM Chapter Manual is in Canada—the diocese of Saint Jean-Longueuil in Quebec. The other is in the United States—the diocese of Joliet, Illinois.

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 Dahlslie
For Liturgy Planners: Part I

What's the Focus—Text or Tune?

BY EDWARD NOWAK

Years after Vatican II's mandate to foster full and active participation in the sung liturgy, progress is still slow on the singing of hymns in Catholic parishes. This is partly due to poor leadership on the part of musicians, liturgists, and clergy. Methods of introducing and reinforcing new hymns are, in many cases, careless and inconsistent, fostering discouragement instead of participation. I believe that yet another factor is perpetuating the problem and insuring that it will never be completely solved. This factor is the actual execution of the hymn, but more specifically, the practice of singing less than the total number of stanzas of a hymn. I believe a hymn should be done in its entirety every time it is sung—as the rule, not the exception.

I will exclude psalms from this discussion, because responsorial psalms from the lectionary are already abbreviations of the actual psalms. The text of stanza hymns have an integrity of their own, however, musical considerations aside. Even though this integrity has been tampered with by some publishers of hymns, by the use of abbreviations and "modernizations," preserving the poetry of the poet is still a concern. This is because the text of most well-written hymns relies on a progression of ideas on a theme involving a literary "tension" between the different stanzas. In some cases, one stanza is literally contingent upon another for its meaning. If the entire hymn is not performed, this interplay between stanzas, often carefully crafted by the poet, is ignored. Conversely, performing the entire hymn enhances the meaning of the text for the congregation because of this interplay.

If the entire hymn is done as a rule, the congregation comes to know the text and not just another tune. And, if the tune is the primary focus, the congregation should rightfully question whether their contribution is even necessary; after all, the organ can supply the tune by itself. Furthermore, one or two stanzas are often not enough time for the congregation to get into the hymn, to be affected by it in some way other than a casual one. Some may hesitate to even open the hymnal if they know that the hymn will be over shortly. If hymns are consistently done in their entirety, the congregation is forced into a situation where singing cannot be taken casually (as it is now in most Catholic parishes that I have visited). It now becomes uncomfortable to sit through the entire hymn without participating.

Doing the entire hymn has a beneficial effect on subsequent performances of the hymn. The greater the number of stanzas performed, the more practice the congregation receives in both the tune and the text. And since most hymns are only sung two or three times a year, Catholic parishes, not having the strong tradition in hymn singing that the Protestants have, cannot afford to do anything less than the entire hymn. Incidentally, new hymns should be thoroughly rehearsed with the congregation weeks before they are attempted in the liturgy; frequent subsequent performances of the hymns are also important for reinforcement.

The entrance hymn needs no procession.

The security of the congregation is enhanced if they know that the total number of stanzas will always be done. They can proceed from stanza to stanza on a sure foot without wondering whether or not the stanza that they are singing will be the last (the text should be the focus of their attention anyway). This is also very important to the organist who wishes to introduce interludes (musical ideas played by the organist between stanzas), not only as a form of musical relief from an otherwise repetitive form, but as an effective means of building musical tension. When approached carefully, an interlude can elicit enthusiasm from a congregation, although it has a value simply as a resting place from continuous singing. If interludes are to be approached carefully, however, planning is essential; and if it is not known whether or not all the stanzas are to be performed, planning is impossible!

If you have cantors or leaders of song at your parish, security is enhanced for them as well. If the entire hymn is always done, conferring before hand on the matter becomes unnecessary. If the number of stanzas is dependent on time, and therefore undetermined, it is only a matter of time before a misunderstood cue leads to a mishap.

With a repetitive form such as the hymn, the value of variation is obvious. Although it is frequently used, reharmonization of a four-part accompaniment is not the only option available to the organist. Another option might be to reduce the perceived volume on the second or third stanza by changing registration or thinning out the texture (reducing a four-part harmonization to three or two-part, or melody alone). This can be an effective means of relaxing dynamic tension after a loud and vigorously sung first (or second) stanza. It can also be a platform from which to build up tension into the final stanza (or later stanzas). However, this option and others are closed to the organist if it is not known whether or not the entire hymn is to be sung. For instance, if only two stanzas of a three-stanza hymn are sung, thinning out the texture of the accompaniment on the second stanza would be anticlimactic and best avoided altogether. Knowing that such options are closed before beginning, the organist

Mr. Nowak is the organist at St. Barbara's church in Chicago, IL.
will impose limits on the playing of the hymn, hesitating to search out creative methods and concentrating on the mundane. The congregation will, likewise, be unenthused by the sameness and lack of "dynamics" in the playing.

Of course, not every hymn requires variation. Some hymn accompaniments work well with little or no variation. Calvin Hampton's hymn accompaniments, for example, are so well crafted that they can be compelling from beginning to end without variation. Because of this circular form, his accompaniments are not designed to provide background harmony and vocal counterpoint to the congregation's melody. They can also function in an antiphonal way (i.e., doing a stanza with choir alone).

The argument that some hymns are simply too long to be performed in their entirety is weak and highly subjective. The perceived length of the hymn is partly dependent on the organist's skill in crafting the hymn accompaniment and partly on the congregation's hymn singing habits. If they are accustomed to singing entire hymns, the length becomes insignificant. If they are accustomed to singing one or two stanzas, they are likely, at first, to be annoyed by singing the entire hymn. It is, therefore, advisable to introduce the idea of complete hymns gradually, beginning with the entrance, (one a week at first), and postponing complete hymns for closing until the idea has taken hold. Limit the idea to three-stanza hymns initially (four stanzas if the tune is short) so that the congregation is unaware that they are being converted to a new way of thinking. Human beings do, after all, resist change.

Since the hymns accompany specific actions in the liturgy (entrance, recessional), some people feel awkward when the hymn continues past the completion of the action (i.e., after the presider reaches the altar during the entrance hymn). However, since the function of hymns extends beyond the action they accompany, they are not dependent upon the actions to determine their length. The entrance hymn, for example, could fulfill its purpose if there were no procession at all. It really lives when it is approached as a tone-setter for the liturgy—the congregation's stepping stone from the outside world into the realm of community worship. This will never be realized by the congregation if the hymn always ends immediately after the priest reaches the altar. They will go on thinking that its sole purpose is to usher in the priest. Keeping in mind that the spoken parts of the Mass retain their integrity and completeness, isn't it about time we considered the hymns we sing worthy of the same honor?

Progress is still slow on the singing of hymns.
Do the Hymn, But Recognize the Function

BY PAUL E. TURNBULL

Propriety of text and effectiveness of musical line are not the only considerations necessary in liturgical musical planning. Musical form is also important. When considering musical forms and their relationship to liturgy, planners should be aware of a basic axiom: musical forms are not automatically or necessarily interchangeable with each other in every part of musical liturgical expression. For example, the integrity of the psalm should be protected by its text and its form, especially in the Liturgy of the Hours and in the responsorial psalm during the Liturgy of the Word. If history is not enough reason to retain the psalm’s responsorial or antiphonal form, it should still be retained in most cases because it is proving true that psalms can be sung most effectively by the assembly in the responsorial manner. The Bishops’ Committee on the Liturgy goes so far as to prohibit metrical psalmody in these instances (Liturical Music Today, No. 40), but this may be a bit too severe. On occasion, especially when the Liturgy of the Hours is prayed by an assembly not yet used to responsorial or antiphonal singing, or when occasional variety is desired, it may be appropriate to allow the singing of some metrical psalmody, as long as that metrical psalm’s text is accurate and as long as the psalm proves to be textually and musically compatible with other psalms in use.

As the planner turns to musical elements other than the psalms, judgments must be made as to how appropriate various forms are for different parts of the liturgy. The use of some forms in some instances may create tension between practical logistics and musical and poetic integrity. (The acclamations prescribed for use within the liturgy will be deleted from this discussion since their form and function is well understood. (See Music in Catholic Worship, 1983, Nos. 53-59 and LMT No. 171.)

Before progressing, we need to consider the question of function. For example, the music that is part of the entrance procession fulfills functions different from those fulfilled by music used for the presentation of the gifts. Music at the opening of the liturgy draws the dispersed, diverse assembly together into a worshipful unit and establishes a prayerful mindset. It provides direction to the ritual and reinforces the atmosphere of space and season; it also accompanies a parade. Were the parade not happening, the hymn would still be necessary in almost every instance in order to fulfill the other functions. The BCL tells us this in LMT No. 39. However, their use of the term “procession” is somewhat vague. What kind of procession—the one we watch or the one in which we walk? If there is a difference, and there is, different forms of music may very well be “especially suitable” for each kind of procession.

During the processions that we form ourselves (communion processions, those of Candelmas Day, Corpus Christi, Forty Hours, Palm Sunday, etc.), it makes a great deal of sense to use responsorial singing as the BCL suggests. In these cases responsorial singing frees us from carrying books, allows us to watch our step, and does not deprive us of the option to receive eucharist in the hand. Those processions that are usually watched (Mass entrance and exit, presentation of the gifts, wedding entrance and exit, processions of catechumens for scrutinies or baptism, etc.) can pastorally and practically be accompanied by stanza hymns which, by nature, require more reading than responsorial pieces.

Short of fire or natural disaster, it is never musically, liturgically, or pastorally necessary or appropriate to exclude one or more stanzas from stanza hymns used for entrance processions that we watch or form. With this the bishops agree (LMT No. 19). An intelligent musician would not choose to play a large fugue and then stop on the dominant cadence before the stretto. Neither should an intelligent musician choose to stop a musical and poetic process merely because a person or a group has reached a place in the sanctuary of the church building.

The music accompanying the preparation of the gifts, on the other hand, functions principally as an accompaniment to a series of actions that together form one action. Although this action is an important element in the liturgical structure, the primary function of music here is not the same as that of music at the beginning of the rite. When choosing a musical form best suited to accompany this action and other actions throughout the liturgy, the function and purpose of the musical form is paramount. LMT No. 19 suggests that metrical hymns may not be the most suitable choices to accompany the preparation of the gifts . . . .” Might the bishops’ statement not be more valid if the phrase were to read “metrical hymns of long duration may not be the most suitable choices . . . .” However, if it is necessary to edit the hymn poetry in this instance or any other, it must be done with the greatest care and respect for the process envisaged by the poet. In fact, adapt-
tion or editing of stanza hymns should be done only on the rare occasion when no other option can be found; and planners must be fully aware that not every hymn can be successfully edited. From Heaven High I Come (Worship II, No. 89) should not be edited because all of the dialogue is necessary; neither should one or more of the Magi be ignored in We Three Kings; nor can one logically edit out a part of Ye Sons and Daughters or The Angel Gabriel From Heaven.

We need to respond to the challenge with thought, wit, and prayer.

Came (Catholic Book of Worship II, No. 450). Such changes do not make sense Cathedral-Basilica of St. James, Brooklyn, N.Y.

and should never be done; alternatives must be found. On the other hand, with care, the hymn Immaculate Mary may be edited successfully as can hymns such as Whatsoever You Do and Priestly People (responsorial-type hymns). In fact, Whatsoever You Do has been edited to six stanzas with refrain in the Canadian Hymnal. For All the Saints (Worship II, No. 80) may judiciously and delicately be severed, but not, since the Parousia must be admitted to, following stanza six. The twenty stanzas of Careworn Mother Stood Attending (Stabat Mater Worship II, No. 42), although wonderful poetry, will easily prove distressful and inappropriate if sung as a unit without the benefit of the "Stations" or careful editing.

In the end, one fundamental choice is presented to every planner: in some rare cases where a hymn must be edited, it either must be edited intelligently and judiciously or it must be deleted from the repertoire of the assembly. When deciding upon which alternative to adopt, the relative value of certain hymns must come into question—for example, those long hymns we may not wish to delete or to use always as the opening hymn. Every hymn cannot automatically withstand having a part amputated; every hymn cannot be sensibly sung in toto in the liturgy.

When planning, it is essential to maintain musical integrity, poetic integrity and liturgical integrity. This means awareness that all forms will not work all the time. It also means, on occasion, a stanza hymn may have to be adapted or edited to suit the logical pastoral situation. Just as an intelligent organist will not choose to play a large fugue as accompaniment to the presentation of gifts, because it may have to be stopped on the dominant cadence before the stretto, so an intelligent planner will not choose to edit any hymn text that cannot stand editing, or to use such a text at a place where a short or an edited text is necessary. Nor will an intelligent planner fail to explore all options before making a decision on form or text or music.

We are intelligent, logical, pastoral people and as such we must continue what we have begun over the last twenty years—an effective and loving response to the challenge of worship. Our efforts in the past have been enormously fruitful: our assemblies are singing better than ever and cantors are leading more effectively than ever; instrumentalists are playing better than ever and choirs are fulfilling their roles in exciting, dynamic ways. The church is stabilizing and growing comfortable with normative musical liturgy. And planners have helped all this come about. As in the past, we shall accept this new challenge put before us and respond to it with thought, wit, and prayer—and we will make it work well. The understanding of musical forms and their effective use in liturgy will enable us to facilitate the creation of authentic and beautiful sung prayer.
Meaning, Musical Forms, and Faith

BY EDWARD FOLEY

It was St. Anselm (+1109), one time monk of Bec and later Archbishop of Canterbury, who proffered that now familiar definition of theology as "faith seeking understanding." And lest one wonders aloud why there ever be need for understanding to invade the realm of belief, it is valuable to linger awhile at the feet of the good Archbishop who further believed that "the more one advances in such understanding, the closer one comes to the beatific vision to which we all aspire." Belief seeks understanding, therefore, so that the believer may more completely encounter the Beloved.

Those of us engaged in the ministry of liturgical music might analogously see ourselves as a people whose art is seeking understanding: a quest undertaken not to the detriment of art (just as Anselm's striving for comprehension did not displace faith) but rather one that will enable the liturgico-artistic enterprise, and the consequent journey toward the Beloved. It is in search of such belief-supporting understanding that Pastoral Music, over the years, investigated questions of the importance of texts, the normative nature of musical liturgy, the struggle between prayer and performance, and many more. In an allied quest for understanding at the service of faith, we push on to a new and relatively unexplored musical question, and examine the relationship between musical forms, the faith they express, and the people who embody them.

Our fundamental concern here is with the forms or structures of our worship song, and the effect these have on both the message and the messengers of faith. Basically, does it make any difference that some music is responsorial while some is strophic? Do litany forms, aside from their specific text or instrumentation or melody, say something different than chorale or through-composed structures? Does an ostinato, mantra, or circle-canon speak a different theological or ecclesiologial perspective than a hymn tune?

The very manner in which I pose these questions betrays my bias that there are differences between these musical forms, and that these differences have an impact on our worship, our theology and our very perception of what it means to be church. Though this assertion may at first seem startling to some, each of us has experiences that make the point. We know, for example, the feeling of solidarity that results from a rousing congregational hymn, in contrast to the more meditative experience that (apart from volume or text) is accomplished in the occasional singing of a single refrain against the counterpoint of a cantor's verses. And this, in turn, is different from the almost trance-like repetition of a mantra or ostinato line, over which soloists, choirs or instrumentalists layer their own contributions, à la Taize.¹

Does it make any difference that some music is responsorial while some is strophic?

In the hymn tune we are symbolically forged into one through the singing of a unison, commonly shared tune; in the response we are continually invited to respond and repose in a dialogic structure that allows for personal reflection and communal engagement; and in the ostinato there is also an experience of unity, but unity in diversity—an interdependent hierarchy of sound, if you will, which is founded upon the broadest of the congregational line. These are three different "forms" of congregational song: unison, responsive refraining, ostinato. Each is important, each is useful, but each says and effects something different.

In the remainder of this article I wish to explore this phenomenon of musical forms, employing the following progression. First, since there has been virtually no discussion of the meaning of forms in the context of liturgical music, it will be necessary and informative to introduce some findings and opinions from other disciplines. This "sampler" section will result in only a rudimentary introduction to an enormously rich and complex interdisciplinary arena, yet it is hoped that such will nonetheless provide some landmarks for our own musico-liturgical trailblazing.

After this first section, which will attempt to demonstrate that forms are important, we will turn to a specific consideration of what forms are important, by examining a few basic forms currently employed in our worship song, and then suggesting what each of these might mean or effect within worship. Finally, we will hazard a pastoral reflection on this introductory

Rev. Foley, Capuchin, former Review Editor of Pastoral Music, is now writing his doctoral dissertation in Paris.
analysis, asking how these forms might more effectively serve our worship.

A word of caution: the following may seem strange or even trivial to some, as it is essentially an exercise in perception—a movement of the mind, if you will, but a mind-movement directed at the voice, that it may in turn guide the heart. This process thus presumes that the head-bone is connected to the heart-bone.

1. WHO SAYS FORMS ARE IMPORTANT?

Architecture

More than any other discipline, it is probably architecture that best introduces this discussion of forms and their import. Here, without elaborate theories or sustained theological reflection, we instinctively seem to understand that various configurations of assembly, altar, chair, and ambo express and affect different messages. A long basilical plan, for example, in which the sanctuary is separated by distance, elevation and railing from an assembly marshalled into immobile pews that only allow for furtive side-glances and an unobstructed view of another’s backside says loud and clear that worship (like the cinema) is a proscenium event, that everything of importance takes place “up there,” and that people encountering people is unnecessary in liturgy.

Furthermore, this ecclesial message seems inherent in the very shape or form of the environment, irrespective of building materials, quality of construction or style of design. Though it is true that the impact of this shape can be mollified through, for example, the quality of the liturgical ministries, it is nonetheless undeniable that the shape of the space still speaks, no matter how subtly, its own message. That is why people like Pierre-Marie Gy understand the church itself to be “the expression—in the strongest sense—of the assembled Church,” and Robert Hovda can claim the worship environment to be an essential element of formation and self-understanding.

Anthropology

Further evidence for the importance of forms is available to us through anthropology. Though numerous studies could be useful to us, our ultimate concern with musical forms might suggest a consideration of the relationship between visual arts and social structures, especially as presented in a seminal article by J.L. Fischer.

Fischer’s main point, which may seem a little farther afield than that provided by our foray into the archi-
tectural, is that there is a verifiable relationship between society’s pictorial art and social structures. Fischer believes that, aside from the overt content of any given piece of visual art (e.g., whether it is a landscape, geometric pattern, etc...) the basic social condition of a given society is reflected in certain elements of form or design in the painting. If, for example, we were looking for indications of whether a specific society tended to be authoritarian or egalitarian, you could find indications in their two dimensional art through the use of repetition, empty space, symmetry and enclosed figures. In egalitarian societies, Fischer suggests, the art tends to include repetitive design elements, large amounts of empty space, symmetrical forms, and unenclosed figures; authoritarian societies, on the other hand, tend to support a pictorial art without repetitive design elements, with little empty space, with asymmetrical constructions, and with enclosed figures.

Aside from the numerous specifics of this relatively complex thesis, Fischer seems to concur that certain shapes or forms—irrespective of their quality, color or subject matter—communicate information about the societies from which they spring. Furthermore, such “cultural cognitive maps,” as Fischer calls them, would seem not only to express the social structure of the given society, but also to effect it, which is the dual power of all symbolic activity. Here again we begin to understand that the forms themselves—in building, painting or song—say something real about who we are, and shape us in their very speaking.

Ethnomusicology

The last stop in this interdisciplinary jaunt is ethnomusicology, or the “study of music in culture.” Here too we get the clear impression that forms or structures in themselves say something real about the people who employ them. Our case in point is provided by Alan Lomax’s study of song structures and social structures.

Lomax’s thesis is that musical structures mirror social structures, and that there is a clear relationship between the function of certain forms of music and the social organizations that support them. Lomax illustrates with numerous examples from “primitive” and contemporary societies, suggesting, for example, that in certain egalitarian societies (to borrow Fischer’s characterization) solo song does not exist, choral songs may be initiated by anyone (regardless of talent), and that leadership during the course of a song performance shifts from the accomplished to the less accomplished with no apparent lessening of support from the group. Conversely, in many hierarchical societies a leader dominates a passive audience, which sits in silent submission so as not to interfere with the song.

The point articulated through architecture and visual art is now made in music: that apart from vocal quality, harmonic variance or rhythmic complexity, the very structure and design of a song (e.g., solo-through-composed versus choral-responsive) says something about the “structure” of the group that sings it, and perpetuates in the singing the very structure it embodies. This is not to say that it is only the structure of the song that expresses and shapes societal structures, for elements such as melody and the language of the text also express and shape those singing. Until now,
however, we have paid little attention to the forms themselves—a situation in need of remedy.

II. WHAT FORMS ARE IMPORTANT?

Having introduced some evidence supporting the contention that forms are important, we now consider forms in liturgical music itself. Here we will employ two simple yet related distinctions that will provide a framework for our discussion. Taking the assembly’s viewpoint, 1) there is song which is either sung by “us” or sung by “others,” and 2) in the music sung by “us” we either sing all of it or part of it. Further distinctions could be pursued within the music we sing all of (e.g., is it through-composed or strophic?), and with the music we sing part of (e.g., do we sing a refrain or an ostinato?), but for this introductory venture we will try to make the point within our first two distinctions.

The forms themselves say something real about who we are.

“Us” or “others”

It hardly requires an advanced degree in ethnomusicology to understand that there are some basic differences between music entirely sung by us as congregation, and that completely sung by others. First of all, music entirely executed by us, as assembly, says that we are important—important enough to be doers of this action. Furthermore, it speaks of a certain self-sufficiency insofar as the assembly is capable of completing this action on its own. As a matter of fact, when the whole assembly sings an entire worship song there is no “other”—only “us.” Ministerially the assembly could be said to be ministering to itself. Ecclesiologically the assembly here is defining itself as church (remember the Hovda quote?), but, more than that, it is defining itself as church in an egalitarian mode—akin to what Lomax posited of certain societies where solo song does not exist.

As it is true to some degree that the church is egalitarian, in that there are no distinctions between “Jew and Greek, slave and free, male and female” (Gal. 3:28), we could say that the form of the ritual song, in which the community sings all, communicates what we commonly believe to be an essential part of being church. If, however, there existed a hypothetical St. Democratia Congregation that always sang everything as a congregation, without any singing (in whole or in part) by another, then such a congregation—at least in their song—would be defining church only as an egalitarian society, with no hierarchical or ministerial distinction. That, however, is not consonant with the revelation or experience of what it means to be church, for the same Apostle recognizes a hierarchy in the church, as Christ is our head and we his body (1 Cor. 12), as does he recognize in the same place a distinction in ministries, though not in honor.

As to that form in which the congregation sings nothing and the whole of the worship song is executed by others, one would first conclude that the “others” are important. If, however, we postulate another hypothetical community, St. Hierarchica, in which the congregation never sings, then this form of song proclaims that only the “other” is important, and that is not consonant with the revealed and experienced nature of what it means to be church either.

We reiterate the point: the form of our worship song, irrespective of melody, text or compositional quality, expresses and shapes the assembly that employs it.

All or Part

Having already, by necessity, discussed the implications of congregational song wholly executed by the assembly, it is left for us to examine that song executed both by the assembly and another. This form, which we generically designated as responsorial (though including numerous hybrids, e.g., litanies, antiphony, etc.), first declares that both parties are important and necessary to the musical enterprise; for if the responsorial form is to exist, so must both performing entities.

Ecclesiologically, the responsorial form speaks of a kind of interdependence and mutuality that respect the egalitarian value of equality in dignity, while at the same time recognizing the hierarchical reality of church as a diversity of ministries. Thus, contrary to what we saw in the previous discussion, it would be difficult to abuse this form because of its capacity to reflect and encourage that paradigm of communication, the dialogue, which is the very framework of revelation as we understand it, where God speaks and people respond.10 It does not seem accidental, therefore, that the responsorial form was probably the most prevalent structure of early Christian song.

On the other hand, it could be that the elastic capacity of the responsorial to embrace both the egalitarian and hierarchical in moments of response and rejoinse might limit its effectiveness if you wished to emphasize one or another aspect. Creedal moments, for example, would seem to presume a more unified mode of expression than possible in a responsorial give-and-take, suggesting the strophic or through-composed hymn as a more appropriate form.11 Coincidentally, it is not surprising that Luther, who so struggled against an authoritarian church, eschewed responsorial forms in his own writing, and rather employed the more “egalitarian” hymn form.

III. HOW MIGHT THESE FORMS MORE EFFECTIVELY SERVE OUR WORSHIP?

It is now to the litmus test of this venture in perception, to discover whether any of the hypotheses of this discussion can be of practical use to us in our quest for more authentic and prayerful worship. Realizing that
every proposal could profit from volumes of explanation, I nonetheless will only offer a sketch of suggestions here, to stimulate your thinking as you engage in liturgical planning and critique.

1. "Form Analysis" is not an isolated enterprise: It is rather one more method for revealing and articulating the operative theology of a given celebration, though it could be a telling one. For example, are those congregations insistent upon reciting the eucharistic prayer together able to be ministered to or, conversely, are those assemblies satisfied with the solo performances of cantors or choirs willing to assume a leadership role in other aspects of being church?

2. The richness of the mysteries celebrated suggests a multiplicity of forms: Just as no single "theme" or liturgical structure is capable of encompassing the fullness of our redemptive mysteries, so no single musical form is capable of the same. The wider the diversity of forms, the more possibility for entering more deeply into the mystery.

3. Different forms more appropriately serve different liturgical moments: Thus creeds, as we mentioned, might more effectively be presented in strophic or through-composed forms. Processions, on the other hand, which employ movement through the assembly to unite the assembly, presume musical forms that will allow the assembly to interact with the movement. Strophic forms are less appropriate here (you can't watch the banners if your nose is buried in a hymnal), while responsorial forms allow such interaction.

4. Different forms might more appropriately express the ethos of different liturgical seasons: Why is it that we instinctively employ more soloistic music in times of reflection, e.g., the church year's annual lenten retreat, and more acclamatory forms in times of joy, e.g., Easter? I would project that it is due to our perception of the innate function of these various forms.

5. "Form Analysis" is an effective tool in evaluating new music: As I hope I have demonstrated, forms are not totally unrelated to the theory, liturgical season, or ritual action they embrace. A composer cannot arbitrarily elect to employ a form without respect to the above. The more attentive a composer is to the form's effect, the more potential for being a better composer.

The shape of the space speaks its own language.

CONCLUSIONS

It may not have been something that you have ever considered before, but the forms of our worship song have an expressive and formative impact on our worship. And whether we admit it or not, the fact of our conscious perception of the same doesn't change that—just as our conscious attentiveness or inattentiveness to the shape and form of our environment doesn't change the fact that space shapes us. This exercise in perception is offered in the hope of expanding our understanding of the art form we know as liturgy, and music's role therein, so that we might be able to enact it more authentically, and profit from it more completely.

Letter to Urvan II, 1098.


One of the most intense debates in contemporary linguistics, anthropology, is whether all meaning is what it relates to forms is merely a result of learning and acculturation, or whether it might be tied to deep structures of the human mind. My underlying contention which colors my presentation here is the latter.


"cf. Paul VI's Ecclesiae Suam.

I am aware that many of the earliest creedal formulae, used in initiation, were dialogic. The creedal dialogue between the believing Church and baptismal candidates, however, seems a different ritual phenomenon from the creedal proclamation of an entire body of baptized believers. It is the latter which seems best served by strophic or through-composed forms.
Why Do Hymns Change?

BY LINDA CLARK

In the introduction to the book, *The History of Catholic Church Music* (Baltimore: Helicon, 1961) Karl Fellerer describes the interrelatedness of liturgy and the music of the church: “Catholic church music is circumscribed by its place in the divine service; the limits of its expression and its forms are clearly set by the shape of the liturgy” (p. 1). Although Fellerer is speaking specifically about Catholic church music, his observations apply to all music written for worship. It is “use-music” — music with a specific liturgical function. Thus it takes on qualities determined by the place in worship it occupies; it forms are governed by the rhythm and structure of the liturgy. However, because the liturgy is not some arcane, aesthetic form but literally “the work of the people,” its forms are not only conditioned by structure but also by the people who use them as a vehicle to praise God. Among musical forms associated with the liturgy, the hymn, that congregational liturgical form par excellence, exemplifies this relationship to the highest degree. Both tunes and texts go through modifications by the people who sing them day in, day out, in the progress of corporate worship. Rhythms change, harmonies are added, verses are left out, countermelodies appear and disappear, interpretations and moods shift according to the occasion in which they play a part. These modifications are particularly characteristic of hymns because they are part of an oral tradition and until recently were passed down from one generation to another orally rather than in written form in hymnals. Thus, not only are hymns and other musical forms circumscribed by the shape of the liturgy, they are also conditioned by the particular expressive use to which they are put by a community of people. In order to understand the interrelatedness of musical form and liturgy, one must uncover the connection between those forms and the religious lives of the people who use them to praise God.

I wish to demonstrate this interrelationship by solving a hymnological puzzle. The solution involves answering a series of questions about the appearance of two versions of a fiercely Protestant hymn in a recent Roman Catholic hymnal. In *Worship II* (Chicago: G. I. A., 1975) the hymn “Ein feste burg” or “A mighty fortress is our God” appears not once but twice. This is a striking fact. Why should this particular hymn, “the Marseillaise of the Reformation” be found in a contemporary Catholic hymnal? Why two versions? Why was the “original version” retrieved? When did the other version supersede the original and why? The answers to these questions are interesting in and of themselves, but they also tell a story about the people who use this hymn. By investigating the two forms of this hymn we gain clues into the liturgical occasions for which they are meant: by comparing them and tracing their history, we gain an insight into the way liturgical forms change and why.

The Liturgy is the work of the people.

Scholars are agreed that Martin Luther wrote both the text and tune of this hymn. It first appeared in Joseph’s Klug’s Wittenburg hymnal in 1529 and most subsequent hymnals of the Lutheran tradition. Almost immediately the tune was modified.¹ These modifications were the result, among other things, of the necessity of teaching the hymn by rote to children in school and to the assembly at large, there being few hymnals. This hymn, a paraphrase of Psalm 46, became the rallying cry for the “protestants” in their battle with the Catholic papacy and the forces of the Counterreformation. When they sang,

> And did the world with devils swarm,  
> All gaping to devour us,  
> We fear not the smallest harm,  
> Success is yet before us . . .²

they had particular devils in mind!

The tune which is found at No. 3 in *Worship II* is very close to the original.³ Its unusual rhythm is characteristic of the more exuberant and extroverted hymns of the early Reformation. Luther and the musicians who worked around him borrowed music from everywhere. When they did compose original melodies they constructed them out of melodic formuli that were combined and molded to fit the text. There is a fierce and direct quality to this version of the hymn, which recalls the defiant outcry of those early “protestants.”

It is not clear exactly when the modifications to the tune took place, but by the time of J.S. Bach, the com-

*Dr. Clark teaches at Boston University School of Theology.*
plex rhythm had disappeared and the more sedate, regular rhythms had taken its place. Bach used the chorale as the basis for Cantata No. 80 to be sung on Reformation Sunday. The chorale itself and the music based on it exemplify the musical tradition of Leipzig with its orchestras, organs and well-trained choirs. How did these changes occur? These modifications, undoubtedly undergone very gradually, betray the oral nature of the hymn tradition in which irregular rhythms tend to smooth out, and also the shift in musical style from the complex, polyphonic rhythms of the Renaissance to the domination of metrical accents of the more instrumentally-oriented Baroque. It also mirrors the movement from radical protest to the establishment of the Lutheran orthodoxy of which Bach was a member. This version of the melody is more staid and regular and calls out for four-part harmony and organ accompaniment.

John Julian traces the history of the English translation of the text of this hymn in his Dictionary of Hymnology (1892). There he states that not one translation of the text had emerged as a favorite. This may have been true of the English congregations of the nineteenth century but not so American ones. The standard translation in most Protestant hymnals prior to the 1960's is the one done by Frederick Hedge, which first appears in a book edited by W.H. Furness called Gems of German Verse (1852) and then in Hedges own Hymns for the Church of Christ (1853). Hedge, a Unitarian minister and professor of German and ecclesiastical history at Harvard, was well known for his work with German verse. His particular translations of this hymn exude the dignified air of mid-nineteenth century Cambridge. Compare the text of the same verse with the one above:

And though this world with devils filled,
Should threaten to undo us,
We will not fear, for God hath willed
His truth to triumph through us.

For those congregations that adopted Hedge's version of the hymn, devils no longer gaped and devoured but simply undid them!

The editors of Worship II used the versions of the hymn supplied to them by the Inter-Lutheran Commission on Worship, who later published them in the Lutheran Book of Worship (1978). The text has been retranslated and is more faithful to Luther's rough-hewn images. Compare that same verse:

Though hordes of devils fill the land
All threatening to devour us,
We tremble not, unmoved we stand;
They cannot overpower us.

I was not privy to the discussion that preceded the inclusion of both versions of this hymn in Worship II. But


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A MIGHTY FORTRESS IS OUR GOD

Based on Psalm 115
Martin Luther, 1483-1546
Tr. Composite, 1974

A sword and shield vic to ries,
All threat'ning to de -r - eck - ed;
No thanks to foes, who fear it.

He breaks the cruel op - pres - sor's rod
But now a cham-pion comes to fight
And wins sal - va - tion glo - rious.

Let this world's tyr - ant rage,
Woe to they who take our house,
Thou dost us help and bless.

The Lord of hosts is he!
In bat - tle we'll en - page,
With craft and dread ful might
Though life be wrenched a way.

You ask who this may be?
Let us who this may be;
He arms him self to fight,
God's judg - ment must pre - vail.

On earth he has no equal,
He holds the field vic to rious,
One little word can throw him.

The old sat - an - ic foe
Ask who this may be;
God's son, by - Son, a - dored.
They can not win the day.

Hark, the glad sound! for vict - ory
The king-dom's ours for ev - er.
I have several hunches that might explain their appearance:

1) The liturgical renewal movement has been the impetus for an upsurge of interest in “beginnings”—the liturgy of the early church and the correct performance of Gregorian chant, for example. It is natural to assume that such an interest would extend to the music of the Lutheran Reformation.

2) The liturgical piety of the day is shifting toward more exuberant celebrations of the eucharist. The jazzy nature of these so-called “rhythmic” chorales fits the demand for folk masses and more “upbeat” music.

3) The “regular” hymn is the more familiar of the two: the rhythmic version has not as of yet replaced it in the singing tradition of the churches. Thus the editors honored that tradition by including both of them. (Incidentally the new Lutheran Book of Worship includes both of them but puts the rhythmic chorale first!)

4) As a result of the work and inspiration of Pope John XXIII and Vatican II, ecumenical bridges are being built between the people of the Roman faith and the heirs of the Reformation. What better way to strengthen those ties than through the use of common forms of worship?

5) One of the main thrusts of the Reformation was the translation of texts of the Mass into the vernacular to encourage more active participation of the congrega-

A MIGHTY FORTRESS IS OUR GOD
(Original Version)

Music courtesy of G.I.A., Chicago, Ill. Text Copyright 1978, Lutheran Book of Worship. Reprinted by permission of Augsburg Publishing House, Minneapolis, Minn. All rights reserved.

Luther’s work with hymns went hand in hand with this desire. The increased participation of the assembly is also the goal of the reforms of Vatican II: thus there is an interest in the augmentation of the type and number of musical forms created for the congregation and the express concern to promote the development of a congregational singing tradition.

The importance of the assembly and its participation in the celebration of the Mass has changed drastically since Vatican II, leading to the creation, modification and extension of the liturgical forms designed to give the people of the assembly a voice. This somewhat drawn-out discussion of one hymn demonstrates how the religious lives of the post Vatican II church and its ancestors have influenced the musical forms of the liturgy. The hymn is the clearest and most direct example of the relationship between the function of a form as an expression of faith of the community and the actual forms themselves, but it is not the only form that manifests it. All the music used in worship grows out of its expressive function in the life of faith.

3Ibid. p. 285.
4Ibid. p. 284.
Find the Meaning of the Eucharistic Prayer in its Sung Form

BY MARY MCGANN

Two realities are our starting point in talking about music for the eucharistic prayer: the unity of the prayer as one act of thanksgiving/offering, and the unity of the assembly that enacts it. The eucharistic prayer, while many faceted, is a single prayer, a corporate act of giving thanks, offered by the gathered church.

This unity of the prayer and the assembly has immediate implications for the way we conceive the prayer's musical shape. Music, if it is meant to unify rather than fragment the prayer, needs to be perceived as a single musical whole. This does not imply that the entire prayer must be sung (although we have only begun to explore the possibilities for through-composed settings), but that, even when only small portions of the prayer are sung, great care should be taken to ensure that key relationship, repetition and variation of melodic and harmonic material, and congruence of style all serve to unite these parts. In addition, the actual performance of the prayer demands a musical cohesiveness that allows its sung parts to grow organically from what precedes them, thus avoiding those self-conscious moments of preparation for and initiation of sung portions, which tend to break the flow of the prayer and isolate its musical units.

The unity of the gathered assembly is fostered by music that is substantial and engaging enough to give those involved a sense of incorporation in the prayer's enactment. The eucharistic prayer is a presidential prayer precisely because it is the prayer of the whole church. Ownership and participation, both silent and sung, are of the nature of the prayer. In experience, both the extreme brevity of some moments of congregational song and the musical disjointedness of these same units militate against a sense of incorporation, and suggest instead that the people's parts are something tacked on that could easily be eliminated without significantly changing the prayer.

Music, as we have stated, undergirds the unity of the prayer. Yet the specific shape of our musical settings must spring from the prayer's structure and content. In speaking of its structure, we can distinguish four phases or moments which unfold sequentially: Praise/Thanksgiving, Remembering, Interceding, and Doxology.

The first phase, Praise/Thanksgiving, is the most variable part from a textual point of view. A choice of preface texts allows a praying community to proclaim the great works of God in a way specific to a particular celebration. Yet the spirit and structure of this part of the prayer are always the same:

- introductory dialogue: invitation to praise
- proclamation of the many reasons for praise and thanksgiving
- cosmic hymn, “Holy, holy, holy Lord . . .”

The whole assembly is involved in both its initiation and conclusion. The introductory dialogue between presider and assembly launches the proclamation, and the assembly's hymn, “Holy, holy,” carries the proclamation to a fitting climax.

Perhaps this section of the prayer offers the most obvious musical solutions:

- The opening dialogue can be sung by presider/assembly to simple melodic formulae or on progressively higher reciting tones, and shaped by the phraseology of the text;
- The presider's proclamation, spoken or sung as recitative, accompanied or unaccompanied;
- The hymnic conclusion by the assembly, which follows the contours of the text, “Holy, holy . . .,” can be musically linked to what precedes and follows it.

The quality of this entire portion is lyrical. If the presider's proclamation is spoken, and this is most often the case, this lyricism might be fostered by attention to the rhythm and cadence of the spoken text. A simple instrumental accompaniment or even a hummed phrase repeated several times by the choir, might be added to support the spoken word. One advantage of such accompaniment is that it prepares the assembly to move directly into the singing of the “Holy, holy” without the usual pause for an introduction or pitch-giving.

The “Holy, holy,” while spoken of in liturgical documents as an acclamation, is really a series of acclamations combined to form a hymnic conclusion to the preface. The contours of its text do not suggest the use of a prior musical form, although the repeated phrase “Hosanna . . .” might suggest repeated melodic/harmonic material. Unnecessary elaboration or extension of the text seems undesirable as it tends to focus on the
"Holy, holy" as a discrete musical piece and not an organic part of the prayer.

An additional musical possibility is suggested to us in the Eucharistic Prayer for Children II. The acclamation, "Hosanna . . ." is interspersed throughout the proclamation, suggesting the introduction of a musical phrase, repeated several times, and then, incorporated in the "Holy, holy." While one would not suggest that adult communities make regular use of the children's eucharistic prayers it is not out of the realm of possibility to include such an acclamation in other texts. Used

Ownership and participation, both silent and sung, are of the nature of the prayer.

Musical possibilities for this part of the prayer are more problematic than the first section for several reasons: first, because the sung "memorial acclamation" is extremely short, especially its first and most-used form, "Christ has died . . ."; second, because this short acclamation stands as the sole musical element through most of the body of the text, with no automatic connection to any other musical element; and, finally, because its inclusion immediately after the institution narrative breaks the flow of the text, which moves from the recall of Jesus' death to the memorial of his resurrection and ascension.

Although problematic, some solutions exist. A good starting point might be the use of a longer text for the assembly's intervention, such as the one set to music by Lucien Deiss:

Your holy death, O Lord, we remember. (Amen)
Your blessed resurrection we proclaim. (Amen)
Your coming in glory we await. (Amen, Amen)

This text, as authentic a translation of the original Latin as "Christ has died . . .," allows for a longer, more satisfying musical intervention, which might resemble in duration and use of musical material the earlier "Holy, holy." If placed after the presider's memorial that concludes (in Prayer III) "... we offer you in thanksgiving this holy and living sacrifice," the textual link between Christ's death, resurrection and ascension is respected. The sung intervention, rather than breaking the text, now gathers up this portion of the prayer in a way similar to the "Holy, holy."

If a shorter acclamation is desirable, it might be repeated, as is the case in the Eucharistic Prayer for Children II. The parallel structure of the institution narrative leads to parallel acclamatory responses, "Jesus has given his life for us." The text of these acclamations is
tailored to the narrative, which is not yet memorial, but a recall of Jesus' gift of self in death. Repetition is an element of good liturgy and is essential for musical satisfaction. The repetition of a short acclamation can intensify its effectiveness and, once initiated, needs no further musical introduction.

The third phase of the prayer is that of interceding—the church's request that the work of God in creation and salvation be continued so that the Kingdom might be established. Most of the prayer texts do not invite the articulated response of the assembly after each petition, but assume its assent. However, a repeated acclamation might punctuate the intercessions, as long as these interventions do not unnecessarily elongate this portion of the prayer. The Eucharistic Prayer for Children II uses the phrase, "We praise you, we bless you, we thank you," which reinforces our sense that the intercessions of the eucharistic prayer are intimately linked to our thanksgiving, offered to a faithful God. The music for such an acclamation might well make musical reference to other sung parts of the prayer, thus underscoring its unity. What the text does not suggest is a strict litanic form, or an invited response, such as that of the prayer of the faithful: "Let us pray . . . Lord, hear our prayer." The Eucharistic Prayer for Children II suggests a repeated acclamation, interspersed throughout this portion of the prayer, but not attached to each intercession.

Finally, we speak of Doxology, the gathering up of the entire prayer and its offering through Jesus, in the Holy Spirit, to the Father. A final "Amen" ratifies and concludes this act of the gathered church. It is assumed that the "Amen" be sung, but given the brevity of the word, most musical settings repeat it or add other bits of text so as to extend it and give a satisfying completion to the prayer. Despite the objections of liturgical purists, the practice of the assembly joining in the Doxology has evolved in many places. This may be, in the long run, a better development than the adding of text to the Amen. It follows a natural dynamic of the text, which builds to a final climax, and allows the Amen to fall simply into place as the prayer's last word.

One musical possibility for the sung Doxology/Amen might involve the progressive addition of voices:

Presider: Through him, with him, in him,
Presider and choir: in the unity of the Holy Spirit,
Presider/choir/assembly: all glory and honor is yours, Almighty Father, forever and ever. Amen.

Another possibility might be to allow this conclusion of the prayer to gather up its musical elements into a final statement. Richard Proulx does this quite effectively in his setting of the Eucharistic Prayer for Children II.

Three melodies used for acclamations during the prayer converge to form a final canon.

We conclude with a few observations. First, the unitive quality of the eucharistic prayer suggests that it be conceived as a musical whole. Yet, the organic nature of the text suggests that no single musical form is adequate for its sung portions. Rather, form arises from the text, its structure and content. A variety of forms might be used, united by other musical means.

Second, although Music In Catholic Worship speaks of only three "acclamations," a sensitive look at the structure of the prayer and the variety offered in the nine approved texts suggests that additional sung portions are both possible and, at times, desirable.

Finally, we have spoken in this article of musical possibilities for the prayer in relation to texts currently in use, and with the assumption that an evolution in the way the prayer is enacted by various communities is natural and desirable. As we look to the future, we hope that the experience of these communities will be a source for the development of new texts for the prayer—texts prepared with a sensitivity to the church's unfolding tradition, and through the joint work of poets, musicians and liturgists. In this way, texts might be conceived musically, as well as poetically and theologically, enriching the church's praying of the eucharistic prayer.
Psalms: Respect Their Form

BY TONY BARR

There are some people who are incurably curious. They go digging around things, probing here, trampling there, in general making a mess all over the well-groomed gardens of convention. I'm one of them when it comes to the psalter, or, to be more precise, the lectionary. It all stems from a healthy disrespect whenever I hear, "this is the word of the Lord" — to me, a platitude covering a multitude of sins.

I propose a short journey into biblical archaeology. For this you need a psalter, the remainder of the Hebrew Scriptures, a commentary or two, and an unshakable imagination. We are about to flirt with historic analysis. In this desert of perplexity, we have two mentors tugging at us: the scripture scholar (bearded prophet of Torah) and the liturgist (bespectacled defender of Orthodoxy). In the middle lies our path to be trod. To ponder each psalm we shall delve into literary form, historic development, and cult from the living pages of the Hebrew Scriptures. And, turning to the lectionary, we shall assess the selfsame psalm in the context of the rite in which it has been embedded and, in terms of its functionality, the dynamic of the rite that it embodies.

I suggest but a few examples to indicate my technique in approaching the use of psalms in Christian Liturgy. I won't take all the fun out of it, but show how it is possible to come face to face with the games people have played together with their God and what excitement and enjoyment can be gained from preparing a liturgy based on psalms. My plan is in two sections; the first explores psalms in themselves, the second looks at the structures of our worship in which psalms could play a leading role.

Psalm 23 (24) often surfaces in the lectionary. We use it on Palm Sunday; bits of it appear on All Saints, in Advent, during Ordinations, and so on. But what we call Psalm 23 (24) is no less than three different collections of writings; and each collection refers to a specific rite or cultic activity connected with the Temple. As part of the October festivals of the New Year, the Jews celebrated a feast in common with their neighbors—the Feast of the Enthronement.

Pilgrims converging on Jerusalem would encounter merry bands of pilgrims, all singing God's praises. Arriving at Jerusalem had that effect. More and more pilgrims joined this happy band, all praising God, the Liberator, who was also Creator. The opening verses of Psalm 23 (24) describe this gathering, the song of the assembling pilgrims with the common goal of praising God. This first part of the psalm (vv 1-2) is a lyrical hymn of creation, and a cultic rite of gathering.

Having assembled, a rite of preparation ensued. A Temple cantor or gatekeeper invited the pilgrims to make their ascent from the city gates to the Temple on the hill (Mt. Zion). During the climb, a processional dialogue occurred between pilgrims and cantor. Who deserves to be here? Who is worthy to climb God's Holy Mountain? Who has the right to enter God's holy place? Who can stand in his presence? The answer is the Just Person. The cantor (gatekeeper) would spell out the terms of discipleship, the spirit of Torah. This rite of preparation took the pilgrims right to the gates of the Temple. This section (vv 3-6) is a cultic text from the rubric of the Temple liturgy.

At the Temple gates, the third section of the psalm (vv 7-10) takes over. It is a ritual that dates to the early days of the monarchy, to the bringing of the Ark to Jerusalem (2 Sam 6:12-16) and almost certainly to the days of King David's victorious return with the Ark from battle. Reenacting this drama, the pilgrims, on reaching the Temple, found the gates locked. They began to hammer on the doors, demanding entrance. A fuller dialogue took place between the pilgrims and the Temple Choir from within. What do you want? We want in! Why? For the king to enter! Who? The King of Glory! Which One? The Lord, victorious in battle! So, get these gates open! And with a surge, the pilgrims swept into the Temple, bringing God in with them, thus making holy both the place and the occasion. God was thus enthroned as king for yet another year.

We must come face to face with the games people have played together with their God.

Mr. Barr, liturgical director of his home parish in Colchester, England, runs his own music company, Fabulani Music, Ltd., which distributes the translated works of Huibiers, Lowenthal and Oomen in the United Kingdom.

In these three literary forms—a lyrical hymn of creation, a processional rubric, and an ancient biblical cult—we have a complete liturgy of gathering, a rite of entrance. And what quality of liturgy must follow to sustain such a high degree of interest and participation? Psalm 79 (80) is another example of a psalm of vary-
ing literary forms, but forming one integrated text. It is an example not of dialogue but of tri-logue. The occasion is a call to repentance, God’s people had drifted; invasion threatened from the North; a liturgy for the urgency of God’s presence was called for. This psalm, the Shepherd King of Israel, is a mixture of entreaty, ballad and lamentation.

The ballad involved telling the story of God’s dealings with Israel. Throughout this straightforward narrative, a scripted interruption occurs: God of mercy, hero of this story, be present in the same way in our own times! This entreaty is the result of the inner conversion of lamentation. The people who have drifted from God are depressed; depression drives them to challenge God; reminded of God’s mercy in their history, they begin to rely on his power once more.

A Temple priest (possibly a cantor) would narrate the story of God’s intervention. The Temple singers (choir) would interject, reminding God of his promises. And the Worshipers would make their refrain, expecting God to be present because of his faithfulness. In my approach to this psalm, I have composed it as an integrated penitential rite. In it I use three musical forms. A cantor (priest) uses a recitative form to call directly on God; a choir (schola) uses a ballade form for narrating the story; and the congregation is given a lyrical setting to make the entreaty. To adapt this psalm to various occasions, several responses are given. If the psalm is to be a lamentation, the response “God of Hosts, bring us back and we shall be saved” is used. On other occasions such as discipleship, the call to repentance is made with the response “The vineyard of the Lord is the house of Israel.”

As this psalm is frequently used as a responsorial psalm, my setting for this purpose relies on one of the two responses given above and casts the verses in the ballade form of the full setting. Is it a responsorial psalm, or a liturgy of repentance? It is also a psalm of discipleship, and, incidentally, a litany of God’s presence among his people. So much is possible with one text; why not make fuller use of it in our liturgy?

Psalm 117 (118) is one of our most disjointed psalms. We use it on Easter Day, and on similar occasions celebrating life and death. Unfortunately, the arbitrary selection of verses and manipulation of text by the lectionary suggests that Mother Church was carried away that day by a fit of eschatological dyslexia and still seems unable to put it all back together again. Its literary form can be explained only by its cultic history.

Originally, there was a poem of a “court personage” who had been miraculously delivered by God from some dreadful oppression. This poem of gratitude and relief is full of confidence; it is the testimony of an individual much aware of God’s power. This central core can still be identified as vv 5-9, 13-14, 17-18. At some stage, a Temple editor began to adapt this intensely personal reflection for corporate use and found it totally impossible to do so. So he fabricated. He added a substantial introduction, two hefty inserts into the central core, and a mammoth coda.
The occasion is the Feast of Tabernacles. Originally a feast of harvest thanksgiving and new blessings, it became the great festival of Theophany, recalling God’s intervention at Exodus and looking forward to the coming Messianic Age. The text as we have it begins with a Temple liturgy (vv 1-4). The Temple priests, welcoming the pilgrims, sing an alleluia chant and a litany to the God of Exodus and Creation. The central section (vv 5-18) shifts to outside the Temple Courts to the ascending pilgrims. A leader sings his song of trust with anecdotes referring to the Feast of Tabernacles. The first (vv 10-12) is about the journey over the plain where, in cutting down branches to make “tent”-like dwellings, a bees’ nest must have once been disturbed — and the ensuing chaos was recalled each year in the description of Israel’s enemies! The second insertion (vv 15-16) describes nightfall in the “tents” where, around the evening meal, the Exodus story was retold and the air was filled with the songs of praise and thanksgiving from those gathered around their campfires. The central section is linked to the concluding section by a dialogue at the Temple Gates (vv 19-21). The leader of the pilgrims demands access, the gatekeeper warns of the conditions required for entrance, and the pilgrims rush through with cries of thanksgiving. The final section (vv 22-29) is a hymn of the coming Messiah; the Temple is but a sign of the One who is to come. This final hymn itself is a variety of literary forms: acclamations of praise (vv 22-24) followed by a litany for God’s presence (25), a further acclamation of praise (26-27), a rubrical instruc-

So much is possible with just one text — why not make fuller use of it?

required for entrance, and the pilgrims rush through with cries of thanksgiving. The final section (vv 22-29) is a hymn of the coming Messiah; the Temple is but a sign of the One who is to come. This final hymn itself is a variety of literary forms: acclamations of praise (vv 22-24) followed by a litany for God’s presence (25), a further acclamation of praise (26-27), a rubrical instruc-

But how is this psalm to be celebrated in Christian liturgy? The Feast of Tabernacles gives the clue. The psalm is celebrated as a litany to praise God for Exodus, a song of trust in God’s presence among his people, a hymn of praise to the One who is to come. Christian liturgy reenacts Tabernacles on several occasions that celebrate God’s glory. Harvest honors God as Creator; Advent celebrates his coming; Christmas, through Epiphany to the Baptism, recalls the first coming of God to his people; Transfiguration (which occurred during Tabernacles) shows God’s glory, as does Palm Sunday (Hosanna [v 25], Blessed is he who comes [v 26], waving palms [v 27]); Easter to Trinity recall the Second Covenant; and Christ the King looks ahead to the Second Coming. So when to celebrate it takes on new dimensions; but how to celebrate it directs us to various musical forms including litany, acclamation, ballad and lyric. Unfortunately, the lectionary is rather insensitive to these finer points of revelation.

Three examples are by no means exhaustive. These three selections may not have been the right ones to choose. I may have been stating the obvious (if so, then I shall not be accused of overlooking the obvious). My purpose so far has been to suggest how to look at a psalm; how its literary form and its historic development in Israel’s cultic legacy can lead us into exciting ways of composing psalms and introducing them into
our liturgy. In this second section I want to look at our
eucharistic liturgy itself and see how psalms can be in-
telligently used in celebrating the New Covenant.
I begin, once again, with historic analysis. What is the
structure of our liturgy? How has it developed? What is

The lectionary provides the psalm; we must provide the style of celebration.

it intended to achieve? In the two sections of the Mass
(Word and Eucharist), it is possible to identify structural
growth points. I call them growth points for two
reasons. They are the nodal points from which the
liturgy itself takes shape and becomes a progression of
interrelated rites and ceremonies. But also growth
points because these are the occasions at which par-
ticipants can be drawn into the sacred events and in-
fluence the course of these events by the quality of their
participation. Furthermore, a congregation, through its
quality of participation, can become aware of its own
potentiality for growth and development. The wor-
shipper is reassured about his or her inner resourcefulness
as a creative human being going about God's duty. A
responsive congregation in worship becomes a responsi-
ble community in mission and ministry.
We begin our Mass with the entrance rites. Remember
Psalm 23 (24)? It is a rite of gathering, a rite of prepara-
tion and a rite of entrance. In the psalter there is a
wealth of material for any of these three aspects. Psalm
99 (100) is a song of gathering to praise God; it is also a
song of entrance. A pilgrimage song such as Psalm 121
(122) is a song about pilgrims gathering and entering
God's presence; as they stand before God, there follows
a collection of biddings or intercessions for all of God's
people. Psalm 129 (130) is an obvious penitential rite, a
song of hope in God's power to liberate. Psalm 136 (137)
is, likewise, a lamentation in which God's saving power
is the sole reason for the psalmist's continued existence.
And, there are songs of praise to enter God's house;
Psalm 135 (136) is a litany of praise for God's wonderful
deeds. Psalm 148 is another call to praise God. Other
processional entrance psalms include extracts from
Psalm 102 (103) about the conditions of discipleship, the
three psalms for Christmastide (95-97) about the mis-
sion of the baptized (to make known God's deeds to the
whole earth), and Psalm 94 (95), the great psalm of en-
trance which is a call for humble access before an all-
powerful God.

The entrance rites are followed by the readings. As well as sitting and listening, opportunity is provided for response. The psalm generally relies more heavily on its response than on its verses in the context of the Liturgy of the Word; it often appears that the verses are there merely to give the people more chances to sing the response. The lectionary provides the psalm; we liturgists and musicians must provide the style or setting of celebration. Is it a didactic psalm, or an entreaty? Is it a litany or a lamentation? Can we celebrate a ballad psalm in the same way as a psalm for a royal liturgy? Can a personal entreaty be celebrated in the same way as a community song of liberation? We must ask ourselves these questions, and then discover what style is most appropriate to the liturgical structure and classification of the psalm. How else can we hope to lift the Liturgy of the Word from the boredom of mediocrity? God relied on humans to write his word in the first place; surely he still needs human inventiveness to bring it to life in our own times. This can often stimulate the use of a psalm as a reflection or thanksgiving after the Gospel. And in the concluding rites to the Liturgy of the Word, are there not appropriate psalms for the Intercessions? Fragments of appropriate psalms can be used in this otherwise excessively verbal rite. Reduce the petitions to a few brief phrases and as a people’s response use fragments from Psalm 60(61): “O God, hear my cry, listen to my prayer.” Psalm 48(49) is a meditative psalm which ponders the issues of justice, pain and death. Psalm 50(51) may be used as a penitential rite or rite of biddings, with the response “Speak to me, Speak to me, with words that release me.” To root the biddings in psalm prayer gives a historical dimension to the occasion; we pray in communion with the worldwide church of the day, stretching back through the saints and the apostolic community right to the early days of Judaism and the earliest thoughts of God’s Chosen Ones.

In the Liturgy of the Eucharist, there are three processional occasions in which psalms can be used most effectively, and also several moments of reflection and meditation. There are many psalms approaching God’s altar, or his holy place. Psalms 41, 42, 43 are appropriate at times of repentance and longing, Psalm 66(67) at harvest and dedication. Love of God’s House inspired Psalms 83(84) and 62(63); while absolute confidence in God is the theme of Psalm 26(27). In times of pilgrimage, Psalms 126(127) and 127(128) are suitable ways of coming into the sight of God. Psalm 33(34) is a didactic hymn of thanksgiving which is a suitable meditation text, while Psalm 120(121) is a blessing song for a journey about to be undertaken (an interesting text, an actual liturgy of valediction in which a leader comforts the pilgrims in answer to certain questions posed). There are many psalms of stewardship and acceptance of God’s Covenant: 23(24), 71(72), 84(85), to suggest a few; likewise, songs of community, such as 132(133) and 126(127), are suitable communion processional songs, Psalm 125(126), about Exodus, is the reason for our Christian assembly.

The list could be endless; my purpose has been to invite those responsible for planning worship to rediscover the freshness of the songs of the Covenant. How to arrange and celebrate a particular psalm may be learned from the critical techniques outlined in the first part of this article. But when or where to sing these psalms, thus suitably composed, can be decided by studying the structure and ritual of the liturgy itself. What this article has not had the chance to discuss is the role of the psalms in the celebration of the Eucharist, the interplay between the varied liturgical ministers, such as cantor, choir, celebrant, congregation, accompanists and so on; nor has it tackled the equally fascinating subject of the functionallity of the psalm in embodying the rite which it is celebrating. Though my opening three examples suggested how this was done in the Temple tradition. But if this article has generated a thirst for further quest of psalms, then in true British manner I can say: the next round is yours!
Introducing Songs—Look First to Their Form

BY CAROL DORAN

A
n invitation to any gathering at the home of one couple we know is always received with enthusiasm by our family. Past experience has taught me to anticipate a pleasant occasion, for these people have fine tuned hospitality to an art form. No matter who is present or what the occasion for the gathering, our hosts ably shepherd us into a comfortable group by using skills based on clear principles and perfected through much practice.

In spite of these abilities, however, their hosting does not leave us feeling manipulated for their personal satisfaction. One senses a genuine love for people behind their art. Their parties are memorable because, from the moment the front door opens, their guests truly feel welcomed.

It is rewarding to ponder the implications of such a model for our work as pastoral musicians. Many of us have been trained to see our proper role as one of unobtrusive support for the singing congregation. We think of the presider as host for the liturgy. As the moments when the people are to sing their prayer approach, however, the presider and the musicians function as co-hosts. Here verbal instruction or specific texts of the ritual are teamed with clear musical introduction to signal the people’s welcome participation. Neither presider nor musician is equipped to do—and indeed should not preempt—the task the other is gifted and empowered to do. Both are essential to this mutual ministry on behalf of the worshiping people of God.

Old assumptions fail to serve this expanded concept of the musician’s responsibilities in this ministry. Instrumental music and choirs do support the people’s song. More important they also function as pacesetters, as guides, as complements and as invitation to participation. As musicians, we need to develop special skills to do these tasks well.

Introduction to music to be sung draws together all aspects of our music ministry. Setting the tempo begins long before the first note is played. This involves a process of singing through in one’s mind the measures with which the congregation is likely to have some difficulty, so that a realistic pace may be set. I find it helpful to mark those problematic measures in my copy of the printed score; in this way, I can invest the precious little time available immediately preceding the introduction to establishing the tempo in my mind rather than to searching out those challenging places.

The goal here is to avoid wasting the people’s attention in “getting their bearings.” They will have difficulty singing a melody which suddenly has taken on another character in a tempo change between the introduction and the first stanza. Hearing the melody played exactly as they will be singing it aids the people’s worship. They can easily “follow the leader” and give uncompromised attention to the prayer embodied in the music.

If the tempo is not clearly defined in the music’s introduction, prayer is disrupted by the confusion among the many temp that naturally emerge. People singing in a group wonder if they have misunderstood directions when they hear others singing at a different pace. They stop and listen. They may join one group or another in asserting the proper tempo. The democratic process (actually an unplanned referendum) is not suited for introducing music to be sung in liturgy.

Playing the introduction in the exact tempo intended for the people’s singing is essential to their being effectively welcomed into the music. Hearing a steady and dependable tempo instills confidence. The people are encouraged to join in singing, without those unspoken fears of being left all alone on some note as the accompaniment and all other voices take a sudden unexpected turn.

The presider and musicians function as co-hosts.

Dr. Doran is director of music at Colgate Rochester Divinity School/Bexley Hall/Crozer Theological Seminary (Rochester, N.Y.) and 1983 president of the Association of Anglican Musicians.

It is essential that the introduction be played as beautifully as possible so that people may be drawn to it and be more inclined to sing. A steady tempo is not automatically square and tiresome. There is beauty in majestic lines and in lyric melodies. Learning the music well and seeking to identify the qualities that might be revealed to the people in introducing it are important parts of our work. If the music does not yield a sense of inherent beauty to the careful examiner, another selection might well be considered.
Designing the introduction begins with a determination of the form of the music to be introduced. Strophic compositions (like hymns and songs, which repeat the same music several times in succeeding stanzas) are appropriately introduced by playing through the refrain or perhaps both the stanza and refrain. Brief responses such as amens and acclamations often require no more than a note or two to enable the people's participation. By planning the introduction carefully for each time people are meant to sing, we communicate the importance of this participatory act within liturgy. This is not routine business. Each part of the celebration deserves individual attention.

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Hearing a steady and dependable tempo instills confidence.

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The friends who hosted those memorable parties introduced guests to each other apparently without effort. In actual fact, however, what was said and done took into account what the host knew about both guests, and skillfully included reference to things which would interest both (e.g., "Charles has just moved here from Akron. Isn't that where your family originated?").

We must begin, then, by knowing the form of the music and our own congregations as well. If you are blessed with eager singers who always begin with enthusiasm, anything more than the minimum introduction will cruelly hinder participation. It is unnecessary—at worst, misguided—to hold them back while you play a recital. Other groups seem unprepared to begin singing no matter how complete the introduction that has been played.

In these latter cases, and especially when music is being used for the first time with the congregation, a fuller, more animating introduction should be used. People's interest can be heightened by a few words about the music and a few more about where special care in singing will be needed. A very long note or an unexpected skip in the melody line need not cause disruption if the singers have gone over it briefly ahead of time. Just before the entrance of the celebrant is a good time to teach new music.

Here are three questions which may help shape approaches to the introductions you plan.

1. *What is the form of the music?* Where the congregation has a brief response intended to alternate with either a cantor or a choir, it has become customary to play the response once—either in octaves on a keyboard instrument, or by playing the melody prominently with the harmony at a lower dynamic level. Then the cantor or choir sings the brief melody through once, and the people sing it once. By this time, since the melody has been heard three times, it will normally be easily remembered and repeated following the verses or group of verses sung by the cantor or choir.

A four-to-eight-measure response (e.g., an amen or another acclamation) should have an introduction shorter than the length of the sung response. Ideally the people's singing should seem like a spontaneous outpouring; requiring them to wait while the entire melody is played through destroys the effect of spontaneity. Here the shortest possible introduction is best—perhaps the opening two notes of the melody and then repeating the starting note. Hold that for an extra beat, lift for about the time it takes to inhale, and then play the response as the people sing. Even with that brief reminder of an introduction, remember to play in exactly the tempo you want people to sing.

The music that the congregation is intended to sing repeatedly (mantra form) is often only four to eight bars in length. Playing it through once is sufficient introduction. Even though the congregation is intended to repeat this music many times without pause, it is helpful to hold the last note or chord of the introductory playing-through for several beats, lift for the length of a breath, and then begin the accompaniment in order to signal the people's entrance. Congregations become accustomed to the length of the "breath" space when it is played with
consistency. They will learn to begin each stanza with confidence, knowing that the accompanist can be depended upon to play at the end of that space.

Hymns and songs should be considered carefully to determine their form within the overall strophic form. If the second phrase repeats the first, for example, and the fourth phrase is very similar to lines one and two, one should consider skipping the second phrase in playing stanzas one through three. The song is effectively introduced by playing through the antiphon-refrain, holding the last chord, lifting to signal the people’s entrance and then repeating the antiphon as they sing. When we reach the fourth stanza, however, people sometimes need help. A competent instrumentalist can give leadership by emphasizing the melody notes of the fourth stanza and by leading from the last measure of the refrain by filling the rest with eighth-note passing tones on G and A.

2. How well do people know this music? No matter how often or well a certain selection has been sung, I believe a clear playing of at least some portion of the people’s melody is essential. This should reflect the distinct character of the text to be sung. “I Lift up my Soul,” (Glory and Praise, Vol. 1, No. 23) for example, would require entirely different organ registration and articulation from “Sing a New Song Unto the Lord,” (Glory and Praise, Vol. 1, No. 47). If the melody and accompaniment are viewed as a presentation rather than a “run-through,” they will have a presence that will invite people to join in singing. Those who already

Each part of the celebration deserves individual attention.

3. What sorts of introductions have been used in the music which has preceded it in the liturgy? The same technique for introducing everything, no matter what its text or form, does not draw people’s interest. Practice the introductions with the same care as is used in preparing the prelude, and considerable benefits will be realized. Experiment with varied and interesting organ registrations. Seek a melody instrument (such as flute) to use with guitars on the introductions (as well as descants in later stanzas). Your people will soon begin to listen more carefully, knowing that your introductions will communicate more than the outline of the melody. They will gradually gain confidence to participate fully in singing, right from the start of the first stanza.

Introductions (literally) set the tone for the people’s participation in the music of worship. In our role as musicians and liturgists we are called to use all our skills to develop these brief instrumental interludes into effective tools for teaching and gathering the people for their song. Like unnoticed treasures, these brief musical offerings allow music’s compelling beauty to be used more fully in its liturgical role. It becomes our great joy to welcome the people into this sung prayer and to help them feel secure in their participation.
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It was an annual event at this parish in the Confederacy. The forces of school and church combined to perform various tableaux from the Passion and death of the Lord Jesus. By the looks of some of the apostles and the "pueri hebraeorum," some have been doing their roles for years. The production did not approach, of course, the famous Oberammergau in Bavaria, but what does? Perhaps a production of the Wagnerian Ring or the new canon law sung to recitative secco would come close, but the Passion Play is the Passion Play and it is overlaid with meaning. The Southern production in Southern drawl outdid itself in this particular rendering several years ago.

All was going well until the crucifixion scene.

All was going well enough until the crucifixion scene. The Christus was agonizing and writhing, showing obvious discomfort with his last agony. The centurion near the cross inadvertently lost his balance and his spear pierced the left leg of the Christus who, upon injection, screamed, "Eeyahil" which came close enough to "El, Eli." The curtain rang down immediately and, after a few uncomfortable chatty minutes in the audience, one heard an approaching siren, then a rustling behind the curtain. After another few minutes, the curtain rup up again with another Christus on the cross writhing and suffering. This Christus, however, was at least one hundred pounds heavier than the pierced original. The crucifixion went on, as well as the death and burial. Resurrection came and the next scene was the Ascension. The Christus delivered his line about "in a little while you shall no longer see me." It was the cue for the stagehands to put the counter weights on the lever system that would elevate him slowly into the flying space of the stage. The lever system was a harness around the wrist of the Christus connected to a pulley and lever gizmos. This heavier Christus was raised barely three feet off the ground and dangled tenuously until he returned. To buy some time for the stagehands to get more weights, the Christus delivered the Sermon on the Mount again and blessed a few children. Receiving the signal from backstage that all was well for takeoff, the Christus bid his friends adieu and proceeded to put a little spring in his leap for the sky. This time the weights were more than he needed, and propelled the Christus upward, onward. He hurled out of sight with a grand klunking sound after which one sandle, then another, dropped onto the stage floor. The curtain rung down, the sirens blew, the backstage rustled, the house lights went on. That's what happens when we try to imitate nature with too much "verismo."

This Passion Play has been discontinued according to latest reports. There had been a problem with insurance claims.

The Passion Play did not appear on the liturgical drama scene until well into the fourteenth century, and then it was frequently associated with Easter Resurrection plays of the visitation of the three Marys. Much more attention was given to the Nativity plays and the Easter cycle plays, prominent of which was the Corpus Christi cycle. The feast was established in the thirteenth century and afforded great opportunity for dramatic re-presentations of the history of salvation. From the Creation to the Christ event to the Doomsday scenes, the productions were very different from the early tropes and the liturgical dramas executed within the format of the Liturgy. The Corpus Christi events included performances by the guilds and townspeople giving rise to large scale performances of many scenes. In medieval Coventry, for example, the play was divided into the two sections. The first comprised twenty-eight scenes, starting with Creation and ending with the betrayal of Judas. The next year the subsequent scenes were performed, ending with the Last Judgment. When one couples that type of activity with the Liturgy of the feast with its procession with the consecrated Host, one has a very, very long day.

Perhaps we could read this approach to marking a feast as a cue for us in our penchant for dance, processions, drama, and mime in the modern church. We seek to mark the Great Fifty Days with appropriate liturgies and art festivals and children's events. What of the time after Pentecost which has now been labeled, "Ordinary Time"? (The term is deadening. It's hard to believe that a church's genius that names schools, "Christ the King," or sustains parishes with names such as "Our Lady of Perpetual Help," or "Church of the Beloved Disciple," would ever be happy with the mundanity of "Ordinary Time.")

Here is a vast opportunity for parish productions of the parables, the Old Testament stories, the legends of the parish patronal saint, the parish bazaar with folk games and folk drama. It is all within our system of ecclesial art and ecclesial pedagogy.

Nothing teaches or impresses more strongly than a participated event. The Corpus Christi processions and rogation processions attest to that. The trick is the production of such events in an artful and thoughtful manner. The generation of liturgical playwrights has just begun to create new experiences for us who find value in processions, dances.

There could emerge a new repertoire of liturgical drama.
Introducing a Person of Note

Some of the people we introduce to you in these pages merit attention because of the past contributions they have made in music or reviews. Yet it is as much for anticipated as for past contributions that we introduce Pastoral Music’s new Music Review Editor, Mr. Rob Strusinski.

A native of St. Paul, Minnesota (b. 1947), Mr. Strusinski began his formal music studies as a high school student at the organ bench. Those studies continued at Lewis University in Lockport, Illinois and then at the University of Minnesota where, as a student of Heinrich Fleischer, he was awarded the Baccalaureate Degree in organ and music education. Remaining at the University of Minnesota, this time under the tutelage of Johannes Riedel, he then earned his first Masters Degree in church music and musicology. Interim studies in liturgy and music at the University of Notre Dame offered him the opportunity to study organ with Sue Seid-Martin, and this Spring his most recent academic venture culminated in a Masters of Music in vocal performance, also from the University of Minnesota.

As a church musician and educator, Mr. Strusinski has taught on secondary and college levels, while concurrently serving as a pastoral musician in a variety of parochial settings. Currently he is able to combine his pastoral and educational gifts as the Director of Chapel Music at the College of St. Thomas in St. Paul, Minnesota—a joint appointment in the Departments of Music and Campus Ministry. In addition to his other responsibilities at St. Thomas, he there conducts the Liturgical Choir, which recently placed second at the International Choral Festival of Church Music in Limerick, Ireland.

Personally, he is convinced of the need for church musicians to become more liturgically attentive as they struggle to bridge the tension between performing excellence and liturgical integrity. It is a bridge, he believes, that can only be achieved through an authentic understanding and love of liturgy. As a man well on his way to achieving such integrity himself, we are especially delighted to introduce Pastoral Music’s new Music Review Editor, Mr. Rob. Strusinski.

EDWARD FOLEY, CAFUCHIN

Choral

The Passion According to St. John


The noted Schütz biographer, H.J. Moser, states “the unusual thing in the Schütz passions is their two-fold character—liturgical subjection and personal experience—and the fact that they do not contradict but rather confirm and strengthen one another.” Schütz composed passion settings of Matthew, Luke, and John (1665) in the final years of his life. They fit the classification of “a capella-polyphonic passion”: the alternating of solo, recitatives of Narrator, Jesus and others with a cappella choruses representing the crowd. This format follows early plainchant settings of the passion, which ultimately culminated in the great “passion oratorios” of J.S. Bach. In comparison to Bach, however, the Schütz passions are now no longer considered concert music as antique precursors of the Bach passions, but are understood as the completion of the old choral passion and seen as liturgical music. This new English version is an excellent practical edition of the St. John (less elaborate than the St. Matthew), which will hopefully restore this format to our contemporary liturgical treasury. The simple and clear language chosen seems to allow for better liturgical performance than earlier editions employing King James and Henry Drinker translations. One thing missed from the original German, however, is the subtle use of word painting which the simple English declamation does not grasp as fully or expressively. A good choir and confident soloists might consider the deep drama in the Schütz “St. John” for Good Friday.

My Soul Alive, My God Make God Music


If at first you are unimpressed by these singular settings by Kevin Waters, set them aside and look them over a second and third time. You may find something awaken in you that grows attached to the distinctive style of the composition. As unique as the construction initially appears, its distinctiveness allows for uncommon accessibility. The psalm texts by Francis Sullivan offer rugged yet strongly poetic images which Waters expertly imparts. “Make God Music” is a pulsating, hypnotic setting of Ps. 98 with shifting rhythms and sparkling accompaniment molded around an ostinato-like refrain for congregation and choir, “My Soul Alive, My God” (Ps. 23) demonstrates highly expressive vocal/choral writing and makes one wonder if Ernst Krenek or Igor Stravinsky might have created such “folk” music for contemporary worship.

ROB STRUSINSKI

Congregational

Proclaim the Lord

Proclaim the Lord is a collection of 31 Gospel and Eucharistic Acclamations designed to provide "vital shots of spiritual adrenaline" to their appropriate liturgical functions. The acclamations are arranged for cantor, choir, congregation and a variety of supporting and embellishing instrumentation in such a manner as to encourage flexible and creative execution. In addition to the liturgical acclamations, the composer proposes a set of acclamations of faith and ideas for their use in a non-Eucharistic context. The settings in Proclaim the Lord are not distinguishing except for some characteristically assertive, jazz-like attempts. The collection closes with a show-stopping "Lord's Prayer" using an alternating refrain with verses of the prayer—a questionable departure from the simple, through-composed form and function of the text. Whereas this collection may not succeed as celebrious composition, it does succeed in its attempt to emphasize the renewed importance and purpose of acclamations in our contemporary prayer patterns.

ROB STRUSINSKI

Every Stone Shall Cry


Michael Joncas’s recording Every Stone Shall Cry contains twelve settings of texts and musical offerings that range from the highly stylized to the immediately accessible. The chorale is that of the College of St. Thomas (St. Paul, MN). Robert Strusinski, the director, also doubles as the organist for the recording.

Working with a diffuse body of styles, Joncas skillfully crafts each item with artistry, invention, and tight arrangements that will delight the ear and pique the musical curiosity of many alert music directors and choirmasters. The orchestrations, while effective, lie well within the grasp of the average "good" parish musician. This in itself is no mean feat.

For those who would like a benchmark for judgment, the chorale ensemble is on a par with the work done by the University of Redlands under J. William Jones. Lyrical, poised, and well-trained, the choir of St. Thomas acquitted itself with high marks in this disc. The occasional out-of-tuneness of the men is excusable, because the substance of the meaning is well-carried off.

This is music that bridges the gap between serious music of worship and the folk music of a bygone era that possessed no definable genre either of worship or entertainment. Joncas’s vocal renditions are an exemplar for all who would adopt this music. Well done in every department!

JAMES M. BURNS

Children

Psalm 23


This version of Psalm 23 is beautiful in its simplicity. Even though the accompaniment does not always support the
melody, very young voices can sing this piece with ease and understanding. Try this with young children’s choirs and youth groups—they will like it and so will the congregation.

Serve God Singing Heartily

Lively, joyful, and energetic, this anthem is well-written and easy to sing. The music brings the text to life while the accompaniment adds extra happy sounds. The composer suggests several combinations of voices for unison, SA or TB, two-part mixed choirs and a combination of adult and children’s choir. A good piece to spark the enthusiasm of a choir or congregation!

We Sing the Power of God

An excellent anthem for youth choirs and young voices, which moves at a bright pace, We Sing the Power of God has a melody that is quickly learned and long remembered. The text is simple and the two-part harmony consists of overlapping melodies from the unison section, with variation. The keyboard accompaniment adds some spark to the vocal line yet is easy to play. Anne Kathleen Duffy

Instrumental
This simple but beautiful lullaby incorporates the hymn tune, Gaudeamus pariter, by Johann Horn, (c. 1490-1547). The composer has cleverly employed the technique of hemiola (a vertical simultaneous combination of three against two) from time to time between the treble solo instrument and the organ accompaniment. This technique gives this simple composition the needed interest and variety. The score includes a separate B♭ and C treble instrumental

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New from Publications.
Review Rondeau

Though as organists we have at our disposal Preludes, postludes and interludes for every occasion, one of the mainstays of our musical ministry is the hymn... and the perennial challenge is to bring this important song-form alive for our congregations. As Pastoral Music's reviewer of organ literature, Dr. Keith Chapman, has said many times, one of the keys to generating hynic excitement is improvised accompaniments. Unfortunately, however, few of us are competent in this most challenging musical enterprise. Luckily, numerous publications of hymn improvisations, descants and free accompaniments enable us to meet this challenge. And to those who are unsure where to locate such treasures, you might begin by remembering two names: Augsburg and GIA.

Augsburg has been producing collections of hymn improvisations and free accompaniments for many years. Their most recent collection, Fourteen Hymn Preludes by Austin Lovelace (11-6152, $6.00) is a technically challenging constellation of familiar and less familiar hymntunes in prelude and free accompaniment settings. It, in turn, should remind one of these other Augsburg publications: Dale Wood's New Settings of Twenty Well-known Hymn Tunes (11-9292, $5.50), David Johnson's Free Hymn Accompaniments for Manuals I & II (11-9185, $5.95; and 11-9186, $5.95) and his Free Harmonizations of Twelve Hymn Tunes (11-9190, $3.50), plus Augsburg's Free Organ Accompaniments to Festival Hymns, Vols. I, II, III & IV (11-9192, $5.95; 11-9187, $3.50; 11-9189, $5.50; and 11-9179, $5.50).

GIA offers a similarly valuable bibliography for the organist, recently adding Robert Powell's articulate 48 Organ Descants on Well-known Hymn Tunes (G-2504, $8.00) to their list. Powell joins the welcomed ranks of Michael Young's 25 Original Harmonizations for Twenty-five Often Used Hymn Tunes (G-2445, $5.00), Young's 30 Creative Improvisations for Organ on Familiar Hymn-tunes (G-2340, $5.00), and David Herman's 11 Hymn Improvisations for Organ (G-2378, $5.00) and his 12 Hymn Improvisations for Organ (G-2519, $5.00).

These and similar collections are not just musical aids, they are parochial investments in an ancient treasury that should and can come alive again, with the necessary work and intention.

Edward Foley, CAFUCIN

Books/Audio Visual

Blessed are the Peacemakers

This series of filmstrips and cassettes will be useful to catechists, parents and pastors who are responsible for introducing, or reintroducing the sacrament of reconciliation, as well as those who have some pastoral role in the continuing development of conscience. Instructional materials on reconciliation too often tend to be didactic, offering information on the mechanics and doctrinal basis of the sacrament, but little stimulation for the interior reflection that is essential to fruitful use of the sacrament. Blessed Are The Peacemakers serves precisely this purpose. Using a developmental approach, it offers two filmstrips for each of four age/maturity groups: Grades 1 through 3, Grades 4 through 6, Junior High, and Senior High/Adult. One filmstrip presents peace, forgiveness and reconciliation within a context that is significant for each age group; the other invites a personal examination of conscience on that same material. The filmstrips for primary children, for example, build a sense of security in the love of the Father and the care of Jesus, and encourage the viewers to trust in God's forgiveness and in the forgiveness of others. Intermediate children are led through a reflection on rules, and beyond rules themselves to a Christian generosity of spirit. The junior high materials revolve around the issue of being neither adult nor child, and the difficulty of growing in responsibility and freedom. The filmstrips for senior high students and adults focus outward, on the world where hostility and fear and greed may seem more prevalent, and more realistic, than 35
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Missal states that "the eucharistic prayer, a prayer of thanksgiving and sanctification, is the center and high point of the entire celebration" (no. 54). Hence, for those involved in pastoral liturgy, an understanding of the theology and structure of this prayer would be important and any works that lead to such an understanding would be significant. This book, unfortunately, does not offer the much-needed understanding of or insight into this important prayer.

Originally written as a masters thesis in 1979 at the Jesuit School of Theology at Berkeley, the book deals with the structure of the eucharistic prayer, an analysis of its component parts, and the present situation in which both official and unofficial texts are used in pastoral practice. The author argues in favor of the use of unofficial prayers implicitly throughout the work and explicitly towards its end (chapter 13). Unfortunately the book lacks theological depth and precision, thus making it an ineffective tool in appreciating the
significance of what is involved in the proclamation of this prayer.

When speaking of Jewish origins the author gives scant attention to an understanding of “memorial,” which is the key to appreciating its centrality in Judaism and early Christianity. (In a short section on the “psychology” of the blessing prayer Smolarski offers some commentary but not much insight.) In speaking of the ecclesiology involved in eucharistic celebration the author seems to restrict the theology of the local church to the person of the bishop who himself seems to serve as an individual representative of Rome. The rich theology enshrined in Vatican II about collegiality and the national conference of bishops is conspicuously absent. In speaking of Pope Paul’s Mysterium Fidei the author offers an interpretation that is more restrictive than the pontiff’s statements. Unlike the author’s summary, the pope invites more development in understanding eucharist provided that what is enshrined in “transubstantiation” be maintained as Roman Catholic teaching. In speaking about the component parts of the prayer the author does not give examples of the richness inherent in these parts as could be taken from collections of both Eastern and Western texts. Clearly, throughout Smolarski’s treatment, structure dominates over understanding; form takes precedence over appreciation.

Smolarski relies heavily on some recent studies (notably those of Talley and Kavanagh). Unfortunately some essential sources are absent: the collection of texts by Hanggi-Pahl, Præx Eucharistica, the important work of Max Thurian, The Eucharistic Memorial, and (for pastoral application) the recent studies and musical settings of the eucharistic prayer by J. Gelineau. While Allan Bouley’s significant work From Freedom to Formula is noted in the bibliography, its richness is not reflected in the text.

Anyone interested in pursuing much of what is attempted here is directed to John B. Ryan’s The Eucharistic Prayer (New York/Ramsey: Paulist Press, 1974). The latter is a far better work offering the reader greater appreciation of what is “the center and high point of the entire celebration” of the eucharist.

KEVIN W. IRWIN

About Reviewers

Mr. Burns is music director and liturgical consultant for the Church of St. Ursula in Parkville, Md.
Sr. Derry is music director at Our Lady of Lourdes Parish in Daytona Beach, Fla.
Fr. Irwin is a professor of theology at Fordham University in New York.
Ms. Jere is a religious educator and author for the Liturgical Conference and Liturgy Training Publications.
Rev. Onofrey, CPPS, is assistant professor of music at St. Joseph’s College in Rensselaer, Ind.
Mr. Strusinski is director of liturgical music at St. Thomas College in St. Paul, Minn.

Publishers

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This issue of Pastoral Music has dealt with many facets of the relationship of musical forms to liturgy. A variety of questions have been raised and a number of possible directions have been given, all of which provide us with a deeper understanding of music as it functions in our liturgy. However, it seems to me that in our discussion of musical form we need to periodically step back from the particular issues addressed and recall some basic principles that should be kept in mind and applied to any liturgical celebration we plan. These considerations, I feel, are important as we attempt to use music (or any of the arts) to give more life and depth to our liturgical actions.

The first of these considerations is the notion of rhythm. Any musician knows that each piece of music has to be understood rhythmically, not only in terms of basic pulse, but also in terms of the high points and the low points of the piece of music as a whole. The piece of music performed by someone who has grasped the overall rhythmic sweep of it often comes across as an integrated composition with a sense of purpose and direction. In other words, the performer completely communicates the music. All of us, I'm sure, have heard performances where all of the notes and all of the directions were followed but somehow it just didn't quite make it because the sense of the piece was not really grasped. Like a piece of music, the liturgy also has a rhythm of its own. We can better understand this rhythm if we see that each liturgy is part of an even bigger picture. Our liturgical year has its own rhythm, and within the context of this year we have seasons, each of which has a rhythm of its own: Advent/Christmas, Lent/Easter, major feasts, Ordinary Time — all of these are important components in the rhythm of the liturgical year. It seems to me that the more we are aware of this overall rhythm of the year and its seasons, the more intelligent and appropriate will be our choice of music for whatever specific liturgy we happen to be planning.

Let us take for example the question of music accompanying the entrance of the ministers at liturgies celebrated during Lent and Easter. Whereas one might decide to use a rousing congregational hymn as an entrance for the celebration of the Eucharist on Easter Sunday morning, that same congregation may be better served during the season of Lent by a more reflective style of music as an entrance song for its liturgies. This style may be responsorial in nature or take another form that might not commonly be used at the beginning of a Mass. And, dare I say it, one might even consider a procession that is silent on a day such as Ash Wednesday. This silent entry of ministers can most dramatically heighten the beginning of a season that is different from any other in our church year.

The second consideration that I propose is one that is used by many architects today and can most simply be stated as "form follows function." Keeping this axiom in mind, it might be well to consider how the architecture of our liturgical space can support, or detract from, the liturgical actions that take place within it.

Rev. Fedor is director of liturgy at St. Margaret Mary Church in Winter Park, Fla.
mind can be very helpful in deciding what works best at this or that spot in a specific liturgy that we are planning. If we ask the questions, “What function does music play at this point in the liturgy? What is it meant to do with this congregation?”, it seems as though we can more easily decide what to do musically in a way that will enhance a specific part of the liturgy.

This brings us to the third consideration of context. Does this specific style or form of music fit the context in which it will be used? There are really no cut and dried rules to determine this, but we have to view all

liturgical music as contextual. If not, our liturgical planning and use of music can interfere with the rhythm of the liturgy. It can at times cause music to become an end in itself. It can cause the liturgy to serve music rather than allowing the music to serve the action of the liturgy.

It is also important to determine and understand why it is we are celebrating this specific liturgy. Yes, it is true we are the universal community gathered at prayer, but we are also a specific community—this specific parish, this specific congregation. Is there a special reason why we are doing this action? Are we gathering at this time to help heighten our sense of interior disposition toward repentance? Have we gathered to be more aware of the meaning of resurrection? Have we gathered because someone has died? Have we come together because our parish is 150 years old and we want to celebrate the richness of our faith and the traditions of this community? Being aware of this local context should have a profound influence on our choice of music and musical forms.

As a final consideration, it seems to me that in working with this whole idea of music and musical form, it is very important to remember that the action of the liturgy is a primary determining factor when considering what musical forms should be used. Liturgy is the action of the community at this or that given time. It is a

moment of celebration, a celebration of profound mysteries beyond our comprehension, and all components of that celebration should serve this fundamental purpose for gathering. All of the arts, the quality of lectoring, the care with which ceremony is done, etc., should serve to enable this ritual action of a community of believers gathering together to celebrate God’s presence in their midst and to return thanks to him. In our American society, with its highly technological and scientific approach to just about everything, we need to remember that liturgy is not a statement of scientific fact. It is a collection of words, sounds, gestures, etc., all of which together have as their purpose the bringing of a community to an awareness of mystery. No one would doubt that music is an essential part of liturgy these days. We have experienced it to be a binding force in a congregation. We have felt caught up in the power that music has, whether it be an elaborate musical offering of a choir or a simple tune sung by children. However, like any other powerful force, most of us are also aware that this commodity called music can be one of the most divisive and depressive parts of our worship if we mishandle it. This art form we call music is a profound blending of rationality and emotion, mind and heart, discipline and spontaneity. It is a gift from God that can help his people experience him and each other in a way that none of the other arts can. Unlike a concert stage or a recital hall where music is performed for its own sake, the music of worship serves always a higher good. It serves to praise God, to bind community, to help us speak of mystery, to pull us out of our own little world; and, at the same time, it helps us to plumb the depths of our own being in the presence of a loving God.
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