In This Issue . . .

Music and Culture. It seems that NPM is returning again and again to this nebulous, but important topic, for, as the BCL document, Music in Catholic Worship, says: "A musician may judge that a certain composition is good music but his musical judgment really says nothing about whether and how this music is to be used in this celebration. The signs of the celebration must be accepted and received as meaningful for a genuinely human faith experience for these specific worshippers. This pastoral judgment can be aided by sensitivity to the cultural and social characteristics of the people who make up the congregation; their age, culture, and education."

The issue begins with a presentation given by Felice Rainoldi at this year's meeting of Universa Laus (See Pastoral Music, December-January, 1984, p. 6). It is most important because it explores several words not too often used in American liturgical studies: inculturation, adaptation, and assimilation. While theoretical in nature, this article is tied to a very practical question: just how secular should church music become?

Following our lead article, four branches of our culture are explored: the mainline suburban parish (Irwin), a Mexican Parish (Jabusch), black Catholics (Sharps), and a critique of the "Polka Mass" (Koscieska).

American culture is diverse indeed, and the concerns facing ethnic groups vary widely. I found it interesting that Kevin Irwin recommends that we should not smother ritual actions with music, and that Willard Jabusch, comparing the poor Mexican parish to a wealthy American parish asks, "Why does a North American parish, with its far greater resources, better educated people, wonderful organ and trained musicians, still sound so timid and so sad? Are we looking in the wrong place for help in our music programs?"

I found it interesting that Ron Sharps' survey of black parishes discovered that over 75% of the choir directors were Catholic. And I found it particularly interesting that the polka mass is dismissed precisely because it is not culturally acceptable!

There is lots more for you to discover—not only in this issue, but in your own exploration of the relation of culture to pastoral music.

Our two practical articles will help liturgists and planners: The first will provide help for musicians who are isolated from the planning of the liturgy but need that planning information for selecting music (Huntington); the second explores how music ministry is based upon the ministry of the word (Baerwald).

Also in this issue is lots of news about the NPM School for Cantors (there are nine of them this year!) and our regional conventions in Providence, Cleveland, Metuchen, Houston, Kansas City, and Orange. Plan to attend now. These regional conventions will contain a special program on "Searching for Excellence: The Role of NPM."

Remember how exciting it is to share your talents with others. See you there!

V.C.F.
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AWE

The Association of Worship Executives is an informal gathering of persons who have the responsibility of serving various denominations and churches in the role of executives for worship. Since the reform of Vatican II, almost every major liturgical church — Episcopal, Roman Catholic, Lutheran, Presbyterian, and Methodist — has formed an office responsible for providing leadership in the development, promotion, reform or formation of the liturgical rites of their churches. AWE is a forum providing the opportunity for these staff persons to exchange ideas on programs and to discuss mutual concerns.

This year’s meeting was in Chicago on January 3, and attracted about 15 worship executives, including Canadian representatives of the Anglican and Roman Catholic churches, and the United Church of Christ, and an American representative of the Church of Jesus Christ of Latter Day Saints.

Exchange was lively and informative. For further information regarding next year’s meeting, contact AWE, 225 Sheridan St., NW, Washington, D.C. 20011.

NAAL

The North American Academy of Liturgy, an association of liturgists from the United States and Canada, formed to provide mutual enrichment and intellectual exchange, gathered in Chicago January 3-6, 1984. The primary format of the meeting centered around several special interest groups, designed much like a graduate seminar. Reports of these group activities are contained in the summer issue of Worship magazine.

Of special interest to musicians is a group concerned with scholarly musical topics chaired by Sr. Mary Alice O’Connor, coordinator of the Liturgical Music Program at Catholic University. Last year this group heard a paper by Rev. Ed Foley, Capuchin on “Music in Ritual: A Pre-theological Investigation” (published this spring by the Pastoral Press). This year Rev. Michael Gilligan presented a paper on Hymnology, which stimulated an interesting exchange among the members present.

The two general sessions were addressed by incoming Vice President Gordon Lathrop, who explored the need to recover images, especially biblical images, in the liturgy. The Berakah Award was presented to Rev. Eugene Brand, Secretary for Worship of the Lutheran World Federation, Geneva, Switzerland. His address was a stirring call to envision the ecumenical force of liturgy. At the heart of his presentation was a vision that churches have a more positive hope for union and ecumenism on a national level (e.g., between the American Lutheran Church and the American Roman Catholic Church) than on an international level. His point was that national cultures bring about a sense of unity within churches, and that international considerations may tend to keep us separated. It was a fascinating challenge to an ecumenical group of North American liturgists.

Rev. Dan Coughlin Resigns

He was elected and served as chairman of the Federation of Diocesan Liturgical Commissions, coordinated the Papal liturgy in Chicago’s Grant Park, and served as counselor and friend to many a new colleague appointed to a similar position in a smaller diocese.

But, above all these accomplishments, Don Coughlin has served as an advocate for recognizing the role of prayer and prayerfulness in the liturgy, for encouraging a wide range of ethnic diversity within the liturgy, and for insisting that the heart of a successful liturgical celebration is the expression of faith by the people celebrating. A master politician without being political himself, a patient man without being uninvolved, Dan Coughlin reflects the prayer, the faith, and the diversity that he so often advocated for others.

His retirement from the directorship will provide him a year of working in the Berkeley School of Theology, and among the monks at Gethsemane, and the Brothers of Charity at Calcutta, India. NPM wishes Dan Coughlin the best in his new work. Heartfelt thanks to him from all of us who share the ministry of liturgy with him.

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P.C.
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*Member Discount applies to individual NPM members and to cantors whose parish is an NPM regular member.
NPM Chapters

NPM Chapters all over the country are actively supporting pastoral music in their parishes by sponsoring events and workshops that address the special needs of their own musicians. Here are just a few of the “goings-on.”

Cleveland Chapter
The Diocese of Cleveland Music Commission sponsored John Pell in a Guitar Clinic and Concert. It was reported to be a great success with approximately 200 in attendance. Staging the event was a cooperative effort between the Music Commission and the NPM Cleveland Chapter. Chapter volunteers handled on site registration and hospitality as well as manning a booth with NPM materials and information. This generated a lot of interest, both for the National Association and for the local chapter, as it gave the members an opportunity to chat with prospective members and others interested in pastoral music.

Buffalo Chapter
This is a special type of chapter for NPM because it is an affiliate chapter. The Church Musicians Guild of Buffalo has recently applied and been granted a permanent charter with NPM and we would like to welcome them to our family. On November 10th the Church Musicians Guild sponsored a program given by Alice Parker on Creative Hymn Singing at the Villa Maria Institute of Music. The evening began with wine and cheese and continued with the presentation by Ms. Parker. Using the Worship II Hymnal as the springboard, Ms. Parker led the musicians through a discovery of our rich heritage of hymns, including chant, psalter, chorale, folk, composed, and spiritual hymns.

In January the Guild/Chapter presented “A Cantor Workshop” by Donald Fellows, held at St. Joseph’s Cathedral.

Providence Chapter
On November 17 Father Anthony Marcini addressed the Providence Pastoral Musicians on “Understanding the Roman Liturgy.” Father Anthony is the Choir Director at St. Augustine’s in Providence, and, as priest and musician, offered a keen sense of the liturgy and understanding of the two ministries. This is a great example of how we help each other, musician to musician.

In January the Providence Pastoral Musicians addressed the topic “The Clergy and Musician, Building a Firm Relationship.”

Oklahoma City
Chapter in the News
We were pleased to receive a clipping from “The Sooner Catholic” the diocesan newspaper in Ada, Ok., wherein one of NPM’s members is seen chatting with fellow staff members of St. Joseph’s Church in Ada. Rudy Lupinski, the organist and choir director at St. Joseph’s, explains in the article that even though he has been a “pastoral musician” since he was in the sixth grade, his understanding of that role began only after he attended a convention of the National Association of Pastoral Musicians. “Now,” he said, “I want more and more.” Thanks, Rudy, for the endorsement from the grass roots of Oklahoma. The Ok. City Chapter is alive and well in Oklahoma.

Arlene Anderson

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Communication is essential in order to have good liturgy. However, in a large parish, where there are several organists, a dozen cantors, an adult choir, a folk group, and regular clergy along with weekend associates, communicating liturgy plans is a challenge.

At St. Joseph, Fullerton, communication of liturgy plans is initiated and guided by mailings, the nucleus of which is composed of sets of "Liturgical Music Notes." These "Notes" serve as a framework for the music to be used at liturgies.

The idea of liturgical Music Notes is based on sets of "Liturgy Notes" developed by Reverend Bob Hartnett, an associate pastor at St. Joseph, Fullerton, whose major responsibility is liturgy. These "guidelines" are his way of communicating a basic liturgy plan to the other resident clergy and deacons as well as visiting priests, while still allowing for individual tastes within a given liturgy (See Sample).

Each sheet includes a statement about the focus and readings for a particular liturgy as well as suggested penitential rites, general intercessions, greetings, blessings, dismissals, prefaces, eucharistic prayers and other remarks and/or "givens" such as incensing, gospel processions and special rites.

Recently, a subcommittee of the reorganized Liturgy Committee at St. Joseph has taken over a large part of this work, especially seasonal planning and special liturgies, and will eventually be responsible for all of it. Ultimately, Father Hartnett is responsible for compiling, editing, and then publishing the notes, about a month in advance. As Director of Music, I am a part of this subcommittee and thus involved with this process from the very beginning. Each set of plans covers a four to six week period, depending on how liturgical seasons, special feasts and the calendar fall.

Once these Liturgy Notes have been received, the music planning begins. Hymn selection is based on the focus and readings and is aided by use of a planning grid. This process, whether done by an individual or small committee, can best be achieved by having available copies of the parish hymnal and/or immediate music resources along with any published planning aids used such as Good News, Celebration, Aids In Ministry, Song Prayers, and NALR Planning Guides, to name a few. An idea or suggestion file and copies of previous Liturgical Music Notes are also handy.

Creativity and sensitivity go hand in hand at this point. For example, the Gloria can be recited, omitted, sung in its usual place under various settings, or sung as the entrance hymn in a festival liturgy, thereby omitting the penitential

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Mr. Huntington is the Director of Music at St. Joseph Church, Fullerton, MD.

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**Liturgical Music Notes**

**33rd Ordinary Sunday** — November 12/13, 1983

Focus: Our triumph is through Christ. His resurrection assures the ultimate victory over evil.

Before Mass: (1) Review #84b as today's response.
   (2) Review #192 as response refrain for next week.

Entrance: #175

Penitential Rite: Spoken form will be used.

Gloria: Check with Celebrant — may be recited or omitted.

Response: #84b (verses 1 & 2)

Alleluia: I-77

Preparation: Instrumental

Preface: P32 (Red Missal p. 63)

Holy: SJ

Acclamation: #135b

Amen: SJ

Communion: #125

Recessional: #176 (verses 1 & 2)

Cantor Suggestions:

For You Are My God (NSNC, Glory & Praise I #16, "Bird" Book #8)
I Lift Up My Soul (Dwelling Place, Glory & Praise I #23)
Lord, To Whom Shall We Go? (Glory & Praise II #119)
Only in God (Dwelling Place, Glory & Praise II #128)
Sing A New Song (NSNC, Glory & Praise I #47, "Bird" Book #39)
To Be Your Bread (Gather To Remember #44)

Note: The Readings are not listed on these sheets for the musicians as they all have copies of the missal.
rite. If your congregation regularly recites the Lamb of God, it could be scheduled to be sung. The same could be said for the Lord’s Prayer. The closing hymn does not always need to be sung and can be replaced with an instrumental, or just silence – particularly effective during Lent. An instrumental closing works well when the communion hymn is sung as the end of communion as a hymn of thanksgiving instead, in which case it would be redundant to turn around and sing a Closing Hymn a few minutes later. Certain feasts might be highlighted by special music at the Sign of Peace, singing the verses to an alleluia, a sung eucharistic prayer, an instrumental or solo prelude. A cappella singing by the congregation is most effective. Use well known hymns such as “O Come, O Come, Emmanuel” during Advent, or “Were You There” during Lent.

New music for congregational use should be scheduled so that there is sufficient time to teach and learn it, usually towards the end of the period being planned. Regular rehearsals before Mass should be derived from the Hymn Planning Grid and included in the Liturgical Music Notes. Rehearsals are best done a cappella and should begin with a brief, familiar warm-up, such as singing an alleluia or response. The new music should be broken down into logical sections to be taught and reviewed quickly over a several week period.

Liturgical Music Notes are then developed by combining the completed hymn planning grid and important information from the Liturgy Notes. Solo suggestions for cantors, optional hymns and other ideas or suggestions can be included. These sheets then become the framework from which musicians and celebrants will build their assigned liturgies.

Granted, there will be certain specifics. But options allow for flexibility. One celebrant may choose to recite the “Lord, Have Mercy” while another might choose to sing it. If sung, the setting to be used will have been preselected and listed on the Liturgical Music Notes.

As mentioned previously, these Liturgical Music Notes form the nucleus of a mailing headed by a newsletter that includes reminders, suggestions, announcements and personnel changes. Also included in the mailing are copies of the Musician’s Schedule, which indicates all assignments for the time frame covered by the Liturgical Music Notes.

With a little more preparation, one could add copies of new music to be learned, celebrant schedules, archdiocesan flyers, phone rosters, and so forth. These packets are then distributed to all key musicians and potential celebrants and deacons about two to three weeks ahead of time. Individual packets can be tailored for each recipient as needed. All cantors and organists receive the Liturgical Music Notes in case of an illness or necessary assignment switch. This way, everyone already has the information in hand.

Our musicians have found the Liturgical Music Notes and mailings useful and look forward to getting their package. Verbal communications are direct, concise and at a minimum. Few last minute problems or questions arise, resulting in good, well-coordinated celebrations. And finally, the entire parish moves forward together under the same liturgical umbrella.

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For Musicians and Clergy: Liturgy

Musicians Proclaim the Word, Too

By Jeffrey P. Baerwald

"To pray the hymn" is a phrase that I have often used in my own work with choirs and ensembles, and I am sure it is one uttered by many liturgical musicians. It states concisely the nature of our ministry, our purpose, and that which we hope to facilitate: prayer.

Yet, when we ask what "to pray the hymn" really means, it loses simplicity and demands a far more reflective response. It is a question that at first glance may be answered by an explanation of prayer or religious music. Such an undertaking could be of a practical nature and would account for the who, how, what, why and where of each of these topics. It is also a question that moves far beyond the realm of practicalities and seeks to understand the subtle and complex question of what it means to mediate religious meaning through music; and, of equal importance, what it means to be a minister of music in liturgical prayer.

This question is not new. We who are seriously committed to our ministry are deeply aware of the necessity of being ministers of prayer. Who we are as ministers, however, is often lost in what we do as ministers—meaning defined by function. The greatest danger of this is that, when defined by function, we can often be caught up in the immediate and exterior aspect of our ministry: providing 'good' liturgical music. While this is indeed important it does not embrace the fuller and deeper meaning of our ministry.

I would like here to shift from any rhetoric of function or purpose and examine what it means to be a pastoral musician. When we do this thing called liturgical music by leading our congregation in song, what significance does it bear beyond the function? Or, to ask anew, what does it mean to pray the hymn?

To accomplish this, I would like to focus on the image of the musician as proclaimer of the word of God. Recent works in sacramental theology have contributed significantly in broadening our own understanding of this much neglected image of Roman Catholic tradition. Yet, it is an image that can all too easily become relegated to the domain of homilist or presider. To proclaim the word of God is not only characteristic of all liturgical ministry, but it is, I believe, that which can assist us in moving beyond the world of function to beginning to understand our own ministry of music with greater depth.

"This is what we proclaim to you: What was from the beginning, what we have heard, what we have seen with our own eyes, what we have looked upon and our hands have touched—we speak the word of life" (1 John 1.1).

The word of life is that which has been passed down throughout the Christian tradition, even unto our own time, proclaimed and celebrated in our liturgical assemblies. The word heard in the Scriptures is proclaimed by the preacher, made touchable in bread and wine, and experienced in the community of believers. It is not a static word that can be isolated or wholly defined by any one of these alone. It is the word of life, living in our midst: inviting us, unifying us, and transforming our very being.

The word first speaks invitation. Come follow me. It calls all to faith and beckons the believer forward to deeper love of Jesus. "We are Christians because through the Christian community we have met Jesus Christ, heard his word in invitation, and responded to him in faith. We gather at Mass that we may hear and express our faith again in this assembly..." (Music in Catholic Worship I.1).

In the liturgical assembly this word of invitation is spoken through the ministers of hospitality who greet all with genuine warmth; it is spoken through the readers and deacon who proclaim the Scripture; and it is spoken through the presider whose words and gestures invite the assembly to hear the Word and gather around the table.

The word that invites also unifies. The word of invitation heard in each of these ministries not only calls the faithful to the assembly, but engages them in the spirit of worship. "All the faithful should be led to that full, conscious, and active participation in liturgical celebrations which is demanded by the very nature of liturgy" (CSL, 1). The very nature of liturgy demands that the congregation be drawn into a community where faith is shared. This unity is experienced most vividly in the liturgical assembly: "Since through baptism there is no Jew nor Greek, slave nor free man, male nor female, but all are one in Jesus Christ (Galatians 3:28), the assembly which most fully portrays the nature of the Church and its role in the Eucharist is that which gathers men and women from every walk of life" (Eucharisticum Mysterium, II.A).

In the age of mass communication we are very aware of the plurality of our world. The word of unity does not call us to shun our differences, but brings us together, fully aware of our plurality, into the assembly where we say with one voice in unity with the universal church: "I believe in one God..."

The word that invites and unites also transforms. To be invited to faith and find nourishment for that faith in unity with a group of believers is to make possible change within our own lives. The word that transforms is an elusive word, but its power is nonetheless real and efficacious in our daily living. "What the faithful have received in faith and sacrament should have its effect in their daily lives" (EM, I.1). What we have heard, seen, looked upon and touched, is the word of life, which is not only something 'out there,' but that which affects my whole being, calling me to put on Christ.

The images of invitation, unity, and transformation speak to a dynamic of liturgy that is radically different from traditional understanding. Scholastic theology confined the workings of the
sacraments to a rigid world of cause and effect: if this is done, then that will occur. It is an *ex opere operato* paradigm in which the sacraments were understood in terms of their results, and the minister in terms of proper function. To move beyond the static world of product and enter into the inner workings of liturgy is to see there a dynamic process of prayer. It is a world of dialogue where God calls, unites, and transforms and we respond, form community and are transformed by the very act of response and unity. We reach beyond the world of cause and effect and see our own becoming; when this is done that will occur, and by doing this we are being transformed.

If we wish to understand how liturgical music and the liturgical musician are a part of this dynamic process of communal prayer, we must move beyond *ex opere operato* language and discover how music is integral to this active dialogue between God and his people. There is a realization, however, that music as 'product' is a part of our understanding of liturgical music. It is a realization that is manifested in subtle language and stands as a barrier to a deeper meaning of the musician as a minister of prayer. Let me explain.

One understanding of the place of music in liturgy — and an all too popular one at that — is summarized well in the statement "music at liturgy." These three words are indicative of an attitude that views music as an accidental enhancement to worship. The notion of music as an afterthought is not only incongruous with the internal dynamic of worship, but stands in violation of Judeo-Christian tradition in which music is intrinsic to communal prayer. One does not have to search back very far to realize that music was not "music at" but rather "music within" liturgy. Liturgical history is very familiar with music as the muscle that held the skeletal structure together, giving it movement and width and depth of expression. An understanding of music as the flesh of worship that just makes it look nice is alien to our tradition.

We are faced with two poles of understanding; music as integral to prayer and music as an enhancement — the former expressive of music actively engaged in speaking the words of invitation, unity and transformation in worship; the latter expressive of music as filling the gaps and empty spaces. To retrieve a sense of music as prayer, we must abandon all traces of music as enhancement, or, a part of the sum product of what happens in liturgy. We must begin to see liturgical music as a significant part of the dialogue within the community's prayer.

How does music do this? "In the liturgy human sanctification is manifest by signs perceptible to the senses, and is effected in a way which is proper to each of these signs" (CSL, 7). Music speaks to a level of our being in a way that words cannot influence. Music affects the emotive dimension of our lives. Through its communication of feeling, meaning, ideas, and intuition, music has the power to reach into the center of our beings and evoke a vast horizon of feelings and meanings. In a positive sense, music disarms us. It touches the human in us: joy, pain, love, anger, hope, fear, despair, trust, and all the rest. And in doing so, it makes human response possible: laughter, tears, silence, dancing, praise, shouts, adoration and each of those things that are truly expressive of what it means to be alive.

When we speak of music as prayer we discover that the word of invitation, unity, and transformation is an evocative word. The declarative word says what is. If this is done, then that will happen. The declarative word answers questions and gives satisfaction to our desire to know. It is an objective word which in its most extreme form confines the grace of God to the adherence to rubrics. In contrast, the evocative word does not state what is so, but what might happen. The evocative word adds the dimension of grace and human creativity to what is so, and makes possible that something might happen if we do it long enough. The evocative word does not answer questions, nor does it satisfy, for as we have been transformed, we are yet awaiting transformation. The evocative word does not answer questions, but continually places new questions before us. And lastly, the evocative word does not confine God's grace, but seeks to discover how it constantly invites, unifies, and transforms us.

Musical liturgy is prayer and not function when we discover that what truly happens is not only objects that symbolize and become, words that are spoken and proclaimed, people that minister and lead, but that all are affected and changed by doing these things. Music is an integral part of this prayer for it radically brings forth the evocative dynamic of prayer through its ability to touch the human element in our lives.

To understand this a bit further I would like to contrast the musician as functionary with the musician as a minister of prayer to see how each fares in comparison.

These two types of musicians are well represented in the distinction "music for the sake of music" and "music for the sake of prayer." The musician as functionary fulfills a purpose: music for the sake of music. On the one hand there are two simultaneous events occurring, the mass and a concert. The relationship between the two is minimal; restricted to following the rubrics of what is said and what is sung. On the other hand, there is a small group of relatively amateurish musicians, whose limited musical and liturgical expertise innocently, but nonetheless harmfully, creates awkward moments in the liturgy that also cause the feeling of two separate events. The musician as minister of prayer, however, is a part of the process. This musician is attentive to the fact that he or she is a minister, and as a minister serves the community's worship, but never dominates or distracts it. The musician is not isolated by the distinction of liturgical roles, but is one who shares with the other ministries the task of proclaiming the word of God.

Most often the musician as functionary is watched. Inadvertently, his or her musical and liturgical proficiency, good or bad, results in a singing to the assembly. But the musician of prayer sings with and for the congregation. The musician of prayer sings with the congregation by inviting them to song, not only vocally and with gestures, but also through the choice of music which is sensitive to the musical ability of the congregation. The musician of prayer also sings for the community. As the presider serves to gather the prayer of the community into his prayer, so the musician effectively collects the prayer of the community into his or her song and music.

The functionary musician tends to view music as punctuating various sections of the Mass. We speak. We sing. It is not so much that we speak or sing, but the period in between. The traditional four song Mass is the best example of this. It is obvious that we made these four hymns musically and ritually significant, creating the attitude that procession, offertory, communion, and recessional were peak moments of the Mass. Each of these hymns served as musical periods indicating the end to one
In the last analysis we can only praise or criticize the functionary musician. His or her responsibility is to fulfill a practical task. And it is to the extent that they have carried out that task that will determine just praise or criticism. For the musician of prayer praise or criticism is secondary. To share the task and requirements of proclaiming the word of God is to enter into a dynamic world of becoming. It is a world that cannot be, and should not be, judged by what just happened, but rather, if we continually do together this thing called liturgy, the what that happens is the transformation and becoming of our lives.

It is clear that the requirements for the pastoral musician differ radically from the demands upon the functionary musician. To raise the question, what does it mean to pray the hymn, is to move beyond function. This all too important question seeks to understand not only religious meaning and religious music, but the significant image of the musician of prayer proclaiming the words of invitation, unity, and transformation.

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the Less the Term Means

BY FELICE RAINOLDI

Pastoral Music presents a translation of a talk presented at the Summer meeting of Universa Laus, an international organization for the study of liturgical music. While rather dense in its ideas, it accurately reflects European thinking on liturgical music, and we know the readers of Pastoral Musical appreciate reading about the issues facing the European church music community.

As an international society of musicians and liturgists, Universa Laus is greatly concerned with the role of culture in our worship. One of our shared convictions is that universal praise must grow out of a necessary pluralism—a single cry of "Come, Lord Jesus," issued in a multiplicity of prayers and languages.

In the Universa Laus document of 1980, we talked about different cultures, but we didn’t find it possible then to describe with precision just what “culture” is. We assumed that we knew what we were talking about when we said there was a link between worship and culture. Today, other parts of that 1980 document—those dealing with ritual music and its form, its ministerial role in worship, and the roles of different actors and participants of a total celebration—seem consistent and successful. But we are still left with this unfinished business of liturgy and culture. We need to examine this area anew. In this paper I would like to sketch out some directions our research should take if we are ever to answer our three part question: what kind of culture? what kind of liturgy? what kind of music?

When we speak about humanity, we are forced to consider a whole system of structures within which a person lives out his or her life, whether personal life or life in relation to other human beings. Once you start looking you will be surprised at the complexity of the system in which we live. It’s like an enormous archipelago of cultures. We might like to explore every single island, but, for now, I would like to confine our investigation to three areas of research that have much to do with our basic questions.

1. We have to map out the cultural areas with which we are in contact and within which we have to work. We often talk about “cultural reasons,” “cultural necessity,” “cultural products,” etc., without having any precise understanding of what “cultural” means. In fact, the more you stuff into the word “culture,” the less it actually means. All sorts of junk is being sold under this label of “culture.” What we need is a true “cultural” discernment so that we can pick out the paths that are worth following—basically those that have to do with our becoming fully human, living a social life, and interpreting reality. Philosophies, ideologies, collective pressures, mass movements, psycho-sociological—all of these are deep roots out of which emerge cultural phenomena, roots that we must try to unearth, rather than being dazzled by their surface appearance. By making this effort we’ll avoid a number of mistakes.

A single cry in many prayers and languages.

Although there are plenty of cultures and authentic subcultures, the number is not unlimited. Thank God cultural change doesn’t happen every year! We who are rooted in our local churches and faithful to the incarnation of the gospel have the task of recognizing what is our real field of work. It’s a human field; always dynamic. Today, it involves conflict: dreams, ideals, and hopes that are bound to clash. It is important to give some definition to our theme, both width and breadth. Insofar as cultural anthropology is trying to deal with existence and reality, it can give us a few vital insights.

2. We must limit our focus to emerging cultural trends. There are many cultural trends that give us stimulating suggestions. They enrich our knowledge and force us into dialogue. And it is more important to identify and experience them than to try and reflect on the principles that would explain where they come from. I find that when religious people talk about secular reality, there is often a certain despising, defensive, ghetto mentality. It seems to me that this sort of negative attitude reflects clerical and Manichean prejudices. If you look at certain trends from a positive point of view, they can be really interesting objects for our analysis, and can link up with the whole “duty-to-transmit the gospel” and with certain dynamic forces in the liturgy. For example:

- this widespread, global phenomenon of festivals, feasts of fools, happenings, weekends;
- the whole business of welcome, of wanting to relate to people, have contact with them;
— all those trends which have to do with our bodies, rediscovering corporeality, dances, marches, protests, and our whole way, even, of making music;
— interest in the exotic, in the antique, in looking for gadgets that have been absolutely personalized.

3. **We must try to understand correctly the whole process of cultural mediation.** When Christian culture and human culture interact, four strategies or processes can occur.

This first is assimilation. It is the most immediate and direct form of contact. This form provides a thorough and homogeneous contact, including theology, morality, liturgy . . . all forms that can be designated in a given geographic and historical context. As a result, it is imposed (or juxtaposed) on a particular people to the point where the native traditions will tend to disappear or will be seen as a sort of hybrid. The price of this sort of operation is, unfortunately, costly, and the payment is unilateral. It may involve violence, marginalization, and the loss of national identity.

The second is adaptation. A particular cultural system is placed side by side with another, but in a condescending manner. It takes in some of the expressive and symbolic details of the other; it uses them, but it never questions itself. It may take on a few local colorful practices, but basically it’s just a bit of dressing.

The third is acculturation. Here, two cultures with respect for one another confront in a manner of mutual exchange. This often leads to a new synthesis, and, by a process of compenetration and osmosis, the two ripen together in a sort of organic manner. But the exchange is not always between equal partners, because it’s very likely that one of the partners is able to offer elements of a stable and mature culture, especially if these are successful at mediating profound human values, and, in this case, the stronger culture will win out, not in a spirit of rivalry, but because the gift is seen as something to be cherished by the receiving culture.

Finally, inculturation. This is really the incarnation and death of one culture that is never to arise or be heard from again. It will be something identical, yet something new; but in such a way that this inculturation is really a sort of Messianic process. It can only truly happen where you are dealing with a Messianic religion. It’s not possible in pure political terms.

A new style, a new spirit . . . We are only just beginning!

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**Liturgy and Culture**

Now, what does all of this have to do with liturgy? Once again, I would like to suggest a few directions.

First, **We need to examine the historical facts, the signs of the times, and everything that can help us understand the relationship between liturgy and culture.**

At the beginning of our work, *Universe Latus* took part in some important historical research in the domain of liturgical music culture. This gave us well-founded scientific knowledge and also suggested lines of partial action. And it wasn’t just a question of archaeological data, because it did give rise to a whole renewed creativity.
Today, however, with the turmoil of institutions, we are forced once more to shift our point of view in perhaps a more radical manner. We have to try and look at the impact of liturgy and culture without bothering too much about some of the end products (for example, musical form).

It is very valuable to look at the liturgy in this way, because it is less a question of learning facts than of interpreting them. And if we look at the crucial point we can, I think, discover certain ambiguous and dangerous turnings, as well as important values. I would like to propose to you a rather schematic, but I think useful path through liturgy.

Pre-Conciliar Church  
\[\text{Inculturation} \quad \text{Acculturation} \quad \text{Adaptation} \quad \text{Assimilation} \quad \text{Post-Conciliar Church}\]

In the pre-conciliar church, one begins with inculturation, moves through acculturation, to adaptation, and then to assimilation. In the post-conciliar church, one starts with assimilation and moves backward to inculturation. That, I suggest, is a hypothesis for reading history. Now we need to discuss this, to try to verify it, to document it, or conversely, if you prefer, to reject it.

The **downward** arrow of the pre-conciliar church suggests what has happened in the way liturgy and culture have reacted in Western Europe. I will try to give a brief sketch:

**Inculturation.** This begins with the dawn of Christianity to the “peace of Constantine.” Christian worship thrives on the basic gospel message. There is a harmonization between the newness of the gospel and the basic human symbols as well as the most important gestures of human existence (cf. Dionysus, Justin).

**Acculturation.** This is the process that took place during the great Patristic period, when Christianity became deeply implanted in the Roman Empire. It was the golden age of creativity, the development of texts, symbols, feasts, etc.

**Adaptation.** The first signs of adaptation appear already under Gregory the Great. This phenomenon became widespread in the Carolingian period and continued for many centuries.

**Assimilation.** The Roman liturgy is now centralized, crystallized in its form, and controlled by a judicial form. It's now static. When changes from other cultures approach it, they are repulsed. And it is imposed on new Christians of the emerging world. From the Council of Trent to Vatican II, music is the only “living” force within the rite, but even this is a very uneasy juxtaposition with the liturgy.

The upward arrow indicates a reversion of this tendency that begins with Vatican II. The pure and simple conservation of liturgy as in the past is impossible. At first (cf. the normative approach of Sacrosanctum concilium), the liturgical reform was understood as adaptation, an aggiornamento, with a few timid overtures toward acculturation. But the implementing of that reform revealed needs that had not been foreseen. Once the breach has been made, the whole ritual corpus is unable to maintain its former static equilibrium.

One cannot change or touch one element (e.g. language) without calling the entire system into question. As people within Christianity realized that vast changes were occurring, different viewpoints about relating to culture emerged. Some perceived the change as secularization, as deritualizing the rite; others felt a revival of religiosity, of festivals, symbolism, popular piety, even folklore. But de-Christianization, once it was added to the picture, imposed a sad note.

How did we cope pastorally? We began by stressing a project like “Evangelization and Sacraments.” But it’s more than simply putting your finger into the dike to stop the water; it is a question of building a whole new foundation. Probably, acculturation in the liturgy is still inadequate, still too timid. We still attempt only provisional tactics and strategies; what we need more urgently is a world-wide and radical strategy. It is vital to incarnate Christian culture into the symbols and forms that are proper to that culture. The incarnation demands a merger of the living experience of faith with the profession of faith, integrating with each other.

**Second, we need to discover and understand the unity of the liturgical mystery — and ministry — within the increasing diversity of practice.**

The word liturgy is often used in much too wide a fashion so that it becomes vague. It can’t be used in the same sense for every historical period, as I have just mentioned.

After the Council, the word carries a very strong theological charge. Even the text of Vatican II itself as a whole, with all the christological, ecclesiological, pneumatological overtones, enriches the idea of “liturgy” enormously.

The liturgy which we had to ‘acculturate’ and ‘inculturate’ is that liturgy. But at the same time we had to remain open to a certain pastoral pluralism. The needs of the local churches, the sensibility of this or that group of Christians emphasize different elements both theoretical and practical. Let’s not go through a reciprocal excommunication; instead, let’s attempt to share our unique experiences, and to try to understand them.

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**The more you stuff into “culture,” the less it actually means.**

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Based on the Council, the original sense of the term, liturgy, is that of profound unity — not simply the forms that manifest that unity; the liturgy itself is the ritual and symbolic vision, here and now. It sums up (unifies) the whole experience of men and women, and all that comes to us from above.

It should be stressed that the history of salvation traverses the entire mission of the church; the Lord is present...
in every gesture, in every moment, although through different sacramental levels.

The presence of Christ is not tied to any sign we habitually consider as liturgical—in any exclusive manner. He is present in the Kerygma (proclamation of the Gospel) just as he is in the Lord's Supper; in the stammering prayer we share with one who is searching as in the celebration of Solemn Vespers; in a family celebration of thanksgiving for the birth of a child as in baptism; in the simplest gesture of friendship as in the solemn adoration at Benediction; in the offer of pardoning as in the great Easter mystery.

Is this some sort of "pan-liturgy"? (It wouldn't fit into the new Code of Canon law, would it?) We do have to be more precise; however, I am convinced that we have to free ourselves from being too narrow, from having too "sacred" a view of the history of salvation, and from an overly-ritualistic understanding of liturgy. A new spirit, a new celebratory style in a stronger sense of that word is needed for us to properly implement the program of "Evangelization and Sacrament." The activity of the church in regard to liturgy is in a state of embryo (in statu nascendi). Realizing this should free us from any lingering dualism between the sacred and the secular.

The historical rites that we have received and understood.

Third, we need to make our cultural goals precise and to explore the optimum conditions within which the church can celebrate liturgy.

Given the interaction of liturgy and culture in history, which avenues are truly open to us today? Further, what conditions do we have to work within? What are our objectives, and in regard to what particular liturgical gestures? The whole post-conciliar vision remains a goal. Until we reach that goal, we have to make do with various means of celebrations, some of which are not yet fully assimilated. We can understand the point of view of those within the church who wish that we could remain with the status quo. They argue that since the universal liturgical tradition has become a sort of "cultural patrimony," rich in symbolic connotations, why change it? This is evidently the point of view of those who want to restore or revive the past. It contains an element of truth which we should be aware of, even if it's only "truth-in-reaction" to certain mistakes that we have sometimes made.

**The original sense of liturgy is profound unity.**

More often you come across those who say we must adapt effectively what our new restored rites are saying. I don't think that's enough, but we have to recognize that this procedure, too, is providential because it has helped us avoid a completely chaotic liturgy, a liturgy completely empty of any meaning.

As to attempts at acculturation, I feel it ought reach all our sacramental rites in their fullest sense. This can happen if we make sure that we catechize adequately, and if we allow prayer to take on a greater freedom and variety.

What about inculturation? I think inculturation must remain a goal to inspire us in our task of evangelizing seriously and courageously. I think here the key is initiation and the catechumenate. These surely are privileged areas in which the fundamental symbolism of human life emerges. There will also be fundamental places where the church is incarnated and also in which we are inserted into the church. We are in search of models that will allow us, both personally and communally, to grow in the measure in which we have that world view of the sacraments, (of which I spoke before), and to follow the demands of true spiritual formation, in view of more full maturity.

The paths give us different models of how to celebrate. Their climax will, of course, be the Eucharist. I'm convinced that we need to follow a certain apprenticeship. We need to interiorize the basic structures that are, for us, the way of the Lord. Why? Because this will open us to freedom, to diversity, to true responsibility and to a proper sense of community.
Exploring the Temptations of Our Culture

BY KEVIN IRWIN

It is now well recognized that our culture is fundamentally preoccupied with the self. We exhibit narcissistic tendencies, and "I did it my way" is still a substitute national anthem for many Americans. When things don't go our way we enroll in seminars on assertiveness training and we write a new program on our macro-micro-mini- or personal computer. Being productive means being, and being very productive means succeeding. And production leads to self-worth.

In the same way, despite Browning's invitation: "Grow old along with me! The best is yet to be,... the last of life for which the first was made," Americans tend to favor the first part of life. We are a youth oriented and beauty conscious culture. For us the perfect tan, the perfect figure, the right clothes, the right hairstyle, and the proper fragrances are, very often, the things that matter.

We Christians are not exempt from the temptations offered by the culture we live in. And if we are to celebrate the reformed liturgy in a meaningful way then I think we need to take questions of culture, especially cultural diversity, very seriously. To that end, in this article, I would like to briefly explore some elements of Christian liturgical celebration, how our cultural backgrounds influence and are influenced by our celebration of feasts and seasons, in particular, here, the season of Lent, and then how all these considerations relate to the important issue of appropriate attitudes of musicians toward celebration, and appropriate music for liturgical celebration.

The focus of liturgical celebration is God. It is the praise, thanks, honor, acknowledgment given to God, Father, Son, and Spirit as source of all, the beginning and the end of all that has been and ever will be. When we Christians gather in solemn celebration we join in an age-old rite of remembrance—remembering what God did in and through his Son Jesus and which he continues to do through Christ here and now in the unity of the Spirit we call "holy."

The center of Christian celebration is the paschal mystery, and it is the resurrection of Christ that is the source of all life, joy, and peace. Hence, there is appropriate joy and festivity in our celebrations, for death has come to an end in the redeeming death and risen life of Christ. The good news is proclaimed and enacted again and again at liturgy, and it deserves festivity and joy-filled celebration.

But there is also a reflective side to this aspect of celebration. It derives from the other side of exaltation and triumph of the risen Christ, that is, his lifelong obedience to the Father, and his redeeming death. We make Christian celebration cheap, one-dimensional, fragile, and too unrealistically optimistic when we refer to the rising sun of Easter glory (the Son of God) without acknowledging the shadow cast by Christ's death on the cross. We make the paschal mystery cheap grace when we limit our commemoration to good feelings and merrymaking fun Sunday after Sunday (even on Easter), when we forget the price paid on the Friday we call "Good."

Because of this side of redemption we ought to critique a superficial adoption of the definitions of "celebration" that are only fun-filled and superficially optimistic. Christian liturgy, rooted and centered in the paschal mystery of Jesus is always a celebration of this mystery in sacraments, feasts, and seasons. Christian liturgical celebration is the means whereby we discover again and again that the life of God is very much present in our everyday lives in this world. Through liturgy we

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are able to see human life, our fragile human lives and loves through the prism of Jesus's death and resurrection. It is that prism of the paschal mystery that makes all the difference. Christian celebration is not a variation and descant line to "Everything is beautiful." It is harmony and variation on "Christ has died, Christ is risen. Christ will come again."

What Jesus accomplished in the paschal mystery was not to take the suffering out of life; he showed us that suffering and death lead to real life in him. What Jesus did was to take the panic out of the pain we suffer, and to assure us of his continued presence with us in our need. Real life for the Christian means that physical suffering and death lead to life with God. If we do not emphasize in our theology of sacraments that they offer hope in the risen Christ—a prism through which to view human life—then we may be doing the right ritual, but giving the wrong message.

We cheapen the celebration when we limit ourselves to good feelings and merrymaking.

No one of us has to be reminded of our fragility; old age, mid-life crisis, and burn-out are all too very real in our American culture. It is in the face of such realities, realities that our American way of life seeks to hide from, that liturgy and sacraments become appropriately counter-cultural. When sacraments lose this power to transform and renew, then we may well discover that the root cause is that we have sold out to the assumptions of our American culture, rather than paid the price that fidelity to the Gospel requires.

Last year, an article appeared in America magazine entitled: "Let's Do Away with Lent," in which, as the subtitle reads, "the author argues that the Catholic preoccupation with Lent reflects a misplaced emphasis on pain rather than grace." To the extent that Lent has been viewed as a masochistic, guilt-ridden season, one could understand the author's suggestion. But is that really the picture of Lent today? I submit that the author's view is a partial one.

In our parish, even with all our renewed and proper emphasis on resurrection and Lent leading to a renewal of this life at Easter, Lent itself seems to have taken a firmer hold than ever. Attendance at Lenten liturgies was up this year and once again our two celebrations of the Good Friday liturgy proved warranted because of the numbers attending. In addition, I suspect that our experience of having crowds come "out of the woodwork" for Ash Wednesday was not unique. We liturgy people tend to have particular problems with Ash Wednesday because so many come who do not participate in the liturgy. We spend the next three days washing our right thumb and bemoaning the fact that scores of people chose not to sing this year's setting of Psalm 51. Most have not read the Sacramentary about the importance of having a liturgy of the Word before distributing ashes, and sit impassively until they can leave their pews, "get the ashes," and leave the church. That fries us! Others, of course, have been through our services of
the Word and Eucharist on Ash Wednesday and are “up-front” when they call asking for the times of distribution—no, not the service, “what time will ashes be given?”

In reflecting on this set of facts of parochial life I do not want to encourage a false sense of religion or to endorse superficial or magical religious practice. But at the same time I do want to suggest that for some people Ash Wednesday and the season of Lent are times they can make sense out of because they know their need for God. They are marginal from institutional religion and they want to touch base with it, at least at this time. Before we make next year’s Ash Wednesday homily a harangue about conduct in church or an adapted version of the religionist’s responsorial psalm: “where are you the rest of the year,” I would like to suggest three reasons why Ash Wednesday and Lent are still in fashion.

Lent works because people identify with suffering.

First, for many people who do not receive the Eucharist on Sunday and are “fringe people,” Ash Wednesday is a good leveler. They come to church for ashes and gratefully receive them. But they may not stay for the Eucharist because they cannot receive. The significant ministry to divorced and separated Catholics, emphasizing as it does their individual ministry to each other, should tell us something about the numbers who would like to practice their faith regularly, and who would like to feel more welcome in church than they do. We liturgists might do well to reflect on the gospel text where the scribes and Pharisees present the woman caught in adultery to Jesus. He says: “Let the man among you who has no sin be the first to cast a stone at her” (Jn. 8:7). After all withdrew he said: “Has no one condemned you?” ‘No one, sir,’ she answered, Jesus said, ‘Nor do I condemn you. You may go. But from now on, avoid this sin’” (8:10-11). In receiving ashes, we are all equal before God.

Second, I have the suspicion that both Lent and Good Friday “work” because they offer something people can identify with—suffering. In New York City, the black and hispanic populations are particularly faithful to liturgies and popular devotions about sorrow and pain precisely because they know what it means to have been there “when they crucified my Lord.” The tradition of the negro spiritual or the Latin street procession of mourning the dying Jesus with his sorrowing mother are alive and well to this day. For very significant cultural reasons, I think, “I’ve got that joy, joy, joy, joy down in my heart” never replaced “There is a balm in Gilead” in our hymnals:

Sometimes I feel discouraged
And think my work's in vain,
But then the Holy Spirit
Revives my soul again.
If you cannot preach like Peter,
If you cannot pray like Paul,
You can tell the love of Jesus,
And say "He died for all!"
Don't ever feel discouraged,
For Jesus is your friend;
And if you lack for knowledge
He'll ne'er refuse to lend.
There is a balm in Gilead
To make the wounded whole,
There is a balm in Gilead
to heal the sin-sick soul.

The sin-sick, discouraged, poor preachers and prayers, are they not we? When we know and accept that, then maybe we will have more tolerance for the Lenten liturgies of the ethnic mix we call American Catholicism.

Third, I also have the sense that Lenten liturgies appeal to so many people precisely because these liturgies above all appear to the senses—they are “affective.” These liturgies require the use of symbol, elements, things—imposing ashes, processing with palms, kissing crosses, holding lighted candles, washings in water, breaking bread and pouring wine. Holy Week liturgies “speak” because they deal with tangible symbols. They are not just text and song. Unfortunately all too many of our usual liturgies are just text and song.
Receiving ashes and kissing crosses especially should remind us that people are well aware of the reality of suffering. The fact that Jesus suffered gives perspective and hope. Our “celebration” of Lent and Easter should never play down suffering. But the liturgy does give us an appropriate balance and cause for optimism. That is the reality and over-riding glory of resurrection. Despite the America article, I suggest that we keep and “celebrate” Lent. If we don’t, it may wind up being celebrated at home. It will endure because it makes sense to people.

Reflections For Musicians

I should like to make five suggestions to make sense out of the reformed liturgy as it relates to contemporary cult and culture.

1. Pray. We liturgists and musicians can often be technicians and practitioners of the craft we call “celebration.” But the foundation and center of celebration, that is, the reality of God, needs to be our center and foundation. We have to come to know God deeply and to immerse ourselves in his revelation in prayer. As we come to know God through his Word, and his love and truth, we will come to offer God our talents, our strengths and weaknesses that God may use us and work through us for the coming of the Kingdom. Sometimes we get so close to the things of God in liturgy that we forget that they are of God. Pray alone and with each other, and regularly. Deep, committed prayer reflecting on the paschal mystery of Jesus can only enhance and enliven our liturgical “celebrations.”

2. Trust the Whole Liturgy. There is more to liturgy than text and music. There is more to participation than singing. Liturgy contains gestures, elements, signs, symbols, symbolic actions and more. Be especially respectful of gestures that involve the whole congregation. Laying on of hands and anointing with oil, for example, should be emphasized and given due attention. A hymn at such a time in the liturgy is inappropriate, clearly. Even a long antiphonal response is inappropriate if it takes our attention away from the symbolic action taking place. Do we tend to “smother” actions with too much music? Music has a significant place in the liturgy, but it is not coterminous with liturgy.

3. Texts. Be careful that texts say what they should say, and that they reflect good theology. Anointing is not just for healing; baptism is not for children only, and the theology of Christian marriage comes from the scriptures and the liturgy, not Khalil Gibran. Long before the antiphonary and gradual came to be, the scriptures were. Let them and the theological reflection of the church on the liturgy guide and ground texts to be sung. People may like to sing “Let There Be Peace On Earth” but should we continue to dupe them with such theological nonsense we may raise a generation or two that really believes that peace begins with us! Peace is a gift from the Risen Lord Jesus; check the post-resurrection accounts in the New Testament. The measure and test of lyrics is the Word of God, not our words to God.

4. Musical Idiom. Church musicians should remember that the 1940 Hymnal was not part of the deposit of faith and that before the second coming there may well be a significant body of church music that is written for neither the organ nor the guitar. After all, there were no organs or guitars to accompany the Hallel psalms at the Last Supper.

Be careful not to impose music on contemporary congregations just because that music is old and deserves brocade vestments; or because it is new and deserves casual cardigans. We should certainly preserve the heritage of the past in sacred music, but what about the heritage of music brought by various ethnic groups to America? Are there not things here that ought be looked at and appropriated?

In selecting the kind of music, be attentive not only to the ethnic mix of a parish, but be attentive to the people who populate various liturgies. In our parish what can be done at 10 A.M. (the choir mass) on Sunday may not work for 5:30 on Saturday evening. There is an atmosphere on Sunday that invites a more expansive celebration. On Saturday afternoon it’s just different. It invites another style of music and style of celebration. Neither rushed nor “no frills” is part of it; a good motto for us would be “less is more, and more may be too much” on Saturday evening.

Does the music touch the people? Just because a hymn is listed in the back of the Missalette with Sunday’s date does not guarantee that it fits.

5. Ordinary Time. Every Sunday is not Easter, and the Fourth of July comes once a year. Let it stay that way! Sometimes people complain that our liturgies are too heavy and they don’t relate to them. Do not be hurt by the criticism, but do take it to heart. In some parishes the differentiation between liturgies is “solemn” and “more solemn.” Others do Sunday after Sunday by default, but work hard to get up for Christmas and Easter, with parts of the Messiah perennials for the choir. Sundays “of the year” deserve planning, reflection and well-performed music. The demand for good liturgy does not end on Pentecost and begin with the “O” antiphons on December 17th.

In that meantime, between Christ’s resurrection and second coming, may we so respect each other and love each other with the cultural and ethnic diversity that is ours, white or black skin, red or yellow coloring, high or low church disposition, male or female sex, that we may all be at home with each other and with God at prayer. May our celebrations of Christ’s paschal mystery in memory and hope give us a share now in that which we will live fully in God’s kingdom—the very life of God.

And when we are called to the heavenly liturgy, there will be no more planning, no more committee meetings, no more missed preludes, no more over-long practices, no more liturgy. In that kingdom there will be only God, the God for whom we longed and hoped.
They Sing in Tampico, Mexico

BY WILLARD F. JABUSCH

It is no national monument of colonial baroque architecture and will never be mentioned in the guide books about Mexico. Its bell tower is incomplete and downright ugly. But when the out-of-tune bell already installed in it begins its dreadful clamor, the people come to the church for the evening Mass.

The prolonged dusk of July brings no relief from the heavy humid heat. There is not even the suggestion of a breeze in this humble section of the steamy port of Tampico. And there is, of course, no air-conditioning in this simple concrete and tile church. A couple of fans make a brave effort to circulate the suffocatingly hot air in the sanctuary where a foolish architect forgot to install windows. The altar candles flicker when the fans move in their direction but it is clear that nothing will prevent our clothes from sticking to our bodies with the sweat or making even the lightest of vestments seem less than excessive.

But the people are there. The benches are now filled with those who now have awakened from the long, numbed siesta of the hot season, dock laborers, street vendors, bus drivers, refinery workers with their wives and children. They are humble people of little money and education (25% of the people are illiterate and the majority leave school after the third grade) but they have come to celebrate the Eucharist together.

And that means to sing together. There is no organ to support them; even if the parish could afford one, this is clearly not the climate for organs. But no matter. There are six or seven young men with guitars and the singing is powerful and moving. Any Gringo music coordinator

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who truly believes in congregational singing and is not an elitist or perfectionist would be delighted with the singing at this modest church in a poor "colonia" of Tampico. And, since comparisons are odious but inevitable, many Yankee church musicians would find themselves asking why community singing remains such a pallid and weak embarrassment in their parishes and is so clearly a vital and integral part of the Mass in this shabby setting.

Why does a North American parish, with its far greater resources, better educated people, wonderful organ and trained musicians still sound so timid and so sad? With its fancy red and gold hymnals, leader-of-song and even regular pastoral pep talks, why does it run such a poor second to a parish of humble folk in a town with the moist decay of a Graham Greene novel? What are the lessons for a Yankee parish? The people of Tampico sing fervently, loudly and frequently. But why? How?

They certainly sing fervently. The texts of the songs were simple, but they had become prayers. The "Gloria" was not a burden that had to be carried, a duty that the liturgy demanded. It rang with joy and praise. Its melodic refrain was picked up by voices for whom song was a necessity. The "Santo" was an impetuous acclamation in honor of a truly holy Lord of the universe. The "Cordero de Dios" (Lamb of God) was a loving and lingering prayer for pardon and peace. The hymns were not "fillers" but were sung because these people needed to petition, praise, and thank God. Their music was clearly a delightful mode in which to do it. In the very act of singing, their petition, praise and thanks became more profound and more touching.

Some questions arise. Can it be that faith and hope and love are always antecedent to a full and rich Christian song? Is conversion a prerequisite for good church music? Is a true commitment to the Gospel necessary before our hymns will have fervor and delight? The sterility and dryness of our parish ceremonies make a mockery of the word "celebration." How do we dare to use it when the reality is a formal rite with perfunctory involvement? How can we speak of "festival" when faces are unhappy masks, voices are dull and minds are comatose? The Semites spoke of flesh and breath, the Greeks and Romans used the classical distinction of body and soul, and the pre-Colombian peoples of Mexico preferred to talk of face and heart. But all knew that exterior conformity was not enough. There must be a response that comes from deep within. For fervent song there must be fervent faith. We must cease to expect warmth and sincerity in the singing of our congregations if their hearts have not been moved by the words of Jesus and the mirabilia Dei, but only by the "wonderful words" of Madison Avenue and the "marvelous deeds" described in People magazine. The preaching of the Gospel of Jesus, prayerful consideration of its challenge and promise, and our repentance and conversion must precede and accompany our music lest every tune, old or new, be an idle, frustrating, and discordant waste.

The Tampico shrimp fishermen, fruit and ice cream vendors, cab drivers, laundry ladies and their numerous children sing loudly. Theirs is no sotto voce hushed and wispy sound. They raise their voices with great enthusiasm and a splendid fullness. Is it because they have never been trained to sing piano? Or is it because they have never been taught to be afraid of a robust sound in the sanctuary? At one point the pastor took a microphone and sang in a strong voice a pleasing descant while the congregation sang the verses of a hymn. Clearly neither pastor nor people were given to mumbling or hesitant whispers. For everyone singing was something delightful; if the rafters could be raised by the exuberance of their voices, so much the better.

But I must admit that I think acoustics played an important part. This is no North American suburban church, designed with an eye on that future day when it will be turned into a gymnasium. And so there are no acoustical tiles on the ceiling or sound-absorbent panels along the walls to lessen the noise of schoolboy cheers and the dribbling of their basketballs. Here are no laminated beams to act as baffles or drapes behind the altar to soak up the sound. And, of course, this humble congregation will never be able to afford red or green carpeting to cover the aisles and the floor of their sanctuary. But they have something that the plushly carpeted church with its funeral parlor acoustics will never have. They have a simple room with hard surfaces which give a bright resonance to their singing.
Their very poverty has saved them from the carpeting, the drapes and the acoustical panels and ceilings that negate the musical efforts of so many Gringo congregations. Their singing, therefore, sounds vigorous, booming, and spirited.

Are North American parishes really serious about wanting to change their “mousy” singing into the strong sound of a royal and priestly people? It will be necessary to cover the acoustical ceiling that some sly salesman sold an unsuspecting pastor in the fifties. It may even be necessary to tear up the carpeting so proudly installed in the sixties or seventies. People need to hear themselves and their neighbors as they sing. They cannot sing with conviction standing isolated in our overly large churches, surrounded by empty pews, their lonely voices lost amid the carpets, the drapes and the sound-absorbent materials on ceilings and walls. Liturgy in such a “dead” room becomes a deadly experience. We should not wonder that so many North American Catholics have been frightened into silence or, even more sadly, have chosen to find some other church or sect where the assembly really does pray and sing together.

Loud singing may not be a sure sign that all is well with a congregation, but its absence points to a fear and inhibition that are alien to Christian joy and hope.

Lastly, it must be underlined that this Tampico parish sings frequently. This congregation is not content with a mealy antiphon or barren response. They want a lot of songs and a lot of verses! They want the service music and special hymns, a leisurely and melodic Padre Nuestro and also a song during a warm and joyful greeting of peace and friendship. They are not in a hurry.

Since, unhappily, extraordinary ministers of the Eucharist are not much used in Mexico (even Communion in the hand is still forbidden!), the lines at Communion time can be endless. I counted three separate Communion songs. One was, of course, Pescador de Hombres which continues at the top of the religious hit parade in Latin American churches (the English version Lord When You Came is available from the J. S. Paluch Company, Chicago). The people were happy to have the youthful choir lead them, setting the pitch and pace, and also sing the verses which they did not yet know by heart. But they freely joined in on everything that they had already memorized — about eighty percent of all of the material. Homemade song booklets (quite innocent of copyright notices) were available for all, but I had the feeling that most people did not need them. These songs were truly theirs; singing them was an activity to be enjoyed and prolonged. Verses were not edited out but rather sung and savored. The hymns were not to be eliminated in favor of service music; there was time for everything in worship that had become a delight.

It is true that the Tampico parish does not face the exigencies of the crowded parking lot or the lure of the golf course, tennis courts or addictive television watching. But neither does it waste time on unsingable psalms with dreary antiphons. Nor does it encourage a self-indulgent choir to attempt the inaccessible or frivolous.

One senses that prayer, silent, spoken or sung, is never a trivial game for the poor people of Mexico. There may be, at times, a touch of the sentimental. Perhaps even a hint of the superstitious. But their prayers and religious songs never seem cute, trendy, or shallow.

The lesson is clear. Anemic singing induces ennui while fervent singing done forte con spirito is habit-forming. A singing assembly wants more and more and will not be denied. The fear of singing anything more than two verses, the negative feelings toward hymns in general, and the odd preference for meagre antiphons and responses reflect the timidity and pathology of North American “experts” and their deprived congregations, not the warm and enthusiastic people of our Tampico parish.

The economy of Mexico is a disaster; unemployment is impossibly high; the peso has lost its value; the corruption in the government and the police is mocked by both the right and the left, the young and the old. But there is, in the midst of a bleak social and economic scene, a revival of religion which is quite obvious and full of hope. Young people especially, mostly poor and unsophisticated, are becoming responsible for their own religious life and that of their brothers and sisters. There is a new commitment to the poor and the oppressed and an acute hunger for the word of God.

The spirited singing in so many parishes is both a symbol and, quite possibly, one of the causes of this renewal. At any rate, these vibrant communities deserve not our pity but our imitation.
The black Catholic liturgical movement has been underway for approximately 20 years as a means of asserting the presence of Afro-Americans in the church and of contributing to the church's development as a whole. Ultimately, black Catholics are seeking a closer unity with the church, a greater sense of belonging, rooted in the fusion of culture and faith.

Documents on music and art produced by the U.S. bishop's conference in response to the Second Vatican Council allow for expression of the faith by blacks in communal worship. According to the bishops' guidelines on Environment and Art in Catholic Worship #8:

The art of our own days, coming from every race and region, shall also be given free scope in the Church, provided that it adorns the sacred buildings and holy rites with due reverence and honor.

Equally, if not more specific is the bishops' statement on Music in Catholic Worship #41:

A musician may judge that a certain composition or style of composition is good music, but this musical judgment really says nothing about whether and how this music is to be used in this celebration. The signs of the celebration must be accepted and received and meaningful for a genuinely human faith experience for these specific worshippers. This pastoral judgment can be aided by sensitivity to the cultural and social characteristics of the people who make up the congregation: their age, culture and education. These factors influence the effectiveness of the liturgical signs, including music. No set of rubrics or regulations of itself will ever achieve a truly pastoral celebration of the sacramental rites. Such regulations must always be applied with a pastoral concern for the given worshipping community.

There is a recognition and encouragement of new forms of music and art for worship among people of differing cultural backgrounds, but I have heard a caution concerning black liturgies — "desacralization."

The caution may stem from Pope Paul VI's 1967 address to the Commission for Implementing the Constitution on the Sacred Liturgy, in which he spoke about obstacles to liturgical renewal.

Though he did not specify blacks, Pope Paul VI stated his fear that the liturgy could be deprived of its sacred character ("desacralization") through the experimentation to achieve an authentic prayer life on the community level following Vatican II reforms.

Those who feel that black liturgies may lack "sacred character," perhaps believe that these liturgies do not appropriately "... grow organically from forms already existing" (as required in Section 23 of the Sacred Constitution on the Liturgy). The situation is perhaps aggravated by the fact that Catholic liturgies have traditionally been European.

At almost every turn there is some charge against black attempts to inculturate the liturgy. In respect to music alone there are several charges.

Catholic use of black gospel songs, spirituals and art songs, which are traditionally Protestant, has led to the charge of Protestantization of the service. The introduction of jazz has been accused of being a secularization of the Mass. Attempts to draw upon African musical rhythms have been construed by some as being a false identification, a denial of the Americanization of the black in this country (while the Africans must fear the charge of unduly making the Catholic rite pagan).

Some have recognized that what may be called the black music idiom is not a specific style but an approach that typically characterizes music from a number of black cultures. But even here the complaint is that such music produces Masses that are too emotional if not too loud to be Catholic.

Too often whites are looking for a single response from black Catholics, and preferably one that does not recognize any distinction besides skin color (i.e., culturally blacks are considered to be just like whites).

Indeed, there are those blacks who prefer not to inculturate the Mass — after all, indigenization is not the same as inculturation. Some blacks who deny the need for inculturation are suffering the pathologies of racism (what is black is bad, what is black is uncivilized, what is black cannot be Catholic. Consequently, one must strip him or herself of blackness to be Catholic). Yet, without divesting themselves of blackness, others may simply prefer, for example, the Latin Mass.

What is important to realize is that blacks are no more culturally monolithic than whites and blacks need

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not simply assimilate white expressions to be Catholics. Black composers and liturgists should be allowed to innovate without the consuming anxiety of facing a charge of being either inauthentically Catholic or inauthentically black.

Black folk music, particularly the gospel songs and spirituals, has been a primary resource for inculturation in predominantly black parishes perhaps because it is at least Christian in origin. Some aspects of jazz have also emerged, as has some African music. Typically overlooked have been Haitian and Afro-Caribbean music. These latter sources seem to be restricted to parishes composed of congregants from Haiti and perhaps other islands of the West Indies.

There is also classical music produced by blacks for the church, such as the Baroque music composed by 17th and 18th century African slaves in Brazil, but such sources are rarely known or used. Contemporary black composers working in parishes often attempt to draw from and combine European and Afro-American musical styles. However, some liturgy planners, especially working with mixed congregations, say they get better cooperation by introducing creative ideas without stating the source at all.

Indigenization should involve cultural sharing; the objective being to generate both a greater sense of belonging in the church, and the building of community. Currently on the parish level, unless the congregation is of one cultural group, efforts to achieve indigenization through inculturation have often led to the celebration of Masses that appeal to different ethnic groups at different times of the worshipping day.

This is not altogether negative, but in some ways it thwarts community. A fuller respect for, and acceptance of, the contribution to be made by blacks and other ethnic groups will better move the church toward its universal ideal.

The National Office for Black Catholics (NOBC) has provided programming in the area of liturgical adaptation for thirteen years. What efforts to achieve a synthesis of black culture and Catholic worship existed prior to the formation of NOBC's Department of Cul-
ture and Worship had minimal impact on Catholic and especially black Catholic parishes in the U.S. Still, it must be noted that the Liturgical Conference first brought the work of liturgical composers Fr. Clarence Rivers and Eddie Bonnemere to national attention during the mid-to-late sixties. They were pioneers in Catholic liturgies drawing upon black sources.

In order to gain some assessment of the current status of black expression and participation in the Catholic parish service, two questionnaires were distributed to participants in NOBC's 13th Annual Workshop in Afro-American Culture and Worship held in August 1983.

By group, representatives of 45 parishes from 19 states were in attendance and completed the "Parish Questionnaire." Registered participants numbered 167. The "Participant's Questionnaire" was completed by 152 individuals. Slightly more than half of the participants had previously attended NOBC programs.

The parishes were largely urban and diocesan controlled with predominantly black congregations.

Among the participants, the majority by far were choir members, choir directors, and musicians, but a significant number of clergy and liturgy planners were also present.

Of the 45 parishes, 23 hold two to three Saturday/Sunday Eucharistic liturgies and another 15 hold four to six weekend Masses. Only one-third have separate ethnic Masses at any time. It is primarily to the weekend Mass that black cultural elements are adapted. Cultural adaptation of the weekday Mass was indicated for only four parishes.

However, inculturation goes beyond the ordinary Mass: 24 parishes indicated adaptation of black expression to Catholic funeral services and 19 to weddings; 22 to Advent/Christmas liturgies and 18 to the Easter Vigil; 20 to Confirmation and 18 to Baptism.

Music used during Mass includes a variety of styles to achieve inculturation. Traditional spirituals (39 parishes) and gospel music (38) outweigh all other styles for this purpose. A significant number of parishes use the music of contemporary black-American composers (26) rivaling folk (25), classical (23) and Gregorian (22; at least what is considered Gregorian by American parishioners). African traditional and African Christian hymns (11) supersede jazz (8) as a source for Catholic music but both remain minor though perhaps increasing in significance over the years. Only two parishes indicated use of rock music, but South American, Caribbean, or Haitian music were equally as low.

Materials relevant to black indigenization and expression in the Catholic Church are acquired through a variety of sources by participating parishes: 41 indicated NOBC, 20 stated the Liturgical Conference, 19 the Josephite Pastoral Center, 15 North American Liturgy Resources, 13 Stimuli Inc. and 11 GIA Publications.

The National Conference of Catholic Bishops, Ethnic Communications Outlet and Maryknoll Fathers (or Orbis Books) were ranked surprisingly low, but so were some of those organizations which had received higher responses, such as Stimuli, Inc. Founded by Fr. Clarence Rivers in the sixties, Stimuli Inc. remained the primary source for such material through much of the seventies. As this list indicates, the number of sources are now more diverse. Organizations such as the National Association of Pastoral Musicians and, more recently, the Association of Black Catholic Musicians, could be added.

Hymnal supplements are one type of resource for black music. Respondents were asked which supplements they used or intended to use in the parishes. The New National Baptist Hymnal ranks highest. It used to be the main source known to Catholic parishioners for adaptable hymns. Now it is rivaled by several others: 22 parishes use the Baptist hymnal; 21 use Songs of Zion, produced by the United Methodists; 16 use the Episcopalian's Lift Every Voice and Sing and 12 stated use of the Catholic's ICEL Resource Collection; five used the Gospel Pearl.

Songs of Zion and Lift Every Voice and Sing are perhaps closer in theological content to Catholic teachings while focusing on black material. The ICEL collection includes black hymns among with hymns of a variety of ethnic sources, and this may reduce its usefulness for parishes concentrating on black material.

Of the parishes represented, only two did not have a choir, while 21 had at least one adult choir and 17 had more than one adult choir. Significantly, 10 parishes indicated youth choirs and 15 indicated children's choirs. Six parishes had all age groups in a single choir. In specially designated children's Masses, the tendency has been to place all members aged 18 and under into a single choir rather than to subdivide by grade level, but the percentage difference is not that great.

Choirs tend to rehearse only once during the week, but choir directors tend to be trained. Choir directors overwhelmingly tend to be Catholic (77% Catholic over Protestant and other).

Rehearsal techniques vary: 23 directors use sheet music during rehearsal while 27 use lyrics and choir direction only. Fifteen use music tapes and/or record albums. This is because a large number of choir members cannot read music.

Also the choirs tour and perform in-parish concerts. And although they do not tend to enter competitions, approximately half of the respondents' parish choirs visit Protestant churches. Further, it should be noted that 25 of the parishes use cantors.
There are significant problems faced by choirs. Lack of choir members (25) and lack of steady attendance at rehearsals (21) were the two major complaints. Next in popularity or authority conflicts (17). Another outstanding complaint was lack of congregational participation (16).

(Work still has to be done in respect to congregational participation. In 1982, questionnaires were completed by 88 individuals; of these 64 responded to the question on the extent of congregational participation in their parish. Responses ranged from none to fully participating. Only 31 suggested involvement through singing, and again the range was from minimal to extensive participation.)

Lack of instrumentalists was stated as a problem by 15 parishes; inhibition or resistance to change by another 15; failure to be expressive of the congregation and limited use of musical styles or selections by 11 each. Deficient voices (i.e., too untrained or limited vocal range) and lack of youth involvement were each indicated by 13 respondents. Musicians’ or choir members’ ability to read music and lack of cooperation with the liturgy committee were indicated by 10 and 9 respondents respectively.

Among the parishes represented, rigidity of the pastor was not suggested as a major problem (only five found it to be so). Nor was failure to follow the liturgical texts (1), lack of leadership (5), or lack of planning (5), or structure (4) cited in large numbers.

Examining placement of the choir for singing, the majority (28) are stationed to one side of the altar; the remainder are stationed in a choir loft or pews opposite the altar (11) or in the sanctuary, surrounding the altar and celebrant (7).

Of the parishes surveyed at the 1983 workshop, one to five hours was spent in planning for the Saturday/Sunday liturgies—most spent only one to two hours.

In only 25 cases does the choir director participate on the liturgy committee although 34 of the parishes indicated having such a committee. Failure of directors to be on the committee often leads to disjointed liturgies. A priest is on the committee in all 34 instances. Either the celebrant or the choir will tend to dominate the liturgy service.

The most frequent problem identified by parish respondents concerning the liturgy committee was inhibition or resistance to change followed by lack of numbers, but this was cited for only nine and eight committees respectively. It is the pastor and/or liturgy committee that typically evaluates the worship service among the responding parishes.

Although in only 15 of the parishes are black priests or Religious on staff, and only 16 have black permanent deacons, blacks gain visibility in other ways: blacks become readers (41), lay Eucharistic ministers (38), acolytes (36) or ushers (35). Still, these roles involve only a limited number of parishioners.

Inculturation goes beyond concerns of the choir and liturgical music, though this is where much of the focus has been placed. Parish representatives stated that black symbols or images were applied mostly through banners (21), vestments or choir robes (20) and church bulletins (17). Many have still not attempted adaptation of the worship environment through murals (8), processional crosses (6), or liturgical furniture such as the altar (5). And even fewer have made the attempt through church architecture (one; e.g., windows). Only one parish has an artist-in-residence.

In 12 cases it was stated that liturgical dance was not used at all in the parish and only two parishes use it during the Saturday/Sunday Eucharist. It is hardly used during Baptism or Confirmation either. Instead, liturgical dance is most often employed during special occasions, such as weddings (17) or special seasons, such as Advent/Christmas (10). Eight parishes were said to have a liturgical dancer or dance team.
The readings are hardly ever dramatized during the Mass—19 said never and 16 rarely; and mime was not used in 39 of the parishes.

However, audio-visuals were used during Mass in 26 parishes and 22 have used recorded music during Mass. The role of the homilist deserves special attention. The homilist usually addresses social justice issues in 15 cases and sometimes in 23 cases according to respondents on the parish questionnaire. Evangelization was usually addressed by homilists in 12 cases and sometimes in 19 cases. Only two parish groups indicated that the homilist never addressed social justice issues and just eight suggested that evangelization was never addressed.

Is the music too emotional, if not too loud to be Catholic?

Looking at specific aspects of the preaching style, stories or anecdotes were observed in 41 cases. Only nine respondents suggested that their homilist looks for verbal response from the congregation and only six shout in proclaiming the word though usually in seven cases and sometimes in 12 cases vocal responses are uttered or exclaimed by the congregation (e.g., Amen!). In seven cases song, poetry or a rhythmic style is used by the homilist.

From the above, it is not surprising that the parish representatives felt that the strongest aspect of their liturgies was in the area of music while the weakest was in the area of congregational participation.

Certain causes for lack of congregational participation may be found in parish practices. When asked whether music or movement was rehearsed with the congregation before Mass, only eight parishes were said to do so usually, and 17 sometimes; the rest rarely or never. It is primarily in regard to singing that some rehearsal might take place—36 parish respondents stated that the congregation rarely, and, more often, never dramatized their gestures. In addition, only slightly more than half of the parishes represented indicated that children typically participated in the adult Saturday/Sunday Masses.

The charges against black attempts to inculturate the liturgy have probably affected the pattern of liturgical adaptation suggested by this survey. Nonetheless, a look at the cultural emphasis ethnographers have identified and the impact of Catholic practice in the use of certain expressive forms over others may provide additional understanding of the current status of black liturgical expression.

Music has been particularly emphasized as a cultural characteristic in American ethnography on blacks. Racist singing (in Latin) had been advocated as a means of generating a greater understanding and involvement of black congregations in Catholic worship for decades as part of a liturgical movement prior to Vatican II. Also, the introduction of black attempts at inculturation per se most notably began with music.

Second to music, preaching styles using black sources have perhaps received the most attention in inculturating the liturgy. This seems consistent with the emphasis placed by American ethnographers on preaching and oratory in black religious activity. Indeed, fervent black preaching was suggested before Vatican II as a possible means of evangelization.

More intense work must be done regarding the liturgical arts such as visual art, environment, movement and dance.

Visual art and architecture have been understated in American ethnography. Black Catholic churches have tended to be in European styles expressive of their original congregations. Black symbols of imagery have not usually been applied to material which is more fixed such as windows, statuary, architectural decoration or structure. Almost half of the parish respondents stated that they were renovating or planning to renovate their facilities. But it is uncertain to what extent black sources will be consulted during renovation.

In response to Vatican II reforms, official guidelines for sacred music were first published by the U.S. bishops and have even undergone revision. Later came guidelines on visual art and architecture. No official guidelines have been published for dance and some church officials continue to cast suspicion upon dance itself as too theatrical or irreverent.

The traditional African religious experience is one filled with dance and symbolic movement generally. By comparison, dance for sacred purposes has typically been restrained or taboo in the black Christian experience in the U.S. Nonetheless, expressive movement has continued to be manifested in other ways—e.g., hand-clapping, choirs swinging and swaying in the processions. Still the Catholic Church is rich in gesture and offers extensive opportunities for adaptations through dance and movement in the congregation.

In addition to the liturgical arts, social justice could play a vital part in liturgical reform in the black community. Those surveyed indicated that social justice issues are addressed during their liturgies. However, liturgical reform stemming from Vatican II has only recently begun to involve social justice to a significant degree.

Today there are approximately 1600 Catholic parishes in the U.S. with significant black congregations. It should not be assumed that they each develop the same liturgical style. Nor should it be assumed that adaptations of black culture serve blacks alone. The diversity of black cultural sources is a wellspring for creative liturgies to ensure the strengthening of the Catholic community.
Polka Mass: Ethnic Liturgy?

BY REGINA KOSCIELSKA

There have been references in United States publications about “American liturgy” and calls to “Americanize the Mass,” but God’s infinite imagination and gift of color have resulted in a cultural and linguistic diversity that makes such a goal difficult, if not impossible. The church recognizes pluralism in its official documents. Thus we have national and diocesan commissions and secretariats for Black and Hispanic liturgies. Workshops, conventions, and publications feature such liturgies and are becoming sensitive to additional groups, such as American Indian and Eastern (meaning Far East).

There are other cultural groups who feel that they, too, have experienced discrimination in the past and that they, too, have something distinctive and worthwhile to contribute to “American” liturgy. It is not surprising then, that the “polka Mass” phenomenon has developed? And a phenomenon it is. These Masses are well-attended and are spreading. Participation varies but is frequently good.

Why not? Polkas are happy, infectious, popular, and express certain cultural values. Music of the accordion, clarinet, and saxophone is as appropriate in church as that of guitars, trumpets, drums, and castanets. Moreover, polka Masses originated with priests and it is pastors who permit their presentation in their parishes. The sincerity of their intentions here can be assumed.

However, there are elements of the polka Mass as now performed that are questionable and disturbing. Let us examine them.

First, the polka itself. It is a lively dance in 2/4 time that originated in Bohemia in the 1830’s and is considered the national dance of the Czechs. The name “polka” is both the Czech and the Polish term for “Polish girl.” Poles can point to the rhythm of the “krakowiak” as a predecessor of the polka. Germans can point to the schottische as a predecessor.

The dance spread rapidly to surrounding countries, to Paris, to Vienna, to St. Petersburg, to London. In 1844 it reached the United States and gave rise to numerous jokes because James Polk was elected president that year. Ballroom music in 19th century America featured polkas along with waltzes, quadrilles, galops and quicksteps. John Philip Sousa and Victor Herbert composed polkas. Lawrence Welk and Arthur Godfrey are responsible for much of their current popularity.

So, when a pastor announces that a polka Mass will be presented to honor or acknowledge ethnic culture and tradition, exactly whose culture and tradition is meant? Father Frank Perkovich based his polka Mass on Slovenian and Croatian melodies. Numerous polka bands use Polish songs. Polka Masses are a part of Oktoberfests and “polkabrations” of the Bavarians of Frankenmuth, Michigan. Scandinavians identify with the polka. There are Italian and Mexican polkas, also.

The ethnic factor is not easily identifiable and relatively unimportant. It is the “hymns” used in these liturgies that matter because they simply are not hymns. Their melodies are taken directly and unapologetically from songs sung at bars, wedding receptions, and dance halls. They are recognized by the people as Iron Mike Polka, Blue Eyes Cryin’ in the Rain, Barking Dog Polka, Blue Skirt Waltz, etc. The words have been changed but they are invariably awkward and trite.

The melodies selected are sometimes so tasteless as to be incomprehensible. For example, someone has changed the words to a song used at wedding receptions that all Polish Americans recognize. The song tells of a lady who asks her doctor when to “give” — in the morning or in the evening? — and the doctor replies. In the refrain the husband sings that his “old lady” is unable to sleep. The suggestiveness associated with and recalled by this melody causes raised eyebrows and side-glances in the congregations, even though the new words state, “We offer bread and wine . . .”

Another current hymn is Let the Sunshine In, changed to Let the SON Shine In. Lyrics have been altered thus: “Whirling skirts, pretty girls and smiling faces” is now “Joyful hope, love of God, and smiling faces.” “The happiness we have in Polkaland” became “the heritage we have as sons of God.” “At a dance, in your home or at a tavern” became “On the job, in your home, or at a party.” “Couples dance around the floor. Others asking for some more. And their spirits getting higher with some beer” is now “Happy feelings in the air, overcoming pain and cares. Now join all those who share the peace of Christ!” Other lines are similarly changed (and we know exactly where the drinking toast, “Na zdrowie!” comes in).
Bobby Vinton’s famous hit song, *Melody of Love* (“Moja droga, ja cie kocham”) has been used as a Marian hymn.

A different method of polka hymnology simply changes the tempo. Thus, there is *Battle Hymn Polka, It is No Secret Polka*, and *Old Time Religion Polka*.

There are lengthy instrumental interludes between stanzas, entire stanzas of la-la-la’s, la-dee-da’s, oh-lee-oh-lee-oh’s, and endings with a jolly “hey!” There are solos with elaborate repetitions and endings with flourishes and high notes.

The Great Amen may be from *Lilies of the Field* or may be sung to the melody of *Edelweiss* (from *Sound of Music*).

The number of available hymns is limited so there is no regard for the varying readings of the Mass or for the liturgical season. The same songs are used in Lent and Advent, in May and September. Responsorial psalms are treated with the same disregard.

There is a commercial aspect to these Masses. They are not planned for any particular community. They are not planned by the parish Worship Commission or the parish minister of music, who usually are not consulted at all. Either the pastor or a Special Events or Festival Committee invites a polka Mass group, frequently from another state. When a five-piece band (sometimes plus vocalists) with its instruments and electronics equipment travels to Detroit from Minnesota, Connecticut or Ohio, it does not do so gratuitously. Paid advertisements of the event appear in local and diocesan papers. When the group sets up its equipment the band’s name on music stands and drums is plainly visible. The band may have a “booster club” whose members come in with the band’s name emblazoned on jackets and T-shirts. There also are “Polka Booster” clubs who wear distinctive jackets and travel from church to church (gypsies? groupies?) following polka Mass performances. Frequent one person, an accordion player, conducts the Mass. He, too, is imported, publicized, “boosted,” and remunerated. Just before the final blessing the celebrant usually asks the congregation for applause. The polka leader then thanks the people and announces that they are available for purchase. Or it is the solo which he just sang after Communion that is available on a recording.

The applause and the remuneration are inconsistent with treatment accorded the parish choir and/or music group which rehearses and sings all-year-round. Not to mention the minister of music who, in most parishes, is still not paid “a proper wage.”

Reactions to polka Masses (most of which have been published in the local press) include: “It was fun,” “terrific—I’m a jitterbug from way back,” “I almost asked (a nun) if she wanted to dance,” “grab your partner!” Priests have said, “We packed them in today,” “the people enjoyed it,” “the Mass is a meal; this was appropriate ‘dinner’ music.”

When Poles arrived in massive numbers to the United States in the 1890’s and early 1900’s they brought their Catholic traditions with them. The usual descriptions of pre-Vatican II liturgies as silent and non-participatory do not apply to those immigrants. There was a much greater tradition of singing and active participation in

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Exactly whose culture and tradition does the polka represent?

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Poland (and other European countries) than in America. It was pre-Vatican II so it was different but it was active. They brought many hymns with them; some of the most beautiful are settings of the Psalms. Poles brought with them a deep sense of the sacred, celebrated even in their poetry. They brought a perception of reverence, dignity, and formality. The Polish language itself reflects this. The language is so structured that we do not address parents, teachers, presidents, kings, priests, nuns, or anyone in authority familiarly as “you.” We address them with respect. And God is the supreme authority so he is always “Lord God.” Jesus is always “Lord Jesus.”

When they came here the Poles also brought the polka and the oberek and the waltz (as did those other Slavs, Germans, and Scandinavians). They brought their holiday traditions, their drinking customs, and their earthy folk songs. But carrying these over into the worship of their Creator was unthinkable.

Advocates of the polka Mass point out that Luther and Bach used secular songs for hymns. Indeed, so did others. There are many examples of “problems of the profane elements in sacred music... the mixture of lascivious or impure elements... operatic style” (New Catholic Encyclopedia, X, 98). “Masses bore such names as Farewell, My Love, In the Shadow of the Bush, Kiss Me... and while the bass sang the words of the liturgy, the tenor would roll out the very words of folk-songs...” (Pierre Janelle, The Catholic Reformation, 1963, p. 178). It is significant that from the earliest years the church had to deal with distortions, parodies, and showmanship.

There were abuses in the liturgy of the church then, there are abuses now. The church attempted to correct them then, it does so now. There were rules then, there are rules now. As our guidelines now we have Vatican II documents, supplemented by papal pronouncements and statements of the American bishops. These can be
helpful in identifying the good and bad aspects of polka Masses and, perhaps, making them more acceptable. To this end the following may be considered:

1. Competent composer-liturgists should write suitable new hymns (in the polka idiom and spirit) so that "the music matches the spirit of the service itself" (Musicam Sacram, 9) and "will become a truly worthy part of the church's musical heritage" (Musicam Sacram, 59). "The music will be the more holy the more closely it is joined to the liturgical rite . . . investing the rites with greater solemnity" (Sacrasanctum Concilium, 112). "Let them produce compositions having the qualities proper to genuine sacred music" (SC, 121). "The texts . . . must always be consistent with Catholic thinking; indeed they should be drawn chiefly from holy Scripture and from liturgical sources" (SC, 121). New melodies set to proper texts would eliminate banal word substitutions and distracting word associations.

2. A sufficient number and variety of hymns must be made available because "great care must be shown in the selection of music for seasons and feasts" (Liturgical Music Today, 48).

3. Reliance on a polka leader's standard all-purpose song sheet for the liturgy ought to be abandoned. Bring in the parish community for "planning is a team undertaking, involving the presider, the musicians and the assembly" (LMT, 12).

4. Commercialism should be eliminated. If the parish community does the planning, money for publicity and importation of outsiders will be unnecessary. Selling record albums to the congregation on liturgical time (by someone who is not even a parish member) is discourteous and a presumptuous intrusion.

5. Toe-tapping, finger-snapping music should not be imposed on a congregation in the name of "culture" unless such music is truly representative of it. "The people's own religious songs are to be encouraged with care" (SC, 18). As we have noted, the polka Mass does not reflect the culture or traditions of any one ethnic group.

Music should not be imposed on people in the name of culture unless it is truly representative of that culture.

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Nationalities herein addressed have an entirely different concept of what is worthy of our God. Check their real traditions, their own hymn treasuries. "Singing and playing the music of the past is a way for Catholics to stay in touch with and preserve their rich heritage" (LMT, 52).

6. Music should not be permitted to intrude on the action at the altar, either through overamplification of the music or through showmanship, for "the function of music is ministerial; it must serve and never dominate" (Music in Catholic Worship, 3).

7. Excellence should be set as a goal. Giving our best to our Lord is a genuine cultural trait and tradition of European immigrants, those whom the polka Mass supposedly represents. "While this principle upholding musical plurality has pastoral value, it should never be employed as a license for including poor music" (LMT, 15).

When and if polka Mass supporters and promoters succeed in taking it out of the realm of entertainment they might give us a "new song" worthy of the "good news." We will then "come together to acknowledge the love of God . . . to stand in awe and praise" (MCW, 2). That is quite a challenge!
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Horrors! The choir and its director and the organist and the cantor were furious. What insensitivity to the ministers of music! What disrespect to this great work of musical art! What a massive violation of hospitality! It appeared that the newly ordained was grateful to “get on with it” and the assembly sighed relief to be rid of such tedium in six-eight time.

It appears that the bishop showed great compassion to the liturgical assembly, the newly ordained and the cooks in the kitchen to get on with the celebration. Musicians, like ushers, can forget that their role is to make the assembly more comfortable in a worship space, be that space a pew space or a musical space. It has been my observation that the choir director who harumphs the action of an usher taking a cigarette break during the homily is frequently the same director who sees no contradiction in telling his favorite soprano during the same homily the “one about the traveling salesman who…” It is the same type of choir director who exchanges nothing during the sharing of the peace and is hell-bent in singing in entirely the dubious “let there be peace on earth.” The question is, “Who is being inhospitable to whom?”

Hospitality is a great deal more than just offering a cup of coffee (as in the funeral procession of the last installment of Roundelay) or smiling innately at the assembly and demanding that the members sing a piece of tedious doggerel. Hospitality is to make things easier, such as singing, praying, discovering. It is highly possible that the musical forms which are chosen and used in many churches mitigate against hospitality. The raging between musician and pastor about the number of verses in the entrance hymn accommodating the entrance action is a tempest that blows across many American naves. “If we don’t sing all of the verses, we make the statement which the poet intended incomplete,” parries the musician. “The song is to accompany the action and not vice versa,” langes the pastor. The assembly meekly stand their ground waiting in boredom while the rattling and the raking goes on. “Perhaps,” whimper some one in the pew, “you could extend the entrance rite by having the procession move through the nave down the center aisle.” “Perhaps,” echoes another person, “the musical and poetic form could be more flexible such as antiphonal psalmody.” “How about new hymns which are complete in two or three verses?” asserts another of the baptized. “Why not an instrumental processional and then a sung call to worship during the greeting” encourages the DRE. “Why can’t we just sing to help us feel more comfortable and to be united,” rumbles the sacristan. The assembly is flexing their agapetic muscle. They are demanding ministry from the musicians and the ministry they ask is a very simple one: “Let the music embrace and enliven. Let the music free and unite. Let the music be another facet of hospitality.”
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Many Times Forgiven


Betty Ann Ramseth's gently flowing melody and Trilby Jordan's text, which the youngest child can understand, produce an excellent anthem for Lent as well as any time of the liturgical year. The moderate syncopation in the melody, sung with an accompaniment independent of the vocal line, creates an ongoing effect which appeals to children. The soft effect of the flute obbligato adds lustre to the message and mood of the piece. Worth considering.

Easter Thoughts


For those music directors searching for Easter/spring choral selections, Easter Thoughts is worth considering. Beautifully simple in text and melody, this piece is suitable for children's voices of all ages. The organ part supports the voices as well as being independently melodic enough to add interest and color. The use of handbells or Orff instruments could spark the children's creativity to produce joyous Easter sounds. A good buy!

The Good Samaritan


Beginning with the narration of Luke 10:25, this piece continues in melody the answer of Jesus to the question, "Who is my neighbor?" The simple union entrance then divides into two-part canon form. As the text unfolds, the accompaniment adds spice. Ending with another line of narration, The Good Samaritan is easily learned and memorized, thus enabling the children to concentrate on the drama of the text. Simple, effective, an opportunity for pantomime or dramatization — an excellent idea for children's liturgies.

Become as a Child

Helen Litz. Two part with piano and Orff instruments. Choristers Guild, 1983. CGA-287. $75.

Using as a springboard a well-known phrase from children's play-song repertoire, Helen Litz builds the theme into an exciting anthem for young voices with an appropriate text: "All around the world children are singing, all around the world we see them at play; hear the call of Jesus in the message they are bringing; become as a child, he will show you the way." The "laughing" descant (La la la, ha ha ha) blends with the Orff instruments and piano accompaniment to form one effective musical unit which even the youngest child will enjoy singing. The composer suggests options for singing the song and these could add variety to the three verses. This is a fun song with an important message for both young and old.

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TITLE INDEX

All The Ends Of The Earth
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Come, O Lord
Happy Are Those
Happy The People
Here Am I, Lord
How Lovely Is Your Dwelling Place
I Rejoiced When I Heard Them Say
If Today You Hear His Voice
Let Us Rejoice
Lord, Send Out Your Spirit
Lord, You Have The Words

May The Lord Bless Us
My Soul Is Thrusting For You
My Soul Proclaims
Proclaim His Marvelous Deeds
Remember Your Love
Taste And See
The Hand Of The Lord
The Lord Is My Light
The Lord Is My Shepherd
This Is The Day
To You, O Lord
You Will Draw Water

As usual, Joseph Roff has composed beautiful, yet simple, melodic lines to enhance the well-known biblical text of Mark. The harmony poses no problem for young children and is supported by an interesting accompaniment. Appropriate for use within the liturgy or in para-liturgical services. Let the Children Come To Me is a real gem!

ANNE KATHLEEN DUFFY

Congregation

Psalms for the Church Year


This collection consists of twenty-four psalms for the liturgical year for cantor, choir, congregation, guitar and keyboard. The antiphons are generally easy to sing and melodic in a neo-romantic manner (American popular music). Traditional and model elements are evidenced in the harmonic structure. The wedding between the rhythm of the text and the music is a major attribute of this collection. Especially moving to the reviewer is Marty Haugen’s “Be With Me.” Harmonic progressions, voice-leading and melodic contours of the Haugen works are generally stronger than those of Haas’. The refrains for the congregation are found in the back of the edition to facilitate reproduction. Musicians will find this collection to be useful and within the capabilities of the average choir and cantor.

Psalms and Selected Canticles


Pastoral musicians will find this collection excellent in all ways! Psalms and selected canticles for the entire liturgical year have been composed for congregation, cantor, choir, selected instruments, and organ. Some pieces use only congregation/cantor; others use only congregation/choir. The melodic line of the antiphons is well-crafted; easy, singable, and musically interesting. The harmonic writing is both traditional and modal. The superb organ writing fits the instrument very well. Included in the collection are separate instrumental parts (brass, etc.), congregational antiphons

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for easy reproduction, and topical, seasonal, and ritual psalm indices. This reviewer gladly welcomes this collection by a first-rate composer and hopes that it will help chart future directions for serious liturgical composition.

Patrick I. Carlin

Organ

Christ is Arisen
Peter Skaalen. Augsburg, 1982. 11-5490. $3.75.

The main body of this exuberant toccata, which incorporates the Easter chorale Christ ist erstanden (LW 136), owes much to Mulet's Carillon-Sortie. Although Skaalen composes in a contemporary tonal idiom, nothing here is strident or unsettling. The manual changes and registrations are well thought out and work admirably on a classical instrument with 56/30 compasses. This piece would make a splendid Easter postlude. Be sure to begin preparation well in advance in order to master several tricky passages.

Craig J. Cramer

Choral

Three Meditations for Holy Week

Choir directors who occasionally indulge in a bit of nostalgia for "the good old days" should examine these three brief compositions, original music in a style identified with the great contrapuntalists of the Renaissance. The texts are Holy Week texts: "Hosanna"—for Passion Sunday; "Insult Has Broken My Heart" and "Father, Thy Will Be Done."

The music is a successful effort to wed English words to a style which the church has acknowledged as church music of the highest order, second only to plainsong. No church musician will mistake the idiom, and those more familiar with classical polyphony will be quick to recognize that Donald Reagan always allows the texts to dominate. Above-average choirs should be able to turn these "meditations" into a pleasing choral sound as well as a genuine worship experience. Holy Week needs this kind of a cappella music; it's up to choir directors to fill that need. These three little com-

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positions are not difficult music, but they are not for beginners, either.

A Hymn of Gladness


Robert Kreutz calls his composition "a quiet meditation on Easter." Both the text, by Christopher Wordsworth, and the musical setting are very traditional. However, a good composer can turn such materials into effective church music, which Mr. Kreutz has a habit of doing. His setting calls for SATB choir and organ with two optional flutes. The two flutes (or organ) provide short interludes between the verses. The choral texture moves all the way from unison singing to straightforward four-part writing, but in between lie the important elements of contrast and climax — passages with imitation between two and four voices. These brief passages will be the only challenge for singers in an otherwise rather easy composition. I'm certain that alert choir directors will discover a lot of music in this "quiet meditation."

The Lord Is Ris'n Indeed


In the previous review I mentioned that joy ought to be an ingredient of the musical experience, not forgetting that joy is always a part of our worship life. I have the impression that William Billings understood this well. Perhaps that's the reason why some of his compositions can be found in current editions (the present example was copyrighted by the Oliver Ditson Company in 1966 and published again in a 1981 edition).

Billings' text and music display marks of yesterday, but (I feel) they are still useful as a dynamic expression of our Easter faith. These three pages of music have a lot of vitality. The music is not difficult, except for the fact that the singers must possess and be able to communicate some of the energy that Billings calls for here in this Easter music.

Christ Being Raised from the Dead


A country as large as ours must have a few choirs here and there with vocal gifts to master compositions that are a bit more difficult and contemporary. Philip Moore's Easter anthem deserves mention for that very reason. As a whole, it is not really difficult music, although the rhythmic and angular shape of some measures is not for the timid or the insecure. Furthermore, these five pages of music are intended to be sung a cappella. Splendid music for the Easter season, but recommended only to adventurous choirs!

This is the Day

Michael Joncas. Text from Ps. 118. SATB, Cantor, Organ or Piano, optional handbell and glockenspiel. Cooperative Music, 1982. 88A 1282Y. $1.35.

Church music, as an art, ought to give a measure of enjoyment to all participants. And there is no reason why it cannot, on occasion, be just plain fun. In theory, at least, there is no such thing as a sad Alleluia or sad Easter music. Michael Joncas has provided parishes with some "happy" music for the Easter season. His text, from Psalm 118, is not only the common Responsorial Psalm for the Easter season, but is the proper psalm for the Easter Vigil, the Easter Feast, and several Sundays after Easter. Although it is very traditional, there is nothing hackneyed about the music. In Joncas' hands it stays alive.

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Of a different character is a closing section on Paschal Vespers. Seeking to revive and further the tradition of Vespers on Easter Sunday, it provides ritual suggestions for an evening prayer appropriately corresponding to the rich symbolism of the Easter Vigil.

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Well-known both nationally and internationally, Robert Hebble studied composition at The Juilliard School, and was a private pupil of Nadia Boulanger in Paris. At age 16, Hebble was appointed assistant to Virgil Fox at Riverside Church in New York. Today, Hebble maintains a busy schedule as organist and lecturer at workshops designed for church musicians. These workshops in hymn-improvisation and compositional techniques demonstrate his unique style and personal kaleidoscope of harmonic colors in a most creative and dynamic manner. Since 1979 Hebble's original organ works have been commissioned by The Riverside Church, St. Paul's Lutheran Church, Orlando, Florida, and The Garden Grove Community Church ("Crystal Cathedral"), Garden Grove, California. His works are published by Bradley Publications, New York.

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