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In this Issue . . .

The question arises: are the "folk liturgies" of the 60s increasing or decreasing? Or, are changes taking place slowly and imperceptibly in the field of "folk" music — changes so profound that they are radically changing the "folk" scene itself?

Two observations sparked this question. First, in the Washington area, many well-known "folk" masses have ceased because key members of the "folk" groups moved away and were not replaced. The "folk" masses were replaced by other liturgy "styles." The energy that had created these "folk" groups had stemmed from the desire, perhaps, to be "with it," relevant, au courant. Has this energy that seemed so important just a few years ago, passed the way of a fad? My second observation, however, was that there were many music-with guitar, and guitar-style groups essential to the musical life of their parishes.

These groups seemed not only involved in the music of the parish, but in the life of the community itself.

My conclusion is that folk music is succeeding and failing in about the same proportions, and for the same reason that music has always succeeded or failed in the church — by how well it supports, or fails to support, the prayer life of the church.

This issue of Pastoral Music, the first ever exclusively devoted to the music of the folk musician, begins with an analysis of the changes that are occurring in repertoire (Haugen), and a survey of the repertoire being used by selected parishes in the Washington area (Dahl-venture to say...)

The issue also contains a personal story — that of perhaps the best known of the folk musicians, Ray Repp.

Finally, we probe a little deeper into the question of relevancy. There is a call for the clergy to load their musicians to more relevant music and a deeper prayer life (Chepponis). A call to reexamine the meaning of relevancy itself (Giferni), and finally, and most to the point, a call to abandon the term "folk" music itself (Lopresti).

It is clear that "folk" music is a misnomer. What is worse, however, is that the term has led a number of people to reject a movement of musical style and form that is historically well-founded and that contributes to a rediscovery of what is central to all worship in the church, namely, that it is the assembly, the people, the folk, who are the worshipers, and, indeed, as Pastoral Music has consistently stated, the primary musicians of the parish.

V.C.F.
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The planning for the regional conventions is complete. The brochures are in the mail and the advertisements are in this issue.

The 1984 conventions are exciting. And challenging. And very well planned. Watching the evolution of the planning process from 1977 to these conventions of 1984 reveals some remarkable changes. The 1984 conventions address more specific concerns of our members. NPM members participating in the planning process were able to articulate their concerns with greater precision, with more depth, and, most important, they were able to realize what is possible at a regional convention, and what is not.

You can see these concerns reflected in the titles of the conventions: The Demands of the Rite; The Challenge of Competence; A Measure in Common Time; The Future . . . Beginning; Plowing Deeper; The Reward of Struggle. And you will experience it in the programs and the speakers.

There will still be programs and help for the person who just entered the field, but there will also be, at every convention, events and presentations to challenge the best of us. Pastoral music is coming of age.

So, what can you do? First, of course, plan to attend our conventions. We presume that. For us to build and shape the ministry of pastoral musicians, it is critical that our members attend our meetings. But now is the time to assist us; here's a chance for you to do something for your association. Invite your clergy. Sit with them and explain the program. Every convention has plenty for the clergy and those who have attended in the past have found them most enjoyable. Nothing succeeds like a personal invitation.

And, second, take a look at the neighboring parishes. Here's a chance to sit down with your neighbors (and perhaps meet them for the first time), invite them over for supper and discuss the convention. Review the program, share your past experiences, and invite them to join you in attending the convention. And don't forget to include all the musicians from that parish.

Finally, take a look around your own parish. You might be surprised at the people interested in the program, especially if you present your own experiences.

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New Convention Coordinator

Patrice Weiglein joins the National staff of NPM as the Coordinator of Conventions. She is replacing Elizabeth Dahlslen, who resigned to take a position with the National Hospice Society, as a meeting planner.

Patrice Weiglein has been the project manager for the National Chamber Foundation in Washington, D.C. She also serves as a music group director and a cantor at the Shrine of the Most Blessed Sacrament, and has a degree from Georgetown University in Theology. In addition, she was one of the joyful attendees at the St. Louis national convention, and the 1982 Providence regional convention. We welcome her to the important work of Convention Coordinator.

At the same time, the Association thanks Lisa for the extended service that
she gave to the Convention Coordinators and the National Office staff and we wish her tremendous success in her new work.

Cantor Schools

In the summer of 1983, NPM held four NPM Schools for Cantors. The response was overwhelming. The number of people registering was remarkable. In many cases we had to turn some candidates away. In addition, the evaluations returned by the attendees reflected an enthusiasm and response similar to the response to our first national convention held in Scranton.

There is a need for training—and this program fulfills that need. Through the intense work of Jim Hansen, who coordinates the program, and Arlene Anderson, who will assist in the organizing, NPM this year is sponsoring nine NPM Schools for Cantors throughout the country (see ad on page 6 for details).

These programs are designed to assist the beginning cantor in improving musical, liturgical skills, the advanced cantor in skills in animation and scripture. Parish leaders will also receive help for organizing cantor programs in the parish and expanding repertoire.

For a free brochure, write NPM, School for Cantors, 225 Sheridan St., NW, Washington, DC 20011.

The Pastoral Press

The Spring list for the Pastoral Press, the publications division of NPM, includes eight new titles. Three of the books are available now.

A More Profound Alleluia!, by Charles Pottie, SJ, explores the work of Joseph Gelineau and Erik Routley on the role of music in liturgy. As readers of Pastoral Music know, Routley was a premiered representative of Protestant thought on liturgy, and music of liturgy, as Gelineau is for the Roman Catholic community. This book will serve as a very valuable tool for those musicians involved in either Catholic or Protestant worship.

The next two publications, (32 page booklets) begin a new series: American Essays in Liturgy. It is our belief that there are not enough avenues open for American musical scholars who want to publish longer, more scientific studies on specific topics. Some day, perhaps pastoral musicians will have a journal like Theological Studies. In the meantime, this format provides a vehicle for schol-}

ars to publish longer and more technical material than is contained in Pastoral Music magazine.

Music in Ritual: A Pre-theological Investigation, by Ed Foley, longtime music review editor of Pastoral Music, explores the rationale of why we sing. Before we ask the question of why we sing in church, says Foley, we must ask why we sing—at all. What is the role of music itself?

Chant: From Gueranger to Gelineau, by Norita Lanners, traces the beginnings of the liturgical renewal to Dom Prosper Gueranger (also see "How Did Liturgical Change Get Started and Why?" by Patrick Regan, Pastoral Music, Dec.-Jan., 1984, P. 27), and shows how Gregorian chant stood at the center of that renewal. Lanners also presents Gelineau’s examination of chant and his reasons for moving beyond it. This essay is invaluable to all pastoral musicians interested in the history of their art.

The National Office Staff

When our most recent employee stated during his interview that he has been a member of NPM since the seventh grade, I knew that NPM had been around for a long time. Jody Dalton is now in his third year at Catholic University, studying music and working with us part time in convention and cantor school registration. And this gives us a chance to reintroduce our national staff to you: Patrice Weiglein, Convention Coordinator; Daniel Connors, Managing Editor of Pastoral Music and Editor of the Pastoral Press; Mary Ellen Cohn, Editor of the Pastoral Press and Coordinator of Resource Exhibits; Dennyce Tinney, Membership Director and Manager of Hot Line; Paul Lagoy, Shipping and Receiving Manager; Tom Hlas, Marketing Director; Arlene Anderson, Director of the Southern Office and Coordinator of Cantor Schools and Chapters; Nancy Chvalata, Director of the Western Office, Advertising Director for Pastoral Music Magazine, Exhibit Coordinator for Conventions; Rev. Virgil Funk, Executive Director; Michelle Dunkle, Administrative Assistant.

We welcome Jody to our staff, and hope that if you are in the Washington area, you make a trip to the national office a part of your visit.

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NPM Chapters

Lansing Chapter

On Monday, March 5, the Lansing, Michigan Chapter presented guidelines for planning engagement and wedding celebrations. This includes the selection of music and preparation of participation aids. The session also explored how the ministry of musicians is a part of the pre-marriage preparation process for engaged couples.

To help with future planning for the chapter, Lansing is sending a survey out to the diocese with questions concerning needs and interests. Good work, Lansing!

Hartford Chapter

At St. Joseph’s Cathedral on February 6th the Hartford Chapter sponsored a Member’s Recital. Sixteen people participated: organists, vocalists, guitarists, and even a Marimba player. The Chapter received many positive responses to this event and plans to do it again next year.

On March 5th the Hartford Chapter sponsored Sr. Miriam Therese Winter in a moving experience of the psalms. An evening of listening, singing, playing and praying was enjoyed by all.

Coming up in Hartford is the Hartford Chapter Choir Festival to be held on May 6th. Choirs from churches around the diocese will gather to sing together. Congratulations on such an active chapter!

New Permanent Chapters

We would like to congratulate three chapters that have been granted permanent charters:
Steubenville, Ohio, Gayle Becker, Director
Grand Rapids, Michigan, Dolores Hruby, Director
Anchorage, Alaska, Jesse & Shirley Reeves, Directors

For More Information

The pamphlet entitled “How to Form an NPM Chapter” contains instructions for conducting an organizational meeting and an application form for a copy of the NPM Chapter Manual. If you are interested in forming a Chapter in your diocese, send $1.00 for this pamphlet to the NPM National Office, 225 Sheridan St. NW, Washington, DC 20011. Arlene Anderson

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Deadline for Entries: May 15, 1984
Awards will be announced July 1, 1984.
Is Your Liturgy Relevant? Should It Be?

BY ANDREW CIFERNI

One of the bittersweet experiences of middle age is the surprise of realizing that events that were critical in my own personal history are seen by my students as "historical events," happenings that they know only through history books or the accounts of their parents and teachers. It is difficult for this man in his early forties to believe that anyone did not personally experience the shock that went through this land at the assassination of President Kennedy or Martin Luther King, Jr. It is also difficult to believe that there are thousands of young Catholics who have been so shaped by the sounds, textures, tastes, smells, and gestures of the reformed liturgy that they have no idea of where we were when this reform began.

Liturgy cannot be anything but relevant.

Coming back, however, to that Vatican II starting point is an important exercise for all of us. One cannot understand the shape of a reform unless one understands the state of a community on the brink of reform. One cannot understand Reformation liturgies without a thorough knowledge of medieval Roman Catholic liturgical practice. One can only understand the bizarre shape of Roman Catholic Eucharistic concelebration if he or she takes a close look at the Eucharistic piety of priests at the time that rite was being drawn up. So it is with the sticky question of relevant liturgy.

Liturgical studies in recent years have moved more deeply into the realm of cooperative effort with the behavioral sciences. The dialogues of Aidan Kavanagh and Mary Douglas or of Mary Collins and Victor Turner have shown us what we knew in our bones—liturgy cannot be anything but relevant because, of its nature, it inextricably reflects what a community holds itself to be. Thus as we go back to the years before the Council we find that Roman Catholic liturgy in the United States reflected an immigrant church looking back, on the one hand, to its European roots while striving mightily, on the other hand, to take new root here. The liturgy expressed the European rootedness; the devotions and exercises that grew from it and around it were much more of this land (though these too had European origins more often than not).

What the Council brought about was not so much a revelation that the liturgy was not relevant to life but that the church was less than relevant to the twentieth century. It was this shocking realization that brought a resulting shock wave in the liturgy. The greater tremor of liturgical renewal in the sixties was not the introduction of the vernacular but the introduction of the guitar and the music that we had come to associate with it—the music of the civil rights demonstrations.

What the American Church experienced in the sixties was a colossal overnight attempt to reflect in its worship its newfound concern with a positive dialogue with the world. Under the umbrella of an Incarnational theology we experienced everything from presiders dressed in bermuda shorts, banjo shirts, and huge medallions to hymn texts written to the melody of a popular jingle written to sell Coca-Cola. All of this was done in the name of relevance. It was where we were and I see little reason to be distraught about it. In fact, I suspect that it was a necessary phase.

It is more interesting to observe how little of it is left (I hope). Michael Row The Boat Ashore, Sons Of God, and Of My Hands are rarely heard these days (please, do not write to me if this is not so in your parish). More important, no one seems to talk about relevant liturgy these days. I suspect that if one did he or she would be looked upon in the way we seem to condescendingly smile at graying men and women who still talk the way they did when they were in college (cf. The Big Chill). I do not think that liturgy can be any less relevant today than at any other time but we have now come to associate the word "relevant" with those awkward and bizarre attempts we made to connect and even identify our worship with our culture. In the past twenty years, however, we have come to see, among other important insights, that: 1) in the 60s sense of "relevant," liturgy is, in fact, not relevant but prophetic; and 2) the social change that rocked our culture and our church and our liturgy turned out to be a long term affair that could not survive on the pab-
Presiders dressed in bermuda shorts... hymn texts written to the tune of Coca Cola jingles...

and replaced it with a life-size Risen Jesus who seems to be about as challenging as an ad for E.F. Hutton. Communities who celebrate relevant liturgy today have come to learn that liturgy is work; that music is not relevant when it corresponds to a TV jingle but when it demands something of us; that a space is good not when it allows us to settle in but when it calls forth from us a presence in voice and gesture that makes the space at last seem full; that a text springs from life when it can carry life's ambiguity; that a presider speaks to the issue of liturgical music. The casualties of relevance are on both sides of the road and on the road itself. Again, I doubt that this could have been avoided. I see in our days, however, a positive sign of growth as the dichotomy between classical and folk liturgy established in the sixties seems to fade more and more. We have given it a new name (cathedral-pilgrim) but we have also done something new with it. Less and less do we see Eucharistic celebrations categorized in terms of their styles of liturgical music. More and more do we see that musical lines are being crossed and I see that as a sign of new reconciliation in the community that accepts the musical passing over. On a deeper level we see it in parishes that commit themselves to bilingual liturgies rather than an English Mass and Spanish Mass.

There are many ways that one can come to this question of relevant liturgy. I have chosen to assume that liturgy is always relevant to the community that celebrates it. To what else can it be relevant? As the community changes, its liturgy changes. In twenty years we have experienced tremendous change vis-à-vis our place in the world. The "golden 60s," when we identified with the world with an abandon that should have been reserved for the eschaton, are behind us. We have come to see that the eschaton maintained: that the Kingdom is much bigger than the church and the world and so any liturgy that is identified with the world is leaving us in a comfort unbefitting pilgrims. In this sense we have come to see that liturgy should never be relevant.

Liturgy is not "relevant," but prophetic.

Relevant liturgy, like the experience of Christianity, is paradoxical. It stands with one foot resting on an affirmation of God's creation and God's use of that creation to mediate divine life to us. Its other foot rests, however, on the Gospel affirmation that God is always calling us beyond this creation to a fuller life beyond our imagining. We want to employ the talents of artists of our time. We want the language of our texts to speak from out of our best poets and writers but we want those texts, like all classic literature, to give birth to insight that is both comforting and challenging. That sort of liturgy is happening among us and it is relevant to communities of Christians who are making long term commitments to building the Kingdom through slow and painful daily work that establishes them in God's peace and cannot but be celebrated in a liturgy that speaks out of their experience while calling them to the next step.
Musical Models for the Eighties

BY KEN MELTZ

In recent years, the use of analytic models or types has been a help in many areas of theological and pastoral concern. Especially since the publication of Avery Dulles’ Models of the Church in 1974, various authors have used models to probe topics as diverse as revelation, initiation practices, and baptismal spiritualities. A typological or model approach to an issue allows one to generalize in such a way that comparisons can be made and differences noted among various approaches, as Dulles did so successfully for example, with the church. The decided advantage of such an approach is that it allows for broader understanding, somewhat like looking at the forest rather than its proverbial trees. Its disadvantage lies in the fact that a model does not reflect an actual or specific case since it is, by nature, a generalization borrowing freely from any number of concrete situations. Despite this drawback, generalized models have proven helpful enough that I have chosen to use this device in this article. As you read on, do not expect to find an exact replica of your community’s contemporary or ‘folk’ music group. Rather, look for trends and general characteristics in the three models I am proposing. After a description of each type, I will attempt to evaluate and compare them in terms of repertoire and liturgical planning. The suggested names are not meant to be pejorative but descriptive of form and style.

The Strummers

As a group, the “strummers” come closest to what many think of when they speak of “folk” music in churches. The accompaniment is primarily by guitar, although the presence of bass, flute, and occasional piano should be noted as well. The “strummers” are usually responsible for one liturgy on a weekend, and it should be mentioned that this is frequently not in the church’s primary worship space. “Youth mass” and “family mass” are frequent nomenclatures for the particular service at which the “strummers” perform. This suggests the increased numbers of these parish constituencies at this particular service. The “strummers” are primarily not exclusively youthful. In many cases the majority of members are of high school age, although there may occasionally be older parishioners as moderators or coordinators. Leadership and direction tends to be shared among the members and it is not surprising to find the entire group discussing selections and ideas about arrangements. Another characteristic feature of the “strummers” is the lack of a significant budget or salaried musician as part of the group. While the volunteerism of the group is commendable in itself, this often creates problems in terms of direction, musical development and continuity. Furthermore, the lack of real financial support creates the impression that the group is really not an important facet of the overall parish liturgical program. The relegation of this music group and style of worship to a secondary worship space may also sustain this impression.

The Eclectics

This type of contemporary music ensemble has certain affinities with both the “strummers” and the “sporadics” (Model III). To the extent that much of its repertoire was originally composed for guitar accompaniment, the “eclectics” are akin to the “strummers.” Yet, a degree of vocal and instrumental sophistication in terms of harmonization, accompaniment, and dynamics brings them close to the musical skills usually associated with traditional choirs. The “eclectics” are further characterized by an openness to various styles of music within the same liturgical service. So, for example, the presence of Isaac Watts and the St. Louis Jesuits within the same service would not be that extraordinary. The “eclectics” tend to favor composers whose works are at home in the more strictly “folk” and the more strictly “traditional” areas, such as Deiss, Petoquin, Foley, Jones, etc. Unlike the “strummers,” the “eclectics” are generally the backbone of a parish music program, providing music for most parish celebrations on a given weekend. It is hard to typify the age of the group since its very style appeals to different generations in the parish community. The majority of its members, however, is definitely post-high school. The coordinator of this kind of ensemble is often a salaried member of the parish staff, whether full or part-time, and this task may be combined with other aspects of liturgical coordination such as the training of lectors and eucharistic ministers. The “eclectics” are a very “catholic” phenomenon borrowing tastefully from a variety of sources and blending the selections in a patchwork effect which is aesthetically pleasing and rewarding. Campus worship particularly reflects this kind of approach and the fine choir and ensemble at the Oakland Cathedral is its epitome.

The Sporadics

This third musical model is the latest addition to the American musical scene. Only a few years ago, when organs and guitars were seen more as battle standards than musical instruments, such a model was largely unthinkable. The natural evolution of the “sporadics” reflects both a new appreciation of “folk” style music and an increasing sophistication in more recent “folk” compositions. The “sporadics” are typically the traditional choirs and cantors who have begun to employ the occasional (hence the name) contemporary or “folk” piece in its liturgical repertoire. Here the psalm composition of the St. Louis Jesuits, Joncas, and others should be particularly noted. The responsorial psalm with guitar accompaniment has enhanced many celebrations with what composer Richard Felciano has called “a pure sound” built on unadorned melody and simple accom-
paniment. The "sporadics" have learned that many "folk" pieces translate well into a more traditional idiom, and are open enough artistically to bridge the gap between the two musical styles. The "sporadics" usually have a salaried director and/or accompanist as well as some funds set aside for music resources.

Evaluation

It should be clear by now that each of the models outlined above has particular strengths and weaknesses. The robust vitality and enthusiasm of the "strummers," for example, is sometimes offset by musical inexperience and lack of direction. The mixed style approach of the "eclectics" tries to kill two birds with one stone at the risk of not really satisfying the more "folk" or the more "traditional" tastes of American Catholics.

"Sporadics" may occasionally employ a "folk" composition but this may at times appear like a touch of patronizing dilettantism. This is to say that no one model has such obvious advantages that it should be chosen to the exclusion of the others. We are beginning to learn to live with the freedom of theological pluralism and I hope that the same freedom and mutual respect can be translated to the liturgical music realm as well. The comments which follow are meant to encourage growth and development within all three models.

Repertoire is a crucial factor for all three models. The development of musical sources that are liturgically appropriate and pastorally applicable is a challenge to every music group today. I would submit that Models II and III do a better job in this category than Model I. The "eclectics" and the "sporadics" seem to have a built-in hunger for musical growth and development, which is sometimes lacking among the "strummers." Several reasons could be adduced for this. First, the lack of a trained and discernible director leaves many groups of "strummers" with a great desire to grow as musicians and to develop a more extensive repertoire, but no personal resource to help accomplish this. The need is not met by the occasional visit of the choir director (which at times seems more like a visit of the Grand Inquisitor than a helpful colleague) nor by the presence of a non-musical parish minister (although the support and pastoral care is appreciated by all). What is needed among the "strummers" is the presence of a competent and trained coordinator. This person should see him/herself as a regular part of the group whose distinctive role is to help channel the youthful enthusiasm of the members into areas of musical growth and development. This person should also be in regular dialogue with the parish staff and other parish music personnel to insure coordinated planning.

The greatest repertoire need among the "eclectics" is not so much musical as it is aesthetic. Not all styles of music can blend together in a tapestry or patchwork effect. Some pieces will always appear as "purple patches" no matter how well they are performed. The need to evaluate the overall effect of the individual pieces is, I believe, the greatest need in this model. The "sporadics" will likely need to investigate more closely what pieces from the "folk" idiom are available for use with traditional choirs. As we all know, the number of available "folk" pieces is enormous and this makes the task of review doubly burdensome for the traditional choir director who is already trying to keep abreast of a whole other repertoire. Could I suggest that reviews, especially in these pages, highlight "folk" pieces that could enhance the work of the "sporadics"? This, I am sure, would be a tremendous help to those striving to develop in this third model.

Planning, both long and short term, is an area that all three models could improve on. I am purposely drawing a distinction between liturgical planning and the development of repertoire as outlined above. By "planning," I am referring to that particular nexus of our ministry where the musical and the liturgical come together. Even though both the General Instruction of the Roman Missal and the U.S. Bishops' Music In Catholic Worship call for and point out the positive and essential advantages of liturgical planning, this is still more the exception than the norm in music programs. We have to begin to learn the lesson that music should walk hand in hand with the ritual, walking in tandem, rather than playing by itself. This is the lesson of liturgy planning, one which each of us needs to keep in mind constantly. How often have we chosen music that we like, our favorites, rather than music that really fits a given celebration? A regular program of planning for individual celebrations and seasons will help to remind us that our ministry is not to ourselves but to the larger faith community.

So many unforeseen things have happened in our field in the past twenty years that one would be foolish to try and predict the future with blueprint-like accuracy. Nevertheless, as I conclude I would like to leave you with some personal hopes for the future regarding the three models I have presented. For the "strummers," I hope that you grow in caliber of musicianship and sense of ministry to the community. For the "eclectics," I wish you the development of an intuitive sixth sense that will allow you to blend various styles of music that create something new (a kind of melting pot effect) without obscuring the distinctive flavor of your various styles. Finally, for the "sporadics," I hope that you continue to grow in an openness to and appreciation of styles of music that will enhance not only your musicianship but the prayer life of your communities.
For Clergy

Father, Your Parish “folk” Group is Changing

BY JAMES CHEPPONIS

Several months ago, a newspaper article reported an incident of burning interest to both clergy and musicians. It seems that a priest in a Midwestern parish was disturbed by the tambourine playing of a girl in the parish folk group. The priest confronted the girl. The ensuing argument ended when the priest reportedly pushed the girl down a flight of stairs.

One’s initial reaction to this incident is probably amazement. Upon reflection, however, the article incited one to take sides. As a member of the clergy, you may have secretly applauded the action of the priest, and have fantasized about venting your own frustrations on the tambourine player, guitarist, singer, (fill in the name of the musician you most dislike) in your parish. Or, on the other hand, you may have been outraged by such an action, and have secretly wished to run to the bishop with cries of clericalism, insensitivity, and injustice.

Whatever one’s reaction, the reported incident is indicative of heated reactions concerning folk groups and folk music since Vatican II. I would venture to say that, since the Council, almost every parish in this country has had to come to grips with the place of the “folk group” and/or “folk music” in parish worship. Although the issue has cooled down in some quarters, clerical cries of “No guitars in my parish!” and “No group of young kids in the sanctuary!” are still heard around the land.

It is my belief that, despite an anti-clerical movement gaining momentum these days, priests are generally good people who, in their own weakness, want to serve the people of their parish. When a priest opposes folk groups or folk music, he is often speaking from experience or upbringing, which influence his present feelings and decisions. It is my contention that much of the clerical ill will toward the “folk scene” is based on stereotypes that no longer exist, should not exist, or at least do not have to exist. This will be evident as we analyze folk music and folk groups to discover changes that have taken place in the contemporary music scene in the past few years.

Most Catholics would probably equate the term “folk music” with guitar music. No doubt the beginnings of the folk era caused some to wonder whether or not the guitar would replace the organ in our churches. The problem here is one of semantics, and the confusion of performance medium and musical style. Strictly speaking, all music sung by the “folk” is folk music. In the musical realm, the term “folk music” has precise meaning. Whether a song is performed on organ or guitar does not determine the status of a musical selection as folk music. More correctly, what Catholics view as liturgical folk music stems from a certain musical style of composition that patterned itself after the harmonies, rhythms, and style of Pete Seeger, Peter, Paul, and Mary, and other popular artists of the 1960s.

This stereotype of liturgical folk music copying from the popular artists of the secular music world is quickly vanishing. In the past ten years or so, liturgical folk music has started to develop its own unique musical language. Performance medium is no longer limited to guitars. Contemporary liturgical music includes the use of organ, piano, brass, woodwinds, and percussion. The term “folk music” as associated with the guitar strumming of the 1960s is being challenged by contemporary composers. Perhaps new developments demand new terminology.

In addition to musical development, contemporary liturgical music has developed textually. We are witnessing a change from texts that emphasize human emotions, secularism, and pop psychology to texts deeply expressive of our spirituality. Nearly all contemporary liturgical music is based on Scripture and other spiritual riches. New texts being composed are sensitive to the liturgical and pastoral nature of the liturgy.

Finally, contemporary composers of liturgical music are showing a renewed interest in the role of the congregation. Composers are taking great pains to provide congregations with melodies that are attractive, interesting, and durable. Carefully shaped musical phrases are being wedded to texts expressive of the Christian heart. We are thus experiencing a shift of emphasis from relevant music to music that sustains the prayer life of a faith community.

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Rev. Ralph Verdi
Many people still associate the term "folk group" with memories of a 1960s group of guitar-slinging teenagers crowding their way into a sanctuary, led by an ex-priest, ex-nun, or ex-seminarian. Heaven forbid that the group be led by the parish organist or choir director! Much of the music sounded alike, and the guitars were not always in tune with each other. Some members of the congregation wondered when the changes of Vatican II would end. A few brave souls attempted to sing from mimeographed songsheets or home-made hymnals. The phenomenon of the Folk Mass was born!

Just as we have witnessed a development in folk music in recent times, so have we witnessed a development in the folk group. In many parishes, the old folk group now no longer exists, yet "folk music" is still being sung at parish masses. The parish organist or choir director is now involved. The singers of the group are no longer only teenagers, but are of varied ages. Chances are that the guitarists have taken a few lessons or have attended some workshops. The congregation now sings from dignified hymnals or song books in which copyrights have been respected. Gregorian chant, guitar music, and traditional hymnody may be heard at the same Mass. The age of eclecticism has begun!

"Categorical delineations betray an entrenched mindset which is stagnating our escharistic assemblies and encouraging a new era of musical provincialism." So began an article in Liturgy magazine by Fr. Edward Foley (July 1977) shockingly entitled "Let's Get Rid of the Folk Mass." Fr. Foley's plea was for eclectic celebrations in which the music supports the liturgy rather than the liturgy supporting the music.

I am not advocating that parish folk groups be abolished. Rather, what is needed is a reassessment of how the various music groups of a parish can best serve the assembly. It is becoming clearer that sharp distinctions between the various choirs or music groups in a parish may be detrimental to the spiritual health of a faith community. Performance medium can severely limit what may be sung by our congregations. To offer only organ music at the "choir mass" or only guitar music at the "folk mass" is tantamount to preventing growth where growth is needed.

The artistic ideal in this age of eclecticism is to perform a given piece of music on the instruments for which it was intended. But few parishes can muster the resources to have guitars, organ, choirs, and other instrumentalists present at every Mass every Sunday. Consequently, a decision must be made: either limit the style of music at a Sunday gathering to the performance medium for which it was intended, or cross the boundaries of strict musical interpretation and allow "guitar" music to be played on the organ when only an organist is available, and "organ" music played by the guitar when only guitars are available.

Of course, not all compositions are interchangeable between instruments, but many of them are. For example, keyboard accompaniments for the songs of the St. Louis Jesuits are available, as well as a version of the Worship II hymnal with guitar chords. And the current trend of eclectic composition attempts to unify styles to the extent that one is hard pressed to decide whether a composition sounds better on keyboard or guitar!

The Challenge

We are in the midst of exciting developments in contemporary liturgical music. The age of eclecticism has the power to bring unity where division once existed, and prayer-sustaining liturgies where relevancy was once the hallmark. But this development can only succeed with the leadership and support of priests who truly want to make our Sunday celebrations occasions of spiritual enrichment for our parishioners. I suggest three ways that priests can minister to the ministers of music in our parishes.

First, assess your situation. The vision presented in this article is idealistic, and few parishes have implemented all that is written here. But a beginning can be made by each priest honestly appraising one's own liturgical-musical parish situation to discover present strengths and weaknesses. Discovering where we are and deciding where we want to be is rather easy. But how to make the journey is the difficult challenge of all ministers of the Gospel. Like the journey of faith, the liturgical-musical journey of each parish is unique, involves commitment, and begs for sensitivity.

Second, offer leadership and support. Priests do not have to be musicians or liturgists to minister to the pastoral musicians of a parish. For many of us, the journey can start right there — admitting that we are not the experts. There are countless ways that we can offer leadership and support. Among them are dialogue, involvement in liturgy planning, hiring competent personnel, continuing education for ourselves and our musicians, and monetary support. And we should not forget the power of prayer!

Third, be open to the Spirit. We would not presently be experiencing this wonderful age of eclecticism were it not for creative individuals who have offered themselves as instruments of the Spirit's dynamic movement. We must not be afraid to move from present complacency to a future limited only by our own vision.

"I have come to light a fire on the earth" (Luke 12:49). The fire that Jesus speaks of is a fire of purification that is burning until the eschatological Kingdom is realized. The developments in folk music and folk groups are part of the fire that continues to purify the earthly banquet, as we journey toward the day when the banquet is brought to final perfection.

Prophetically, our mission was stated at the birth of the folk Mass:

Join we now as friends, and celebrate the brotherhood we share, all as one.
Keep the fire burning, kindle it will care, and we'll all join in and sing.

("Here We Are" by Ray Repp. © Copyright 1966 by F.E.L. Publications, Ltd.)
Of the advent of post-Vatican II liturgies, the assembly was given a new mandate and opportunity—to rediscover and express its integral importance as the primary minister of the Sunday eucharistic experience. In short, we were called to return liturgy to its original meaning as the "work of the people." Providing a ritual in the vernacular was a major step and direct education of the assembly's new enhanced role also helped. Still, community worship is an experience more than an understanding; the most important tools for generating an assembly's sense of centrality in the rite are those tools that provide the experience of its involvement. The importance of liturgical music and song as an avenue for unifying and giving voice to the eucharistic assembly becomes obvious from this perspective.

Many people felt a need for a totally new expression of music within the worship context, an expression that used the people's participation as a necessary priority rather than as an optional (though desirable) possibility. There was a common expectation among many pastoral musicians, priests, and lay members of parishes that new music and new instruments were needed to help in expressing a new theology of worship. In many churches the earliest attempts to find this new repertoire included a significant amount of popular music and contemporary, secular folk songs. This was understandable because, in the first years after the Vatican council, there was very little "religious" folk music available, and popular music was accessible to assemblies with little or no musical training. More important, much of the popular music in the late sixties had acquired a social consciousness that could be used by assemblies with little adaptation, to express a new emphasis on community and community-building. That most of this music overtly expressed no Christian dimension doomed it from the start; yet those first struggling years did provide music where no other music expressing these same perspectives could be found. And what was more natural than to express this popular music on the guitar, the instrument traditionally used by those who spoke and sang of community formation and social conscience? So
ferred a direct Christian theology of community and celebration. Like the hymn writers for the young Protestant churches centuries earlier, these composers looked to the music of their own contemporary culture to provide the compositional clues that would enable them to create music that would compel people to sing and become involved.

Protestant hymn writers have always relied heavily on the folk music of their own cultures as a source and inspiration for the music of the assembly's prayer. There are obvious reasons for this. Folk melodies practically demand participation. They generally have a modest tessitura, and tend to have diatonic melodies that use common, easily-sung intervals (the third, fifth, fourth). Their form tends to be simple (ABA, ABAB, AABA). They are well suited to supporting a text without overpowering it.

Composers such as Ray Repp, Joe Wise, Rev. Clarence Rivers and many, many others used these basic compositional rules to write the music that would be seen as foundation stones for a whole new liturgical music repertoire that would be called “folk” or “contemporary.” The accessible, direct melodies with simple guitar harmonizations became immediately successful across the country, demonstrating the tremendous revolution that was beginning to take place in Catholic liturgy. Assemblies and pastoral musicians sensed that this music provided a natural and powerful tool for facilitating the involvement of the assembly in sung prayer.

Aside from its obvious allusions to the assembly's action and the church year in general, the texts of the new music served two very important functions: 1) they helped reinforce the assembly's understanding of its own role in eucharistic celebration (e.g., “...here we are, all together...”) by providing a sharp contrast to many pre-Vatican II texts that emphasized the sacramental elements to the exclusion of the people, and 2) they also helped articulate a theological understanding of the eucharist (“...Sons of God, hear his holy word, gather round the table of the Lord, eat his body, drink his blood...”) as gathering, word and banquet.

Much of the music written during this period still retains its power to galvanize assemblies and to evoke images of fresh, enthusiastic celebrations. It is easy sometimes from the vantage point of twenty years of experience with “folk” or “contemporary” music to point to textual problems and musical faults; yet there are many songs — “God is Love” (Clarence Rivers), “Prayer of St. Francis” (Sebastian Temple), and “Take Our Bread” (Joe Wise) for example—that still today resonate with energy and hopefulness.

By 1974 many parishes had been incorporating “folk” music into the community's repertoire for some time. “Folk masses” were more often than not one of the options open each weekend to parishioners. People had largely accepted that this new form of worship music was going to last, and composers such as Rev. Carey Landry and Jack Miffleton were composing music for Catholic education programs, insuring that an entire generation would grow up immersed in liturgical music with a “folk” dimension. Non-American liturgical music was also having an influence on the liturgies of the American church. The creative musical forms of Joseph Gelineau were seen as an innovative and fresh way to provide beautiful and prayerful music while keeping the integrity of ritual and scriptural texts. The straightforward pastoral music of Lucien Deiss was being performed with guitars in parishes, while the Hebraic folk melodies adapted by the American composer, Rev. Willard Jabusch, created evocative connections between Christianity and its spiritual ancestor. “Folk” composers were also starting to consider ways in which they could use the creative ideas of the many excellent choral and more “formal” composers, such as Alexander Peloquin, Richard Proulx, and Robert Kreutz.

The collection of music entitled “Neither Silver Nor Gold” by the St. Louis Jesuits, which was published in 1975, represented to some degree a synthesis of all these developments in liturgical music. It was the first extensive resource available to folk musicians which employed direct and close scriptural text sources with accessible melodies and simple guitar harmonization. It marked a clear change from music that seemed to focus first upon the assembly and its actions: rather, the Jesuits’ music assumed the assembly's understanding of its own role, and attempted by the use of scriptural texts (especially psalms) to directly express the assembly's
prayer through music. In this regard it moved the direction of “folk” repertoire back toward the mainstream of Catholic liturgical expression, and paved the way for liturgical “folk” music to be viewed as textually compatible with more traditional and formal musical forms.

Throughout this article the word “folk” has been used in quotes. This is because the word has been interpreted in so many different ways that it is difficult to use the word even in its original sense with any clarity (An excellent study of folk and elemental music use in the composition of liturgical music is found in Bernard Hijuiber’s book The Performing Audience, NALR, 1980). Since 1975, it has become even more difficult to find a common word to define the many directions which the “contemporary” liturgical music forms have taken. Composers such as Ed Gutfreund and Tim Schoenbachler have stayed closer to folk’s original meaning, both in their own compositions and in their incorporation of such traditional music as “How Can I Keep From Singing?” and Sydney Carter’s adaptation of a Shaker tune “Lord of the Dance.” Other composers, such as Michael Joncas and John Foley, have developed styles employing more complex harmonizations and extensive instrumentation that have little in common with the traditional definition of “folk” music. Composers such as Grayson Warren Brown and Eduardo Stein introduced pastoral musicians to the rich heritage of Black and Hispanic music. Through these and other composers, such as Tom Conry, the Dameans, and the Jesuits in their later
albums, increasing diversity of form and function evolved in liturgical music, responding to the needs of diverse assemblies, and challenging communities to explore creative and new ways of expressing their ritual prayer.

As the music of liturgy has become more and more diverse, so have the parish “folk groups” developed far beyond their origins. The group that originally may have had 5 guitars and 3 voices now may include woodwinds, strings, bass, piano, percussion, or synthesizer. This development has been both reflected and nurtured by the changes in liturgical composition. As recordings of liturgical music became more polished and professional, groups began to hear the possibilities of using similar sounds with their own liturgies. As groups became more complex and varied in instrumentation and voicing, pastoral musicians began to request publishers to provide keyboard and obbligato parts for pastoral use, along with fuller vocal harmonization. With all these changes in repertoire, in musical expertise of “folk” groups, and in the variety and complexity of group instrumentation and voicing, the distinctions between the choir and the folk group gradually have become more blurred in many parishes. Indeed, some musicians, such as Jeffrey Noonan and David Clark Iese, have suggested renaming the groups as “liturgical consorts” or “eclectic ensembles” to reflect their changing identity.

It is difficult to say this early in the liturgical renewal of the Catholic church, but there are some indications as to what we might expect in the future of liturgical music in the American Catholic church. One very positive and vital sign is the number of pastoral musicians writing for their own parishes. This is a sign that the renewal of liturgical music on the parish level is not merely surviving, but flourishing. The lack of a national Catholic hymnal has encouraged musicians to make their own critical decisions in regard to the repertoire of their parish. There are drawbacks to this approach, of course, but it has also insured that new music is written and used. Another positive sign is the growth in professional organizations and support groups for pastoral musicians. The “folk” musician is becoming more and more a well-rounded musician with the talent and vision to provide the local parish community with a multitude of prayer expressions through music.

In the future it is safe to assume that the diversity of musical form expressions will not only be sustained but enhanced through further contact with other religious communities and musical groups. Two very different examples are the texts of the Dutch poet, Huub Oosterhuis, and the liturgical music of the Taizé communities in France.

The texts of Huub Oosterhuis have strongly influenced American liturgical music over the past ten years, both in their settings by Bernard Hjulbers, and in their use as a source of inspiration for such American composers as Tom Conry and Michael Joncas. They may well be a prophetic voice of what liturgical texts in the future might be. While firmly grounded in scriptural sources, they explore and express these sources in the context of modern, secular society. Their impact is startling to those who have experienced only texts which use the more traditional language of ritual. Even in the use of these texts, we see the increasing diversity of liturgical music today. While Conry sets Oosterhuis-like texts in angular, sparse melodies, giving full voice to the text, Joncas “halos” similar texts in harmonizations that emphasize their poetic strength. In the synthesis of new texts from non-American sources with music of varied and arresting styles, we have a foretaste of the creative potential for American liturgical music in the coming years.

The music of Taizé provides another example of a new synthesis of text and music, change and tradition. Through the use of a mantra refrain or canon, (in Latin or English) with its hints of Eastern spirituality, combined with layered verses and instrumental obbligatos, the development of liturgical “folk” music has brought full circle, from a didactic teaching form back to a style which can evoke as much a sense of mystery as Gregorian chant provided in pre-Vatican II worship.

Perhaps what we can only know for sure about the future of liturgical music in America is that we can know nothing for sure. What is promising is that the renewal of music in the liturgy is alive and healthy, especially on the individual parish level, which is always where the church is most truly itself.
When reflecting on the many changes in the contemporary liturgical music scene, pastoral musicians have much to rejoice about and give thanks for. We have available to us a repertoire of a much higher quality; composers are successfully broadening the creative possibilities within this genre. We are also witnessing a demand for musical competence more often among the members of our ensembles. But, on a deeper level, I feel that these are by-products of changes that are much farther-reaching and yet more difficult to grasp: the changes happening within the members of folk groups—the ministers themselves. These are the people who are singing the repertoire, the ones we are asking to better their musical skills, the people whom we are asking to lead our faith communities in worship.

All of these welcome changes in quality of repertoire and musical competence are accompanied by a truer understanding of the church and its mission. There is a deeper discovery of our call as music ministers to be people who give voice and melody to the Good News that we encounter. We are people who, by our unique art, help give expression and meaning to the paschal mystery that lies within all of us and that we share with the people we serve. We cannot serve our people unless we take a good look at the people we work with in our groups and ensembles. Too much of our musical and prayer leadership depends on our ministry and our awareness of each other. This ministry can only take place and become present when those who minister in song, themselves, first come to realize their own human situation in their concrete history, and when as a group of ministers we support and journey with one another.

Music ministers are people just like the people in the pews; they are folks who have a need and yearning to hear the Good News. They have a need to be healed and forgiven in their brokenness and sinfulness. They have the same need to be fed. This is an area that is too often ignored. We often, without thinking, feel that the members of our groups and ourselves, as directors, are exempt from these questions and considerations. In other words, I do not believe that we are spending enough time with the inner dynamics of the people and the relationships within the group as we are with the “task” of our role as music makers. These are issues that have nothing to do with music; they have to do with people and all that they bring with them. I have seen many folk groups (and traditional choirs, as well) disband with bitter and hurt feelings when directors and members alike ignore the spiritual and human needs of the members, and see their faith life and journey as something to deal with “later, when we have time.” When this has been the case, however, my experience has been that the time is never found. These problems are, by no means, exclusive to the contemporary style ensemble, but to all in the parish music ministry. I am beginning to see more directors and groups who are grappling with this part of the ministerial puzzle, and that is very encouraging.

How do we address the interpersonal and spiritual needs and dynamics in our group? How do we help them to see these needs as integral to their music ministry? This is probably one of the most difficult areas for the director and the members to find solutions to. There are no definite answers, but I hope to raise some questions and considerations for the folk ensemble to consider. I hope to explore several points:

1. Who are the members of these groups? What draws them to join?
2. That whatever motivates them to join is not necessarily what sustains their membership and why.
3. How these changes affect their role as an ensemble, their ministry and relationship to one another and how this affects the assembly.

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4. A listing of some practical considerations for directors.

These ideas are by no means exhaustive, but they come from my own experience of working with numerous folk groups, and in the sharing of many stories with other directors and members of groups.

There are as many motivations and expectations among the group as there are members. Very often, the conscious motivation to join is not always toward the needs of a worshiping assembly. To say that many join for selfish reasons is not a negative judgment on these people, but to say, honestly and simply, that people in many cases join searching out of their own needs. The needs are many and varied: the frustrated performer who has a need for an audience; the person who is lonely, and suffers from poor self-esteem and lack of affirmation; the one who has had a spiritual experience of some kind and wants to learn more about his or her faith; the person who has the need to be “involved” in the church for some reason. For others, joining the group is a means of “reentry” into a church and faith that have alienated or estranged them for some time; for still others it may be a response in gratitude for the work of the spirit in their lives. And still others join because they “like to sing,” period. None of these motivations or expectations are right or wrong, they just are. There are many more variations on the above themes, and other unique factors. The age difference many times ranges from junior high students to senior citizens. The musical skills range from classically trained singers and pianists to elementary guitarists who still have not mastered the F major chord. Diversity indeed here is an understatement. For the director, the task of managing and unifying such a group is one worthy of a “purple heart.”

But in all of these motivations there is some common ground: These are all people who are seeking something in their lives. What they are seeking is not always clear, but here is where the image of the pilgrim church becomes very clear and helpful. We are all people who are on the way; we are all searching for something, for some meaning and answers in our lives. But we do not seek alone, and this is an element happening in our groups which we often do not recognize. I find that much of my time in working with groups is spent not just on the execution of the music, but in listening to people’s stories, to their hurts and frustrations, and in sharing their victories and celebrations. I do not take the role of counselor or psychologist, for that is not what this is about. But I try to be one who listens and walks with them, and in doing this I find that my own journey and story often intersect with theirs. This a dynamic that is hard to explain in words, but in the many groups I have worked with, I have seen this spark among the members of the group. The result is people truly ministering and being with one another. When it really takes root and when time is allowed for this to happen, it improves the music making that we do. When there is true listening and sharing, competition no longer exists. Where there is gratitude and healing being expressed and experienced, there is no jealousy when someone gets a solo, for example, within a piece of music. We begin to blend musically when we blend with one another personally, when we take the time to find out about each other. When we truly take time and listen to and with one another, a remarkable transformation takes place: our own needs become mirrors with the needs of the other, we experience a call to one another.

The group is not a “therapy group,” but a group of people who share in each other’s lives, and accept people for who they are (not who we would like them to be), in order to serve our ministry to the people at liturgy with more integrity and honesty. What results is a more firm commitment and covenant with the group and to its task. Herein lies the dynamic of what Father Eugene Walsh refers to as personal presence. I am amazed at the number of ensembles where people barely know the names of one another! We have become so task oriented in our ministry that often we do not find out who are the people being asked to serve in this ministry. Groups that cease to exist or go stale usually do so when they stop being present to one another, and when they forget the Lord and their ministry—the binding and grounding center that called them into being in the first place. Most of the arguments, relationship problems, and bitter feelings have nothing to do with music. They have to do with people not being listened to, not feeling appreciated or affirmed, not communicating, and going instead into their own corners. It is so sad that many groups, relationships, and ultimately the life of the parishes have suffered when this has taken place.

The questions that directors and group members need to reflect on in relationship to one another are: “Do I have time for you in my life?” “Will or would I go out of
my way to be present to you?” “How much of myself am I willing to give?” “How much of myself am I willing to let you see?” To ask ourselves to reflect on these questions and to act on them means that there are some consequences: it means allowing ourselves to take some risks, to become vulnerable to others, and to allow others to touch our lives. It calls for a commitment to be more than just “music makers” and to look beyond the minimal task of rehearsing and executing music to become lovers of the Lord and of people, people who like ourselves are searching for a deeper relationship with the Christ. When we say yes to these things, we then become present to others. We take on the person of Jesus and become the living Word. We become bread and wine. We, like Jesus, become the good host, who always welcomes and invites others to enter into the relationship that we experience. When this happens, the fostering of openness, of honesty, takes place, and the ensemble breaks down its walls and becomes an open circle that is freeing, breathing, and liberating.

This affects the prayer of the assembly in very powerful ways. The identity of the group then grows beyond being the folk group into what I would call a “model community” for those who gather. The role of the choir or ensemble has to do with much more than offering musical elaboration and beauty above the assembly’s singing; they help model and witness what a community could and can be. By using the word “model” I do not imply a perfect community, but a community that struggles in the most human way to live the Christian life. The word community here means a band of people who are truly invested and involved in each other’s lives; people who, through their music, express and proclaim that message. The ministry of the ensemble here is more than leading people in sung prayer—they are called to model their belief by their physical and visual presence. They become living symbols of the life that we are calling our assemblies to consider. People can tell and are affected when they are being led by a group of people who truly believe their message; they can tell and are changed when they see in our eyes and faces the love we have for one another. We are not talking about sentimentality, but honest, real witness of people who through song attempt to share what they have experienced. This ripples among those who gather; the assembly sees a glimpse of the Christian life; of the possibilities for those who gather around the word and table of Jesus Christ. The ensemble becomes a living parable, saying without words: “this is what the kingdom looks like.” Here pastoral music becomes evangelizing, not just in the music itself, but in the faces, eyes, and hearts of those who give it life. The risen Lord is present not only in the proclaimed Word and Bread and Wine, but in the ministers themselves who are possessed by the person of Jesus Christ, and in their commitment to building the kingdom. And the assembly responds, affirms, and nurtures their task as ministers. The group becomes church in its own sense; it becomes a home. Not a home with fences built around it, but one with doors always open; where the Word is the Word proclaimed, and where people become eucharist to one another and find the Lord at the center—the one who puts all of ups and downs in perspective.

All of this may sound idealistic. There is a cost; it means much hard work, sweat, and commitment from all involved. This is not fantasy talk; I have and do see it happening with great success. It involves creative thinking, patience, and a lot of listening. Some practical considerations and thoughts:

1. Time. None of these things happens overnight; it involves a great investment of time, and time is something that we never seem to have enough of. I often hear the statement; “All of this spirituality and faith life stuff is nice, but I cannot take the time! I already do not have enough rehearsal time to learn the music we have!” My answer is this: Can we afford not to take the time? Can we afford to think of spiritual formation of our musical ministers as something only “ad-hoc” or “something extra when we have the time”? We spend so much time working on the music or the event we are preparing for, that we do not ask the question of why are we singing at all. Do we have anything to sing and celebrate about?
2. We need to break down our walls and become more comfortable with self-disclosure. We need to be better risk takers, to be more creative, to be free and willing to make some mistakes and even fail at times. As directors we need to “take off our hats” as the one in charge, and walk alongside the members of our groups. This means allowing ourselves to be broken, to not always be in control. This is a most difficult process. We have to accept that we have needs, that we long to be ministered to like everyone else, and not be afraid to ask for it.

3. Implement some minimal and practical things with the people in your groups. These are things that I am presently doing with my ensembles and it has enriched our ministry beyond telling. Spend time in prayer with one another during rehearsals and before the liturgical celebration begins. It is also important to calm down and center oneself after the hustle and franticness that occurs before the celebration begins, and before the responsibilities that the group has during the celebration itself. Take the time once or twice a year for a weekend retreat or an evening of prayer together, preferably away from the usual place where the group rehearses and performs together. For the director, this is a perfect opportunity to just be with the group as a participant, not as the leader. Invite someone outside the group of the parish to lead the gatherings, and engage other members of the group in taking ownership and responsibility for planning and executing these events. Have some music ministry experiences outside of your parish, such as singing at the nearby nursing home, or prison, or school. It is also important that the group experience an activity unrelated to music or liturgy. For example, have the group together work as a team for an evening at the soup kitchen in the city to feed the poor, and give them some time to reflect on that experience. Social and fun time together is a must. There are so many possibilities in this area. Basically, this could be summarized as the need to “pray and play” together. If we do not take the time to do this, we should not be leading music in our liturgical celebrations; otherwise our ministry will become flat and superficial. Allow the members of your groups to be more than just music ministers; invite them to discover a wholistic view of their call, a ministry which is theirs primarily by their baptism, not only because of their musical gifts. For what we are ministering is not music—we minister the gospel.

The people in our ensembles are important and special people both because of their identity as ministers, and because they are about the business of engaging the folks who worship to see themselves as important and special—the holy people of God. In order for our ensembles to be empowered as a baptized people, our ministers need to be formed in an environment where their own spirituality and faith life can be affirmed and nourished, so they can more fully be engaged in the ministry of music. This environment can exist, and it leads to many positive and life-giving results. The challenge is to allow the spirit to bring us to conversion; a conversion to consider the radical possibility that what is of ultimate importance is not the rehearsing and execution of music, but the love of God, and the quality of our response to that love.
Ray Repp: A Personal Odyssey and Observation

BY RAY REPP

Most of us remember what it felt like as students to go to class unprepared. Sometimes even teachers have the same feeling. Back in 1964, 20 years ago (I can’t believe it!), part of my training as a seminarian studying theology was to teach CCD. One day on my way to teach a 4th grade class I found myself in that awkward position (no preparation). In the five minute drive from the seminary to the school my mind worked quickly to come up with material to fill the fifty minute class. The product of these five minutes of effort was a song, which the 4th graders seemed to enjoy. I still remember their faces and enthusiasm as they sang,

“Let us make the world an ‘alleluia’
Let us make the world a better place.
Keep a smile handy, have a helping hand
And we’ll all join in and sing
Here we are all together as we
Sing our song joyfully.
Here we are joined together
As we pray we’ll always be.”

About two or three years ago I was thinking of that story while I was reading an article on Catholic hymns in the magazine U.S. CATHOLIC. This article concluded by listing what the author claimed to be the “five all-time worst Catholic hymns ever written.” First place went to that old favorite, “Tantum Ergo.” And second place? You guessed it! “Here We Are.” I laughed as I thought about how things are judged out of context.

The sixties are remembered for many changes other than just those of the Second Vatican Council. For instance, the recording industry remembers the sixties as the advent of a new type of money-making music called

Liturgical music? The thought never crossed my mind.

“folk.” It really was a revolutionary period in popular music. Think about it for a moment. Since the beginning of the recording industry the music that has always been the most popular (the music that sold the most records) was music that people danced to. Then, about 1959-1960, a song hit the charts and stayed number one for months. The name of that song was “Tom Dooley” by the Kingston Trio. Do you ever remember dancing to the words “Hang down your head, Tom Dooley. Hang down your head and cry”? Of course not. Everyone was singing—not dancing. And so it continued for the next several years with music by Peter, Paul & Mary, Bob Dylan, Pete Seeger, and many others. People were singing—and even more important—they were listening. Was the music of this period good music from a theoretical point of view? Certainly the popular “folk” music of the sixties was not as sophisticated in the development of theory or its chordal progressions as the...
better popular “rock” music of the 70s or 80s. But by the 70s and 80s everyone was back to dancing — no one was singing anymore. And listening? — well, maybe to the beat; not the words — which is perhaps just as well.

We are not listening to the words of our songs.

One of my memories of the early sixties was getting my first guitar and learning the songs “Tom Dooley,” “Blowin’ In The Wind,” and “Where Have All The Flowers Gone?” At the same time the Vatican Council was just beginning. Most of us in the seminary at St. Louis were more concerned about whether Latin would be discontinued so our philosophy and theology textbooks could be in English. The other implications of the Council were too remote for most of us.

Liturgy then was almost a new word. Few of us were aware of the fact that the Liturgical Conference had been functioning and struggling for over 20 years by this time. Monsignor Martin Hellriegel was the exception — not the norm. This pastor of a North St. Louis parish influenced me greatly. It was after visiting his parish in the early sixties and witnessing a real excitement in the celebration that the word “Liturgy” first had any meaning for me. From that point on seminary Latin philosophy and theology textbooks could hardly hold my attention from the books of my new heroes: Deikmann, Davis, Jungmann, and Schillebeecks. I was writing music at the same time — usually secretly in my small seminary room. But liturgical music? The thought never crossed my mind.

I took a leave of absence from the seminary and joined a volunteer organization called the Catholic Church Extension Society. During our orientation in Chicago the other volunteers heard some of my music. Copies of the music were passed on and soon I was asked by a publisher to make a recording. If my music hadn’t been officially banned in dozens of U.S. dioceses it probably would never have caught on. I had no idea my music was catching on. I certainly wasn’t playing it.

My days were too busy working for the Extension Society in Salt Lake City, in the inner city. The songs were written out of my frustrations then at seeing little concern for the neglected Hispanics and Blacks in Utah (not only by the Mormons, but by my own affluent Catholic community) — earlier when I witnessed both unity and hatred in Selma — and later in the 60s by the awareness of apathy in the Church over Southeast Asia. But writing liturgical music — certainly not! It was other people who said my music was liturgical. And was it?

The answer to this question hinges on our understanding of the various dimensions of liturgy. The arts, including music, give us a handle that helps us focus on the dimension we wish to emphasize. For instance — what dimension should be emphasized at communion time during the Eucharist? If we listen to the music used regularly, too often the emphasis is on “praise and adoration,” “private conversation with one’s Saviour,” “personal thanksgiving.” The predominant pronouns are “I” and “Me”; seldom “We.”

We celebrate God with us, not God with me.

On the other hand, the church in its wisdom has selected the Gospel of John to be used to celebrate the institution of the Eucharist on Holy Thursday. This should be a role-model for all liturgies. The dimension emphasized in this account is not praise or adoration, or private prayer — it is service to one another. This same Eucharistic dimension is emphasized by the traditional chant used on that day (“Ubi Caritas”).

Where charity and love are, there is God . . . the love of Christ has gathered us together . . . let us rejoice . . . let us love one another . . . that we be not divided in mind . . . let quarrels cease and let Christ dwell among us.

The Constitution on the Liturgy emphasizes that liturgy is to “promote union among all who believe in Christ,” and “inspire the faithful to become ‘of one heart in love.’”
And why is there such a dichotomy between the philosophy of much of our liturgical music and both the history of church liturgy and the insights of the Vatican Council? Just as we stopped listening to the words in the period following the popular folk music of the early 60s, I believe we are not listening to the words of our liturgical music now.

A major transition in my life occurred when I began looking seriously into the history of liturgy, and into the traditional church Liturgy for Holy Thursday. I came to realize that the root problem with liturgical music is not “folk” music vs “classical” or “traditional” music. The problem is whether the lyrics (of whatever style of music) are faithful to the message of the Gospel.

It is true that every style has its own inherent problems. People involved in “folk” Masses (“youth,” “guitar,” “contemporary,” or any of these unnecessary adjectives) often find themselves in the gym (not good enough for the church), on Saturday (not good enough for Sunday), with no sound system (try working with an organ that’s not plugged in), etc. Often, not always, it appears that every obstacle is put in the way to prove that it won’t work. More traditional styles have problems such as musicians with seniority who lack sensitivity to the liturgical needs of the parish. A major problem common to all styles is proper budget. Somehow it’s OK to pay money for utilities, church hardware, and the building itself. But when it comes to budgeting funds for music and the arts, the funds just aren’t there. Our priorities, in fact, are ritualized in our budgets!

The theme of the first convention of the National Association of Pastoral Musicians was “Musical Liturgy Is Normative.” Another dimension that I would emphasize is “Liturgical Music Is Formative.” There is renewed interest in the old saying “You are what you eat.” I would like to help coin a new saying – “We can become what we sing about.” I believe we are formed by the theology and philosophy we express in our liturgical music. If we sing about “my Lord” and “Jesus help me” in the context of a communal Eucharist, the communal dimension of the Eucharist is diminished. We are celebrating one reality while our language actually talks of another. We end up with cognitive dissonance. I recall songs I wrote almost twenty years ago (“Hear, O Lord, the sound of my call”; “I lift up my eyes to the mountain”). These were my personal prayers and songs. I never intended them to be used liturgically. The liturgy is a time to celebrate “God with us” – not “God with me.” The use of the first person singular as a personal private prayer in liturgical music is far more exclusive than the use of sexist terms. After all, sexist terms only exclude about half the people from our worshiping community; “I” and “Me” exclude everyone.

As pastoral musicians we must address ourselves to certain key questions if we are to be called pastoral. The main question is: What is liturgical music for? If we are still operating on the assumption that it is to entertain God in some way we have already missed the boat.

What is our music for?

Imagine God saying, “That hymn or prelude sure made me feel praised today!” God can’t change – we can. If our music is to praise God it can only do so by helping to change us and our communities into more sensitive, loving and just human beings. This is what is pleasing in the sight of God. Our responsibility as liturgical leaders (this applies to all liturgical ministers, ordained and not) is to raise our hearts and minds to commit ourselves anew to the message of the Gospel; the Gospel which commands us to live justly. If we can also raise everyone’s sophistication in terms of appreciating better music and art, so much the better. But to miss this primary responsibility may be the most subtly whitewashed sin committed by liturgical musicians in the 20 years since the Vatican Council.

As I look back on the music I wrote 20 years ago I find it easier to appraise from hindsight. Though the music wasn’t written as liturgical I know that some of it worked. Most of the music I’ve written recently was intentionally composed for people gathered in the context of the Eucharist. But are these good liturgical songs? One recent reviewer had this to say:

“If there is little enthusiasm for singing or a poor sense of community in a parish, playing one of Repp’s pieces at Mass is like watching a Pepsi Cola commercial – the girls look pretty, the music is nice, the people seem to get along so well – yet everybody knows that is not the way the real world functions. That is our problem, however; not Repp’s” (Peter Feuerherd – “The Criterion”).

The best judge of our work and effort is time. And this will be a sign unto us: we will find evidence of God’s favor in our work not in the glitter of our awards, or even in the praise and admiration of our peers, but in the eyes of tomorrow’s children who, because of our work, live in peace with justice and good will to all.
What are They Singing in Washington, DC?

BY ELIZABETH DAHLSLIEN

When, in a former life, I worked as a parish musician, the unfulfilled wish I shared with all my colleagues was to visit each other’s Masses and see what the others were doing musically. We felt almost as though we occupied separate islands; we knew there was life in the parish down the street, but all we knew about it was the stories we were told. The problem was not distance; it was time. While Joe was directing his choir across town, I was busy directing mine. And when my choir was on vacation, so, probably, was Joe’s.

Upon learning that the theme of this issue would be folk music in the Eighties, a subject which excites me, I suggested to the editors that it would be interesting to find out what folk music is being sung in ordinary parishes, whose musicians may or may not be NPM members. We all know the music being published—at least we who read Pastoral Music and attend NPM conventions do. But is the music being published in the Eighties actually being sung? And if not, what music is being sung?

My position now as a retired pastoral musician affords me the happy opportunity to play investigative reporter to all the working pastoral musicians who are curious about what music the people are singing in Joe’s parish. Thus, I eagerly offered my services to this journal, proposing to visit a broad sampling of parish Masses within my own archdiocese and report on their musical practices. I would attend as many Masses as I could (it turned out to be eight) within three consecutive weekends during Ordinary Time between Epiphany and Lent. In keeping with the theme, I would restrict my investigation to Masses with other than organ music. Aside from that qualification, I would seek out as wide a variety of Masses as I could find in my archdiocese. The sampling I collected is small, not amounting to a statistical hill of beans. However, it happens that I live in an archdiocese that affords unique advantages to the survey. Far from homogeneous, the archdiocese of Washington, D.C. comprises not only the parishes of the predominantly black city population, but also the suburban Maryland parishes of wealthy Montgomery County and less sophisticated Prince George’s County, and even the rural parishes of southern Maryland.

The editors of this journal having graciously accepted my offer, I went to work. First, I established some ground rules. My purpose was not to judge quality, but merely to report facts. The facts include a brief demographic description of the parish, the time of the Mass, the vocal and instrumental makeup of the music group, the titles and publishers of any worship aids in the pews, and a laundry list of the music for that Mass, including composers and publication dates. Finally, I made some general observations, especially regarding certain liturgical practices that vary widely from parish to parish. In keeping with the non-judgmental nature of this survey, I include no names of parishes or musicians, and I stayed away entirely from parishes of my friends, lest they recognize their own judgment in print.

A few notes might serve to clarify the music lists and comments that follow.

1. Identifying the music was not always easy. I generally asked the musicians after the Mass about music unfamiliar to me, but often they didn’t know where it came from. Such music is listed as “anonymous.” Since in some cases I had to run off to another Mass before I could talk to the music group, certain pieces are “unknown.”

2. At most of the Masses, communion was received under both kinds. Since communion with the bread alone was unusual, I noted it where it occurred.

3. At all the Masses, the people playing guitar also sang. Therefore, “2 women, 1 man, 1 guitar” equals a total of three people.

Parish #1
Sunday, 9:00
Demography:
Music group:
Worship aids:
Assembly rehearsal:
Opening song:
Penitential rite:
Glory to God:

Wealthy suburban community.
7 women, 4 men, 3 acoustic guitars, 1 electric bass.
parish hymnal, 1982 (mix of folk music and traditional hymns); no missalette.
Holy and Acclamation for future.
Seek the Lord (R. O’Connor, NALR, 1975)
recited.

Ms. Dahlslie is the former Convention Coordinator for the National Association of Pastoral Musicians.
Psalm: simple unison response (text not that for the day); verses chanted in harmony by two women


Preparation of Gifts: We Are the Light of the World (J.A. Greif, Vernacular Hymn Publ. Co., 1966)


Lord's Prayer: recited
Lamb of God: anon. (friend of music group)
Communion: When We Eat This Bread (M. Joncas, G.I.A., 1982)

Opening prayer: soft piano improvisation beneath
Psalm: sung (anon.); text other than the psalm of the day; verses read by cantor over background music (anon.)
Alleluia: unknown Gospel song (choir alone)
Preparation: (anon.)
Holy, Acclamation, Amen: soft piano improvisation throughout
Eucharistic prayer: sung (anon.)
Lord's Prayer: sung (anon.)
Lamb of God: God Is My Protection (solo cantor with choral accompaniment) (Gospel song)
Communion: This little Light of Mine, I'm Gonna Let It Shine (Spiritual)

Comments: Most of the music sung at this Mass is composed by the choir director; thus, for our purposes it remains "anonymous." Two babies were baptized after the Liturgy of the Word, and soft piano improvisation accompanied much of the ritual. There was no kneeling, though the pews have kneelers. In fact, the assembly stood from the bringing forward of the gifts on, instead of standing at the preface, as is customary. The eucharistic ministers came forward unvested from the assembly, and included several choir members.

Parish #2
Sunday, 12:30
Demography: Downtown; mainly black, but with a sizable white group coming in from other areas.
Music group: choir of about 40; piano (played by choir director), trap set, electric bass, trumpet, flute, soprano sax, several cantors plus animateur.
Worship aids: Songs of Zion: Supplemental Worship Resources 12 (Abingdon, 1981); We Worship missalette (World Library).
Assembly rehearsal: responsorial psalm
Opening song: Leaning on the Everlasting Arms (A.J. Showalter, 1855-1924)
Penitential Rite: sung (anon.)
Gloria: omitted

Parish #3
Saturday, 5:30
Demography: Suburban, close to the city.
Music group: 2 women, 1 man, 2 acoustic guitars
Assembly rehearsal: none
Opening Song: Seek the Lord (R. O'Connor, NALR, 1975)
Penitential Rite: recited
Glory to God: recited
Psalm: sung (anon.)
Alleluia: What You Hear in the Dark (music group alone) (D. Schutte, NALR, 1975)
Acclamation: "We will never forget you, O Lord" (anon.)
Lord's Prayer: recited
Lamb of God: sung (anon.)
Communion: Whatsoever You Do (W.F. Jabusch, b. 1930, Paluch)
Be Not Afraid (B. Dufford, NALR, 1975)
Closing Song: Everyone Moved by the Spirit (C. Landry, NALR, 1977)

Worship aids:

Assembly rehearsal: none
Opening song: Glory and Praise To Our God (D. Schutte, NALR, 1976) recited
Penitential rite: omitted
Glory to God: recited
Psalm: (anon.)
Alleluia: I Lift Up My Soul (T. Manion, NALR, 1976)
Acclamation: (anon.)
Doxology and Amen: (doxology sung by presider)
Lord's Prayer: recited
Lamb of God: recited
Communion: Turn to Me (with inclusive language) (J. Foley, NALR, 1975)
Closing song: For You Are My God (J. Foley, NALR, 1970)

Comments: One lector supplied the first reading, psalm response, and second reading, plus commentaries to introduce each reading. This lector also read the prayers of the faithful, the announcement of the second collection, and recited the communion antiphon. Bells rang at the words of institution. There were no lay eucharistic ministers, and communion was received under one kind.

Comments: My first sight upon entering the vestibule was a smiling friendly priest (unsed) greeting people and handing out Glory & Praise songbooks. He asked the woman ahead of me, "Are you in good voice tonight?" With a greeting like that, one would not expect to find the musicians in the back balcony, but there they were. A moment of silence followed the readings (a rarity in the parishes I visited). Announcements were made during the collection. The eucharistic ministers comprised three priests and one layman. Communion was received under one kind.

Parish #4
Saturday, 5:00
Demography: Suburban community, half an hour's drive from the city.
Music group: 4 women, 4 men, 1 acoustic guitar, 1 electric bass, 1 flute.
Parish #5
Sunday, 10:30
Demography: Suburban; large Hispanic population.
Music group: 7 women (including a girl about 8 or 9 years old), 2 men, 2 acoustic guitars, 1 banjo.


Assembly rehearsal: none
Opening song: All the Earth (L. Deiss, NALR, 1975)
Penitential rite: recited
Glory to God: recited
Alleluia: Easter Alleluia, verse recited (chant)
Preparation of Gifts: Amazing Grace (traditional)
Lord's Prayer: recited
Lamb of God: recited
Communion: We Are the Light of the World (J. A. Greif, Vernacular Hymns Publ. Co., 1966)
Closing song: None

Comments: Announcements were made during the collection, before the preparation song. Eucharistic ministers, vested, came forward from the assembly. Instead of a closing song, most of the assembly came forward and knelt at the altar railing to receive the traditional blessing of thorns for the feast of St. Blase.

Parish #7
Sunday, 11:30

Demography:
Music group: 2 women, 1 acoustic guitar. (The women told me that the group includes several more members, who were either sick or skiing that weekend.)
Assembly rehearsal: none
Opening song: Sing To The Mountains (B. Dufford, NALR, 1975)
Penitential rite: recited
Glory to God: recited
Psalm: from Today's Missal, verses
Alleluia: from Today's Missal (TM-VI)
After the Gospel:

singing of "Praise to you Lord Jesus Christ, King of endless glory." (anon.)

Preparation of Gifts:

Here I Am, Lord (D. Schutte, NALR, 1981)

Holy:

Missa Bossa Nova (P. Scholtes, FEL, 1966)

(anon. (1960s)

Amen:

Amen, Alleluia (B. Cesar, Franciscan Communication, 1967)

Lord's Prayer:

recited

Lamb of God:

Missa Bossa Nova (P. Scholtes, FEL, 1966)

Communion:

One Bread, One Body (J. Foley, NALR, 1978)

Closing song:

They'll Know We Are Christians By Our Love (traditional)

Parish #8

Sunday, 5:30

Demography:

White, wealthy neighborhood of the city, near a university.

Music group:

2 women, 2 men, 3 acoustic guitars, 1 oboe, 1 trombone

Worship aids:

Worship II (G.I.A., 1975); parish songbook, texts only (no date).

Assembly rehearsal:

antiphon for preparation song, psalm response

Opening song:

For You Are My God (J. Foley, NALR, 1970)

Penitential rite:

recited

Glory to God:

recited

Psalm:

text of the day, verses read with guitar accompaniment (anon.)

Alleluia:

omitted

Preparation of Gifts:

For Who Has Known (J. Foley, NALR, 1977)

Holy, Acclamation, Amen:

anon. (former music group member)

Lord's Prayer:

recited

Lamb of God:

sung (T. Parker)

Communion:

I Am the Bread of Life (S. Toolan, G.I.A., 1971)

Closing song:

Lord of the Dance (Shaker song, arr. S. Carter, 1963)

Comments: I can't resist one judgmental comment: this was an excellent music group. Their well-rehearsed leadership included some effective surprises, such as dropping out the accompaniment on the next to last chorus of "I Am the Bread of Life."

I must admit to a large degree of personal curiosity that motivated me to adopt for three weekends the outrageous working hours that parish musicians keep, and to coax my cantankerous '74 Mustang to carry me 100 miles over the Maryland countryside. Beyond the basic question of "What music are they singing in Joe's parish?" I asked other questions. I also brought with me certain prejudices that I hoped to dispel, and I had prejudices dispelled that I didn't realize I held. Following are some of the questions and prejudices, some surprising answers, and, I confess, some judgments I made in this eye-opening, enjoyable survey.

Question #1: "Is the music published in the Eighties being sung?" The publication dates clearly say no, with rare exceptions. The music I heard was overwhelmingly St. Louis Jesuits songs from the Seventies, with some Sixties golden oldies.

Question #2: "Is the quality and creativity of the music planning related to the time of the Mass? For instance, does one generally find better music at 10:30 on Sunday than at 5:00 Saturday?" One would have to do a much larger survey to find anything "generally." I heard a wide range of quality at all times.

Question #3: "What are the black parishes really like musically?" One had a large choir, a skilled composer, and a sophisticated program of Gospel music that rivaled in quality the best white parishes in the archdiocese, and maybe in the country. The other black parish mixed the Baptist style of the solo Gospel song with traditional Catholic hymns and chant. Both parishes used choir robes. Neither used guitars.

Prejudice #1: "Nothing happens musically in this archdiocese except in two parishes that everyone knows about." I was pleasantly surprised to find exciting musical liturgy in a number of obscure parishes.

Prejudice #2: "If they're advanced enough to have a moment of silence after the readings, they ought to be doing everything else liturgically, and musically, well." Perhaps the biggest surprise was the variation in quality within a given Mass. The parish with a priest handing out songbooks had the music group in the back balcony. The music group most sophisticated in performance skills and repertoire omitted the alleluia. At least they omitted it; they didn't speak it.
live on this side of the Parousia where our liturgical structures can be fragile and needful of support — all kinds of support from musical support to the warm and caring support of parish hospitality.

Such a structure is under construction in an up-beat parish located somewhere "down among the sheltering palms," where something is always under construction.

The parish's music program is developing rapidly. The high quality of the many styles of music is assured by the competency and diplomacy of the parish's minister of music. The quality of the music making is equalled by the sincerity of the welcoming by the parish greeters who will later function in the liturgy as the Eucharistic ministers. What a powerful symbol that is to be greeted and touched by someone who will later minister to you with bread and cup. The ushers who regulate the seating and the collecting of the money do so with smoothness and discretion. The impression one receives is that here is an assembly that welcomes and cares for you. The assembly is yours. It is obvious that the pastor and his associates revere the people who gather and they are glad that you have come. And, to add icing to the cake, the pastor sings beautifully.

Dr. Moleck is professor of music at Seton Hill College, Greensburg, PA.

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Reviews

Congregational

I Long For You, My God

Carol Dick's 'I Long For You, My God' is a responsorial psalm written for SATB choir, organ, descant, and congregation. The melodic line is simple and easy for a congregation to learn quickly. The text and melody fit together extremely well. Indeed, this is the strongest attribute of the piece, and one of which other composers of liturgical music should take notice. The descant adds musical interest; the two-part choral writing in thirds, on the verses, is very refreshing. Most choirs will find this piece easy to learn. The organ accompaniment appears to fit the instrument well.

Patrick J. Carlin

To Be Your Bread
David Haas. Arranged by Marty Haugen and David Haas for keyboard, guitar, choir/congregation. Cooperative Music, 1983, 75c.

This congregational/choir octavo has endeared itself to a diverse spread of communities around the country. Wherever my choir has performed it here or abroad invariably we've been hounded for the score, long before its publication. The same simplicity which allows for highly expressive, emotion-paced singing can be criticized for its monotonous, maudlin reaches. And the same textual images which accede and warm the hearts of the average worshipper can be blamed for a sense of redactionary anthropomorphism and immediate, magical liturgical spirituality. The accompaniment works best with piano and guitar. Could well prove to be a hit with choirs, folk groups, and folks in the pews.

Robert Strusinsky

Instrumental

Festival Piece

Guido of Arezzo, d. 1050, used the first syllable of each phrase of the text of the Office hymn, Ut queant laxis to create the do-re-mi system of notation. The organ intones this hymn tune in the opening measures of this composition. Two trumpets and two trombones proclaim the hymn tune in fanfare fashion alternating with the organ proclaiming the hymn tune in a homophonic style at the beginning of the Maestoso section. The organ continues with a running bass figure as the trumpets and trombones sound the melody in octaves. The Allegrto e sostenuto section uses short fragments of the hymn tune with punctuated muted brass motives which produce changes in timbre and texture. In contrast, the Andante section is smooth and flowing and leads to a full and robust sound (Molto Maestoso) where the brass in fanfare style once again alternate with the organ. An accelerando with full organ and brass brings the composition to conclusion. The composer states, 'The theme of wondrous praise which is conveyed by its text and melody suggests this tune to be appropriate for any occasion of joyous and festive solemnity.'

Motet and Fugue

Bernard Fitzgerald has successfully arranged Brahms' Op. 29, No. 2, titled Aus dem 51 Psalm for brass quintet. One immediately experiences a full and glorious sound, characteristic of the brass quintet in the opening Motet. The fugue subject is sounded by the French horn and imitated by the second trumpet, first trumpet and then the trombone and tuba. The composition employs the usual rich harmonies, progressions, sonorities and chromaticism characteristic of Brahms' style. I'm pleased to see that many instrumental arrangements of Latin motets and fugues are being published. Here is a great source of excellent music which needs to be retained and performed in our liturgical celebrations.

The composition is not technically difficult to perform.

Robert E. Onofrey

Choral

Te Deum and Benedictus

Edward Elgar was, by common British estimation in the 1890s, the first English composer since the 1690s to gain wide international recognition. That would situate him after Purcell and prescind from Handel and Mendelssohn who were German born. One might add that Elgar was the first English composer since the 1590s of William Byrd to be born in England and into a Roman Catholic family.

The Te Deum, an effusive yet stately anthem written for mixed choir, organ and orchestra in 1897, preceded Elgar's monumental Enigma Variations by two years and his oratorio The Dream of Gerontius by three. The Te Deum is a mature work, penned by the composer at forty years of age. The vocal writing, frequently in grand unison, idiomatically and lyrically enhances the text, and is keenly thoughtful about proper word accents, phrasing, and intelligent harmonic development. Elgar's piece would be a better option than Bruckner's more frequently performed Te Deum, and besides being in English, its rehearsals would prove less strenuous.

Ubi Caritas et Amor

Berkeley's Ubi Caritas Et Amor, commissioned for the fifteen hundredth anniversary of St. Benedict's birth, was given its first performance at Westminster Cathedral, London. It is gratifying to note that continuity in the quality of music for the English Roman Catholic Church has not diminished from Elgar's time to our own. References to the well-known chant are not evident in this setting of Ubi Caritas, but Berkeley spins out chant-like lines which intertwine with one another in a tangle of refreshing harmonies. This motet demands an accomplished choir, a highly competent director, and several rehearsals to mine its riches. The rewards, however, will bountifully repay the performers as well as the listening worshipers.

J. Kevin Waters 47
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I Have Loved You. And the Father Will Dance

Coronet Press has arranged many of NALR's most popular pieces. Some are arranged for two-part chorus; others are arranged for SAB or SATB chorus with keyboard.

Michael Joncas' "I Have Loved You" has been arranged for SAB chorus. This reviewer finds the original linear quality of Joncas' melody to be lost in a neo-Broadway choral texture. In addition, the few attempts at counterpoint seem contrived and not suited for the original text and melody.

Carey Landry's "And The Father Will Dance" has been arranged for SAB chorus. This arrangement also contains Broadway-like elements. The dance-like, rhythmic quality of the original is lost in the SAB writing. The monotonous accompaniment would work best on the piano.

In general, these two pieces and the many others in this series are rooted in a popular, neo-Broadway aesthetic. Often found in the evangelical churches. The original compositions, as honest and simple miniatures, are better!

Patrick I. Carlin

Recordings

Time of the Harvest

Time of the Harvest ranks as musical esoterica of a high order. As the jacket notes explain: "The songs of this album spring from a variety of traditions, ranging from the ancient Jewish folk hymn of the Middle East to the "deep South" gospel hymn of twentieth-century America...."

Neale Lundgren, Timothy Backous, OSB, and Paul Richards, OSB, are the accomplished vocal trio, and Tom Kuhn is the saxophonist. Vocally, the ensemble creates a number of appealing vocal pastiches which in themselves are charming, almost medieval in quality and timbre.

The range of their texts is far from the "tried and true." Indeed, they break new ground, both from the point of literary inspiration as well as from the musical roots employed.

Intimate, quiet, refreshing, and musically accurate, Time of the Harvest is an unusually appealing disc. Those devotees of madrigal singing, as well as those who value musical intimacy, will find much of value hereon.

The recording captures the above-mentioned spirit of intimacy to just the right degree. An unusual recording that bespeaks peace and tranquility in our stressful time should prove a real treat for many.

Missa Brevis
Zoltan Kodaly. Performed by the Chamber Choir of St. John's University, Collegeville, MN, and the College of St. Benedict, St. Joseph, MN, under the direction of Axel Theimer, with Kim Kasling, organist. Liturgical Press, $8.95.

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From the opening notes of the majestic introitus played by Dr. Kasling on the large Moller pipe organ, to the closing lute Missa Est, also played as the organ finale, this presentation of Kodaly's Missa Brevis makes a strong bid for recognition. Given Kodaly's mixed bag of musical heritages, the Missa Brevis stands as one of the more accessible works in that genre. Combining his ethnic Hungarian background with his acquaintance of the works of Debussy, Palestrina, Bach, and Gregorian Chant, Kodaly forged a work that is impressive by virtue of its many musical allegiances.

As lovely as the music is, the choral performance is flawed from the first note to the last by a chorus that has such wide vibratos that they verge on what is known as a "wobble," almost to the point of being out of tune. This is unfortunate, because tonally the combined choirs create a choral plenum that is significant in coloristic effects, as well as dynamic idiosyncracies.

Dr. Kasling's organ accompaniment is right on the mark. Strong, energetic, effective, and totally in keeping with the exigencies of the score. The recorded sound is resonant and full-bodied. If you don't mind over-vibrated singing, then this recording is worth owning.

Stations of the Cross


There are not many settings of the Stations of the Cross in record catalogs, and few of the ones found there are as compelling at this opus by Henry Bryan Hays. Using a bilingual text as the musical/dramatic thread that holds the entire fabric in place, this oratorio is filled with urgency, bitterness, poignancy, pathos, and a singular strength of conception.

Fr. Hays' compositional vehicles run the gamut from the simple hymn tune and recitative to full-blown fugal writing. Even though this is only the first half of the projected work, it augurs well for the complete project of the future. Fr. Hays' debt to French impressionism is an added treat for those who ally musical drama with mysticism. If you are an adventurer in new listening and don't mind dissonance, momentary atonalism, and a number of other 20th century techniques, the Stations of the Cross is worth owning.

The performance is well-recorded, spacious, and complete in its ambience. The assembled forces give a good account of their abilities.

JAMES M. BURNS

Books

The Emergence of Gregorian Chant


Students of Gregorian Chant who have followed the progress of Chant studies during the past 15 years are aware that major advances in our understanding have been contributed by scholars such as Michel Huglo, Bruno Stäblein, Helmut Huke, Leo Treitler, and others. The present volume by Eastman musicologist Hendrik van der Werf must be regarded as a work which propels us into a new stage of Gregorian research. The author considers it the first in a series of studies.

The title of the book is important. Prof. van der Werf is concerned with the methods by which and the places in which Chant came into being. Working from a group of carefully collated and transcribed (by his own hand!) medieval diastematic manuscripts (nineteen of Gregorian Chant, three of Roman, and four of Ambrosian, — though he is less concerned with the latter), the author has proceeded backwards through about six centuries to theorize how the chant melodies were first composed and then handed down through oral transmission, undergoing regional variations, "improvisations," and so on. He centers his analyses on a set of some thirty Introits, — since the variable parts of the mass belong to the earliest layers of chants.

Through an intricate set of postulates he endeavors to reconstruct the compositional process, — reasoning that intervals of the fourth (D-G, G-c, D-G-c, or c-f) were the basic structural intervals, gradually widening to various "chains of tertials," D-F/G, D-F-a-c, G-b-d, and so on.

The treatment of the "imposition" of the modes on the already existent melodies is filled with fascinating details, as are the chapters of analyses of individual chants which exemplify the various modes.

As a result of a book which contains a revealing statement on almost every page, I must restrict myself to just one quotation:

The modal character is such an essential feature of many Gregorian melodies, and the modal psalmody is so much a part of the total repertory, that one could consider Gregorian chant to have come into existence only after the modal adaptations had been completed. Accordingly, one could hold, as does Helmut Huke, that Gregorian chant originated ca. 800. However, the conversion of the underlying structures must have been advanced quite far when modal theory was formulated. It is difficult to believe that both the conversion and the modal adaptation took only a few decades. It is more realistic, therefore, to view the latter as the last and perhaps the most decisive stage in the formation of Gregorian chant. Once the melodies were classified according to the newly invented modes, the unconscious development of the melodies must have slowed down considerably.
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And when it became general practice to write them down, and to learn melodies from a book, it probably was halted altogether. This, however, may not have come about until well after the turn of the millennium (p. 162).

Any serious student of music history, and particularly students of the history of church music should become acquainted with this magnificent work. We are all indebted to the author for the years of work he has spent on this important project. We look forward to future studies.

Francis J. Guenther

Mission and Ministry: History and Theology in the Sacrament of Order

Nathan Mitchell, OSB; Michael Glazier, 1982, No. 6, Message of the Sacraments. Mission and Ministry presents in understandable language the most progressive scholarship on Christian ministry available today. In his treatment of the Jewish High Priesthood (Chapter one), Mitchell presents the history and politics of this institution in crystal clear images...summarizing complicated scholarship into fascinating reading. The teachings of Jesus and his followers (Chapter two) are approached from a sociological viewpoint, revealing the “human” context of Jesus’ teaching, its limits and its omissions. Chapters three and four, dealing with the later New Testament period and developments in Christian theology, will be more difficult reading for the non-scholar than Chapters one and two. There are two reasons. The material of the period is in itself confusing; present-day scholars are divided in opinion. Mitchell’s attempt to clarify this material is tedious for the non-scholar (and insufficiently docu-

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GESU AWARDS FOR 1984

The Gesu Award for the Fine and Performing Arts gives public recognition of achievement in artistic creativity by men and women dedicated to expressing a vision that gives greater glory to God. Co-sponsored by the Jesuit Institute for the Arts and Alpha Sigma Nu, National Jesuit Honor Society, the biennial award is presented in both the fine and performing arts.

The Gesu Award is named after the principal church of the Society of Jesus, considered to be the prototype of all Baroque church architecture. The Gesu, built in Rome in 1568 by Giacomo da Vignola under the inspiration of the first Jesuit, St. Ignatius of Loyola, was raised up as a site of beauty and prayer, and dedicated to the greater glory of God.

The Gesu Award consists of a medallion and $500 cash prize. Eligible recipients for the Gesu Award include all Jesuits; alumni, faculty, and students of Jesuit high schools, colleges, and universities; and past participants in the JIA’s summer sessions.

The Board of Directors of the Jesuit Institute for the Arts, in conjunction with Alpha Sigma Nu, announces that the categories for the 1984 Gesu Award are Sculpture and Music Composition. Regulations for each category are as follows:

MUSIC COMPETITION

The music composition, for solo voice with piano or other instrumental accompaniment, is to be a set of songs or song cycle which does not exceed a duration of twenty minutes. It is not necessary, but is preferred, to have a tape submitted with the score. Use only the composer’s social security number for identification on the score. Each entry must be accompanied by the official entry form or photocopy completed in full. Scores and tapes will be returned if a self-addressed envelope with appropriate postage is included with the entry. Entries must be postmarked by 31 July 1984. Winner will be announced and scores and tapes returned 15 September 1984.

The juror for The Gesu Award in Music Composition is the celebrated American tenor, Dennis Bailey. Mr. Bailey has performed on the opera stage for some 20 years. A graduate of the School of Music of Loyola University, New Orleans, he performed Verdi and Puccini operas with the Seattle Opera for five years. Most recently, he has performed the concert version of Wagner’s Das Rheingold at Carnegie Hall with the Chicago Symphony Orchestra, George Solti conducting. This summer he will travel to perform at the Glyndebourne Festival in Great Britain and next fall with the San Francisco Opera.

SCULPTURE

Sculptors may submit slides of as many as 20 individual pieces. 35mm. color slides suitable for projection must be sent, three views of each entry. Work should be photographed against an uncluttered background with no extraneous objects visible. Slides must be clearly labeled with artist’s social security number, medium, title, dimensions, top of work, and date of completion. Only work completed since January 1980 will be accepted for judging. Each artist’s slides must be accompanied by the official entry form or photocopy completed in full. Slides will be returned if a self-addressed envelope with appropriate postage is included with the entry. Entries must be postmarked by 31 July 1984. Winner will be announced and slides returned 15 September 1984.

The juror for The Gesu Award in Sculpture is Rev. Maurice B. McNamee, SJ. The distinguished Professor of Art History and English has been instrumental in developing the Studio Art Department at St. Louis University and is Director of Cupples House, a restored St. Louis landmark that serves as the university’s art gallery. He has published articles on the Symbolism of the Vested Angel in Flemish painting, for which he has received a Fulbright Research Fellowship and two separate grants from the American Philosophical Society.

Contact one of the following for entry forms:

J. Kevin Waters, SJ
Dean, College of Arts and Sciences
Gonzaga University
Spokane, WA 99258

Michael Flecky, SJ
Jesuit Institute for the Arts
Creighton University
Omaha, NE 68178
Review Rondeau

It seems that since the attention-grabbing Royal Wedding, the flavor of English church music has figured more prominently on the American scene. The unmistakable relish of Purcell, Parry, or Mathias heralded by the unique quality and acoustics of St. Paul's and its singers, together with the popular live airing of the King's College annual festival of 'Nine Lessons and Carols' on National Public Radio at Christmas are making their tradition ever more popular and present. Thanks to Hinshaw Music, Inc., the Royal School of Church Music publications will now be made more accessible. In addition to this special arrangement, Hinshaw will also be the sole-selling agent in North America for selected titles of Addington Press, which issues joint publications of RSCM and Mowbrays, the distinguished London publisher. Here is a brief sampling:

Prevent Us O Lord

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These familiar words from "Lyra Davidica" in a bold, contemporary setting end with a snappy, dramatic "Alleluia."

Eight Extended Bach Chorales transcribed and ed. by Richard Marlow; Church Music Society CMS-54, $1.95. Sole selling agent: Hinshaw Music, Inc.

This selection of chorale movements with organ accompaniment is drawn from cantatas included in the Bach-Gesellschaft and Neue Ausgabe editions. The textual commentary indicates Bach's instrumentation, provides detailed editorial notes on the organ transcriptions, and specifies the occasion of the liturgical year for which Bach composed the various cantatas -- although, in practice, the chorale texts will be found suitable for more general use. The English translations attempt to follow the stress-patterns and rhyme schemes of the German words as closely as possible. You will need an excellent organist for this superb, most-welcomed and practical collection.

Robert Strusinski

About Reviewers

Ma. Brans is music director and liturgical consultant for the church of St. Ursula in Parkville, Md.

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Liturgist/Music Minister and/or Liturgist/Prayer Minister to serve as a member of a eight person Pastoral team beginning Renew. Responsibilities include: liturgy planning, worship committee, and liturgical ministers. Must be able to play at least one instrument and be able to lead a congregation in song as well as possessing an ability to work well with musicians. Apply by April 10th to Fr. David Hooper, 3815 Cedar Street, Lansing, MI 48910, or call 517-393-3030. HLP-3215
Director of Liturgical Music/Teaching Position in Liturgical Music. The Athenaeum of Ohio, a center for priesthood and ministerial training in Cincinnati, Ohio, has a full-time position beginning fall 84. Master of Music (or Equivalent) necessary. PhD Candidacy (or equivalent) desirable. Demonstrated competence in liturgical music and liturgical celebration required. Send resume and 3 letters of recommendation to: Rev. James Walsh, President, The Athenaeum of Ohio, 6616 Beechmont Ave., Cincinnati, OH 45230. HLP-3216
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Organist/Choir Director. Experienced person seeks full-time position. MM degree and presently working on liturgy degree at night. Contact: Terri Hagen, 3690 Madison Ave., Boulder, CO 80303. HLM-3210

Music Director Organist with Bachelor degree in church music seeks full-time position. Willing to grow with parish developing music liturgy program. Available 8/84. Contact: Jeanne Swartz, 731 Mohawk St., Allentown, PA 18103. HLM-3209

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Please send “Calendar” announcements to Rev. Laurence Heiman, CPPS, Rensselaer Program of Church Music and Liturgy, St. Joseph’s College, P.O. Box 815, Rensselaer, IN 47978.
Folk art or craft is usually anonymously fashioned or unsigned. Its forms admit of gradual adjustment only by the long and cherished use of a whole people. No one changes it singularly or definitively. Folk art is expressive, as well as formative, of a style of life. That expression, or formation, has been accomplished by means of a special intimacy with daily life rhythms. Correspondingly, folk art develops without concern for the preservation of the idiosyncratic commentary of any particular artist's contribution. In that anonymity there resides a certain nobility.

When an artist is named and private ownership is claimed by that artist, it is a stretch of language to tag that work a "folk" piece. It doesn't really belong to the folk in that case. We have chanced that stretch during the past twenty years of liturgical reform in the U.S. During that stretch a new and weakened connotation has arisen for the word "folk." It now exists in the social imagination as a means of designating a whole style of liturgy. "Folk" has come to mean a kind of worship drawing on less demanding performative skills. It also now means an art form available to more of the people as performers. In that sense ownership of the liturgical event has been claimed by the community in new ways. That's good. But that connotation, with its initial blessing, has begun to wear out its welcome in the worshiping assembly. Those resonances in the word have led us unwittingly into a trap. The matter is not only the misapplication of a title; it is the unfortunate short circuit of meaning which the use of the term in its new connotation has caused. The images (connotation) conjured up by the word have nearly become socially inescapable. "Folk" has come to imply sloppy performance, haphazard and anti-structural, casual style, ecclesial chumminess, and paper napkin disposability. In the meantime, the musical genre evolving from the early forms initially labelled "folk" has escaped the necessary first level of development and elaborated into more satisfying forms. Artists have matured, offering more nuanced and engaging works. Yet, it seems, we cannot shake the old label. The result is that an initially inappropriate term earned somewhat like an adolescent nickname is still used at the insistence of social convention to the embarrassment of a grown-up artist.

The point of all this is not to claim that more complex music is necessarily better music, or that rarefied art forms surpass more primitive executed ones. In fact, the opposite is more often true; simple very often means better, and earth-bound more satisfying. Rather, I mean to lament the social constraint of a term that has outlasted its usefulness and now will not allow a people's imagination to modulate and encompass new configurations. Nowadays, the careful orchestration of styles, done with professional care and sensitivity to a community's variety of gifts, marks the liturgy in many places. A variety of instruments have found their way from church halls to redesigned sanctuaries. People have come to discover that although liturgy is not necessarily to be equated with good performance, neither does good liturgy mean less than good performance. Demands are being made on artists to earn their way to leadership by the loving use of their fully developed skills. Those demands are being made for the sake of the community's prayer.

Artists have matured, but we can't shake the old label.

Naming implies boundaries in the imagination or in social experience. When the boundaries dissipate, the name does best to go along with them. Liturgical music has begun to regather the descendents of the "folk" musician from the artistic hinterlands into the center regions of liturgical music development. Since real musical boundaries have fallen there is probably no need for any isolating term at all. Perhaps in time, then, the name "folk" will return to its original place in the people's artistic lexicon so that it may reside there once again with the dignity it deserves. Until then, whenever it appears in our liturgical vocabulary, it shows up like an in-law who doesn't know when to go home. We may simply have to find a way to usher it out the door before it decides to take up residence.

Fr. Lopresti, SJ, who directs the Loyola Pastoral Institute in New York City, has taught liturgy and sacramental theology at Loyola University of Chicago, Weston School of Theology, and the Seminary of the Immaculate Conception, Huntington, N.Y.
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