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In This Issue...

One can get tired of returning to pre-Vatican II days, but it does provide a perspective that brings into focus the changes that have occurred. It is a particularly useful vantage point when the present situation represents a little bit of the old and a little bit of the new mixed together, especially if the mixture is confusing.

The case of the pastoral organist is such a mixture. Prior to the Council's reform, the organist was central to the music program of a parish. The organist was musician, leader, often choir director, the one most knowledgeable about "things musical," such as organs, children's choirs, and if needed, the one responsible for repertoire selection, although that was most often "given" for novenas, benediction, etc.

When the reform of Vatican II ushered in an entirely new approach to music in the parish, stressing the role of the assembly as the primary musician, increasing the demands on repertoire variation, and expanding considerably the leadership responsibilities of the musician, some organists were swept along in the movement, adding the responsibility of parish director of the ministries of Pastoral Music to their responsibilities of being the parish organist. Others simply left. Some few, with the support of the parish clergy, retained their position, very tentatively, trying to understand as best they could what specific changes they had to go along with, and what ones they could resist. They were good willed, but, often as volunteers, were busy with other work.

This group of organists was pulled between two values. On the one hand, they were volunteers faithfully serving the church for many years and desiring to continue; on the other hand, they were being asked to assume a role that went beyond the amount of time they had to volunteer, beyond their personal desires, and, in some cases, beyond their talents.

This issue, the Pastoral Organist, focuses on a new era. It presumes that the leadership requirements for the music program are in the hands of the Director of the Ministry of Pastoral Music. This same director has now engaged an organist to assist in the parish music program. What do they do (Fedor)? What do they play (Hytrek)? If they are not familiar with the liturgy, what do they need to know (Nease)? If volunteer musicians, what will improve their pastoral playing technique (Marshall)? Some musicians are both organist and Director of Pastoral Music Ministries. In this issue one tells his story (Dyksinski) and another calls for the development of this field (Turnbull).

And the organ itself. A special bonus addresses the question of purchasing an organ (Stroge and Hammel), and as an extra special bonus: a listing of over 200 organ building companies.

The pastoral organist is a new minister in the church, and, like the good steward in the gospel, knows how to draw on the old as well as the new.

V.C.F.
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NPM Scholarship

NPM has established a scholarship to assist with the cost of educational formation for Pastoral Musicians. This year $2,700 is available from monies collected at the six regional conventions. NPM will award either one scholarship ($2700) to a full-time student, or three scholarships ($900 each) to three part-time students. The scholarship money is to be used for tuition, fees and/or books. This scholarship is awarded for one year only.

Those who are eligible must be: a lay person, enrolled full or part-time in a graduate or undergraduate program related to the field of Pastoral Music. The program of studies can be a continuing education program or a degree program. The applicant must demonstrate a financial need and promise to work in the field of Pastoral Music for two years, if awarded the scholarship.

To apply, send a letter stating: 1. your name, address and telephone number; 2. your understanding of the term “Pastoral Musician”; 3. your talents and educational background; 4. your previous experiences as a Pastoral Musician; 5. describe your educational program (college/university, continuing education or degree program, full or part-time status, major and minor fields of study — if applicable); 6. a statement of your financial need; and 7. your commitment to work as a Pastoral Musician for at least two years if awarded the scholarship. Your application must be accompanied by two letters of recommendation. One of these letters should be from a priest/minister.

Send your application to:
NPM Scholarship
225 Sheridan Street, NW
Washington, DC 20011

Application deadline is February 1, 1985. The Scholarship will be awarded by March 1, 1985.

Universa Laus

More than 100 musicians gathered in Paderborn, West Germany last August for the five-day meeting of Universa Laus. One of the highlights of the conference was Joseph Gelineau's keynote address on "The Music of the Christian Assembly: Twenty Years after the Council."

In the first part of his talk, Gelineau examined the three aspects of music described by Pius X in the motu proprio of 1903: holiness, true art, and universalism. In the second half of his presentation he asked two questions.

The first question facing us, said Gelineau, involves sound and silence. In our contemporary society we have lots of sound. But don't we need a greater quantity of silence? Who can introduce this silence? How can we continue to celebrate in spirit and in truth? As part of his presentation of these questions, Gelineau also noted that the alternation between festivals and ferials in the former liturgy might be a model for meeting today's need for simplicity.

The second question involves the relationship between music and the assembly. Gelineau stressed the need for the biblical Word, for relating singing to prayer, for the central notion of prayer in the assembly, and for rediscovering the role of koinonia in the liturgy.

A complete translation of Gelineau's presentation will appear in a later issue of Pastoral Music.

Events on the following days of the conference included a presentation by Singles, a German youth group, dealing with contemporary music in Germany (music parallel to that in our own culture). The uniqueness of their music is that it can be used in a formal arrangement or with a rock sound interchangeably. Interesting presentations were made by a Monk from Togo, an emerging African country, and two Jesuit students from India, who spoke about the evolution of liturgical music in that country. To this listener's ear, the change from classical liturgical music in India to contemporary sounds and charismatic influences, even though within a totally different scale and tonal pattern (Indian music being built upon 75 ragas as compared to Western scales) was remarkably similar in effect to what has happened in the United States.

During the conference the group took a field trip to an organ museum containing demonstrations of pipe building craft and techniques, various sound reproductions and keyboard action.

As always, the liturgical celebrations by the various language groups, the late
night international song fest, and the general exchange of ideas and experiences make Universa Laus a central point of international music exchange.

Two Musicians Move

Dr. Elaine J. Rendler has resigned her position as Director of Music and Liturgical Arts at Georgetown University to take a position as Musician at the Georgetown Center for Liturgy, Spirituality, and the Arts. Elaine has served throughout the country and abroad as a liturgical and musical consultant. She will continue to teach music theory in Georgetown’s Fine Arts Department.

We in Washington are relieved that Elaine has moved only a few blocks and will still be close by to support us with her wisdom, expertise, and skill. Not so lucky, however, are the people of western Pennsylvania, for Dr. Fred Moleck has left his country house in Ligonier and moved west to become director of music at St. Joseph Church in South Bend, Indiana.

Most famous for his Roundelay column in *Pastoral Music*, Fred is also serving as text editor for *Worship III* (due out next year from G.I.A.) and, like Elaine, is a valued speaker and workshop leader.

We sympathize with the parishioners at St. Michael’s of the Valley Episcopal Church in Ligonier, where Fred was music director, and with the students and faculty at Seton Hill College in Greensburg, where he was a professor of music. We offer our condolences to the people of the dioceses of Greensburg and Pittsburgh, who gained so much by having him nearby, and we hope they find solace in the knowledge that South Bend is only a short flight away, and that “equal access” is bringing down the cost of “long distance.”

Most of all we congratulate the people of St. Joseph Church, and we hope they appreciate the great treasure now serving in their midst.

Elaine Rendler and Fred Moleck play significant parts in this association and in American Catholic Church music. We at NPM would like to take this opportunity to acknowledge and thank them for their contributions, and to wish them all the best in their new endeavors.

Archdiocese of Milwaukee Forms Musicians Association

The Archdiocese of Milwaukee, Wisconsin, has formed the Archdiocesan Liturgical Musicians Association (ALMA) as an instrument of the Office of Worship, to “function as an Archdiocesan Music Commission.” ALMA is offering immediate assistance to parishes on the screening and interviewing of candidates for jobs available in the ministry of music, among other projects.

English Language Liturgical Commission

In August, 1983 a meeting was held in Vienna, Austria, to explore the possibility of forming an international ecumenical body to succeed the International Consultation on English Texts. As a result of that meeting as well as a small planning meeting held in Washington, DC, in May of 1984, the English Language Liturgical Consultation (ELLC) has been established.

The purpose and present agenda of the consultation has been summarized in a brief, prepared by ELLC, that includes an affirmation of the success of the “Prayers We Have In Common” (1975) and the growth of the number of ecumenical liturgical groups in the English-speaking world.

An initial meeting of the ELLC is scheduled for August 1985, in Boston. Invitations are being sent to all established ecumenical liturgical associations. This meeting will address itself to significant ecumenical liturgical questions, eucharistic prayers, and consideration of biblical translations.

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by Rory Cooney

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Lutheran-Roman Liturgical Text Proposal

A Lutheran-Roman Catholic Joint Liturgical Group was established in January of this year, at the request of leading Bishops of both denominations. The purpose of the Group is to continue to explore the possibilities of joint services of the word, drawn from both traditions. The original proposal came from Bishop David Preuss of the Lutheran Church in America, and was joined by Bishop James W. Malone, President of the NCCB.

The Joint Liturgical Group proposes to prepare a booklet for joint worship by Roman Catholics and Lutherans that will contain the structure of a Service of the Word similar to the Liturgy of the Word from both eucharistic celebrations. The general structure would include: Gathering, Reading, Enthronement of the Word, Opening Prayer, Hymn of Praise, First Reading, Silence, Psalm, Reading, Silence, Gospel Acclamation, Gospel, Homily, Silence, Intercessory Prayers, Sign of Peace, Lord’s Prayer, Offering (for a common ministry), anthem, Blessing, hymn.

Proper parts for use with the basic structure are being prepared for various seasons of the Church Year, and major feasts of both traditions. The booklet will contain an Introduction which spells out the primacy of the Word, and Christ’s presence in his word; it also contains guidelines for planning, and making good use of the services by parishes, and delineates questions of protocol. The booklet should be completed for the Joint meeting of the Lutheran and Roman Catholic Bishops scheduled for October 25-26, in Washington, DC.

National Conference of The Institute for Hispanic Liturgy

The second annual National Conference of the Instituto de Liturgia Hispana took place in Albuquerque, New Mexico, September 27-30. The entire conference, whose theme was “Somos Peregrinos” (We are Pilgrims) was conducted in Spanish. Among the speakers were: Bishop Agustin Roman of Miami, who spoke on Mary as Pilgrim; Bishop Ricardo Ramirez de Las Cruces, in an address on Church as Pilgrim; Sr. Maria de la Cruz, who presented Hispanic People as Pilgrims of History, Rev. Juan Sosa, who spoke of the Hispanic Family as Pilgrim of Culture. Other presenters were Rev. Virgilio Elizondo and Rev. Jose Rubio.

Special interest sessions treated a variety of topics, such as youth and liturgy, the RCIA, liturgical planning, liturgical feasts of Mary, environment and art, liturgical music, Liturgy of the Hours, and various workshops concerning aspects of the Liturgical Year. A highlight of the meeting was coordinated by the team for the III Encuentro. The session was entitled “Nosotros, Peregrinos del Momento” (We are Pilgrims of the Moment), and was led by the Rev. Vicente Lopez, Rev. Sabine Griego, Sr. Soledad Galeron, and Olga Villa Parra.

New Liturgical Review

The Pontifical Liturgical Institute has announced that it will begin publishing a new scholarly review, *Ecclesia Orans*. *Ecclesia Orans* will appear three times a year. For further information, write to *Ecclesia Orans*, Pontifical Liturgical Institute, Piazza Cavalieri di Malta 5; I-00153 Roma — Italia.
NPM Chapters

Some of our Chapters are recovering from an extremely busy summer, and others are in the midst of gearing up for the new academic year.

A tip of the hat and a big "Thank You" to those Chapters who were involved in the work surrounding our Regional Conventions: Cleveland, Houston-Galveston, Metuchen, Providence, and Orange. Thanks also to all who assisted with our successful Cantor Schools this summer in Baton Rouge, Colorado Springs, Huntington, Miami, Milwaukee, Portland, St. Louis and Washington, DC.

WELCOME to our newest Permanent Chapter – Nashville, TN. The Chapter Officers are Patricia Appleton (Director), Bill West (Coord. for Planning), Gay Greene (Asst. Dir. for Recruitment), Leslie Kniedler (Animator for Kolonias) and Ken Carboni (Sec-Treas.) Keep up the good work!

News Flashes from Chapters:

Hartford, CT – has scheduled meeting topics for the year, including a handbell workshop, RENEW and the parish musician, and vocal techniques for the church musician.

Steubenville, OH – is in the process of setting up branches. Three have been established so far: Caldwell, Marietta/Athens, and Martins Ferry.

Buffalo, NY – is planning its Diocesan Choir festival around the 300th anniversary of J.S. Bach.

Gaylord, MI – has chosen The Assembly: the Primary Minister as the focus for this year's enrichment sessions.

Grand Rapids, MI – publishes an address/telephone directory of their Chapter members.

Austin, TX – is planning for an Advent (not Christmas) music program.

Wheeling/Charleston, WV – is beginning a newsletter and also a telephone network.

Fall River, MA and Providence, RI – are joining together for a workshop.

Dubuque, IA – makes use of a portable/traveling periodicals library.

Cleveland, OH – has formed an eastern branch.

Columbus, OH – begins the academic year with a mini-retreat.

Montreal, PQ – forming a chapter, with a branch on the south shore.

Tom Wilson:
New Chapter Coordinator

The new Chapter Coordinator at the National Office is Tom Wilson. Tom is a native of Ohio and earned a Bachelor of Music Education at Baldwin Wallace College in Berea, OH. He taught music at Cathedral Latin School (Cleveland) and Purcell High School (Cincinnati), directed the choir at St. Martin of Tours parish (Maple Heights, OH), was a Marianist brother, earned a Master of Divinity at Toronto School of Theology (St. Michael's), was clinician with the Toronto Centre for Pastoral Liturgy, worked in the areas of adult religious education, ministries, and liturgy for the Archdiocese of Halifax, and most recently was the Liturgy and Music Coordinator at Good Shepherd parish in Alexandria, VA.

We are very happy to have Tom working with us. Chapter coordinators and members can reach him here at the national office: 225 Sheridan Street, N.W., Washington, D.C. 20011 or by calling (202) 723-5800.

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Preparations are already being made—concert series and study tours, seminars and workshops, books and lectures, new editions, recitals, movies, parties—musicians everywhere are getting ready to celebrate the anniversaries of the birthdays of three great composers whose contributions to sacred music are inestimable: namely, Heinrich Schütz (b. October 8, 1585), George Frideric Handel (b. February 23, 1685) and Johann Sebastian Bach (b. March 21, 1685). (Domenico Scarlatti (b. October 25, 1685) and Alban Berg (b. February 9, 1885) are also “anniversary” composers; however, their principal contributions were to the harpsichord sonata and to opera respectively.) This article provides practical suggestions for the wide variety of celebrations that might be planned for this anniversary year by pastoral musicians in active parish music programs.

Lenten Reflections

As a meditation before the Ash Wednesday liturgy or service, the seven passion chorale preludes from the Orgelbüchlein by J. S. Bach could be played, each preceded by the chorale, sung by the congregation, assisted by a cantor.

Ms. Kazarow is visiting assistant professor of music at Gustavus Adolphus College, in St. Peter, Minn.

O Lamm Gottes unschuldig, BWV 618
(Christ, the Lamb of God)

Christe, du Lamm Gottes, BWV 619
(Christ, the Lamb of God)

Christe, der uns selig macht, BWV 620
(Christ, who makes us holy)

Da Jesus an dem Kreuze stund, BWV 621
(When Jesus hung on the cross)

O Mensch, bewein dein Sünde gross, BWV 622
(Man, lament your grievous sin)

Wir danken dir, Herr Jesus Christ, BWV 623
(We thank you, Lord Jesus Christ)

Hilf Gott, dass mir's Gelingt, BWV 634
(Help me, God, to praise thee)

Edition: Orgelbüchlein (Concordia 97-5774; edited by Robert Clark and John David Peterson.)

Good Friday Evening Tenebrae Paraliturgy

A dramatic paraliturgy on Good Friday evening can be created by combining a liturgy of the Word, using the readings from the feast of the Triumph of the Cross (September 14, #638) with a tenebrae service, featuring The Seven Words of Christ on the Cross by Heinrich Schütz (SWV 478) sung by a small vocal ensemble. For the tenebrae service, eight candles are lit and placed on a stand. One is extinguished following the singing of each of the seven last words of Jesus. The Christ candle that remains is then removed from view, leaving the church in darkness and symbolizing the death of Jesus. The Christ candle is then restored to view and placed on its stand, symbolic of the resurrection that will occur on Easter.

Liturgy of the Word

Opening Prayer

First reading: Numbers 21:4-9

Psalm antiphon: Do not forget the works of the Lord!

Second reading: Philippians 2:6-11

Acclamation verse: We adore you, O Christ, and we praise you, because your cross you have redeemed the world.

Gospel: John 3:13-17

Homily

General Intercessions

The Lord's Prayers

Concluding Prayer

Tenebrae Service

Introit

Symphony

The First Word

The Second Word

The Third Word

The Fourth Word

The Fifth Word

The Sixth Word

The Seventh Word

The first candle is extinguished

The second candle is extinguished

The third candle is extinguished

The fourth candle is extinguished

The fifth candle is extinguished

The sixth candle is extinguished

The seventh candle is extinguished

The Christ candle is removed

Silent meditation

The Christ candle is returned

Edition: The Seven Words of Christ on the Cross (Concordia 98-1621; edited by Richard T. Gore; SATB and soloists)

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This sharp change of mood can be explained in a number of ways. (1) We can mention first what might be called the psychological explanation. When the psalmist has exhausted his or her words of appeal for divine help and intervention in the midst of pressing difficulties, he or she experiences a sense of relief that leads to confidence that divine help will surely come, and turns to praise of the God who will provide this help. (2) Another possibility is that the lament psalm is written after the oppressed or persecuted or troubled psalmist has experienced the intervention of the saving God in his or her behalf. That is, the lament prayer is not "I am (now) in terrible trouble—please come to my aid (soon)!", but rather "I was (at some time in the past) in terrible trouble, and you did (then) come to my aid, and for that past act of intervention I give you now praise and thanks." (3) While these two explanations have merit and may be the correct interpretation of some of the laments, there is a third possibility to be considered, an interpretation that could be called the cultic explanation. As we mentioned above, the individual laments were not in origin private prayers but public acts of worship, in the temple precincts, in the presence of some official of the temple personnel. The person uttering the prayer would call upon God for help and release from some trouble. After listening to this appeal, the cultic official would, in the name of God, formally assure the psalmist that God had heard his or her prayer and would certainly come to the psalmist’s aid. We find such words of assurance from priest or prophet in Psalms 12:6; 35:3; 91:14-16. And such a promise of divine help to a communal lament is found in Psalm 60:8-10. The lament, then, is a dialogue, between the person in distress praying for divine aid, and a cultic official assuring the psalmist with an oracle of salvation, spoken in the name of God.

Very few laments deal with sin.

An analogy for the Catholic reader might be the common experience of the sacrament of penance. The penitent goes before a priest, in whose presence he or she appeals to God for forgiveness, describing the sinful acts that trouble him or her; this is followed by the prayer of ab-

solution in which the priest, speaking for God, assures the penitent that God has heard the prayer for forgiveness; and the proper and expected response to this assurance of forgiveness would surely be praise and thanksgiving offered to the forgiving and merciful God. And although this dialogue between priest and penitent might involve only them, taking place in private, by an individual, it is not a private prayer, but part of the public liturgy of the church; the sacrament is a public, official act of the church. Another example of a communal form would be the transition at the Eucharist from the penitential acknowledgment of sin in the cry "Lord, have mercy!" through the words of absolution of the priest, to the "Glory to God in the highest!"

One apparent difficulty with this cultic explanation of the lament, i.e., that it is a dialogue between lamenting and cultic official, is the absence of the oracle of salvation, the words of assurance, from the vast majority of laments, where, as we mentioned above, the move is immediately and abruptly from lament to praise, without transitional or bridging element. However, this can be explained without difficulty if one thinks of most of the psalms of lament as only one part of the dialogue, the cry for help of the person in distress, and that person’s thanksgiving. Between these two moments of prayer, the cultic official would speak, perhaps fitting his promise of divine assistance to the particular problem described in the lament (much as the priest in confession might offer, in addition to the formal words of absolution, some assurance, in his own words, of God’s mercy, fitted to the difficulties experienced by the penitent). On other occasions, the words of the cultic official pronouncing the oracle of salvation might be a standard and repeated form, general enough to fit whatever situation of distress is presented by the person uttering the lament.

Our prayers must be honest.

We noted above, in our discussion of the formation and collection of the Book of Psalms, that the whole Psalter moves from lament to praise, with the majority of lament psalms clustered in the first half of the Psalter, and the majority of hymns of praise gathered in the second half. In this arrangement, we can see how the whole Book of Psalms mirrors the structure of the lament psalm, moving from lament over distress and trouble to praise of the saving God.

To illustrate the structure and movement of the psalm of lament, we used the analogy of the sacrament of penance, with its components of confession of sin, absolution by a priest assuring divine help and assistance, and the thanking of the forgiven penitent. And
among the lament psalms we find several that particularly address the problem of sin—the so-called seven penitential psalms (Psalms 6, 32, 38, 51, 102, 130, 143). These psalms have long been favorites of those who pray the psalms. As people confront the problem of sin in their lives, they appeal to God for forgiveness, with the assurance of being heard, and praise God for his forgiving mercy to sinful human beings.

We transform all laments into appeals for forgiveness.

But there is a problem here. Despite the relatively small number of laments that deal with sin, our use of the lament form in prayer is almost completely, and narrowly, focused on penitence. Leaving aside much more common occasions for lament in Israel as sickness and persecution, we have narrowed our appeals to God to appeals for forgiveness. This is especially evident in the liturgy, where one might pray one of the penitential psalms, but perhaps never experience any other form of lament. And I suspect that often, when the prayers for help in the larger category of laments (that don't deal specifically with sin and forgiveness) occur in the liturgy, they are unconsciously transformed into appeals for forgiveness of sin. (In part this is the result of the tendency in Roman Catholic Eucharistic liturgy to read only parts of a psalm, sometimes excising precisely the part that would make the worshiper conscious of other needs, beyond forgiveness, to present to God in prayer.)

In our prayer, then, both public and private, we have tended to replace the lament, with its varied descriptions of human need, with the appeal for forgiveness—with penitence, and that alone. Perhaps we are shocked or offended by the boldness with which Israel, in its laments, almost demanded divine aid and intervention. Perhaps we have been formed, both Protestant and Catholic, by the profound concerns about sin and forgiveness that have been a central element in Western Christianity at least since the Reformation.

Whatever the reason, we have been the poorer because of the virtual absence of the lament from our experience of prayer. And have we been faithful to the Jesus of the New Testament, who answered appeals for the healing of sickness and the release from oppression? When Jesus asks, "Which is easier, to say to the paralytic, 'Your sins are forgiven,' or to say, 'Stand up and walk again'" (Mark 2:9), he indicates that human sin is not the only need for which divine mercy and compassion can be sought.

Thus, a truly biblical perspective, drawn from both the Old and the New Testaments, will not be concerned solely with sin, and the pattern of human rebellion and divine salvation from sin. Rather, our understanding of deliverance and salvation will be widened to include every kind of human suffering, sickness, or distress. Our prayer and worship will be enriched when we come before God with all our needs, sin included, but not sin alone. In a communal service of the sacrament of the anointing of the sick, for instance, where the sacrament is to be administered publicly to one or more persons suffering from various diseases or illnesses, how fitting it would be for the community to pray with them and for them one of the lament psalms specifically dealing with the appeal of a sick person for healing.

A truly biblical perspective is not concerned solely with sin.

Two final comments on praying the psalms of lament are in order. First, as mentioned above, what are we to do with the horrendous curses against the psalmist's enemies that occur in some of the laments? Can a Christian use in prayer the final words of Psalm 137 ("O Babylon, you destroyer, happy the one who seizes your little ones and smashes them against the rocks")? Obviously not—but is there something at least that we can learn about prayer from such blood-chilling passages? I believe there is—and that is the honesty that ought to be part of prayer. Psalm 137 is the anguished cry of grief and rage of a destroyed people. Their bitter fate has produced profound bitterness in them. And as they pray for justice, they pray for vengeance as well; they pray that their Babylonian oppressors will one day know, as they know, all the horrors of war.

Psalm 137, then, is not a noble prayer that we can emulate; but it might teach us that biblical prayer is honest prayer. George Bernanos says somewhere that "Prayer is the only form of rebellion in which the human being remains righteous." Prayer for the Israelite was not the calm resignation of the Stoic; it was bold, demanding, honest—the rebellious and audacious cry of a Job, or of the poet of Psalm 22. Perhaps these vigorous pleas, even with their limitations (the cries for the destruction and vengeance against their oppressors) can lead us, not to pray them, but to bring their attitude of bold honesty to our prayer—to bring, in other words, real life to our prayer.

We must bring real life to our prayer.

The second point I wish to make on praying the lament psalms can be introduced with this question: what are we to do when praying the psalms of lament does not seem to fit our mood or attitude, because of our greater consciousness or present experience of God's blessings, rather than the more tragic side of human life? In situations like this, to pray a lament psalm might seem artificial. One approach, of course, would be to turn to the hymns of praise in the Psalter, and to use these ancient biblical words of praise and thanksgiving to give voice to our experience of God's active care and love for his people. But does this mean that we are only to pray the laments when they synchronize with our personal experience of trouble, pain, or distress? I think not.

Perhaps a better suggestion would be to underline the representative character of prayer. That is, when Christians pray, they pray not only as themselves and for themselves, but as representatives. At various times the lament psalms may not be our words; they may not fit our mood. But think of the countless suffering, oppressed people in our world—the sick, the persecuted, the innocent, all those cruelly treated, the dying—those who know God, and those who don't (one might say, especially those who don't). When we pray the laments we give the suffering of the world our voices. We appeal to God in their name to intervene, to save, to deliver, to heal. We pray not only as ourselves, but as representatives of the millions of voiceless, suffering people, giving them a voice before God, boldly challenging God to come to their aid. This perspective on prayer flows from a sense of the church as representative, as a sign of God's care in the world for the world.
For Musicians & Clergy: Planning

Avoid a Comedy of Errors

BY JUDITH KUBICKI

One of the dynamics occurring with greater frequency within parish liturgy planning committees today may be likened to a "comedy of errors." Although the experience may indeed be far from humorous, especially to those directly involved, what is happening indeed contains elements of classic dramatic comedy.

A case of mistaken identities is one of Shakespeare's favorite comic devices. It creates confusion among the characters in the play and leads them through a series of misadventures and embarrassing situations. Consider, then, a corresponding case of mistaken identities within a parish liturgy planning team: confusing the roles of the organist and the director of the ministries of music.

Let us assume that at a typical liturgy planning session both the organist and the music director are present. Frustrations and difficulties are bound to ensue if the organist assumes the role of the music director or if the liturgy planning team members treat the organist as if he or she were the music director. It is indeed a case of mistaken identities.

This problem has developed for a number of reasons. In the first place, the last twenty years have witnessed profound changes in the ministry of music. In the past, the organist was solely responsible for, and in charge of, the music for the parish liturgies. Both parish staff and parishioners naturally turned to the organist whenever questions concerning music arose. Today, however, the position of music director has emerged in response to a need to plan and coordinate more complex and comprehensive music programs. Such programs now often involve—in addition to the organist and choir—cantors and song leaders, one or more folk groups, instrumentalists, and a choral director.

Because of this, there has been a shift in the responsibilities of the organist to primarily those of an accompanist. A failure to recognize these changes may be the principal reason for frustration and misunderstanding.

However, even when such changes are acknowledged, confusion may result from a failure to adequately redefine the roles or job descriptions of the organist and the director of the music ministries according to the new models. In addition, once these job descriptions have been redefined, it is essential that this information be communicated, not only to the organist and music director, but also to the liturgy planning team members, so that they will be able to work more effectively with both.

The music director is clearly the person in charge.

What, then, distinguishes the role of organist from that of music director? Both persons are involved with music in leadership capacities, but in very different ways. The organist leads the singing with and from the organ. Especially in

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liturgies where the choir director and choir are not present, the organist is responsible for setting the tempo and leading the congregation. This musical leadership, however, is exercised under the supervision of the music director from whom the organist takes his or her cues.

The music director, on the other hand, exercises a mode of leadership that necessarily demands a professional level of musical proficiency and sufficient administrative expertise. Such a person is responsible for coordinating and directing the entire liturgical music program. Although a good working relationship assumes that the organist will have the opportunity to offer suggestions and respond to those of the music director, it remains a relationship in which the music director is clearly the person in charge.

In the planning process, the organist's primary skills are listening and asking questions.

Because the role of music director demands organizational and planning skills in addition to music skills, it becomes evident that being an organist does not necessarily make a person capable of being a director of the ministries of music, even though such a person may have developed musical skills. In fact, oftentimes the type of person interested in, or best suited for, a job as organist-accompanist is not the type of person best suited to assume the responsibilities of directing and coordinating an entire music program.

If, within the context of a planning session, the organist assumes the role of music director or allows the team members to treat him or her as the music director, a number of problems result. First, the flow of the liturgy suffers. Whenever communication is hindered, important information may be lost. If, because of this, the ritual unity that the planning is meant to promote is interrupted, prayer within that liturgical celebration is disrupted. Second, the parish community is weakened. Problems with communication inevitably result in personnel misunderstandings. Teamwork is difficult when committee members do not clearly understand their roles or are unable to carry them out. Lastly, the individual members of the team become discouraged. As team members experience difficulty in fulfilling their individual responsibilities within the entire process, commitment and enthusiasm wane. As in the dramatic comedy, so here also, the social structures are threatened because of mistaken identities.

Who, then, is the parish organist, and what can be expected of this person at a planning meeting? Perhaps it would be easier to answer this question by stating first who the organist is not. Clearly, the organist, as accompanist, is not the director of the music ministries. Members of the planning committee, therefore, cannot fairly look to the organist for decisions regarding the music program. However, as a participant with a leadership role in the liturgies, the organist may offer constructive evaluations of the successes and failures of previous liturgies, and, from the vantage point of the organ bench, offer valuable suggestions for improving the quality of the liturgical prayer of the community.

Nevertheless, this is probably not the primary contribution of the organist to the planning committee. Perhaps the most significant reason why the organist needs to attend the planning session is less for the opportunity to offer advice and more for the opportunity to receive the information needed to perform the role of organist well.

We must all recognize that the role of the organist has changed.

The organist's primary skills, then, are listening and asking questions. It is important that the organist comprehend the purpose, character, tone, mood, and focus of the liturgical celebration being planned. All of these factors will necessarily have a bearing on such things as choice of tempi, dynamics, and registration. Likewise, it is essential that the organist be informed of the various liturgical gestures and other visual and audio cues necessary for bringing the music into and out of the rhythmic flow of the liturgy. Timing often makes the difference between a spontaneous, prayerful experience, and a disjointed, distracting one. In addition, attendance at liturgy planning meetings will assist the organist in choosing instrumental pieces that will reflect and support the character of the particular celebration. Since music is a symbol that touches all aspects of the liturgical experience, the organist needs to comprehend the entire ritual and identify the role of the organ within that ritual. In other words, the organist needs to be a part of the planning process in order to capture the vision of the committee and incorporate that vision into his or her use of the organ as a means of enhancing prayer. All of this, of course, does not preclude the fact that, as a member of the liturgy planning committee, the organist is also a part of the process that creates the vision that he or she needs to capture and enhance.

As in the dramatic comedy, a clarification of true identities reestablishes the social structure that was once threatened by confusion and misunderstanding. In this case, the social structure is the liturgy planning committee within the larger structure of the parish worshiping community. Once the planning roles of the organist and the director of the ministries of music have been clarified, the committee is able to function with greater efficiency and confidence. The "comedy of errors" is resolved—to the satisfaction and happiness of everyone.
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When an Organist Becomes the Director of Music for A Parish . . .
One Man’s Story

BY TIM DYKSINSKI

I
f it can be said that a journey of 1,000 miles begins with one step then it is also true that a life of “music making” in the church begins with the first service played. Journeys are full of surprises and so, in a life of ministry, even the well mapped trail can be full of unexpected experiences. For me the journey began twenty years ago. I never expected that after all the hills and valleys and turns that I would find myself in a new and very different place than I had first set out to reach. Come along and see if you can’t find some of your own experiences as an organist. See where you began and where you are now; find your own story as you share in mine, and see if these stories don’t help us define the role, or roles, of the organist in the Roman Catholic Church in America today.

What I experienced was so wondrous, that it has focused and directed my entire life.

At a young age I became aware of the beauty of liturgical music. I was six years old when I attended my first high mass at 6:00 a.m. Christmas morning; the choir, twenty School Sisters of Notre Dame; the music, Yon’s “Shepherd Mass.” What I experienced on that occasion was so enthralling, so wondrous that it has focused and directed my life for almost thirty years not only as a musician but also as a Christian. Not unlike Paul’s experience on the road to Damascus, I was overwhelmed by the glory of God and I could never get away from it again.

Five years later on another Christmas I was surprised by a gift of a small home organ and organ lessons. At the same time I was accepted into the parish children’s choir. Singing Rossini and R.K. Biggs Masses and Recto Tono Propers at daily school mass and coming home to practice the organ for next week’s lesson was like a dream. On Sundays I would attend at least two high masses at nearby churches. One day a pastor at one of the churches I frequented was informed that I was an organist. (I was in 8th grade and had been playing less than two years.) He passed the information on to the parish organist and the next time I came to Mass I was handed “The Liturgical Organist, Volume I” opened to the C major section and was told “find something to play for communion.” The dream had come true; I was now a church organist. For the next six months I came to the daily 6:30 a.m. high mass and learned how to play (and sing) high mass. Dom Gregory Murrey’s “Peoples Mass,” Rossini’s “Proper of the Mass,” a St. Gregory Hymnal for a few offertory Motets, and of course my ever faithful “Liturgical Organist, Volume I,” (I was now advanced enough to tackle the F major and G major Sections.)

By the fall of my freshman year of high school I was on my own—responsible for two high masses a morning before school. I soon graduated to requiem masses and weddings (usually mixed marriages in the basement church). I had become familiar with The Gregorian Mass Eight, Mozart, Ave Verum, On this Day O Beautiful Mother, a few marches from Rossini’s Wedding Music, the prescribed funeral chants, the Benediction hymns, Novena hymns, and Stabat Mater for stations. I was clearly ready to fill in when and wherever needed.

The dream had come true.
I was a church organist!

Then the first curve came. I was sure the only thing left for me to learn was to direct the choir and learn the Holy Week chants; but the time for renewal had come; the liturgy of the church was undergoing great change. I was less than pleased! A bit skeptical, I attended a few meetings of the diocesan musicians’ group, The Pius X Guild. There people like Rev. Elmer Pfeil and Sr. Theophile Hytrek were full of enthusiasm and ideas to help the church musician make the change from choir to congregation and from Latin to vernacular. Their confidence in the working of the Holy Spirit and their vision of the future was contagious, and at sixteen I looked forward to a new liturgical and musical experience.
The next memorable event was my being asked to play four Sunday masses each week. "Our Parish Prays and Sings," missalettes, and the four hymn low mass had arrived. Organ lessons advanced me from Carlo Rossini to Lee, Nieland, Van Hulse, Benoit, and Peeters. Add a two hour workshop on hymn playing; now I surely had all the training I needed to spend a life of church music making. My greatest affirmation came when I was told that I would be paid twenty dollars monthly for playing sixteen masses!

The next new surprise along the road came as music studies began in college: Gleason, Orgelbuchlein, Couperin, the Brahms Chorale Preludes, more hymn playing classes, improvisation, Pipe Organ Registration, A.G.O. recitals by Lippencott, Manz, and Swann. My mind was swimming. I had been in love with the Organ and we had been going steady for almost six years but I was now more aware than ever how much I had to learn and what wonder it possessed.

There were new avenues to explore: choral directing and voice lessons as well as new music for the liturgy—Vermulst, Peloquin, and Diess. There were new developments in liturgy; the low mass-high mass distinction was on the way out. Hymns replaced proper; acclamations were now being sung and the responsorial psalm had arrived. My role as organist had a few new tasks, such as to direct the choir, pick the hymns (looking to the Scriptures of the day was a new idea then), recruit, train and schedule song leaders.

By 1971 I could sense I was no longer "on my own" in planning and carrying out music for the liturgy. I was a member of a parish staff being asked to be involved and concerned with the life of the whole parish. Next came the liturgy committee and liturgy planning group and more meetings. Brides and grooms began to take a more active role in preparing their wedding liturgy. Their being able to choose the scripture readings opened the door to choosing music. There was a need for more variety in musical choice and style to fit the many different tastes of the people preparing for marriage. Haven't we all experienced that sinking feeling when you have just played your sixth suggested wedding processional and the bride to be says "No, none of those; do you have any more?"

Kreutz, Hughes, and Proulx were giving us new music to make musical liturgy a reality and many of us found that one person could not cover all that needed to be done in a parish. I found more and more I was asked to be musician/liturgy coordinator; this often left less time for music making, and more and more the typewriter seemed to replace the keyboard. One answer was to hire an assistant organist to help play some of the Sunday masses and weddings and accompany at the masses where a choir was present. We were off in a new direction: job descriptions, contracts defining roles such as who is responsible to whom and for what they are responsible; time to redefine the role of music director/organist; time for new terms such as minister of music, or
pastoral musician, and new levels of understanding who we are as musicians in the church. Policies and standards had to be established: sacred/secular, traditional, contemporary, and good reasons why we do and do not do certain types of music at liturgy. All of this was underlined by the need to be "pastoral."

I sensed that I was no longer on my own.

About that time the pastor felt someone with more musical training should coordinate the folk groups and that perhaps a piano in the church would be a good idea. "Neither Silver nor Gold" appeared as the first S.L.J. publication and soon the suggestion came: "Let's do some of those songs at all our liturgies." It was a new challenge to supply organ accompaniments to "folk style" music (a far cry from Carlo Rossini).

Other avenues were also opening up to the organist/music director. The use of hymns in the liturgy and publications such as Worship II offered the possibilities of hymn-related organ music. New composers were added to the Catholic organist's repertory: Johnson, Manz, Wyton, Willan, and Near, and publishers such as Augsburg, Concordia and Hope. Choral music, both for adults and children, was making a strong comeback as we redefined the role of the choir. New choral music in a variety of styles was introduced; much of this music came from other denominations. Music in Catholic Worship clarified our role and gave us direction as it gave new life to our work in the church. Still more music was needed for the variety of prayer forms in the parish; RCIA, morning prayer and evening prayer all put more demands on the organist/music director's time and talents.

Today I find myself in a place very different from where I set out twenty years ago. Then I was parish organist; today I am called The Pastoral Minister of Liturgical Music. The demands on my musicianship and the skills needed are greater today than ever before. The wide variety of music and the numerous liturgical services and prayer services call for an understanding of the church's liturgy and a spark of creativity within and flowing from the guidelines of the church. I find I'm training and working with other organists much more than playing the organ myself.

Where do you find yourself? Have you had any similar experiences along your journey? Are you the prime music person in your parish, coordinating many other people? Do you do all the organ work, or share it with someone else? Pastoral musicians find themselves at a variety of places on the journey today. Where we will find ourselves in another twenty years is anyone's guess; but, if the past teaches us anything, we can be sure it will be full of surprises and excitement.
From Professional Organist to Pastoral Organist

BY DAVID E. FEDOR

“Fortunate indeed is the Christian community served by a competent and liturgically sensitive organist. Admittedly, as history teaches, no musical instrument is indispensable to the assembly’s worship. Yet in most communities the ministry of the organist plays a vital and renewed role in enabling prayer among a people who have gathered for this purpose. The days of the organ impersonally grinding out innumerable Masses from a distant loft or of the instrumentalist who merely ‘plays a service’ are now mostly memories. Today, the role of organist is that of a true pastoral musician, serving as a member of the community and bringing the art of pure sound to quicken the pulse of a people alive in the Lord. . . . The organ, when played by a talented musician, remains unequalled in contributing to the very sound of the liturgy. It is capable of inspiring joyful praise, eliciting simple adoration, inviting prayerful reflection, and articulating the song of the heart at moments when words falter” (From The Mystery of Faith: The Ministers of Music, by Lawrence J. Johnson, The Pastoral Press, 1983).

During the past ten years, the Catholic Church in the United States has witnessed an increased awareness of the need for professional musicians in parishes. A large number of congregations employ full-time pastoral musicians who coordinate and oversee the musical aspects of the worshipping assembly.

In addition to this full-time person, it is not uncommon in larger parishes to also employ a well-trained organist as part of the ministerial staff. Often this person has had conservatory training in his or her art and brings a refined musical skill to serve the liturgy of the church. What is it that this organist is going to be asked to do as a musician responsible to a given faith community? How does a professional organist become, if you will, a “pastoral organist”?

The first characteristic of the pastoral organist has to do with the skills necessary to support the musical parts of worship. In addition to the performance of organ literature, an organist playing for worship needs to develop the ability to provide solid support for congregational singing whether it be hymns, psalms, or acclamations. Strong hymn playing with attention to “setting the text” with the organ is becoming more important as Catholic congregations are beginning to discover that hymn-singing can be an exciting addition to liturgy. There is also the duty of accompanying cantors and soloists as well as the choir. In addition, the ability to improvise at the keyboard is a very desirable discipline for the pastoral organist to acquire. Unfortunately, many music schools do not provide their organ students with training in the art of service playing. The present day emphasis on performance practice, baroque articulation, and authentic musical interpretation is turning out some superb performers of the literature, but it is not uncommon to find a conservatory-trained musician who is not well skilled in the details of providing music for a worshipping community. Organists who intend to work in a church need to see that the playing of a liturgy requires as much attention to detail and skill as does the correctly articulated interpretation of a Sweelinck organ work.

How does a professional organist become a “pastoral organist”?

In the liturgical life of the church, all persons who exercise a specific role in worship must have as their primary and underlying objective the desire to facilitate prayer for the assembly. All liturgical ministers are servants of the assembly, not in the sense that what happens in a liturgical celebration is decided by congregational vote, but in the sense that these ministers are called to give of what has been given to them in order to nourish a life of faith in the community and its individual members. Every musical decision that an organist makes must be influenced by this objective. The question, “How can my art support and vivify the prayer of this community?” is one that cannot be taken lightly. Unlike the recital hall, music performed in worship is not performed for its own sake. This art form is called to function as part of a much larger picture. Liturgical and pastoral consideration must go hand in hand with the musical considerations when deciding what is to be played. Knowledge of the liturgical year, sensitivity to the focal point of the scriptures for a given liturgy, the musical traditions of the parish, its state of liturgical/musical growth—these are but a few of the

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organist who, in an attempt to introduce them to contemporary organ literature, plays a very loud and dissonant work during his or her second week on the job.

Musical choices include a number of works based on tunes that the congregation recognizes. The chorale prelude based on chant themes and hymn tunes has a long history and can be an effective means of weaving the singing of a hymn into the fabric of the liturgy. The pastorally oriented organist must be willing to use not only the great chorale preludes that have been handed down to us, but also some of the contemporary offerings of composers who specifically write for the church service. Some of these recent compositions may not be on a par with the works of the great masters, but they have musical integrity and can serve liturgical needs well.

We need a large amount of gentleness and tact.

Up to this point we have discussed several areas of concern which can, for the most part, be understood and developed in a professional organist who is willing to take the time to study, ask questions, and generally keep an open mind about learning the things that are necessary to serve as a pastoral organist. The one area that is perhaps the most difficult to come to grips with is the need to develop the skills necessary to work in a church situation with its diverse personalities, opinions, and politics. Rare is the faith community where everyone is patient, understanding, open, and encouraging. It is in fact rather naive to think that the church is devoid of human problems. An organist who accepts a position in a church must be aware that everything they do will not always be understood and accepted by the clergy, music minister, or members of the congregation. If this is to be dealt with effectively, a genuine effort must be made to develop good working relationships among those entrusted with the preparation and execution of liturgical celebration. Talented musicians are

We are all servants of the assembly.

sensitive, artistic persons and their training rarely includes preparation for working within the complex structures of the church. The artistic development of an organist involves countless hours alone in small practice rooms, the camaraderie of fellow musicians, and the scrutiny of knowledgeable professors. Debates over the fine points of articulation, repertoire, interpretation, and other such matters are frequent and often heated.
Strong opinions are formed and meticulous attention to detail is developed. The art of making music becomes very refined and deeply personal. Playing a piece of music is often a revelation of the very personality of the organist. Leaving this "musical laboratory" and taking one's art and musical temperament into the church setting can be rather unsettling and even traumatic. If sincere attempts are not made by all concerned to establish open lines and mutual respect for each other as professionals working toward the same goals in this faith community, tension, misunderstandings, and hurt feelings often result. The pastoral musician, organist, and clergy must genuinely respect each other's talents and points of view. All must be aware of each other's expectations and be willing to work out the conflicts before Sunday morning. Both the professional musician and clergyperson take their work seriously in most cases. They come together during the liturgy and each has the tendency to see it as their territory. Each views this worship experience from a different perspective, and both are valid. If respect and communication are not a real part of their professional relationship, the liturgy can become a battleground where musicians and clergy vie for control and ownership. Both are quite capable of engaging in power plays, put downs, temper tantrums, and obstinacy when their territory seems threatened. In this battle to win, it is often the congregation who loses. Differences of opinion will also arise between the organist and the minister of music. They, too, must be worked out. The key to success is to always keep the fundamental goal in mind: we—the clergy, musicians, other ministers at liturgy—are called to work together to facilitate prayer in this assembly through preparation and celebration of the liturgy of the church. The energy released when these key liturgical persons work together is capable of drawing an assembly into a vibrant celebration of God among us.

Pastoral musicians, organists, and clergy must respect each other's talents and points of view.

As regards members of the assembly at large, patience and understanding are important here also. This is especially true with couples preparing for marriage, and families who have lost someone through death. Both situations are emotionally charged and people are not always ready to listen to reason. They need to be guided to appropriate choices of music. Their feelings need to be respected. The pastoral organist cannot simply give in to using inappropriate music because it's what they want, nor can he or she simply refuse to play it. The situation needs a good amount of gentleness and tact. Experience shows that people are more willing to listen and respond to an organist who really cares about them and their situation, far more than to an organist who comes across as a musical censor.

The Catholic Church is in need of skilled professional organists who are willing to use their art in the liturgical life of the assembly. In addition to their ability to perform organ literature, these musicians are called to develop the art of service playing, to grow in an awareness of the liturgical context in which they perform, to intelligently choose music appropriate for worship, and to be willing to enter into a creative and professional relationship with the other key members of the parish staff. They must always see their art as serving a higher good when it is called on to facilitate prayer.

This is a difficult task to take on in a church that is still discovering the implications of the Second Vatican Council. The security of an organization where all the rule are cut and dried is a thing of the past. The church is clearly in a period of change, discovery, and growth. Leadership roles in a church on the move are challenging. Pastoral organists must possess a faith in God, in themselves, and in the church that carries the gospel through the centuries. Then, joining forces with the other ministers on the staff, the pastoral organist becomes part of a team striving to proclaim the message of Christ, and celebrate his presence in our midst.
The Repertoire of the Pastoral Organist

BY THEOPHANE HYTREK

Since Vatican II, congregational singing of hymns has become one of the most important vehicles of prayer for the assembly. As a corollary for today's pastoral organist, the mastery of hymns and service-playing techniques that facilitate the people's prayer should be a primary goal. A hymn intonation, for example, ranging from a few measures in length to a full-blown prelude may seem ordinary and insignificant. Done with thought and artistry it is a means of setting the mood for prayer and of preparing the congregation to sing the word.

Ideally, the organist, inspired by reflection on the text, improvises such intonations. Practically, however, organists seek guidance and inspiration in developing creative keyboard skills and frequently find assistance in the use and study of published examples, such as the following:

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A Hymn a Week
Choir School Guild

In daily living, all of us look for changes, something new and fresh in dress, diet, or ways of doing the normal, everyday activities. So, too, in hymn playing creativity in harmony, dynamics, procedure, and registration adds new life and prevents a boredom that could result when singing texts to the same tune over and over again. Many current composers sensing this need have given us lively and interesting reharmonizations and free accompaniments. Most of the following publications of free accompaniments give one or two reharmonizations intended for a final stanza of a well-known hymn. The one exception listed is that of Kevin Norris in the volume entitled, Varied Organ Verses of Twelve Well-known Hymn Tunes. He presents a traditional harmonization of such well-known hymns as: "Crown Him With Many Crowns," "Praise to the Lord," and the "Old One Hundredth" and, in addition, includes four or more varied harmonizations. The variations feature many of the techniques explained in the Lovelace text, The Organist and Hymn Playing, mentioned below under Related Texts. Using such materials or improvising one's own could go a long way in making hymn singing a joyful and exciting experience. I propose that organists keep in mind the text, "Behold, I make all things new." Just as the Creator makes each day new with dawns and sunsets that are never exactly alike, so, in a worship service, the organist through creative approaches to hymn playing can make each service unique.

**HYMN REHARMONIZATIONS AND FREE ACCOMPANIMENTS**

**Ferguson, J.**
Ten Hymn Tune Harmonizations
Ludwig Music Pub. Co. 0-07

**Hopson, Hal H.**
Free Accompaniments to Twelve Familiar Hymns
H. W. Gray (Belwin-Mills)
GB 650

**Johnson, D.**
Free Hymn Accompaniments for Manuals, 2 Vol.
Augsburg 11-9185, 11-9186

**Johnson, D.**
Free Harmonizations of Twelve Hymn Tunes
Augsburg 11-9190

**Mealy, M.**
34 Easy Hymn Accompaniments for Organ
GIA G-2518

**Norris, K.**
Varied Organ Verses for Twelve Well-Known Hymn Tunes
McAfee Music Corp. (Belwin-Mills) DM 217

**Rohlig, H.**
Thirty New Settings of Familiar Hymn Tunes
Abingdon 286

**Smith, Lani**
Hymn Helps for Organists and Congregations
Lorenz Pub. Co. H10-3
Wood, D.  
*New Settings of Twenty Well-Known Tunes*
Augsburg 11-9292

**RELATED TEXTS**

Andersen, M. S.  
*A Guide to Effective Hymn Playing*
Augsburg 11-9200

Krafft, G.  
*Liturgical Organ Playing*
Augsburg 11-9281

Lovelace, A. C.  
*The Organist and Hymn Playing (Revised)*
Agape

During the past few years, emphasis has been placed on the ministry of the organist as leader and supporter of the singing in and through effective accompaniment. This implies a thorough knowledge of the instrument, its mechanics and registration, as well as the development of specific keyboard techniques.

Finnentrop-Schlioruthen, Germany, 1681

It is time now to give attention to another dimension of the organist’s ministry, that of solo performance. Instrumental music can also assist the assembly in preparing for worship, in meditating on the mysteries, and in joyfully progressing in its passage from liturgy to life. Instrumental music, used in this way, must be understood as more than an easily dispensable adornment to the rites, a decoration to dress up a ceremony. It is rather ministerial, helping the assembly to rejoice, to weep, to be of one mind, to be converted, to pray (Liturgical Music Today).

Repertoire carefully selected has the power to create a holy atmosphere, the mood and environment of prayer. As one enters a church, the reverent sounds of an organ prelude have an immediate effect upon one’s spirit. Through the Prelude, the moods of changing seasons or special feast days of the church year can be ushered in meaningfully and artistically. The Postlude after the final hymn can capture the buoyant feelings of joy and praise experienced in the singing of the recessional hymn and continue them as the worshipers leave the church and return to their homes.

This graded list of repertoire gives a variety of sources for preludes, interludes, and postludes. Beginning organists or experienced organists who have small instruments with few or no pedals will discover much interesting and beautiful music under the heading Music for Manuals Only, below. There is music for all purposes in the volumes edited by C. H. Trevor, the Baroque Music For Manuals, Vol. I and II and Just for Manuals, Vol. I and II.

**MUSIC FOR MANUALS ONLY**

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The listings in the succeeding categories include both seasonal and special occasion suggestions. Composers and styles range from the Baroque to the Contemporary periods. For organists who need the security of recommendation, the quality and effectiveness of these works are evidenced by their use over a long period of time by many.

For organists who take performance at worship seriously, these suggestions will be but a beginning in the exciting discovery of a vast repertoire available for worship.

MUSIC FOR MANUALS AND PEDALS

EASY TO MEDIUM LEVEL

Haan, R. Two Quiet Pieces for Organ
Harold Flammer

Held, W. Preludes and Postludes, Vol. I
Augsburg

Held, W. Six Carol Settings
Augsburg

Held, W. A Suite of Passion Hymn Settings
Augsburg

Held, W. Six Preludes on Easter Hymns
Augsburg

Hopson, H. Processional of Joy
C. Fischer

Johnson, D. Wedding Music, Vol. I-III
Augsburg

Keller, H. 80 Chorale Preludes
C. F. Peters

Leupold, W. The Organist’s Companion, a
editor bi-monthly journal
Mcafee Music Corp. (Belwin-Mills)

Oldroyd, G. Three Liturgical Improvisations
Oxford University Press

Peeters, F. 60 Short Pieces
H. W. Gray (Belwin-Mills)

Peeters, F. 35 Miniatures and Other Pieces
Summy-Birchard

Reger, M. 30 Short Chorale-Preludes, Op. 135a
C. F. Peters

Schroeder, H. Chorales, Op. 11
Schott 2265

Stearns, P. P. Doxology Postlude
Harold Flammer

Thomas, P. The Church Organist, Vol. III & IV
Concordia

Young, G. Eleven Organ Pieces
H. Flammer, Inc.

Young, G. Baroque Suite and other
Collections
H. Flammer, Inc.

Young, G. Twelve Compositions for Organ
H. Flammer, Inc.

Wolford, D. The Beginning Organist, Vol. I & II
H. Flammer, Inc.

Hoxter, Germany, 1709

MEDIUM TO DIFFICULT

Bach, J. S. ed The Liturgical Year (Orgelbuchlein)
Riemenschneider T. Presser

Biggs, E. P. The Treasury of Early Organ
Music
T. Presser

Cherwein, D. Interpretations, Vol. I-III
Art Masters Studios, Inc.

Couperin, F. Mass of the Convents
E. F. Kalmus

Couperin, F. Mass of the Parishes
E. F. Kalmus

Conely, C. Album of Praise
Summy-Birchard

Diemer, E. L. Seven Hymn Preludes
Sacred Music Press

Krapl, G. Music for a Sunday Morning
Service, Vol. 5
Concordia
Manz, P.  Chorale Improvisations, Vol. I-XII
   Concordia
Martin, G. B.  New Music for Worship
   Sacred Music Press
Martin, G. B.  The Festive Organ
   Lorenz Pub. Co.
Martin, G. B.  Seven Contemporary Trumpet
   Lorenz Pub. Co.
Tunes
Ore, C.  Eleven Compositions for Organ,
   Concordia
Sets I-III
Ore, C.  Music for a Sunday Morning, Vol. 4
   Concordia
Pachelbel, J.  Complete Works, Vol. 1
   E. F. Kalmus
Pachelbel, J.  Canon in D
   Concordia
Pepping, E.  Kleines Orgelbuch
   Schott
William, H.  Ten Hymn Preludes, Sets I-III
   C. F. Peters
Wood, D.  Organ Book of American Folk
   Sacred Music Press
Hymns
Young, G.  Ten Masterpieces from the Classic Era
   H. Flammer, Inc.
Various Composers  Album of Praise
   Oxford University Press

ADVANCED
Bach, J. S.  Preludes and Fugues, Vols. II, III, IV
   E. F. Kalmus
   E. F. Kalmus
Buxtehude, D.  Chorale Preludes, Vol. II
   E. F. Kalmus
Buxtehude, D.  Preludes, Fugues, Toccatas,
   Chaconne
   E. F. Kalmus
Langlais, J.  Eight Modal Preludes
   Elkan-Vogel
Sowerby, Leo  Advent to Whitsuntide
   Hinrichsen

ADDITIONAL MATERIALS
PEDAGOGY
Johnson, D.  Organ Teacher’s Guide
   Augsburg
Commission on Worship  A Prelude to the Purchase of a
   Fortress Press
   Church Organ
Gehring, P., & Ingram, D.  The Church Organ — A Guide to
   Lutheran Society for Worship
   its Selection

Ogasapian, John K.  Church Organs — A Guide to
   Selection and Purchase
   Organ Literature Foundation

METHOD BOOKS FOR PIPE ORGANS
Andrew, M. & Riddle, P.  Church Organ Method
   Carl Fischer
Gleason, H.  Method of Organ Playing
   Prentice-Hall
Johnson, D.  Instruction Book for Beginning Organists
   Augsburg
Peeters, F.  Little Organ Book
   Sunny Birchard

SUPPLEMENTARY MATERIALS
Bachman, B.  Studies for Left Hand and Pedal
   J. Fischer (Belwin-Mills)
Carpenter, L.  Basic Organ Technique
   J. Fischer (Belwin-Mills)
Hudson, R.  Trios, Vol. 1 and II
   Augsburg

Publishers
Abingdon Music
   201 Eighth Avenue
   Nashville, TN 37202
Agape
   Hope Publishing Company
   380 South Main Street
   Carol Stream, IL 60167
Art Masters Studio
   2614 Nicollet Avenue
   Minneapolis, MN 55404
Augsburg Publishing
   426 S. Fifth Street
   Minneapolis, MN 55404
Barenreiter-Verlag
   POB 100329
   Kassel, West Germany
Belwin-Mills
   1776 Broadway
   New York, NY 10019
Choir School Guild
   1844 Hutchen Avenue
   Rockford, IL 61105
Concordia
   3536 S. Jefferson Avenue
   St. Louis, MO 63138
Elkan-Vogel
   Theodore Presser Company
   Presser Place
   Bryn Mawr, PA 19006
Elkan-Vogel
   Sacred Music Press
   501 EastThird St.
   Dayton, Ohio 45401
Edition Schott
   European American Music
   195 Allwood Road
   Clinton, NJ 07012
Gehring, P., & Ingram, D.  The Church Organ — A Guide to
   Sunny Birchard
   Box 2072
   Princeton, NJ 08540
   its Selection

              Publishers
   Fortress Press
   2900 Queen Lane
   Philadelphia, PA 19129
   G.I.A.
   7404 S. Mason Avenue
   Chicago, IL 60638
   Edwin F. Kalmus
   PO Box 1007
   Opa-Locka, FL 33054
   Lorenz Publishing
   501 E. Third Street
   Dayton, Ohio 45401
   Ludwig Music
   257-67 E. 140th Street
   Cleveland, Ohio 44110
   Oxford University Press
   45 Norfolk Road
   Braintree, MA 02184
   Theodore Presser Company
   Presser Place
   Bryn Mawr, PA 19006
   C.F. Peters
   373 Park Avenue South
   New York, NY 10016
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   Princeton, NJ 08540
The Pastoral Organist: Gaining Technique

BY DOUGLAS MARSHALL

Throughout history God has had a way of calling people, who perhaps didn’t expect it, to special ministries. The apostles are certainly among the most remarkable examples. After only three years of “on the job training” they were left on their own, for better or worse. Were it not for the power of the Holy Spirit that came upon them as Jesus promised, what sort of ministry could these men possibly have had?

Of course, God still works in the same way today, often choosing those who might not expect it to fulfill special ministries. Perhaps you are now playing the organ in your church though you didn’t expect to be. Perhaps you feel a little unprepared; or maybe you’ve been playing a long time and it’s old hat. Whatever your situation, you are involved in an important ministry. I would encourage you to ask God frequently for an empowering of his Holy Spirit; for a humble heart and a willingness to work; and that your talents would be increased and your technique refined as you study and practice.

It is my happy task to share with you in this article some techniques for effective hymn leadership. In Ecclesiastes 9:10 the preacher said these words, “Whatever your hand finds to do, do it with all your might.” Let’s go for it! Shall we? Here’s the first premise.

In hymns, as with the organ literature, a singing legato is rule number one. If your background is piano, chances are you don’t play legato—the damper pedal has made you lazy. You really can play legato, though. Here’s a way to check for it.

Choose a melody or a scale and play it slowly. Look at your fingers as you play. Force yourself to visibly overlap each note. Exaggerate! Now listen and savor the sensation of those overlapping notes. Try your right hand, left hand, and your feet. Overlap more, overlap less. Do you hear how it affects the sound? Plant this sound firmly in your mind, for as you add a second, third, and fourth voice it’s easy to lapse into old habits.

You are now a master of legato. You can play any musical phrase with breathtaking flow! By controlling the amount of overlap between notes you can craft beautifully shaped phrases (here’s a tip: in stepwise motion overlap less, in skips overlap more—the wider the interval, the more overlap).

Now let’s apply this to a hymn. First, play the melody alone. Use your new legato and be sure to exaggerate! By the way, do you remember the old rule about repeated notes? When in the same voice there are two repeated notes, the first loses half its value. So now the melody sounds like it never has before. What of the alto, tenor, and bass? Play them like glue—very legato. In fact, it’s neither necessary nor desirable to repeat any notes. Just tie them all together. Doing this gives a feeling of texture, of substance, of support for the congregation. It lets them know for sure that you won’t leave them hanging.

Ask first for a humble heart and a willingness to work.

Phrasing

When you are comfortable with the articulated soprano vs. the glued together alto, tenor, and bass, it’s time to experiment with phrasing. The organ is about the most awkward instrument when it comes to phrasing because lifting all the notes together sounds ruthlessly abrupt. Other instruments can taper their sound gracefully but the only alternative to that “snipped” sound on the organ is to lift only some of the voices. I usually lift the soprano note only at minor phrase points and perhaps lift all but the bass at major phrase endings. The notes that are not lifted simply flow on without interruption. A side benefit of this approach is that the congregation continues to hear pitch while they breathe. The text is always your guide for phrasing, so keep in mind that you need to know the notes well enough so that you can read or even sing all the stanzas as you play.

One final thought: breathe as you phrase. It will help you gauge the amount of “give” you need in the rhythm for musicality in your phrasing.

5. Solo out the melody on your grandest solo stop. The alto and tenor would be played by the left hand. Experiment by trying the melody an octave lower than written.

6. Add a descant. If you can't improvise your own, many good ones are readily available.

7. Start a verse in unison, then expand into harmony.

8. Play a stanza without pedal.

9. If the congregation drags, try this: play all the notes you can reach (full harmony, both hands). The top notes of the right hand and the pedal part are played legato with all notes tied together. All the notes in between are played detached.

10. Use a free accompaniment on the last stanza. So many fine books are available that you needn't feel you must improvise your own. It's a good idea to let the congregation know that they should sing unison on that stanza.

11. Do a stanza without accompaniment. You might play a few notes, then fade out.

12. If the organ is deficient in bass, play quints, fourths, and sixths in the pedal as dictated by the harmony.

Beginning and Ending

The purpose of an introduction is to communicate the pitch, the tempo, and the spirit of the hymn. If the tune is unfamiliar, play it all the way through and solo out the melody if you can. Otherwise, put your creative powers to work. Experiment with imitation, augmentation, canon, a toccata figure or some other device to build anticipation for what is coming. Again, excellent published material is available.

The last note of each verse should be held longer than written in most cases. A good rule states that an extra measure or half measure should be added at the end of each stanza. This can potentially arrest the momentum of the music by giving the congregation much more time than needed to breathe. One or two extra beats is often sufficient, but please be consistent.

Registration and Balance

Every organ is different. No two sound alike. This is what makes registration so much fun!

Good registration cannot really be reduced to textbook rules. It always originates from an ideal in the mind which is translated into the desired sound through trial and error.

As a young boy I made the trip from Boston to New York to hear a recital by Virgil Fox. I was particularly captivated by a Kyrie that opened the program. The texture of sound was most unusual. A month later I heard Fox play the same piece on a very different and much smaller organ. To my surprise, I heard exactly the same texture of sound! It was proof to me that registration begins with a concept in the mind. If you know what you're looking for, it's usually possible to at least approximate it.

Rhythm and Tempo

Hymns must be rhythmic, but not metronomic. The metronome is a very good tool to help prevent cheating the long notes (I've heard many whole notes with only three beats), but it doesn't allow for the extra breathing space needed between phrases. Devices to clarify the rhythmic pulse may be found in the next section.

Tempo is a matter of intuition and experience. Generally, large buildings require slower tempi and buildings with dry acoustics faster tempi. Ask yourself if the tempo you have chosen really "energizes" the text. Does it leave time for breathing? Does it sound like a dirge or a race?

Varying the Legato Technique

Even a good thing gets boring if it's always the same. Here are some variations on the "endless legato" which you can apply to different stanzas:

1. Change octaves in the pedal on strong beats in the measure, particularly if there are a number of consecutive repeated notes in the bass. In this way you can communicate rhythmic energy without disturbing the legato line.

2. Add stops, add voices, add passing tones, or open the swell boxes while the uninterrupted flow of sound continues.

3. Play the melody in octaves in the right hand. Repeat only the top of the octave.

4. Do the above with full harmony in the right hand.
Having said that, here a few stops to keep out of your mind when you are playing hymns: Tremulants, Celestes, Tierces, growly Nasards, Tierce Mixtures, Cornet. These all have legitimate places, but not usually in hymns.

Every good organ is built around choruses of principal-toned stops. However, since many of us play less than ideal instruments, we must experiment to get the effect of a good principal chorus. Try mixing in 8' & 4' Flutes for more thickness or perhaps a string for more cutting edge. Maybe your 2' stops are squeaky and ugly. Do you have a 4' super coupler you could use instead? Is your Principal 8' the size of a laundry chute? Perhaps a Flute and String together could function in its place.

I often use a light 16' manual stop to reinforce the singing of the men in the congregation. If yours is not light and clear, don't use it.

Pedal registration should always relate to the manuals. If your pedal division does not have good resources, use the couplers. Nothing is less attractive than a brilliant keyboard sound supported by a ponderous drone an octave lower than anything else.

In leading the congregation, people will hear high and low pitched stops more readily than those in their own singing range. I favor using a fair amount of organ kept under tight control. I frequently use the full Swell with Reeds and Mixtures and hold it back. "Caged" large sounds are generally more exciting to the ear than smaller sounds out in the open—but be sure the text warrants the intensity! It's also well to remember that intense sounds can be painful to the ears of older or hearing impaired persons, so don't overdo.

Varying the registration with each stanza is where you can really shine as a master interpreter of hymns. You can literally bring the text to life by combining the techniques already described with appropriate changes in tone and loudness. The clues are all right there in the hymn text. Generally, there can be some change in sound on every stanza. Be creative and have a ball!

Conclusion

So much of the beauty in our worship comes through music. When your congregation gathers, each person brings the events of the week and the weight of his or her personal problems and cares. In only an hour's time, each one should be able to shed those cares, to meet with the living God, and to go out strengthened and refreshed.

What is the first sound people hear when they come in the door? They hear you. It's a humbling thought, isn't it? As an organist, part of your special ministry is to help prepare people's hearts for worship. You can't really do that unless you have first prepared your own heart and practiced the details of the services well ahead. It's a challenge, but a worthwhile one. As you work to develop your abilities, may you have joy and fulfillment in the knowledge that it is pleasing to God and a blessing to his people.
The Pastoral Organist: The Liturgical Requirements

BY DAVID NEASE

The organ holds a place of special prominence in our Roman tradition. It helps us to sing out our faith, and encourages us to express more fully and clearly the fundamentals of our beliefs both through hymn texts and in its ability to create moods. The role of the organist, then, is clearly a crucial one.

Many Catholic parishes, in attempting to upgrade their music programs, find that they are able to obtain the services of a technically well-trained organist who may have little or no knowledge of the Roman Catholic tradition and liturgy. While musical competence is foremost among the qualifications for a church organist, certainly the liturgical and pastoral aspects of church ministry are of direct concern to the praying community.

Musicianship is a critical dimension of music ministry. I must know my craft, be concerned about standards, remain sharply aware of professionalism and artistic technique. But it is not enough that I am able to play the great masters with precision and articulation. I must also know what good music is, how to make music that is good, know which music is appropriate for given moments, and be able to dynamically lead my congregation in prayer.

It is not enough to play the great masters with precision.

The position of organist is directly influenced by that of the parish director of music ministries. If the music director is also well prepared for that position, then he or she may be relied upon for needed direction on the liturgical and pastoral levels. At times, however, the position of music director is filled by a parish priest, who may be unaware that he is functioning in that capacity or that he has usurped this position from a more competent individual. He may be sensitive to the liturgical and pastoral dimensions of worship, but deficient in understanding the musical dimensions. In this case, I must make my needs and understanding clearly known, being aware of the importance of maintaining open dialog. In planning sessions I must do my utmost to understand (to get to the message and meaning of what is going on), and not "overstand" (behave like one who has all the answers).

A pastoral organist is a unique person. There are times when I must allow my professional musicianship to be tempered by the needs of the community; the music is for the people. In addition to the musical competence that I possess, I must be concerned with liturgical understanding, pastoral judgment, and good taste.

I have to be willing to invest time—time to pray (always the most important part of any preparation, enabling me to recognize my own sinfulness and to never pretend to be something I am not), and time to study, to educate myself. In this manner, I can form myself, that is, cause a reaction within myself.

I must be aware that I do not lead alone.

Liturgical Understanding Developing liturgical understanding enables me to integrate suitable music with the liturgical actions. I must know the flow of the liturgy—the peak moments, the highs and lows of liturgical action, the ability to provide an esthetic expression of the community's faith. I must learn the changing moods of Catholic worship, from the somber sounds of Advent and Lent to the joyous character of Christmas and Easter. I must become aware that I do not lead alone, that I interact with other ministers, and that we all need to feel the flow of the rite and provide mutual support for each other's roles. An integral unit must result, balancing the moments of word, action and mood, gesture, song and silence.

Through this understanding, I come to realize that the act of worship is a thing of beauty proclaiming Christ's presence among us. I have the ability to unite and inspire, to add solemnity and dignity to simple human actions, to bring out the intrinsic beauty of the liturgy and make it a profound work of art. I know that music at
any worship service is integral to the purpose of the rite, and that consequently it must be chosen to express and support the fundamental understandings of the sacred actions. My input into these actions must be impeccable, based on serious scholarship and an enlightened appreciation of tradition. This sense of history is important because it gives me a sense of identity and direction.

Pastoral Judgment As a pastoral organist, I play a direct role in creating music of authentic artistic quality to be used in the liturgy. Hence, I need familiarity with both principal styles of church music: Cathedral (high) style (sophisticated, refined and generally classical forms of prayer music) and Pilgrim (low) style (ordinary people music—plain, obvious, explicit and uncomplicated in structure). An excess of either style can poison the wholesomeness of worship and render it meaningless. I must attempt to assist people in encountering God in their world, and must respect their sensitivity and ability to pray.

I am there for the people’s prayer.

Along with the music director, I must be aware of the potentialities and limitations of my congregation, both in terms of what they can sing, and what will be meaningful in my organ selections. Keeping the music within the emotional-intellectual reach of my people does not imply, however, that it be reduced to the lowest possible cultural denominator. In choosing music, the decisive factor is not whether this or that particular piece will be immediately pleasing to the parish, but rather, is it worthy of being incorporated into that people’s worship of almighty God.

I must also be able to evaluate music in terms of its ability to enable those people gathered for this specific service to express their faith through this celebration. I must constantly remind myself that the exercise of my musical abilities within the framework of the liturgy is not for self-indulgence, but rather for the people’s prayer.

Taste I should always be ready to help people pray honestly and well. I must be convinced of the correctness of my judgment—my taste must be well-formed. Bad taste is not simply something I don’t like. Tasteless music is any music that is without merit within the framework of worship. Since I am musically educated and “they” are not, I must be careful not to impose selections that I find appropriate because I like them.

Conclusions Frequently, even in parishes where the music director is most competent, the pastoral organist faces the necessity of making decisions on his or her own.

Perhaps the music director has chosen “Holy God We Praise Thy Name” as the closing song for all the liturgies on a given Sunday. At the last minute, I am informed that the Confirmation candidates will be voicing their commitment at the 9:30 liturgy. The music director is not there. Should I consider changing the hymn to one I judge to be of more help in assisting these individuals to pray better?

On another Sunday, “A Mighty Fortress Is Our God” is to be the final hymn. I can play a brilliant hymn-tune accompaniment which will well illustrate my talents as an organist, and show off the organ as well. But I know that my community will require strong melody reinforcement if they are to sing well. Must I allow my competence to give in to the needs of the people?

A funeral is scheduled for an accident victim. He is the youngest son in a closely-knit Spanish family. Music is planned that speaks to them—primarily suitable ethnic music. At the funeral, I realize that most of the congregation is comprised of the boy’s classmates from the local high school. Do I consider their prayer needs and attempt to incorporate music helpful to both groups?

While I have prepared Bach’s “Toccata and Fugue in D Minor” as a prelude for a principal feast, do I take into consideration that the Altar Society at the 8 a.m. Mass prefers a subdued prelude to prepare them for Mass? While I may have selections that I would like to play during the Preparation of the Gifts, do I avoid using them because I know their length would unduly prolong the rite?

If a couple planning a wedding requests a song from Glory and Praise and I might prefer a Bach chorale, do I respect the taste of those musically less-informed, since it is liturgically sound? If the same couple wants Barry Manilow’s current hit as their Communion song, am I able to communicate the inappropriateness of that selection from my liturgical understandings?

We must learn the changing moods of worship.

When my parish music director questions a selection I have chosen, am I able to calmly and rationally defend my choice with sound pastoral judgment? Am I able to explain my musical decisions to a musically incompetent music director without becoming volatile? Do I know how and when to compromise without harming the liturgical and pastoral integrity of worship?

As a pastoral organist, the musical objective is paramount, demanding the best performance possible; but the devotional objective is also significant and will flow naturally from a proper understanding of the Roman Catholic faith, its traditions, and worship. It is my obligation to enhance my musical training with knowledge of faith in order to become the sensitive artist required to serve God’s Catholic people well.
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Buying An Organ

BY JOHN STREGE

The pipe organ is to be held in high esteem in the Latin Church, for it is the traditional musical instrument, the sound of which can add a wonderful splendor to the church's ceremonies and powerfully lift up men's minds to God and higher things (Constitution on the Sacred Liturgy, #120).

This quote from the Constitution on the Sacred Liturgy assumes that when one speaks of a church organ one will automatically be speaking of a church pipe organ, not an electronic keyboard instrument.

The pipe organ is the traditional musical instrument used in the church's liturgical celebrations. Its purposes are four-fold: leading congregational singing; accompanying a choir and various liturgical actions; performing preludes, postludes and other solo works in the context of the liturgy; and presenting recitals alone or in ensemble with other musical instruments.

In order to accomplish these goals, the pipe organ is far superior to an electronic instrument. For well over a millennium, the pipe organ has been integral to the worship life of the assembly. It remains, even with the musical considerations of the post-Vatican II era, the quality instrument unequalled in the sounds associated with the liturgy. The property of these sounds enables the pipe organ to lead a large congregation in the corporate singing of hymns and canticles. The pipe organ leads the assembly by encouraging and reinforcing enthusiastic participation. Given favorable acoustics, the organ will surround the worshippers with pure and genuine sounds. These sounds are the authentic organ sounds, not imitation ones produced by electronics and/or amplification.

Because of its purity and flexibility of sounds, the pipe organ is the ideal instrument for smaller celebrations and for accompanying choirs, cantors, and other solo instruments. Even the smallest of pipe organs has the potential of producing a clarity and beauty worthy of being coupled with God's greatest and most beautiful sound — the human singing voice. As the singer produces a genuine and true sound, so does the pipe organ.

The pipe organ need not be a large and elaborate instrument because of its sound quality. The grand cathedral organs can indeed play all the great organ literature, but this is not the main function of a church pipe organ. As previously stated, the main purposes of the pipe organ are to lead the congregation in hymn singing and to totally fulfill its role as a vital part in executing the liturgies of the church.

The pipe organ is far superior to an electronic instrument.

While many congregations realize the importance of a pipe organ, they also feel the purchase of a quality organ is economically impossible. The initial cost of a pipe organ may be higher than that of an electronic, but the cost per year is considerably lower. The electronic must be replaced every 15 to 20 years. Pipes never wear out, as evidenced by the hundreds of European organs built in the seventeenth and eighteenth centuries that still play weekly services.

A mechanical action organ (also known as 'tracker action') merely requires periodic tunings averaging only once or twice a year. The more complex electro-pneumatic action pipe organ might require more maintenance, but it will still outlast an electronic organ and never have to be totally replaced. The tuning of an electronic organ, on the other hand, can be difficult if not impossible to adjust.

Many churches worry about the size and aesthetics of a pipe organ. A beautiful and well-constructed instrument frequently enhances the visual aspects of a room by providing a statement on the corporate worship of the assembly. Even a small, self-contained pipe organ can be put on a platform, giving ultimate flexibility for defining new liturgical spaces.

With an interest to preservation, many small, historic American pipe organs can be purchased and restored for a relatively modest amount of money. This yields a historic instrument that is visually appealing and has the unduplicated pipe organ sound.

The pipe organ will provide a vehicle for musical leadership in generations to come. It is by far the most creative and inspiring manner of singing a new song unto the Lord!

Overhausen, Germany, 1680

BY BENE HAMMEL

Being a good pastoral musician is an awesome task. It demands a dedication to the worship of God through the excellence of musical performance and communication with parishioners. It requires a close relationship with the clergy, parish council, and music committee. Duties may include helping the parish select a new organ. Whether a parish should select a pipe or an electronic organ depends on many factors. The following questions should be asked:

1. Is there adequate space and structural support to properly install pipe

BENE HAMMEL is a concert organist who travels the U.S., Canada, and Mexico, giving master classes and recitals throughout the year. Mr. Hammel has been a clinician for several NPM Conventions.
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work, and if so, will the organ be clearly heard by clergy, choir, and congregation?

2. Are adequate funds available to purchase a pipe organ large enough to play all facets of the liturgy and all standard organ literature?

3. Are there adequate funds for periodic maintenance and tuning of a pipe organ? Most reputable pipe organ builders suggest that two to three percent of the initial cost of the organ be set aside annually for maintenance.

4. Is the church willing to maintain a constant temperature in order that the pipe work will stay in tune? This involves considerable expense.

5. Can the console be made portable if it becomes necessary to accommodate added singers and instruments for festival services as well as for recital use?

If the answer is no to any of the above questions a good electronic organ should be considered.

It is important to help a parish understand the need for a new organ. Many parishes take the attitude that if the old organ is still making a sound then it must be fine. They are not aware of the tremendous tonal improvements of today’s electronic organs. One way to make them aware is to invite an electronic church organ dealer to bring an instrument to the church and temporarily install it. Many dealers are more than willing to do this. The clergy and parish council should first give their approval before this course of action is taken.

Many committees often do not know what to listen for when comparing different makes of electronic organs. A suggestion is to encourage them to listen to several fine pipe organs locally so that they will have a better idea of what organ tone should sound like before they listen to any electronic organ.

Anyone who tells you that their electronic organ sounds as good as, or better than a good pipe organ is simply not telling the truth. Although it is true that many untrained ears in a congregation may have difficulty in distinguishing pipe from electronic tone, the fact remains that electronic organ tone, however produced, cannot duplicate pipe tone. But many electronic instruments can come very close.

With “state of the art” technology available, there is much to be said in favor of the fine tone and durability that a good electronic organ can provide. The flexibility of tonal placement and ease of installation are factors to be considered. An electronic organ requires a fraction of the space needed to install a comparable size pipe organ. Speaker cabinets can be placed on both sides of a circular building or at both ends of a rectangular structure producing a panoramic experience of sound throughout the church. Remember that the more the sound is diffused and reflected, the more it begins to take on the sound of a pipe organ, which spreads sound in multiple directions.

Please note that adequate size and placement of either pipe or electronic organ is extremely important to the excellence of the music program and fosters good congregational singing. The latter is, of course, the most important factor in today’s liturgy.

It is important that a parish select a manufacturer that is dedicated to the excellence of quality and that adheres to American Guild of Organists specifications. Certain standards that are set by the Guild are: concave radiating thirty-two note pedal board with exact specifications of spacing between pedals, the distance of the lowest manual to the pedal board, the distance between manuals, and the layout of stops or draw-knobs in a specific order. Some pipe and electronic companies use light indicators for their stops and draw knobs. This system is quiet and requires little or no maintenance. Whether the stops or draw knobs physically move or light up matters not as organists easily adapt to either system. The important thing to remember is that the console should be constructed in such a manner as to make it easy to operate. Many parish organists have had little formal organ training and are making the transition from piano to organ. This writer has found this to be the case in at least two-thirds of all who attend his church organist clinics.

Remember that the finest organist can produce only the qualities of tone that are built into that instrument. A new organ with an abundance of different tones allows any organist to do a better job. It helps even an inexperienced organist to sound far more accomplished. Far too many organists are hampered by an inadequate organ that does not allow them to play the liturgy effectively. This often puts a damper on the entire musical program of the parish, especially congregational singing.

Selecting a new organ is a complicated task. Factors such as space, funds, and flexibility should be considered. Making the appropriate selection for your parish will enhance the worship of God for generations to come.
Roundelay

BY FRED MOLECK

The last installment of "Roundelay" described Sister Egeria's rambling around in the fourth century searching for holy places with holy things at holy times. Among the many holy things she would have encountered, the sound of the organ would not have been one of them.

Organs did not find their way into the liturgy until many years later and it was a reluctant entry at that. Many of the church fathers—and probably mothers too—were hostile to the organ because of its association with pagan rites. For the church officials, the organ had no place in their plan to Christianize the west. Failing once again to respond to official interdict, the musicians persevered. After a few centuries, the organ became commonplace.

Some bad press is afforded to a medieval instrument by an English source, which described the sound of the organ being heard at a mile's distance. It is the same instrument's soundings that caused a thirteenth-century bag lady to run from the Cathedral screaming, "It's the devil! It's the devil!" Today that poor woman's shrieks are voiced by the blue haired tigers—"The organ's too loud," or "Can't you find the soft pedal?" or "What's wrong with an electronic organ? My daughter has one in her living room."

All of these observations comment on the sound of the organ but nothing is said about the organ's visual properties.

For hundreds of years, the organ dominated the west gallery of the Cathedral or the organ loft in the "back end or entrance end" of the church. The pipe work indicated the Olympian site of the "King of instruments" waiting and ready to hurl sonar thunderbolts to poor mortals below. Now with the new demands of liturgical space, the organs are being transplanted to the front of the church near altar, chair, and ambo. Some of these organs are in keeping with the style and manner of the buildings that house them. A throat clenching installation is one similar to the building and its organ known as "St. Hrothgar's on the Heath."

This building, designed to serve the social and spiritual needs of eastern American suburbia, tries to interpret into suburban terms the warmth and cuddliness of the quality of life Hrothgar would have enjoyed with his contemporary, Beowulf and the charmer, Grendel. To assure the hospitality of life on the hearth, the architect sought to simulate the atmosphere of the residents of the heath by choosing poured concrete, dark brown bricks for the shell of the building. Asphalt lawns encircle the edifice. One could almost smell the peat burning and hear the cries of invading Norsemen. The interior continues this mood of English restraint with the sacrificial block of altar hewn from local limestone with ambo and chair to match. Light trickles through the gun slit windows. Missing is the hole in the roof to permit the escape of the bonfire's smoke. All in all, it all reminded of pre-evangelized Great Britain.

The anachronism that departs from this mood of a Druid frolic is the complete domination of the sanctuary space by the Beowulf Memorial Organ built by the King Kong Organ Company of Stonehenge. After one's visual purple adjusts to this early Norman darkness, the organ emerges with such a display of metal that Grendel would have easily taken it to be a household god and worshiped it.

The sixteen-foot Bourdons and principals flank the pipe towers and provide gaping yawns by their open mouths. One of the lips of the Bourdon's mouth is at knee level to the cantor's lectern, ready to snap at any provocation. The enchamed forms a copperpenned balchichino above the tabernacle. Great caution is exerted by the six-foot-three pastor when he rises from his genuflection. Terror is in every heart when all behold the trompetaria, so the entire visual impact is one of dominance—a forbidding presence.

Further inland, however, is an installation of similar proportions but without the lurking gloom of Mead Hall. Carthage College in Kenosha, Wisconsin boasts a chapel in contemporary design with a tracker organ sympathetic to human movements in liturgical space. Positioned to the side of the traditional sanctuary space, the organ is seen as a cooperating agent in liturgical ministry, rather than a force emasculated by the residents of the heath. This Lutheran chapel with its organ gives evidence that concrete and brick can be used to create a feeling of hospitality and organs can be designed to human scale. The building welcomes and cheers.

With that type of atmosphere even Grendel would be persuaded to sit and dine with Hrothgar and Beowulf. The organ would continue the celebration with its soundings. With the organ's help, the heath becomes Christianized as all are drawn to this house of welcome, this house of cheer.

---

Dr. Fred Moleck is director of music at St. Joseph Church, South Bend, Indiana.
Choral

Awake My Heart With Gladness

Awake, My Heart, with Gladness is a vibrant arrangement of Johann Cruger's, "Auf, auf, mein Herz" by Gerhard Krapf. The piece calls for an average to above average choir and organ. Krapf's high level of composition is brilliantly displayed in his many contrapuntal lines woven together in the choral parts as well as the organ accompaniment. The overall feeling is one of urgency and exuberance, although stanzas 3 and 4 (total of 6) are lighter in texture as they employ only a soprano solo (or section) and a tenor solo (or section).

The strong Paul Gerhardt text, in English translation, is further enhanced by Krapf's many dynamic and tempo markings, as well as the suggested organ registrations marked throughout the score. The work lasts about 8 minutes. The rewards of singing and accompanying Awake, My Heart, with Gladness are well worth the effort!

A Festal Thanksgiving

Walter L. Pelz's composition, A Festal Thanksgiving, is composed for SATB choir and organ. The text is taken from I Chronicles 29:10-13. An accomplished choir and organism would find this anthem both challenging and exciting. Pelz's interesting harmonies are modal as well as quartal, with most of the choral writing in choral style and requiring a full sound. Generally, a festive, joyful quality is found in this piece with contrasting softer and slower sections sensitively complementing the text. The anthem concludes with a refreshing, skillfully-composed setting of stanza 1 of "Now Thank We All Our God."

The organ accompaniment, scored on three staves, is really an important, independent part and requires careful attention. This anthem belongs in the library of every accomplished choir.

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Rare indeed would the congregation be, Catholic or Protestant, whose pulse has not been touched by the images of one of the most dominant hymn writers of the American church, Omer Westendorf (b. 1916). His pioneering efforts in church music began in 1950 with the founding of World Library, which has perdured as a mainstay of traditional and evolving liturgical music publication. A few years later he steered a committee of seminarians to compile a collection of “Protestant hymns” (which was refused an imprimatur in its home diocese!), familiarly remembered as the People's Hymnal. In an effort to find new quality repertoire for the gradually emerging pre-conciliar congregation, he turned to European composers with a sense for the vernacular. And so the sounds of the likes of Vermulst and Deiss became the cherished new sounds of a new generation of worship. World Library fittingly dedicates its latest evolution, People's Mass Book 1984, to honor their originator, Omer Westendorf. As consultant to this prodigious collection, he revised and updated many of his classical texts and created ten new hymns, some of which show a stylistic departure from regular rhyme pattern, and which he admits, after full legal pads of sketches, were “written by the Holy Spirit!”

As organist/choirmaster, Westendorf has not lost touch with the grass roots realities of church music. He continues to direct a parish choir as well as the famed Bonaventure Choir, noted for its early liturgical recordings, which he has helmed for over 40 years. As a practical man he sees particular needs and seeks solutions. “Sent Forth By God’s Blessings,” for example is one of his many works written for a particular part of the mass. Impressed by the “revolutionary” trend initiated by the St. Louis Jesuits, Westendorf feels the need to nourish the serviceable skills of organists and bring back the art of organ improvisation and repertoire along with the cultivation of good choirs. We can be assured that the patriarch of the people's music is still doing his part.

Robert Strusinski

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James M. Burns

Congregation

Exaltation

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American composer who took his time in composing. The tune *Exaltation* was begun in the fall of 1957, and completed in 1958. The total length—36 measures!

His hymn tune, dedicated to his wife, Charlotte, is not for singing, but, according to Ruggles's direction, for humming.” He directed that no text be used, but that, rather, the simple melody be hummed by the congregation as the organ supplied the harmonic underpinnings. As a piece of musical *American esoterica,* *Exaltation* might prove interesting as a vocal “interlude” hummed by the choir in place of an organ interlude.

Although Ruggles was considered a leader in atonal composition when the genre was not popular, this work is decidedly melodic and tonal in its conception. A short vignette quite different from his *Suntreater* of 1931-32.

**Open Your Hearts To Christ**

Eugene Engler, SATB, congregation, organ with brass quartet and timpani.

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Commissioned for the Liturgy of the Closing of the Holy Year, celebrated by Cardinal Joseph Bernardin—Dayton, Ohio, on April 29, 1984, Open Your Hearts to Christ is a verse-anthem that is within the capabilities of the good parish volunteer choir. Opening with a brass and organ fanfare, the initial vocal line, “Open your hearts to Christ” is stated in unison by all voices, followed by an immediate repeat for congregation, choir, and brass.

The choral refrain serves as a binding element in this 19 page festival anthem. The congregation sings this refrain after each verse proclaimed by the choir. The brass, while having significant solo moments are also used to support the congregation’s song. The choral parts are homophonically conceived, within good singing ranges, and provide good foil for the text. The *divisi* writing at the end, while effective if voices are available, is not necessary for the strongly written closing.

**James M. Burns**

**Review Rondeau**

It seems the amount of new Christmastide music increases each year and with it the difficulty in deciding what new things to try. Our folks tend to expect much of the same likeable music from year to year, which sometimes can be discouraging from treating them to much that is new. The hunt for provocative and interesting Christmas material can be a year-long enjoyment. Contact these publishers for perusal/consignment copies or order singles for your choral files.

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It is hoped that this publication will be of value to organists who play in churches that either do or do not observe the liturgical year. Therefore each issue contains pieces of general nature and compositions that were written for a particular liturgical season. Basically, the issues are organized as follows:

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Utext edition are used in this journal whenever possible. The music is presented to show what the composer wrote and what was published in the first edition. Any editorial suggestions, additions, or alterations are enclosed in brackets and/or indicated by footnotes.

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A BABE LIES IN THE CRADLE by David Eddleman,
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Robert Strebinski

BOOKS

Books From The Pastoral Press
In the May 1984 issue of Notebook, NPM founder Virgil Funk began a column titled, "Reflections," which outlines the birth and growth of the National Association of Pastoral Musicians. The story is one of humble beginnings, rapid growth, and quality service to worship in the American church. The newest branch on the NPM tree is The Pastoral Press (TPP), the Association's publications division. The Pastoral Press shows promise

Installed in 1983, this 2 manual, 32 rank Reuter was conceived in the French romantic style with American and English influence. As with all custom-built Reuter's, it was designed to meet specific musical needs in an individual environment, and it expresses the broad flexibility Reuter builds into each new musical instrument.

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At the risk of sounding our own trumpets (but with no blush of embarrassment) we offer some capsule reviews of TPP’s newest offerings. (Extended reviews of some of these books will appear in forthcoming issues of Pastoral Music.)

Liturgical danced prayer is a continuing source of joy, dismay, and debate. Introducing Dance in Christian Worship (IDCW) acknowledges the dismay, fosters the joy, and makes a valuable contribution to the debate. Authored by three priests (Ronald Gagne, M.S.; Thomas Kane, C.S.P.; Robert Verbecke, S.J.) IDCW treats of the history, shape and genre, and future/visions of danced prayer in Christian liturgy. An introduction by Carla DeSola and an annotated bibliography from Gloria Weyman contribute to making this book the fullest and most balanced study of the question yet to be offered.

The authors are not hesitant to grapple with the hard questions that attend danced prayer and they face squarely the range of official pronouncements on the issue. Whatever your appreciation or stand on danced prayer in Christian worship, you will find here a wealth of solid information and resource. This is required reading for all who include and all who exclude dance as a form of prayer. (184 pp., $7.95, paperback.)

“Symphony of Two Worlds,” (music by Pierre Kaelin, text by Dom Helder Camara) enjoyed its American premiere on 22 April 1983 at the NPM National Convention in St. Louis. It’s Midnight, Lord is adapted from the oratorio, in translation by Joseph Gallagher with Thomas Fuller and Tom Conry. Strikingly illustrated by Naul Ojeda, the poetry is a compelling statement on the threat of nuclear annihilation, from the perspective of one who believes in the “audacity of the Creator”:

It’s true, Lord, that by making something outside Yourself, You will have to erase a broken image. For what You create will necessarily reflect You in ways which are multiple, finite, bounded, imperfect. But don’t hesitate to do it, Lord. The courage to create will demonstrate forever Your daring and Your humility. (p. 3)

While the musical presentation of the text is the more powerful vehicle for the poet’s images, the text stands well on its own and does not limp sans accompaniment. An added delight is inclusive language that does not trip over its own efforts – kudos to the translator and his colleagues! For your prayer, your hope and your friends, It’s Midnight, Lord is highly recommended! (55 pp., $7.95, paperback.)

“American Essays in Liturgy” is a series of short essays designed to present studies by American scholars on current research in musical liturgy. Numbers one and two of this series present us with the very readable texts of Edward Foley, Capuchin on Music in Ritual: A Pre-theological Investigation, and Norita Lanners, O.S.B. on Chant: from Gueranger to Gelineau. Foley’s essay deals with the function of music as communication, symbol, and language, and the relationship between music and ritual in general. This is not light reading but neither is the text abstruse. Foley offers his study as substantial food for thought for all who would call themselves by the name pastoral musician. While we cannot all be expected to earn degrees in musicology, none of us has an excuse for passing up
what Foley offers in this tightly written piece. This is the kind of reading that "stretches" us intellectually and professionally; very much worth the time and effort. (30 pp., $1.50 paperback.)

Lanners' essay on the development of chant in Christian worship begins with Dom Gueranger's vision of the Abbey of Solesmes and carries us through the background and growth of Pere Gelineau's psalmody. The history is instructive, certainly, but we are also indebted to Lanners for a view of the struggle that so often is the lot of church musicians and their art. The outline of Gregorian Chant/ Vernacular Tensions reveals a dynamic not unknown in our contemporary experience. Younger church musicians will find in this essay an appreciation of how we arrived in the present musical/ liturgical moment; the elders in our ranks will see some of their own story and, it is to be hoped, will acknowledge gratefully their share in the exciting turbulence of pre- and post-Conciliar times. If it seems we often move too quickly, Gueranger to Gelineau will provide the perspective we so easily lose, and so very much need to keep. (30 pp., $1.50, paperback.)

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Peoples Mass Book

No. 2325 Choir/Accompaniment Edition, hardcover; Pp. 1088; $22.95.
No. 2326 Choir/Accompaniment Edition, three-ring binder; P. 1088; $24.95.

Welcome back home, PMB! It is with this feeling I greeted the newly revised and expanded 1984 Peoples Mass Book. It is an appealing and handsome volume in deep brown color and elegant gold lettering and cross design. The peoples edition of 544 pages has a good feel in the hand. Its bold titles and hymn numbers are easy to find at the top corners of the pages. (Only music selections are numbered, not pages.) The music type, spacing, and printing are very clear and easy to read. Organizational categories are missing from the tops of the pages, but the table of contents reflects the seasonal and thematic organization. A first line or title index helps one find selections quickly.

Congratulations are in order to World Library Publications for this monumental accomplishment. With this 1984 edition, we have a hymnal that will not intimidate the inexperienced parish and yet can provide challenging music for the experienced congregation. It is truly a parish book of worship that invites musical faith expression for every liturgical service throughout the church year. The ministry of the singing assembly is well affirmed. Great respect is also shown to the ministry of the cantor and choir. This is evidenced by the styles of musical composition. The choir edition contains complete scores and full pointed psalmody, many of them having SATB settings.

The Table of Contents shows a carefully balanced, and eminently practical liturgical music collection furnishing any parish or group with many options for Sunday worship as well as for marriages, baptisms, RCIA, funerals, penance services, as well as for the Liturgy of the Hours. Melodies are set within a comfortable tessitura for today's congregation. There are 766 titles in the hymnal: 94 of seasonal music (Advent 19, Christmas 21, Lent 21, Easter 21, Pentecost 12); 93 titles of songs for feasts (Christ 15, Trinity 7, God 47, Reconciliation 7, Our Lady 14, Saints 3); 39 titles of psalms and canticles; 39 titles of liturgical hymns (entrance 12, gift preparation 4, communion 23); 118 titles of Service Music/Accomplishments; 234 Responsorial Psalms the complete 3-year cycle, plus the 149 selections spread over the Sacramental Rites, the Liturgy of the Hours, and Eucharistic pieces.

Among the new hymn texts are ones particularly relevant to contemporary life, both urban and rural, such as "Stewards of the Earth" (Omer Westendorf) and "Bless This Bounteous Land of Freedom" (Becket Sencur, O.S.B.). Represented are significant poets like F. Pratt Green ("When In Our Music God Is Glorified"), Joseph Plunkett ("I See His Blood"), and Frederick Kaan ("Now Let Us From This Table Rise"). "A Living Hope" by Michael W. Jones, expressing our baptismal vocation, is sure to become a valued faith expression by congregations. The Westendorf-Kreutz team has provided more good selections, including "You Have Looked Upon the Lowly," "Take Comfort, God's People," and "Gift of Finest Wheat."

No parish book of worship would be complete without the inclusion of some of the best chant melodies. This hymnal retains or returns for us parts of Mass XVI and XVIII, selections from the seasons of Advent, Lent, Easter and Pentecost as well as three Marian chants and psalm tones—the best of the treasury in Latin/English or both, such as "O Lord of Light," "Facere Domine," "Regina Coeli," and "Salve Regina."

It is to the credit of this collection that it contains some of the "old favorites" as well—"How Great Thou Art," "Just a Closer Walk With Thee," "Let There Be Peace," "Amazing Grace," and "Prayer of St. Francis." Missing is Toolan's "I Am the Bread of Life," but a new song of the same title by Eugene Englert (and based on Ps 63 rather than John 6) is an attractive substitute. The best of the scriptural songs and those based on psalms from previous editions by Deiss, Sommerville, and Vermulst as well as new ones by Joncas, Haas, Reagan, and Marchionda are included.

The wealth of Service Music and Accomplishments—both old and new and of differing musical styles guaranteed to fit the mood of varying seasons and events—is a boon for any parish. From the known repertoire are Masses by Vermulst, Lojewski, Kreutz, and Deiss. New ones are by Englert, Reagan, Bruhaker, and Marchionda. There is much music here for many years of congregational growth. Choir directors will appreciate the many SATB settings of masses, hymns, songs, psalm responses, and acclamations.

Folk or contemporary guitar groups may at first not recognize a lot of material in this hymnal. However, after careful study of the accompaniment/choir edition, which has chord symbols for keyboard players who prefer them or for a guide for transposition to make use of the capo for guitarists, much will be discovered that is musically good, usable, and prayerful—compositions by Nor-
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hymns. This hymnal surely will challenge our psalm singing as well as encourage the training and use of cantor/choirs particularly. The sacramental section truly encourages the use of ritual music for a more meaningful experience of the sacrament.

The Marriage section limps a bit and needs additional inspired contemporary pieces as well as hymn suggestions. The editors missed a good chance of educating parish musicians (and bride!) by giving more positive and encouraging directives or guidelines on how to use the suggestions they provided in the liturgical index for marriage. pastorally, the most common practice at marriages is the inclusion of a vow song or congregational blessing song after the exchange of vows and rings, but this was totally ignored. What other liturgical moment makes sense for a piece of music? I haven't met one bride in my 15 years of work and 400+ weddings who didn't want one. To suggest a sung Amen after the vows seems unrealistic when the priest doesn't sing his part. It's just not current practice. It seems as though the editors also missed a golden opportunity at #722 to suggest gathering hymns following the organ processional, in order to encourage the experience of hospitality and a sense of worship among the gathered wedding guests, instead of the audience syndrome that usually takes place on this occasion.

Perhaps because previous hymnals lacked meaningful repertoire for funerals and Lent, I found these two sections among the most improved. The Lenten repertoire makes me anticipate Lent because of the richness of its musical sound and the pastorally suitable texts reflecting a sound theology of this season. The suggestions for Masses for the Dead are excellent musical, liturgical, and pastoral options. It is a very appealing and useable, inspiring and uplifting repertoire, one by which the bereaved can truly be comforted and strengthened.

The Liturgy of the Hours is included in a guided, outline form with options to be found throughout the hymnal. For the inexperienced parish musician, this section may not be encouraging, but with the study and experience of the Hours somewhere, any parish musician or cantor can make very good use of the hymnal for this prayer of time. There are some fine musical settings of Canticles here.

When all is said and done, this new hymnal still comes up a most welcome visitor, which begs to stay for a long while. To see and use it is to find almost immediate acceptance from congregations and musicians alike. There is plenty of the old to establish continuity and much that is new and relevant—and all to make a joyful noise to the Lord! Welcome back, PMB, you've improved and grown with age! 

Anita Smisek

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Commentary

Be Sensitive!

BY PAUL TURNBULL

Does there exist such an animal as a "pastoral organist"? As a professionally trained, degree organist I utter a hearty, rousing YES! As a parish priest who celebrates musical liturgy among the People of God often led by an organist, I sometimes question the enthusiasm of my rousing response. The tension at work within myself will give birth to thoughts about the animal in question.

At some time, every organist must suffer an identity problem, for, when using his or her instrument properly, he or she wields power more awesome than that of an earthquake in one moment, and during the next glides across the consciousness of the worshiper as Peggy Fleming across a frozen stage. At the same time organists elevate the assembly to profound excitement and draw peace-filled tears of calm solitude. They must pray and inspire prayer, follow and lead, inflame and crush, set abaze and quench. Becoming "pastoral" demands the harnessing and channeling of these creative powers that they wield via the instrument. Once harnessed and channeled, the power of the pastoral organist is to be used with sensitivity — this means not merely being sensitive or sensible but authentically sensitive. The sensitivity of the pastoral organist is multifaceted, reminiscent of a prism exposed to light, serving different colors to different viewers. Sensitivity must extend to and bathe the instrument, the music, the assembly, the silence, the presider and other ministers, the liturgy and the organist. Indeed, that's a lot of sensivity, but all is necessary of those who seek to prefix their job title with the term "pastoral."

1) Organists must be sensitive to their instrument. They must know it through playful study, not so much as with a toy as with a powerful vehicle containing the possibility of infinitely-varied tone and mood. They must be sensitive to the fact that no two instruments are exactly the same (unless mass-produced and played in identical spaces), just as no two stops are identical that bear the same title. They must be sensitive to the power available and to the level of distraction imposed when the instrument is not used well. More often than not, when musical problems occur during the liturgy, the fault lies not with the instrument but with an organist who is not well-prepared or who does not know the instrument thoroughly.

2) The pastoral organist needs to be sensitive to the liturgy's demand for silence. One who insists on filling every moment with sound detracts from the liturgy's power and from the right of the assembly to reflect quietly on what has gone before. An organist needs to know what the Sacramentary and the Lectionary call for; they are not books just for the presider.

3) A pastoral organist must be sensitive to the presider and other ministers, to their roles and to the times they must be prominent. During the performance of liturgy, it is only through a respectful and accurate dialogue among organist, assembly and other ministers that music can take its place as "part" of prayer, not an additive to prayer.

You create profound excitement, and peace-filled tears of solitude.

4) The needs of the liturgy itself must be respected if the organist wishes to be sensitive to his or her role. Any ritual action has certain demands that must be fulfilled if the ritual is to become an authentic expression of the people who do the ritual (and the folks who do the ritual are not only those dressed up standing in front). No one may hope to gain sensitivity to the needs of the ritual without study, reflection on that study, and prayer. A person who wishes to swim well needs to be immersed in water. Organists need to be immersed personally and lovingly in the ritual they help to create. In other words, you can't play it if you can't pray it. Technical achievement is never enough.

5) Pastoral organists must be sensitive to their own selves and to their own musicality. They must realize the potential of the instrument to project or change mood. Sensitive persons guard against exhibiting in their music their own moods or needs rather than that of the assembly or the liturgy. They also realize their capabilities as musicians and work within their limits. One should not fumble through the "Wedge" if one cannot yet play "Praise to the Lord" adequately. This leads

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to a final thought: pastoral organists are sensitive to the fact that they must practice—not only postludes but hymns, acclamations, everything they play.

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Now to do a turnabout—welcome fair play since the organist part of me screams for equal time. Everything said about the sensitivity of the pastoral organist can be said about the sensitivity of the pastoral presider. He too must be sensitive to his instruments of worship realizing their power in symbol as well as power sensibly through sight, sound, taste, smell and touch. The celebraur's tools ill-used are capable of as much distraction and destruction as the organ ill-played.

The pastoral celebrant needs to be sensitive to the need for silence and other oft-ignored but important elements of ritual action. He, too, must know the ritual, must study, must pray, must understand, must be sensitive to his moods and their expression. He too must know and work within his limitations.

And the pastoral celebrant needs to be sensitive to the abilities and gifts of his organists, their talents and love for those talents, which must be expressed, their artistry (and the accompanying temperament), their knowledge and understanding of the liturgy and their role therein.

Just as a poor organist has the capacity of holding back or disrupting the efforts of a good presider to lead the assembly in prayer, so too can a poor or ill-prepared presider crumble the work of a fine organist. Both impede the liturgy and cause catastrophe within the praying community. Authentic, praying communities deserve pastoral, sensitive presiders and pastoral, sensitive organists. Fruitful liturgy demands both.
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