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The interaction between liturgy and music—it never ends. There is no one who has been involved in music in the last twenty years who does not know first hand that the liturgical renewal initiated by the bishops and theologians at the Second Vatican Council has had a tremendous influence on the music that we sing in our churches today. Liturgy affects liturgical music. It is a truism. But how, when, where, and why are much more difficult questions to answer.

For the past twenty years, Father Joseph Gelineau, a Jesuit priest, liturgist, and musician, has been influencing the only France but also all of Europe. Through his work at the Institute Catholique in Paris, he has touched numerous students of liturgy. Through his musical settings of the psalms, and through their translations into numerous languages, he has reached countless more. And through his consistent working with a small group of mainly European musicians in a group organized by him, Universa Laus, he has influenced the thought of the European Community.

In this issue, we have the thinking of three members of Universa Laus. In the keynote address to this year’s Universa Laus meeting in Paderborn, West Ger-

many, Gelineau himself pushes the meaning of three key terms of the motu proprio of Pius X—holiness, authentic art, and universality—to new contemporary meaning. Holiness, he shows, is not set against worldliness; authentic art keeps the question before us: what is good and what is bad liturgical music? And universality doesn’t mean international uniformity. Gelineau asks some tough questions for musicians today: are we blindly holding on to old “forms” of music? Don’t we need less noise and more silence in our worship? Are we ready to put some distance between ourselves and the world and its music? The two other members of Universa Laus represented in this issue are a young priest-student (Amherst), who looks at the experience in Switzerland, and a French-Canadian professor (Cyr). Dolly Sokol, in an address from the Kansas City Regional Convention, stresses what has become central in the relationship between music and liturgy in the United States—the gathered assembly. Pay attention to the different forms, she tells us, respect the nature of prayer of each, don’t stereotype any community.

This issue also contains some realism about music and liturgy—the importance of space for sound (Maple), a rather controversial opinion about the role of welcoming in the opening rite of liturgy (Kolar), and a devastating summary of what is really happening with musicians’ wages (Marilyn Perkins Biery).

But, equally important, this issue contains extended information about the National Meeting of our Association in Cincinnati. This year’s meeting has major speakers—both European and American—examining one of the most critical topics facing not only musicians, but the church at large, i.e., ministry. The Convention has a veritable feast of musical and liturgical events, from Brubeck to Grayson Brown, from organ recitals to mine. The Convention has workshops galore—over fifty different ones to choose from, for beginners and the most advanced. The Convention has music repertoire sessions, special meeting times, and, best of all, an opportunity for deep prayer with the monks of Taizé and the Eucharistic memorial with the musicians of the Pastoral Musicians Association. The convention only needs one thing. You! See you there.
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Four Regional Schools with a location near you:

Burlingame, CA
(San Francisco)
June 10-14, 1985
Advance registration closes May 20.

Oklahoma City, OK
June 17-21, 1985
Advance registration closes May 27.

Pittsburgh, PA
July 8-12, 1985
Advance registration closes June 17.

St. Paul, MN
July 22-26, 1985
Advance registration closes July 1.
Association News

Convention 1985

Registrations are coming in for the 1985 Convention. A brochure describing the events of the Convention is included in your magazine, together with a registration form. Don’t be left out. Register today!

LaVerdiere Will Keynote

Due to sickness, and at doctor’s orders, Fr. Edward Schillebeeckx has canceled all speaking and traveling plans. While saddened at the news, we are delighted to announce that Rev. Eugene LaVerdiere, S.S.S., noted author and biblical scholar, has agreed to keynote our Convention.

Currently he is professor of New Testament Studies at Catholic Theological Union in Chicago, editor of Emmanuel magazine, and associate editor of The Bible Today. In addition to many articles and cassettes, both audio and video, Fr. LaVerdiere has authored many books, including Introduction to the Pentateuch (Old Testament Reading Guide #1), Finding Jesus Through the Bible (Claretian Press), Acts of the Apostles (Franciscan Herald), Invitation to the New Testament: Epistles II (Image Books); Luke (Michael Glazier), The New Testament in the Life of the Church (Ave Maria Press), Proclaiming the Death of the Lord (Sentinel Press), and When We Pray (Ave Maria Press).

Best of all, he is a terrific lecturer. His approach is primarily on how the New Testament relates to various aspects of life in the current church. Last summer, he addressed our Cantor School and was very well received by the musicians. “More, more, more,” they wrote on their evaluations.

In a language that appeals to scholars and serious musicians, in a style that is entertaining and exciting, Fr. LaVerdiere will keynote our convention with the topic: “Musician: Model for Church Ministry.” NFM is fortunate, indeed.

Theme

This year’s convention stresses the role of the musician by focusing on the ministry of the musician, the contributions of the American Musicians, and the call to holiness of the musician. As you can detect from reading the entire brochure, this year’s program has a wonderful balance between general sessions, new repertoire sessions, workshops, and performance events.

New Features 1985

Those of you familiar with past NPM Conventions—this is our Eighth Annual—know that the general sessions are both inspirational and educational. You also know that the workshops meet wide and varied needs. Some are designed especially for persons just entering the field of parish music. Some are designed for special groups in the field of pastoral music, such as organists and cantors, and some are designed to explore current ideas in the field of liturgy and music, such as a sung Eucharistic Prayer, both methods and music. And there has always been plenty of new music from all of the major publishers, with many free samples. Spend plenty of time browsing through the program, selecting the special interest session that best suits you. The new features at this year’s convention include the Evening Performance Events, the Tuesday, Wednesday, and Thursday quartet of events, and meetings of special groups.

At previous conventions, we have always had events and performances, but this year’s convention has a wider selection, and more going on at the same time. Each evening there are major festivals, the first sponsored by World Library Publications, featuring the Bonaventure Choir under the direction of Omer Westendorf. Many of you who are familiar with the beginnings of the use of English song texts in the Mass around 1955 (eight years before Vatican Council II), know that Omer Westendorf, the founder of WLP, began publishing a small hymnal entitled The People’s Mass Book, which contained about thirty English hymns. Overnight, the hymnal became popular and World Library, a new company that was going to influence liturgical music, was launched—in Cincinnati!

In 1970, another company, North American Liturgy Resources (NALR), was started by Ray Bruno and Dan Onley—in Cincinnati. On Wednesday night of the Convention, conventioneers are invited to a fifteen year anniversary party for the company.

GIA—not from Cincinnati, but from Chicago—will host several events at the convention, including a noonday prayer featuring the music of the Brothers of Taizé. Many parishes have used the music of Jacques Berthier, which was written for the Taizé Community, but few know much about Taizé, or about how the music was originally used. Taizé is an ecumenical community of brothers located near the former, influenceable abbey of Cluny in central France. Like other monasteries, Taizé has foundations throughout the world, one of which is located in New York. The music of Taizé is used in the regular daily prayer of the community, and is monastic in character, contemplative in style, ebbing and flowing between deep reflection and exuberant joy. By inviting the Brothers to be present at the prayer of the day, by being privileged to have Brother Robert come from Taizé, France to lead the community in sung prayer, our convention will be graced with a special moment of peace.

More Performances

But there is more. The Quartet of Events—the four events going on simultaneously—will take place three times throughout the convention. The reason for the quartets is that we felt the need to provide educational experiences for those who are attending our conferences for the first time and for those who are attending our conferences for...
the eighth time—events that everyone can enjoy, and events that can help the best musicians glean ideas, suggestions or directions for activities that they might incorporate into the musical program of their own parish. We learn best by doing. There is no question that there will be enough here for everyone. Quite frankly, the problem will be that we can’t get to everything.

And Special Talks
And for those who want straight talk, attend the sessions with Keiffer, Rendler, and Corry—three of the best American thinkers who will take a serious look at pastoral music in the United States.

And Meetings
The final new feature of the convention will be the planned meetings. Everyone has always said that one of the best features of the convention is the opportunity to talk with people with similar interests, to meet new people who share our specific and unique concerns. The meetings at this year’s convention are designed to do just that—bring people of like interest together to discuss their mutual concerns.

Several of the meetings will ask the question of how we can go further, how can NPM encourage the group to exchange and meet on a more regular basis. The dancers, the students, the Cantor School Alumni, those working in NPM Chapters, those wishing to support chant, all will have a chance to meet and discuss their ideas in a business context, and several will gather again at Social Hours to meet informally on one to one basis. We are especially interested in the response of those members who hold a full-time, paid position in a parish. Are you interested in forming some sort of organization within the larger NPM organization?

A Spouse Activities Program and Child Care Services have been requested at several of the regional conventions—and a full-blown program has been designed by the local planning committee. So there is lots new—and there is lots of the very best of the old. This year’s convention will be something special.

The Clergy Institute
Musicians can not do an effective job of ministry without the active support of the clergy. Every practicing parish musician knows this. Some clergy are interested in music. Many are interested in continuing their education in the field of pastoral music. The special institute for clergy focuses on ministry—how lay ministry and clerical ministry interrelate—how they support this opportunity.

We are counting on our membership to invite the clergy to this session. We are counting on the clergy who plan to attend to invite their fellow clergy, and we are counting on the musicians to invite the clergy in their parish. It’s a special time of education that everyone will benefit from.

Focus: Black Music Ministry
New ideas, new approaches, new music—these are always creative and alive in the black parish music programs. And 1985 is no exception. This year’s program will feature a new Mass by Grayson Warren Brown, and some special music from Leon Roberts.

Please help us get the word to black communities, and invite them to come and share in the celebration.

Thursday Evening
And there is no way that you should miss the events of Thursday Evening. It begins with the Social Hours for the Alumni/ae of our Cantor Schools, the Officers and members of NPM Chapters, and the full-time Paid Parish Directors of the Ministry of Music. The social hours provide time for informal discussion. Our Cantor School Alumni certainly will want to find out “What’s Happened” since their training; our chapter directors will seek to discover how others run their programs; and possibly the full-time Paid Parish Directors of the Ministry of Music will ask if and how NPM might provide a special series of meetings on their needs. These social hours will have cash bars.

Following the social hours, a Members’ Only banquet will be held. During the banquet Chapter Directors will be honored. For dessert, Rev. William Burke, the wonderful humorist, will provide a chance for us to laugh at ourselves. This event is open to NPM members and their guests.

The highlight of Thursday evening is the premiere concert of Dave Brubeck’s Voice of the Holy Spirit: Tongues of Fire. This new work is scored for orchestra, chorus, baritone soloist, and jazz quartet. Brubeck uses the improvisational techniques of his quartet, plus the sound of orchestra, chorus and soloist to communicate the power and the vibrancy of the Holy Spirit’s actions in the early church. Everyone who attends the Convention will receive free admission to this unique event.

Cincinnati Members Special Opportunity
Those NPM Members who live in the Cincinnati area have a special opportunity to share their experiences of Pastoral Music with their friends and parishioners through this premiere concert. Tickets will be sold to the general public through Ticketron in Cincinnati. So, get the word out! Invite your friends who enjoy gospel music. The music is great and you know the special nature of NPM Convention audiences. This combination makes the concert a one in a lifetime treat.

All About Tickets
People attending the Convention will receive their free ticket to the Brubeck premiere in their registration packets. Those registered for the Full Convention will receive Front Orchestra tickets. Those registered for Thursday Only will receive a Rear Orchestra ticket. Those who do not attend the Convention but wish to attend the concert can purchase tickets at Ticketron locations in greater Cincinnati.

Tickets will also be required for the Quartet of Events in order to insure an equal distribution of Convention goers among the four daily events. These tickets are $8 and will be distributed on a first come, first served basis. Get them you want by picking them up during registration on Monday, June 24. Tickets will be available through the Convention at the Convention Center ticket booth.

Tickets will be needed by those wishing to attend the Members’ Only Banquet. Reservations cost $16 per person when they are made along with Convention registrations before May 25. After May 25, reservations can be made only at the Convention. The price will be $20 per person.

Spread the Word
We are excited about this year’s Convention. It’s new, it’s exciting, and there will be more to do than any one person can possibly absorb. Plan to attend! We expect that every member of NPM is making plans to do just that. And you can help your Association tremendously. How? By getting others to attend—choir members, even people who just like music will enjoy the wide range
of musical activities. Contact the musicians in the neighboring parishes. Almost every parish has at least four parishes that touch the boundaries of your parish—call the parish up and find out who the musicians are. Meet with them and invite them to look over the brochure with you. Tell them about past conventions. The best advertisement for our work is you—your testimony that the convention is worth the time and money. We need each other. We would be happy to send you additional brochures. Just write the National Office. Now is the time for you to spread the word—Blessed Are the Music Makers, NPM National Convention, Cincinnati, Ohio, June 24-28, 1985.

The Core Committee

Eugene Englert is the Chairperson of the Core Committee for this year’s National Convention. Eugene is a native of Cincinnati and is well known for his liturgical music compositions. He is presently the Music Director at Sacred Heart Church and Assumption Church, both in the Cincinnati area. In past years, Eugene also planned a conference for the National Catholic Music Educators’ Association.

Eugene Englert.

The local Core Committee includes Anne Ketzer, David Allen, Robert Schaefer, Rick Feogler, and Mark Friedman. Under Eugene’s direction, they have been working hard to prepare for the Convention.

A special feature of this year’s Convention will be the opening rite, which will feature the wide range of musical talent that exists in the city of Cincin-

nati. Eugene and the Core Committee selected Michael Sparough, Gloria Weyman and Ed Gutfreund to design this ceremony. We’re sure that it will provide the Convention with a rousing beginning.

Special Air Fares

Delta Air Lines and NPM have joined forces for this year’s NPM National Convention. Delta is offering us a 30% discount on round-trip, undiscounted coach fares. (There are some restrictions.) Not only do you get a chance to save money with this offer from Delta, but NPM also saves money. Delta is offering NPM one free fare for every 50 fares booked. We will use these free fares for Staff and Speakers’ travel, and thus have more money to spend on the Convention. So, FLY DELTA! You save

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Attention Composer-Arrangers

Attention Composer-Arrangers: A workshop especially for you will take place at this year's National Convention. Henry A. Papale, noted arranger and composer, has agreed to review, discuss, and critique new compositions and arrangements written expressly for church use. Mr. Papale will select the works to be reviewed from those submitted to him from people planning to attend the convention. Here's your chance to get some first-hand feedback and assistance.

All works must be submitted before May 16, 1985. Send a copy of your composition or arrangement to:

Henry A. Papale
6315 Shawson Drive, Unit 17
Mississauga, Ontario L5T 1J2
Canada

Special Convention Choir

Auditions will be held on Monday for those interested in singing in the Convention Choir for the closing Eucharistic Liturgy or for the Taizé Midday Prayer. This year's convention choir will be conducted by Mr. Joseph Koestner, Choir Director from St. Louis. Be sure to fill in the information on the registration form.

School for Cantors 1985

This year, NPM is sponsoring four Schools for Cantors: Burlington (San Francisco), CA on June 10-14; Oklahoma City, OK on June 17-21; Pittsburgh, PA on July 8-12; and St. Paul, MN on July 22-26. Each School covers Scripture, Liturgy, Animation, and Voice.

Jim Hansen is the Coordinator for the Schools for this, the third year. His keen insights and dynamic personality assure a quality program. Other faculty members include Ralph Keifer, Laetitia Blain, Michael Jonas, Cynthia Serjak, Rob Strusinski, Claire Giovannetti, John Endres, Patricia Kent, Daniel Durken, Hannah Jo Smith, Richard Ward, Guy Russo, Tom Boyer, Beatrice Fleo, and David Dreher.

Tuition, room, and meals cost $300— or $285 if you are an NPM Member. Tuition alone, for Commuters, is $165. For complete information contact: NPM School for Cantors, 225 Sheridan Street, NW, Washington, DC, 20011, (202) 723-5800.

Master Cantor Institute

A second-level program for cantors is also being offered this coming summer to those individuals who have previously attended the School for Cantors. This program moves beyond the basic concerns. Areas to be addressed include the further development of the role of cantors, advanced creativity in the ministry, and more focus upon the needs of the individuals attending. The faculty and participants will work together as peers, enablers, and facilitators. This Institute will be held in St. Paul, MN on July 29-August 2. The costs will be the same as noted above.

The faculty includes Jim Hansen, Victoria Garvey, Tom Conry, Laetitia Blain, Michael Hay, and Rob Strusinski.

Personal letters of invitation have been sent to all NPM School for Cantors attendees by Jim Hansen. If you have not received your letter, please contact the National Office of NPM (see above for address).

New Publications

The Pastoral Press, the publications division of NPM, announces four new publications:

Preparing for Liturgy, by Austin Fleming, provides a tool for moving beyond planning (selecting the songs, etc.) and into a more realistic approach to getting ready for ritual and liturgical celebration. A landmark book.

Liturgy Committee BASICS, by Thomas Baker and Frank Ferrone, provides an easy-to-read, easy-to-follow guidebook for the parish liturgy committee. Every parish liturgy committee will benefit from this work.

The Pilgrim God: A Biblical Journey, by Brother John of Taizé contains a reflection that the entire Old Testament can be understood as journey. Many know that we are a Pilgrim People; what is unique is discovering that we have a Pilgrim God. It's designed for use in parish Bible study courses.

And a new book by Joseph Gelineau: Learning to Celebrate: The Mass and Its Music. After thirty years of experience, one of the leading musicians and liturgists gathers his insights into one simple publication.

New Music, Too

While NPM is not a music publisher, occasionally there are works that reflect a unique approach to liturgy, meriting the special attention of our organization. Mercy, Mercy, A Mass In a Jazz Style, by Donald J. Reagan, explores in a new way how the American culture and liturgical celebrations can and should interact, specifically through Jazz music.

The Appalachian Folk-Hymn Mass, by Tim Waugh, is an adaptation of five Folk Hymn Tunes. It has been successfully used in West Virginia to reflect the culture and lifestyle of the region. These two works are models of integrating culture and music in our liturgy, and are meant to provide a stimulus for others to do the same for their region of the country.

Advent Psalms and Other Music for the Season, by Edward Frese, contains
common psalms, psalms for each cycle (a, b, c) of Advent, two settings for the Gradual Simplex, and two hymns. It provides resources to help the parish with limited musical resources to develop a repertoire of scripturally based seasonal music.

Member Survey
The national office can never hear from NPM members often enough. Your voice is vital to the association. In the next several months, you will be receiving a survey that will help you streamline NPM so it can best meet your needs and share your talents. There is a unique place for you in NPM; take a moment to tell the national office about it by completing the survey. NPM can attribute its success to members who care about their association. Let's hear from you, and keep pastoral music moving in the right direction.

Member to Member
Begin thinking about your neighbors and friends who might be interested in becoming NPM members. Show them your Pastoral Music magazines and past issues of Notebook. Tell them about the upcoming convention in Cincinnati and about the wonderful times you have had at previous conventions. Then, this fall you will have an opportunity to formally invite them to join NPM through a special membership campaign. Members get members—it's a great way to let folks know that NPM is your association.

National Staff
Every other year, as we gear up for the National Convention, the staff at the national office expands to take on the added opportunities for service to our membership. Many of you have made contact with the National Staff. This is your opportunity to get to know us a little better:

Rev. Virgil C. Funk, President and Executive Director; Tom Wilson, Associate Director, responsible for Administration, Conventions, and Cantor Schools; Dan Connors, Managing Editor of Pastoral Music and The Pastoral Press; Denye Tinney, Membership Director and Convention Registrar; Tom Hlas, Director of Marketing; Nancy Chvatal, Director of the Western Office, Advertising, and Exhibit Sales; Mary Ellen Cohn, Acquisitions Editor for Pastoral Press; Paul Lagoy, Shipping and Receiving; Suzanne Yuskiw, Receptionist and Secretary to Tom Wilson; Sue Matthews, Secretary to Rev. Virgil Funk.

In addition, there are people working closely with the national office on a contract or part-time basis: Patrick Summers, Director of Development; Rob Strusinski, Music Review Editor, Jody Dalton; Music Editor, James Hansen, Cantor School Coordinator; Rev. Lawrence Heiman, Calendar Editor; Rev. Austin Fleming, Book Review Editor, Bernadette Johnson, Accounts Receivable.

We hope that you will have a chance to meet each of the staff at the National Convention—and share with them your ideas of how we can serve you more effectively.

Not a New Staff Member
The National Office has recently converted its Accounts Receivable to a new computer system and, as in most organizations, the computer has created some growing pains. We apologize for any inconvenience during the transition, and look forward to serving you more effectively in the future.

Bishop Joseph H. Hodges
On January 27th, 1985, Bishop Joseph Hodges, of Wheeling-Charleston, died. Because of his initial support of NPM during our early days, and his continued support of this organization, Bishop Hodges was a special friend of NPM and will be sorely missed.

The Diocesan staff, especially Rev. Eugene Ostrowski, Sr. Carol Hanning, and Rev. Mario Claro prepared a celebration of the complete funeral rites that provides a model for any major funeral celebration. Nine funeral rites were celebrated, including four prayer services: Morning Prayer on two days, Midday and Evening Prayer—each with proper music and prayer. The rite of the funeral included the "stations" as designed in the rite for funerals, the second station as an evening prayer, the third station as a vigil service, and then concluded with the Great Vigil (celebrated the night before the funeral mass), the funeral mass, and the rite at the graveside. Each rite contained a wide range of scripture, congregational and choir music, and a time for the community of the diocese to gather to celebrate the life and death of this important man.

NPM commends Bishop Hodges to the prayers of its members, and salutes the diocesan staff who prepared so thoroughly for the celebration of his funeral. For those interested, further information on the funeral may be obtained by contacting Sr. Carol Hanning, Liturgical Music Commission, 97 14th Street, Wheeling, WV 26003.

N.Y. School of Liturgical Music
A very special program is being sponsored by the New York School of Liturgical Music, July 8 to 11, featuring Rev. John Busco, Dr. Elaine Rendler, Robert Batista, Skinner Chavez-Melo, and Dr. Alexander Peloquin. For further information, contact John Michael Caprio at 212-371-1000.

Shenandoah College and Conservatory
Each year Shenandoah College awards over $75,000 in Talent Scholarships. Shenandoah College and Conservatory is located in Winchester, Virginia and is seeking talented musicians who are high school students (seniors, juniors, and seniors) for consideration in its scholarship program. For more information, contact Dr. Charlotte Collins, Dean, Conservatory of Music, 703-665-4500.

Taizé Summer Pilgrimage
On July 25th, a pilgrimage of young people will be traveling from New York City to Taizé, France for an international meeting, including worship, Bible introductions, sharing in small groups, time to reflect in silence, and practical tasks. Simple accommodations (sleeping bag and air mattress recommended) are available for $525 per person, meals included. For further information, contact Taizé at 212-246-0029.

Berkshire Choral Institute
A special singing vocation week in the Berkshire Choral Festival is highly recommended for choir directors and choir members of NPM. The five week season begins July 7 with a performance of Haydn's The Seasons, and also includes Bach's Magnificat, Mass in C, by Beethoven (July 21-27), Honegger's King David (July 14-20), Verdi's Quatro pezzi sacri, and Charpentier's Te Deum (July 28-August 3). For further information, contact the Berkshire Choral Institute at 203-364-5826.
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The 636 utilizes the latest developments of our unique digitally controlled synthesis technology (DCS) which gives us the ability to properly scale each voice for uniformity of tonal color throughout the entire frequency range of the organ. Additionally, this DCS technology enables us to simulate accurate and individual articulation characteristics. Stop by stop. Note to note.

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**Specifications**

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<td>Waldflute</td>
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**Swell**

| Lieblich Gedeckt | 16' |
| Gedeckt          | 8'  |
| Viole            | 8'  |
| Viole Celeste    | 8'  |
| Geigen           | 4'  |
| Copula           | 4'  |
| Nazard           | 2-2/3' |
| Flautino         | 2'  |
| Tiere            | 1-3/5' |
| Spitz Pfeife     | 1'  |
| Mixture          | III |
| Cornet           | V   |
| Basson           | 16' |
| Trumpet          | 8'  |
| Clarion          | 4'  |
| Tremulant        |     |

**Couplers**

| Great to Great | 16' |
| Unison Off     |     |
| Great to Great | 4'  |
| Swell to Great | 16' |
| Swell to Great | 8'  |
| Swell to Great | 4'  |
| Swell to Swell| 16' |
| Unison Off     |     |
| Swell to Swell| 4'  |
| Great to Pedal | 8'  |
| Great to Pedal | 4'  |
| Swell to Pedal | 8'  |
| Swell to Pedal | 4'  |

**General**

| Celestial Vibrato |

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Chapter News

Toledo, Ohio —
The Chapter is organizing on a regional basis: Western, Central and Eastern. Two gatherings are scheduled in each region in the near future. The first meeting deals with wedding music, and the second discusses devotions and their place in parish worship.

Hartford, Connecticut —
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Lansing, Michigan —
Lenten Music Reading Sessions were held in late January at two different locations.

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For Clergy

Liturgical Music Legislation: Out of date?

BY MIRIAM THERESE WINTER

The document entitled *Music In Catholic Worship* was originally published by the Bishops' Committee on the Liturgy in 1972. As the first word on American liturgical music from an authoritative source, it was hailed by liturgists and musicians, particularly for its attempt at enculturation. Barely a decade later it has become the standard against which creative initiative is measured and pastoral implementation judged. In 1982 a second document, *Liturgical Music Today*, was issued as a supplement to the 1972 statement. Authorized by the National Conference of Catholic Bishops to address the question of music in its liturgical celebrations, the Bishops' Committee on the Liturgy decided not to produce a completely new document to commemorate the tenth anniversary of its 1972 publication, but rather to append a supplementary statement to the original. In 1983 the latter was revised and reissued. This new edition of *Music In Catholic Worship* reflects grammatical and typographical revisions and a sensitivity to inclusive language. The committee intended no substantive changes.

After examining both the revised document and its supplement, one is left with a number of questions. Is this all there is to say about liturgical music in America today, or more specifically, all that is necessary to be said? Do the documents sufficiently address the central issues? Are they timely, comprehensive, accurate? Are they adequately coherent? Do they constitute a unified whole? One cannot help but conclude that the preparation of such influential guidelines, statements bound to substantially shape future music practice, requires more than editorial revisions and a supplement. What should have been issued is a whole new document reflecting those developments in attitude and understanding now present to us after two full decades of liturgical experience since the major changes of Vatican II.

Although it bears a 1972 copyright, *Music In Catholic Worship* is in fact a product of the sixties, modeled after a...
statement first presented to the American Bishops for approval in 1967. No one will deny that the church of today is light years removed from those unsettling times. This realization alone is enough to prompt even a devoutee of the document to take a second look. One thing we ought to have learned during the course of liturgical reform and renewal is that any statement, no matter how relevant, is conditioned by time and circumstance which, in twentieth-century America, are subject to rapid change. To suggest otherwise is to invite a critical response. Is it realistic to presume that the first hierarchically sponsored American statement in the sensitive area of post-Conciliar liturgical music needs only grammatical revision after more than a decade of rigorous application? Has our present experience nothing to add by way of theory or theology to those guidelines that shaped the development of a church music in transition from a deeply influential past? These and similar questions pertaining to the nature of the document continue to persist.

What is the document's official status?

For example, what is the document's official status? Its evolution has been somewhat elusive in the traditional legislative sense. Usually one knows a piece of legislation from a series of telltale signs, but Music in Catholic Worship has avoided most of these. It was released by the Bishops' Committee on the Liturgy "as background and guidelines" with the hope that these would "be of use to the bishops...", strange language indeed for an ecclesiastical statement on church music, yet part of what made the document initially so refreshing. After proving its usefulness not only to the bishops but to all concerned with liturgy and its music, this unofficially official document was reissued in 1983 with an unambiguous stamp of approval. The foreword to Liturgical Music Today affirms the positive contributions to liturgical music made by Music in Catholic Worship and, by implication, made its general framework normative for the American Church. It may not be legislation in the strict sense of the word, but it is an authoritative guide.

Music in Catholic Worship has done much to facilitate the healing of wounds and divisions among musicians of diverse styles, and for this alone it deserves both respect and appreciation. In addition, it has contributed significantly to the development of a shared responsibility among both clergy and laity with leadership roles. Because of its spirit and specific strategies, the principles of Vatican II have been faithfully transmitted and the church in America is once again a participating, singing church. As a document designed to address a particular agenda from the proper perspective, it has been eminently successful.

However, while many of its principles are still viable and most of its applications still appropriate, agenda and perspectives change. Escaping beyond the span of their relevance can make even timeless considerations seem somewhat out of date. This fact was recognized several years ago, and arrangements were made for a thorough review of the document in relationship to the developments of the times. The result was Liturgical Music Today—a supplementary statement and a reaffirmation of Music in Catholic Worship.

The issuing of a supplement gives rise to another set of questions, starting with the title. Is there any difference between "music in Catholic worship" and "liturgical music"? What necessitated the change in terminology? No effort was made in 1972 to explain the term "Catholic worship" used then to describe the context of the music under consideration. One simply assumed that "worship" meant "liturgy" and that both were equivalent to "the celebration," until a return to the more customary usage of "liturgical music" in the supplement raised doubts. Such an unexplained shift from "music in Catholic worship" to "liturgical music" is pastorally confusing, the more so since both phrases are used as titles to identify current documents by name.

The supplementary text suggests that those who drafted Liturgical Music Today did not take their terminology as seriously as one might expect. An important general principle states that "a sacrament is celebrated within Mass or with a liturgy of the word" (art. 6). Since the Mass (Eucharist) is itself a sacrament, the statement obviously refers to an additional sacrament within the Eucharist's sacramental context, the supplement's primary focus. This is a core statement. It ought to be clearly stated. Since this document is also in some sense an educational guide concerning sacraments and their place in the life of the community, sacramental language ought to be unambiguous, at the very least. Further confusion is generated by the tendency of both documents to slip back and forth between terms such as "worship," "liturgy," "celebration," and "Mass." "Eucharist," "sacrament," without clear purpose or precision—not a helpful device.

Those who prepared Liturgical Music Today decided in favor of adding on to what already existed in preference to a whole new document. Essentially this meant addressing the subject of music in sacramental rites other than the Eucharist and in the Liturgy of the Hours. Although the writers admitted that "the passage of time has raised a number of unforeseen issues in need of clarification" (art. 3), the committee did not really deal with these.

A more fundamental question concerning Music in Catholic Worship is not easily answered. Is the document primarily a resource for an understanding of the principles of liturgy in American or of American liturgical music? One might dismiss the question as irrelevant, citing the inseparable association of liturgy and music along with legislative precedents that combine the two: the Motu proprio of Pius X (Tra le sollecitudini, 1903); the Instructions of the Congregation of Rites (De Musica sacra et sacra Liturgia, 1958; Musicae sacrae, 1967); and the Constitution on the Liturgy of Vatican II (Sacerdotalium Concilium, 1963).

Indeed, the liturgical music of a given time and place can only be properly understood in the context of broad liturgical principles and implemented by applying those principles to the specifics of music practice. It is clear from the title, the intent, and the general thrust of its development that Music in Catholic Worship is essentially a statement on church music, and that its liturgical/theological principles are there to establish the appropriate context. No doubt this is why those principles appear as succinct summary statements rather than a fully developed rationale. One must go elsewhere for a clearer understanding of...
their theological and ritual basis. But where is one to go?

The general liturgical principles and theology of celebration first presented in *Music In Catholic Worship* were reaffirmed as written, and established as the basis for the 1982 statement. This action meant that the principles as such not only still applied without reservation, but were adequate guidelines to liturgical understanding in the church of the eighties. As a basis for understanding American church music, those principles were adequate to the task of the early seventies, which consisted of fostering an interest in the liturgy’s music, bridging the gap between liturgist and musician, and providing a solid rationale for getting the people to sing. All of the above had been achieved by the time of the document’s second edition. Nevertheless, *Music In Catholic Worship* was once again confirmed, not simply as a guideline for American liturgical music, but as the fundamental American resource for understanding the principles of liturgy. In the foreword to the 1983 edition as well as the foreword to the 1982 supplement, those principles were said to be “clear.” *Liturgical Music Today* does suggest that *Environment and Art in Catholic Worship* be considered as a third component for a more complete understanding, and this suggestion helps to illustrate the problem.

Should the fundamental principles underlying American liturgical practice have to be gleaned from a series of documents on music and environment and art? What is needed is a document on liturgy in America, and it is amazing that such a document does not yet exist. In the absence of this basic resource, aspects of the liturgy, such as music, art, and environment, have been made to carry a burden larger than they should have had to bear. Indeed, one of the purposes of *Music In Catholic Worship* was to offer a flexible liturgical alternative to the more rigid theological understanding of Rome’s *Musica sacra*.* Documents on topics such as music and art should not have to develop their own liturgical basis but should be able instead simply to cite principles already established and explicated elsewhere, so that professionals in the various disciplines might then address their attention to the application and implementation of such principles in those areas of their specific expertise. In addition, one should not have to move from resource to resource to gain pieces of basic liturgical/theological information. Because of this rather casual and disconnected approach, liturgical criteria to the development and recognition of an indigenous liturgical theology remain isolated and fragmented and the principles of local liturgical celebration certainly less than clear.

A specific liturgical document that incorporates the good work already accomplished would be a welcome addition to liturgical life in this country and a genuine asset to church musicians. The proper origin of such a document would not be those committees or commissions of rotating professionals and concerned individuals, no matter how committed or talented, but a company of scholars whose lives are dedicated to exploring and explaining such issues. The North American Academy of Liturgy represents such scholarship, as well as a wealth of broad-based practical experience. A liturgical document prepared by such an accomplished and qualified body would result in a significant contribution to the American church. It would necessarily presuppose a clearly developed liturgical theology, a goal perhaps not so easily achieved, but the struggle to attain that goal would in itself be rewarding. Although the Academy itself might consider taking the initiative here, an invitation from church leadership to prepare a liturgy document would certainly provide the necessary incentive for undertaking such an important task.

Is there any difference between “music in Catholic worship” and “liturgical music”?

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For Musicians & Clergy: Liturgy

Green Hair or Not, We are Fringe People

BY THOMAS KOLAR

I was sitting in Washington Square Park, waiting for my host to get home from work, mulling over a day’s worth of lectures at the New York School of Liturgical Music Summer Workshop. The speaker had made a great fuss about the “Gathering Rite” at the beginning of the liturgy. She said we musicians should serve to welcome everyone and the rehearsal was a good time to have people “introduce themselves to each other” so there would be no strangers. That was not sitting well with me. Something was wrong with it. I don’t rehearse for many reasons. In the first place not everyone is present 5 minutes before Mass on Sunday. If it is important enough to take time to do, one might as well have everyone there. And why bombard the congregation with more talk? Aren’t we too wordy already? The less said the better, I’ve always thought. Besides, if the hymn is sung through completely and repeated often enough, the congregation can usually pick it up. If they don’t get it the first time, they’ll get it soon enough. And since I use a printed program every Sunday with page numbers and directions, my congregation doesn’t need someone telling them what they can read. But there was something more basic than these reasons; she was ignoring something elemental to the Rite, something essential to the nature of who we are as worshiping people that has taken 1900 years to develop. This is what I was after.

Sitting in the park, I was being treated to a wonderful show, a celebration, really. There was music blaring from several directions, throbble with laughter and street noise, dance breaking out in small clusters here and there, clouds of smoke with that peculiar pungent aroma permeating a patchwork of perfumes, people and pets in bizarre costumes, or lack of them, splashed with orange, red or green hair, vendors hawking hotdogs and ice cream, entrepreneurs peddling trinkets, leather goods, spoons of thread and the omnipresent “smoke,” young and old, black, white, Hispanic, oriental. They all shared something in common: they were the fringe people of our society, dropouts or pushed out for one reason or another. Yet here they were the majority. This was their place. They had turned the world on its ear, at least here, in this park for this time. This was their place; no one put them here; they came of their own free choice sharing something in common, perhaps not even verbalized but understood in a primitive, elemental way—what the Germans would call the “Grundbedingung,” the fundamental condition of their being. Here they could be whatever they wanted, for however long. And they would be left alone, except for the police cruiser with its bull horn that passed through from time to time, reminding them that, in fact, they were only tolerated.

This park had been dedicated on the hundredth anniversary of its patron’s inauguration as the first president of the United States. A great Triumphal Arch with twin statues of him looking down (and somewhat bewildered, I thought) stood to remind passersby. There was a flag and statues of two other important people, Messrs. Holley and Garibaldi, the latter standing ready, drawing his sword (for good reason, perhaps). There was a center area circled with higher levels, benches around the walks, restrooms, and a fenced children’s area. All of which reminded me of church. Could you imagine somebody getting up here

Mr. Kolar is the minister of Liturgy and Music at St. Francis of Assisi Church in Windsor, VT.

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and saying, “Would you all take time to introduce yourself to your neighbor... we don’t want anyone to be left out.” How ridiculous! These people knew why they were here. They might not have all been acquaintances, but that didn’t matter. They knew they shared a common belief, a common outlook on life, a common purpose for being, and this park was the place they could celebrate it. Their community was much more fundamental, not needing an MC to tell them what they already were.

My little Vermont town and parish is not all that different from this park, I realized. Oh, we don’t have green or orange hair... yet, but we have everything else, just not on such a grand and glorious scale. And when we gather on Sunday we may not know everyone by name, but we share a common Faith, a common Lord, a common Baptism. We have a reason for being with each other every Sunday that is basic and fundamental to who we are. We all know that. We don’t need someone telling us that. “Community” cannot be forced any more than “symbols” can be totally explained. Both have meanings and value far more profound than a first glance would suggest. Wasn’t that lecturer confusing “sociability” with “community”? I may not socialize with everyone in my church. I couldn’t possibly. But I can be a part of a community because we share a common Faith, a common Lord and

Baptism. We are brothers and sisters in the Lord because of his Word. The Word that confronts me in the Liturgy is the same Word that forms us into a people, a community of believers. How arrogant to think our mere human words could do what has taken the life and death of Jesus to accomplish, what the Christ has already done! If the Roman Rite is marked by its brevity and simplicity, it is also marked by its genius of form. For the Word of God, the gospel is presented to those hearers week after week to build up and strengthen them. Isn’t the mass already structured to accomplish that “gathering”? Let God’s gospel warm my heart, deliver me from my self-indulgence, lift me out of the mire of my week’s work, transform me into that new person I really want to be, that new creation I was made at Baptism. Then, by God’s grace and Word, I can approach the persons standing around me and reach out a hand of fellowship, forgiveness, and reconciliation. But it is God’s grace that will accomplish that, not my words, no matter how brilliant or cute.

So let me listen to the prelude, let it once again stir the faint flicker in my heart: let me sing praises to my God for his wonderful kindness, for letting me come to this place again to be with his people. Let me stand back and look at my week’s work, let me gather my thoughts, renew my good intentions, hear God’s Word, and then I’ll remember who I am and where I’m going and why I am here. Then I’ll be able to speak and be kind once again. Let the rite stand on its own! and quit interrupting it with your bull-horn announcements, directions and platitudes! Let me celebrate!

There is a place one can stand at the intersection of 5th Avenue and Washington Square, about the middle of the cross walk, and look south through the Triumphal Arch. You will see the cross atop the Catholic Center at New York University on an almost perfect axis with the Arch, and the Twin Towers of the World Trade Center looming far off down the Island. I’m glad that cross, that Center, is next to the Park. We share much more with that Park and its people than we do with the high rituals carried on in those Towers of Trade. For our Gospel has turned the world and its values on its ear, too. We are fringe people in a world of human values where profit is the motive and greed the gain. At our Mass, for a brief moment and in a small space, we turn the world upside down. It is bizarre, perhaps, but real and a hope for the future. We are park people whether we like it or not.

As I sat and listened and watched the conversations, the dealings and the arguments, I was glad I was here in this park, even though only as an observer. Oh, I could become a member, take on their values, their beliefs, their concerns. It would take time, but I could do it. However, I really don’t want to be a part of this park. I don’t think my congregation is ready for green hair or an earring (although I might like one). I belong in Vermont. But I have learned something from being here in this park. Its patron said it best in words recorded on the back side of his Triumphal Arch: “Let us raise a standard to which the wise and honest may repair. The event is in the hand of God.”

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For Musicians and Clergy: Planning

What Should an Organ Look Like?

BY HOWARD MAPLE

Anyone who has been involved with a parish committee that seeks information about the organ knows how quickly discussions become clouded with esoteric vocabulary. Those who wish to make informed, responsible recommendations about an organ become frustrated that the issue is so subjective. Published material about organ design and selection often attempts to manipulate statistics in order to promote one kind of organ over another. Presentations by organ builders always reflect a desire to sell their product. An organist’s input is usually biased toward the kind of organ he or she feels most comfortable playing. Faced with so many uncertainties, where does one turn for help in reaching a decision? It is my hope that these thoughts will provide some basis for dialogue among parish musicians, clergy, and laity as they seek to develop a clear vision of the organ’s role in their parish.

The church’s renewed awareness of worship space has led many parishes to reexamine the functional and aesthetic quality of their worship environments. One central concept being emphasized by the church is that of “assembly as primary symbol.” In other words, Christian worship space must speak primarily of the body of Christ made manifest in the community assembled for worship. This concept has clear implications for those charged with shaping the worship environment. Specifically, the role of the organ in this context takes on a significance that goes far beyond its stereotyped image as provider of Muzak. Parishes with a serious theology of assembly will plan their music environment around three priorities: acoustics, the means by which an assembly can feel vividly united through the sound of their voices; the organ, the primary means by which an assembly is led in song; and the music space, which enables musicians and instruments to function as a unit and together with the assembly.

Initially, it is important to create an awareness of the role that the environment plays in shaping good liturgy. People are often unwilling to concern themselves with aesthetic matters because there seems to be no obvious benefit. The following outline may be helpful in providing a perspective for those contributing their time and money in pursuit of a better worship environment.

1 The Role of Worship in the Parish
A. Understanding Sunday Worship as the central act that defines and perpetuates the community’s identity as the body of Christ, carrying his healing ministry into a broken world.
B. Relating the intensity and quality of Sunday liturgies to the intensity with which the community performs its ministry during the week.

II The Role of Acoustics in Establishing “Assembly as Primary Symbol”
A. Understanding how the act of sung and spoken response deepens the individual’s sense of unity with those assembled.

Mr. Maple is organist at St. Cecelia Church, Houston, TX, and an organ builder at Visser-Rowland Associates.
B. Knowing that to create a sense of community where voices can blend effortlessly as one, people need to hear their voices reverberating off solid interior surfaces.

C. Resolving that this need takes precedence over other considerations, especially the desire for carpeted floors and a hushed "living room" ambiance.

D. Understanding the role of the sound system as a subtle aid for clarifying the words of trained speakers, not as a panacea that perpetuates lethargic speakers and dead acoustics.

III The Role of the Organ in Leading Sung Response

A. Understanding the potential that exists for good singing when people feel supported by good organ sound.

B. Investigating different organ designs in terms of practicality for a given situation, determining which one will ensure a sound with enough vitality to lead the average assembly and enough flexibility to play average solos and accompaniments.

C. Communicating with the organist about the primary job requirement: developing an effective hymn-playing style that encourages singing.

While each concept outlined deserves careful consideration, the thoughts that follow concern only the process of selecting an organ and developing music space.

When the time arrives to begin evaluating different kinds of organs, I have found it most helpful to direct a committee's discussion toward three basic considerations: tonal concept, encasement and mechanism. Several other details may arise, most of them leading to a confusion of the primary issues.

The tonal concept is impossible to describe in words; people are easily misled by inaccurate descriptions of sound. "Bright and clear" is a common euphemism for "unrefined and obnoxious." "Smooth and warm" is a favorite disguise for "dull and lifeless." Therefore, always ask two basic questions when listening to an organ: Does this sound have both clarity and warmth? Is there a vitality and presence to the sound that makes me want to sing with it? Be especially aware that a large number of stops is not necessary to support a large amount of singing. If designed primarily to lead singing, a small pipe organ with only a few stops can be especially attractive for beginning organists as they develop a solid hymn-playing technique.

The encasement of an organ's pipes (or speakers) does the most to determine its vitality and presence. Pipes can be voiced to produce all kinds of energy and sparkle; if they are encased in a remote chamber, the net effect will be dull and lifeless. At the other extreme, pipes and speakers that stand completely exposed have no means of blending and projecting their sound—often resulting in harsh, unrefined tone. The best solution is a freestanding, wooden organ case, requiring no special building accommodations other than a wall outlet, designed to be the visual focus of the music space, and from which organ sound can blend and project into the room with perfect efficiency.

The mechanism of an organ will determine its durability and maintenance costs. Generally speaking, it will not determine the organ's sound, although some people imagine otherwise. If well built, pipes and encasements will last for centuries. However, some of the organ's inner mechanisms are subject to constant friction and natural decay; their longevity is determined by the materials used and quality of manufacture. In organs with electronic parts, most of those components will decay within a few decades. Periodic replacement costs are slightly offset by low maintenance costs during the rated life of the system.

Mechanisms described as "pneumatic" or "electronic" may have a longer life when extremely high-grade materials are used. A "mechanical" or "tracker" mechanism contains the fewest perishable materials, making it the most durable system available. In the average "tracker" organ, the only electrical component used is the blower that produces the wind. If designed to self-regulate as the climatic conditions change, the organ's low maintenance costs will offset the higher initial cost.

In situations where a freestanding organ case in the music area is possible, a "tracker" organ is the most practical and cost-effective option. In buildings where the music area cannot accommodate an organ case and pipes must be remotely located, pneumatic or electric systems become more practical. Organists often make exaggerated claims about the artistic merits and demerits of both systems;
such testimonials should be regarded as secondary. If an organ is properly designed and played by a competent organist, either system can be completely satisfactory. The important thing is to choose good design! An organ selected solely because of its pipes or speakers or trackers or magnets or any number of special stops often leads to an expensive disappointment.

What about the parish where a lack of interest, space, or money seems to dictate the purchase of an electronic organ? First of all, musicians should have a realistic attitude about the extensive groundwork required before a parish can be asked to invest in a fine pipe organ. I believe the comparison of homeowners and apartment renters provides a fair analogy. Like the potential homeowner, a parish considering an organ must take a serious look at its future and engage the best consultants available to evaluate plan proposals. Financing the organ may require a significant parish commitment, and several months may pass between the time of contract signing and the specified completion date. Purchasing an electronic organ or a poorly made pipe organ, like throwing money away on apartment rental, may be an expedient alternative. Some organists will even encourage such a plan because of their fascination with impressive consoles and elaborate accessories—common features of organs with unimpressive sound. The problem occurs when parishes are fools into believing such an organ constitutes an investment in their future. When the pitch is made for an oversized console connected to an undersized speaker system, remember that the same money will usually buy a small, beautifully encased pipe organ capable of supporting just as much singing, provided the room has good acoustics and a well-planned music space. If future plans call for a more versatile organ, the high resale value of a durable, compact pipe organ will provide the financial base for a larger instrument.

The parish that seeks to create better worship space has a real challenge set before it. Inspired educators and visionaries are needed, leading people to express their hopes for a room in which they would feel closely united in prayer and praise each time they gathered. This would become the basis for an architect’s program (or project description) so that their priorities—especially for reverberant acoustics when the room is filled—are made clear to the designers. Traveling to hear and see the work of professional organ builders would help to shape their vision of an organ that is durable and beautifully crafted to complement the worship space, able to lead singing with a rich, energetic sound. From this, ideas would emerge for a music space that integrates visually and logically in the room, enabling musicians to minister effectively.

Finally, a desire to create worship space that can serve future generations would mandate the commissioning of those who dream with an eye for simple, enduring beauty rather than current fashion. These words from a 1976 hymn text by Erik Routley express the higher purpose to be served when parishes take a stand for artistic excellence in the worship environment:

In praise the artist and the craftsman meet, inspired, obedient, patient, practical; in praise join instrument and voice and mind to make one music for the Lord of all.
SEASONAL MISSALETTE
(formerly Monthly Missalette)
and the newly-designed and improved
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Liturical Renewal: Influencing Our Music

Chartres Cathedral
twenty years ago, experts in liturgy, translation, and music were hard at work throughout the Catholic world. They were preparing the basic elements needed by the faithful to celebrate the renewed liturgy mandated by the decisions of the members of the Second Vatican Council on December 8, 1963.

Some were enthusiastic about their work. They saw it as the fruition of several decades of scientific research and pastoral zeal. Others, especially many musicians, were overcome by a feeling of consternation. They conjured up a picture of a new liturgy in contemporary languages being built on cultural remnants, on ruined treasures of Christian art.

Aggiornamento was not brought about without a struggle between those who vigilantly guarded the treasury of sacred music, which they would not see sacrificed, and others who saw no reason to limit the use of modern languages or put restraints on creative expression.

When, twenty years later, we recall the precise context of the post-conciliar situation with its difficulties and we try to compare it with our present context in 1984, we see fundamental differences. In our celebrations, all of us are probably faced with the same questions arising from the musical repertory we choose: old or new, popular or classical, easy or difficult. We are concerned with musical texts and melodies, performers, performances, ritual functioning, and successful functioning. All this, however, appears to have only relative importance when we consider other more basic questions caused by changes in society. Because liturgy always takes place in and through the instrumentality of specific human groups and because the relationship of these groups to the society around them undergoes substantial, continued changes, the very presuppositions of liturgical music are affected. How can we best approach such a complex, diverse, fluid reality?

To begin with, I suggest that we look again at the three “notes” by which St. Pius X in his famous motu proprio of eighty years ago, Tra le sollicitudini, characterized sacred music: holiness, authentic art, universality. Let us try to see (a) What these three concepts meant in 1903; (b) What they became sixty years later in Vatican II’s Constitution on the Liturgy; (c) Finally, what they represent for us today.

In referring to several important characteristics of the 1903 motu proprio, let us not forget that this document, while appearing to interpret tradition, was in reality strikingly innovative. By its concept of musical aesthetics, by its claims on behalf of sacred art and liturgical piety, it introduced a modern style of thought into this problem area.

The Fathers of the Church and the Council of Trent give witness that the church has always been concerned with protecting its liturgy against “worldliness” by distancing church singing from anything inappropriate to the holiness of the worship given to God. However, concern for holiness in church music at the time of Saint Pius X was marked by two points of view characteristic of this period in the history of the Roman church: the battle against profane music and an assured conviction of what constituted sacred music.

First of all “theatrical” music (light or operatic music), which had been gradually introduced into sacred ceremonies in most European countries for over a century, had to be expelled from the churches. The idea made popular by Pére Guéranger that one could and should pray during the liturgy—an idea that seemed new by contrast with the baroque period—had made headway. Any music troubling the piety of the faithful and standing in the way of the interior life was to be proscribed.

This practical injunction was reinforced by a theoretical notion about sacred music that developed gradually during the 19th century and ended up dominating the field. This notion is linked to style and repertory. There is a sacred music that is “grave” and appropriate for the holiness of worship. It is opposed to 23
profane, theatrical, and light music. A distinction can and should therefore be made between a repertory of sacred music whose models are Gregorian chant and classical polyphony, which is acceptable, and repertoires of profane music, which are to be discarded.

All this can be better understood if we recall the context of a European Catholic Church that for several decades had been on the defensive against the rising influence of a modern godless culture.

Vatican II, which assembled the bishops of five continents, could not enclose itself within such a limited socio-cultural context. It had likewise to avoid the trap of classifying musical repertoires in two conflicting categories: sacred/profane. *Music in itself is neither sacred nor profane.* But there is some music that seems to be consecrated by the way it is used in worship and other music which appears to be profane.

The Constitution on the Liturgy accepted the concept of holiness in its most positive form: its relationship to ritual celebration. "Sacred music increases in holiness to the degree that it is intimately linked with liturgical action" (S.C. 112).

Allied to this principle is the concept of the ministerial contribution of music to the rite. This is a central concept giving music its proper place as an integral part, as an aspect, as a moment, as a creator of climate in this collective symbolic act that defines the rite itself. This idea of ministerial contribution supplies a more objective point of reference for defining liturgical art than the words "sacred" or "religious." Given this principle one
can identify and accurately place the "ritual music of Christians."

By refusing to label repertories and styles as sacred or profane, Vatican II opened the way to the evolution needed to accomplish the aggiornamento targeted by liturgical reform.

In future, decisions on what was suitable or unsuitable—for example the use or non-use of certain musical instruments—would be left to local authorities.

The door was thus opened to different kinds of music. Through this same door the spoken language of each people came into the church along with its familiar music. A neo-Gregorian, neo-Palestinian, or a neo-religious-folkloric label (as in the old style) was no longer needed for admission. The church was freeing itself from the reproach of anachronism and ghetto attachment. It was adapting itself to the style of the day by accepting songs of the kind popularized by the media: rhythmic singing, beat, swing, hot, and orchestral variety. On other continents, such as Africa and Latin America, ethnic music began to appear in religious rites. Each of these phenomena should be studied.

No one knows what constitutes good or bad music for everyone.

It is probably too early to assess the effect of each new adaptation in our several countries. However, we already feel that several basic questions have not yet been resolved. First of all the notion of adaptation was not well enough understood at the beginning. Then acculturation was spoken of; subsequently, inculturation.

Keeping to our theme of holiness, we cannot avoid dealing with the question of what is and is not appropriate. This is one of the elements of the symbolic functioning of the rite. Adhering closely to the ritual functionalism of music, we first viewed and studied its visible manifestation in the celebration, then its significance for Christian faith. We have barely touched on the implications of its socio-religious components: what the group considers "beautiful," "prayerful," "sacred," or conversely, "ugly," "distracting," "show business," "manipulation."

Several recurring musical styles appearing over a period of ten years give us some food for thought. Take for example the vocal repertory of charismatic groups, the imitations of polyphonic music called "Byzantine," or showing Slavic influence, and all the types of singing that can be classified as "revival songs." What do these practices mean if not a widespread return of religious feeling? A reminder that these people are waiting primarily for music appropriate for prayer? It would be a serious mistake to pass over this question lightly.

Decreeing that these forms of music have no musical value settles nothing. We have spotted very elementary musical workmanship in the efforts or tinkering that produced them, but we have not sufficiently analyzed all that is implied in the very fact that they were produced at all.

2. Authentic art

Let us now go directly to the eternally burning question for musicians: what is "good" and what is "bad" liturgical music. This question is directly implied in the second "note" of the motu proprio of 1903. The question may be looked at from two points of view, depending on the choice one makes of the two expressions found in the document: "authentic art" or "excellence of forms." The latter expression is really the more important and we have to be cautious about how it sounds in Italian: "excellence of form." The noun "excellence" takes on meaning in conjunction with its objective complement: forms are good, correct, similar to the way in which a note is true or false. In French we would say: the exactness of forms. In other words: music that is "well-crafted."

The idea of well-crafted music opens up two considerations: musical aesthetics and ceremonial appropriateness. It was the first consideration that preoccupied the contemporaries of the motu proprio and the next generation: art has its rules; beauty, its laws. These must also be observed in worship for the honor of God and religion. In all this we are evidently referring to the dominant aesthetic notions of cultured European circles at the end of the 19th century: bourgeois aesthetics.

The second consideration, which submits the form to the ritual act, was not absent from the motu proprio. But in 1903 the study of the specific forms of ritual songs had scarcely begun. The document in this instance has a single polemic goal: to recall that the musical forms elaborated for the successive movements of a suite or sonata or opera have no equivalent in liturgical singing and cannot be imitated in the liturgy without doing it violence. "Composers are not allowed to write a Tantum ergo in such a way that the first verse is a romance, a cavatina, an adagio, and the 'Genitori' an allegro."

Let us now consider, if you will, the form-function train of thought, agreeing to return later to the aesthetic aspect of liturgical music. Vatican II had been preceded by increasingly timely studies on suitable forms of Christian singing: cantillation, psalmody, acclamation, litany, antiphons, troparies, hymns. It was already being said that ritual reform should include the renewal of atrophied or forgotten forms as exemplified in the psalm responsorial of the Mass or the great processional antiphons. However, the chapter of the Constitution on the Liturgy concerned with music limited itself to expressing the overall principle of function without making explicit the relationship between form and function. The Instruction of 1967 on music in the liturgy makes 25
clear that the correct interworking of the different functions calls not only for an appropriate division of roles but also "that one observe exactly the meaning and nature of each part and each song" (No. 6). Following this instruction the general introductions to the missal and to the Liturgy of the Hours specify the essential character of each song.

We should be grateful that nothing further was detailed. All the forms studied by the musicologists were the products of cultural practices particular to a specific time and place, always individual and permanently set in place. But we have to leave ourselves open to other possibilities, namely that "new forms can arise from existing ones by a process of organic development" (S.C. 23).

While waiting for such an "organic development" some of the known forms judged useable were copied after a fashion into the different languages for singing the songs for Mass and the Office. Sometimes this was successful, as was the case for certain hymns. Other times it was a failure, as was the case for the "funeral responses" in French. Sometimes real results were obtained, but they were still subject to discussion, as was the case of the responsorial psalm of the Mass.

However, the number of new songs composed for the liturgy continued to multiply. In some countries they number in the thousands. If we look at the prodigious nature of this production and question their correctness of form relative to the rites in which they are used, we must admit that this aspect of their functioning has not been at the forefront of liturgical discussion.

The vast majority of songs written in the western countries are of the "lied" type, songs in verses preferably with a chorus. We know that in our countries this is often the most popular form, the one that best lends itself to the community participation extolled by liturgical reform. In liturgical singing one can easily conclude, therefore, that the criterion of "participability" is the one best honored in practice.

But if we consider the richness of human and spiritual attitudes at work in different songs of traditional liturgies, we might question whether or not the reform has brought about a development or an impoverishment of these forms and in the attitudes that correspond to them. By attitudes we mean that composite of vocal signals, bodily posture, the relationship of one's whole being to the words uttered, to the sounds sung, to the rites being carried out. It is one thing to proclaim, something
culture, and musical tradition must be allowed to recreate liturgical singing according to its proper genius, its resources, and its needs. Germanic countries cannot be prevented from singing lieder nor African countries from singing in responsorial style. We cannot impose on the entire world a sort of strict liturgical responsibility nor the versed hymn even if these are handed on or suggested to us by liturgical tradition.

So we are led to the third “note” of sacred music, according to Pius X: universality. In the motu proprio there are two sides to this “note.” One is negative: church music should not unfavorably impress someone belonging to another culture. The other is positive: liturgical music will more likely become universal the more closely it approaches the models of Gregorian chant and classical polyphony.

Two convictions form the basis of these declarations. The first is that music is a universal language freely transcending linguistic borders. We must hold on to part of that idea. The second is the conviction that the old music of the Christian West was normative for the whole church. Today we are more aware that the cultural horizons of the document were limited to the Roman Catholic Church of the Western European world. What was considered good in Rome or Regensburg had to be good for all of Christianity.

We can stop our reflections on universality at this point, remembering that there is no art or liturgy except in a given culture, which is always a specific one. However, “universal” is the translation of “catholic.” While made up of local, specific churches, Christ’s church has a universal mission, which its liturgy must also manifest in a certain way.

One of the most enlightened judgments of Vatican II was in pointing out that Catholicism presupposes the acceptance of all cultures and what we now call their inculturation. The Constitution on the Liturgy declares that the Council does not wish to impose the same rigid uniformity on all (S.C. 37). It has even provided a juridical structure to promote the representation of cultural diversity when this is called for (Art. 39-40).

Translations of the revised liturgical books were immediately made into all languages as well as the creation or adaptation of melodies for vocal texts. We might have had reason to expect, if not a new Gregorian chant or a new H. Schütz, at least some homogrown products, personalized and tasteful. I do not say this has not happened. But those of this sort that I do see are like wild flowers astray in a supermarket provisioned by a vast food producing industry.

I am not competent to give any advice on the 27

Every Sunday cannot be a feast day.
liturgical evolution of other continents. I cannot even tell you what is needed for the whole of my own country, France. I only try to make it possible for the small communities gathered together in my parishes to sing tastefully and fervently the songs that bring alive in them the prayer of the believing church and the praise of the elect. I would simply like to share with you some of my preoccupations, questions, convictions, and hopes for the future. I know I do it at some risk to myself, leaving to each of you, in keeping with your role in the church, the right to find the way that best suits you.

My first question arises from the echoing, noisy world in which we live. At work, on the street, we are surrounded by noise. At home, at the supermarket, and in the car, the radio or television is blaring away. Never have people been inundated with so much music presented with such variety and in so many different styles. When these same people seek a time and a place for prayer, what are they looking for? We all know musicians who are deeply Christian who miss the "low" Mass and look for liturgies without singing and instrumental music. Who can blame them? But aren't there many others among the faithful who, too, would like less noise and more silence?

It is not a question of our giving up singing and instrumental music in our Christian form of worship. They constitute the body of the Spirit at prayer and the flesh of the church that praises God. But now more than ever the question arises of using them with discernment.

There are kinds of music that allow the Word of God to be heard and other kinds that deaden and find fault with its message. Some music is an introduction to silence and some is only noise. But who is to decide this and make the necessary choices?

Are those great principles which I have been hearing for forty years really so reliable: namely, that the church becomes alienated from her people and the young if she does not use their everyday music; that the church loses credibility if she does not make use of contemporary music, that is, the music of the composers who are today recognized as the real creators of our era?

I have always had difficulty with these two all-inclusive principles. They lead us inevitably into the dichotomy of having to choose between a popular, less cultivated type of music, and higher-class music. In the liturgy I do not want to have to choose between the two. Moreover, the two principles alluded to above put the question in reverse: their point of departure is in the exterior aspect of the ritual, thereby allowing it to impose its law on the rite itself, whereas the real starting point is 28 within the Christian rite itself.

But the question remains: how can we as Christians assembled together celebrate our God in spirit and truth?

What if in order to do this we have to put some distance between ourselves and the world and its music, whether it be popular or high class? And what if we have to fearlessly face the differences that arise from our identity as a Christian group? What if Gospel simplicity, the poverty of the Beatitudes, the humility of the Lord and of his service (liturgy: service of the people of God) lead us to types of simple, transparent songs lacking in show—would we be ashamed not to be in conten-

Art has its rules; beauty its laws.

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tion with mass media productions or concerts of avant-garde music?

Perhaps some people may say to me: "You would like to let the liturgy lapse into a miserable state musically and cut it off from all the masterpieces of sacred music. It is to protect ourselves from just such a situation that we, church musicians, are putting forth our best efforts." I might remind you that an exquisite touch can adorn even the simplest of melodic lines. But I would like to direct your thoughts to an important liturgical consideration that is appropriate here: the custom of alternating the ferial and the festive. I plead for the "feriality" of the ferial and the "festivity" of the feast. Let me explain.

Since Vatican II we have seen a leveling between the celebration of the ordinary liturgy (which we wanted to make as worthwhile as possible) and feastday liturgies, which have often been bereft of the great musical symbols so distinctively characteristic of them in the past. Such an erasure of the distinction between ferial and festive constitutes a loss of cultural values and of anthropological meaning. Every Sunday cannot be a feastday and yet at times people need to celebrate in a truly festive way.

Such being the case, shouldn't we have the courage to be simple in our daily prayers and in our ordinary Eucharistic celebrations? And then on feastdays not be afraid to celebrate with music that is out of the ordinary: re-creation of the great works of the past or creation of new works? I would just like to add one personal caution, namely, that I do not think the Eucharist is the most appropriate setting for these performances; it has its own inner needs that music must accentuate but not exploit. Why not create an Office of Praise similar to what Vespers were for Montevedri? Inversely, the feeling of "artificial festivity" could be avoided in daily offices by not having to have music always and at any cost.

Now I would like to ask the question: What is the likelihood of our finding a music really appropriate for our
We need less noise and more silence.

celebrating assemblies? I would like to cite three sources of hope.

The first is Scripture, which Catholics finally rediscovered after Vatican II, especially thanks to the reforms in the liturgy. The best compositions in the Latin and Eastern repertories are based on Scripture. At the time they were written no one was trying to create "musical masterpieces" nor establish a "repertory" of sacred music. But the result was that from the Scripture as it was recited, memorized, savored, then meditated, retold, proclaimed, announced, and sung, came the collection of psalmody, of responses, of the long and short antiphons. Troparies and hymns grew out of this solid base. But there was already a common language of words, images, tunes, and tones that were appropriate for those who were Christians because they accepted the Gospel and proclaimed the Good News. Let me ask a question: Have we sufficient conviction, courage, and patience to seriously follow their example? Do we not rather prefer our own songs to the psalms; our own words to those of the Gospel?

A second source of hope seems to me to be found in the slowly developing rediscovery of how the singing and music at the basis of liturgical singing function. The model (in concert or in the church choir) is not to be found in the execution of a musical work considered in itself but in the integrated act of praying and singing together.

We have spoken [at Universa Laus] of "basis music," then more recently of "operative models." In general this means elements or segments that are simultaneously verbal, rhythmic, melodic, harmonic, and already culturally familiar to the group or at least accessible to the entire group. These integrated elements are used in combinations derived from the liturgy itself and may always be adapted to changing circumstances: length of the service, size of the assembly, presence or absence of a choral group or of various instruments. The results of such integration are exemplified in the canons, litanies, and psalms the Taizé community asked Jacques Berthier to prepare for its international meetings, taking into account the variable elements of numbers, languages, instruments.

A source of hope of another kind seems to me to be indispensable if we are to succeed in having the music of our assemblies be an expression in "spirit and truth." I give it the name of brotherhood in mutual service. It is an aspect of fellowship in the church found in the New Testament.

All of us have to learn from one another how to be Christian, how to celebrate this mystery. No one is the sole master in this area. When some seem to know in advance what constitutes good or bad music for everyone, the discovery of what we should be looking for together is delayed that much longer.

On the other hand, there are in our assemblies those who know how to do certain things: use their voices, play instruments, put sounds and words together. To these people and to the assemblies of which they are a part we can address a paraphrase of the words of St. Paul to the Corinthians in Chapter 14 of his first letter:

"At your meetings, is there one among you who has a song to suggest? Let him suggest it. Let all the others listen. Let everyone respond with an Amen. Let all this be done with order and dignity so as to build the Church of God."

(Adapted according to 1 Cor. 14:26, 16, 30, 33, 40).
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Despite the reticent and somewhat nostalgic attitude of the older generation, even those young people who never experienced the pre-Vatican Council era have been able to perceive that the liturgical renewal has favored the active participation of the congregation and restored the primitive forms and structures of the church service, which had been submerged in a process of sedimentation that was insensitive to what was symbolic and sacramental. Further, it has sought simplicity of language and clarity of signs in such a way that these shall be accessible to all.

For some years, however, the renewal has been showing signs of a falling off in interest, something from which young people are likewise beginning to suffer. The routine is doing further harm, due to recurring interest in the Renewal is beginning to wane.

words, incoherence, the repetition of stereotype formulas, and the platitude of texts and songs. Symbolic elements are apt to become worn out quickly, for a great deal depends on the positive qualities or shortcomings of the president and actors. It has also been noticed that in certain circles there has been a shift towards a neo-conservatism, the aim of which is to restore the framework of the building as it stood before, out of motives that are more ideological than liturgical.

And we are witnessing new “magic” deviations through incredible verbal inflation and through rendering words sacred for their own sake.

On the one hand, account must be taken of extra-liturgical factors: complete changes of a sociological order, villages or other parish-like units breaking up as a result of the explosion in economic and communication networks. There is a modification in the weekly

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rhythm—weekend and leisure activities have become the only pole of attraction; the mass media compete with every other form of activity.

Moreover, the manner in which the Reform has been put into practice has certainly played a significant part. What has taken place is an inversion of the traditional ratio "law/life": instead of basing legislation on usage, which has been the church's practice right through its history, liturgical books were brought out as a first step, in a unique model, universally valid and strictly regulated. But it is illusory to believe that one simple formula, modulated into officially approved versions, can ensure unity between the churches: to believe this is to fail to recognize that every celebration forms a whole, that it is a unique network of symbolic interaction, that the connotations attached to form do not only dress in a diversified fashion the unchanging contents of the rites, but that they themselves also bring the "message." To young people, the atmosphere criterion matters more than the validity criterion—indeed an ambiguous priority, but one that represents a demand for quality.

Can ritual diversity be a stimulant rather than an obstacle?

From where we stand, how can we map out between the reefs a navigable route that will really be for us the feast of the paschal passing-over of Christ? How can we make the official texts serve as a communication between the churches and ensure unity within plurality?

Or, inversely, how can communities engender liturgical forms with which they feel at ease, in fidelity to tradition, in "informed creativity" (in the image of the Jewish 'berakah' or the early Christian 'anaphora')? How can we in this state of tension prevent the liturgy from becoming an "ideological flag" disputed between the rival factions? How can we use ritual diversity as a stimulant rather than as an obstacle?

I have no ready-made solutions. My ambition is confined to opening ways, to marking out roads, to outlining, in the manner of Utopian-idealistic pleas and in the form of a series of questions, the configuration of a possible renewal.

I think first of all that it is necessary to depart from a "quantitative" conception, whereby it is deemed desirable to attend the sacrifice of the Mass as frequently as possible in order to obtain the maximum amount of fruit. Why should it be necessary to bring the Eucharist into all ceremonies, particularly those that are not true eucharistic gatherings, but simply meetings held from motives of friendship or sympathy (weddings, funerals)? Since the church sets aside vast areas where creativity can be deployed, why not invent original cele-

brations on such occasions? Then why not extend this creativity beyond the bounds of the Eucharist and revive, in different forms, Christological devotions, Marian celebrations, the cult of the saints, word liturgies, prayer meetings, and benedictions? Why not, in particular, take into account celebrations for young people and leave them, to a certain extent, to conduct these celebrations in the way they think fit? It would be to our advantage not to examine everything at once.
through the magnifying glass of theological orthodoxy and strictly defined standards; at the same time, we should look to it that there is a development of that feeling for tradition and for the church that is so often lacking in these celebrations and, in so doing, go beyond the emotional superficiality that sometimes characterizes them.

Would it not be feasible to combine for ordinary Sunday congregations the advantages of Masses attended by small groups (conviviality, community spirit) and those of mass meetings (manifestations of universality without elitist distinction)?

We need a total liturgy.

Work must be done to surmount the difficulties due to architecture coming from the Counter-Reformation (choir above the nave, members of the congregation reduced to being mere spectators, churches that are too large, disintegration of the congregation). Is there no way of getting out of this difficult choice between a conventional type of celebration, which would spare every-one’s susceptibilities, or a very particular type of celebration, which would incur the risk of shocking part of the congregation?

Could not “celebrations with several entrances and exits” be envisaged? Instead of pushing all Christians, for the simple reason that they have been baptized, into an indiscriminate consumption of ready-made sacraments, why not bestow on each celebration the dynamic character of a catechumenal step, one that is progressive and hesitant, respectful of the particular needs of each person?

I plead in favor of a total liturgy, and therefore against giving exclusive priority to verbal and sound dimensions over visual and gestural ones.

What has to be learned again is the language of the body, which implies climbing back up the slope over centuries of juridism and rationalism. How can God be reached from what is the most intimate in the human being, the eloquent body language? We are not outside the things we say nor the gestures we make. The Gospel is good news for the whole being. The senses, those doors to our body, are the spaces in which the God of Life manifests himself to us. Instead of stringing off all the rites in the same tone, in the same attitude, and complaining that they are obsolete, why not bring them back to life by rediscovering a sensory approach to space, sound, matter, and colors? The body is the first
liturgical instrument; to be present in one’s body is to be present for others and for God.

The language of symbols is the privileged means of uniting what is separated; it is a gangway between God and humanity. It indicates at one and the same time the difference and the meeting point. How are we to avoid the danger of drifting too far in the direction of the solemn (cold, impersonal style), the aesthetic (stiff, selective, seeking to avoid the “vulgar”), the familiar (rough-and-ready, relaxed celebrations), or the emotional (intimate experience, sentimental atmosphere)? How can what is positive be taken from these four registers?

How can liturgical symbolism be revived and how can it recover its power to bring forth things that are new and as yet unheard of? Since poetry and metaphoric language open up new perspectives on reality, which they reshape in the imagination, how can we express in poetico-symbolic language the imminent arrival of the Kingdom?

How can the search for the symbolic be inserted in the collective frame? How can the congregation be made the effective center of symbolic productivity? How can the liturgical invention find its place in the heart of social life? Unfortunately, our consumer society stifles symbolic exchange. How can the liturgy be the place for a new symbolic space? And how can the movements involving particular groups (for example, the Young People’s Easter Meetings at Taizé or the Charismatic renewal sessions) be joined to the great symbols of the universal church?

How are we to find the right balance between routine—between a type of service that is “asepticised,” stripped of all “political” impact—and magic, i.e., turning social rhythms into something sacred?

Mere celebration of the Eucharist is not sufficient to produce a Gospel-like life; it is first and foremost the conversion of the heart, before fidelity to any practice, which determines whether one truly adheres to the Gospel. How can a way be found between these two pitfalls: either to subordinate the liturgy to a technique for settling conflicts or to refuse every interpolation and escape into the type of celebration from which any kind of existential reference is absent? I am thinking here of the style of certain orations wherein the person praying is indulging solely in contemplation and is aware only of interpersonal relations, while remaining totally ignorant of social relations.

Would it not be worthwhile to restore the expressive values of words and underline the “performative” dimension of the liturgical enunciations? In this connection, the studies of the Anglo-Saxon “linguistic analysis” of “speech-acts,” carried out by Austin, Searle, and Strawson, have much to teach us, showing us that “speaking is acting.” Their aim is to demonstrate to us that “performativity,” in order to be achieved, must be linked to the ritual context of symbolic sacramental gestures: thus the liturgy can escape from magic, and the congregation speaks and acts the meaning it gives to the sacramental act by adopting the right spiritual attitude.

Why not multiply our attempts to adapt the language, as has been done for children: why not create eucharistic prayers for gatherings of young people, for instance?

In the same way, it is urgent to develop the biblical culture of the liturgical readers and of the members of the congregation, to improve the quality of the proclamation in order to make the liturgy of the word a communion to God.

Finally, in those moments of laic expression, such as the universal prayer, it would be well to purify the face of God; it is wrong to ask him to be benevolent or to intervene in order to right the wrongs in this world. It is by giving less importance to our immediate human pre-
occupations that we shall be able first to receive the indications of the Spirit.

The problem is to succeed in tracing a narrow path between music of quality, which satisfies the requirements of the instrumentalists and choirs, and a healthy popular participation by the congregation, following the example of the canons and anthems written by J. Berthier for Taizé. To achieve this, it is necessary to subordinate concern for the immediate function of the songs to a concern for the connection between these songs and the overall cohesion of the church celebration. One way of doing this would be to develop those songs that enhance the unity of rite through the successive repetition of various elements of the same song. It is important to be particularly attentive to the latent elements, to the emotional feelings implied in the songs, in accordance with the dynamics of the process of communication between those who conduct the celebration and those who receive it, and therefore to give precedence to execution over repertoire, to the pertinence of the performance over the code.

The routine denounced above comes partly from the excessive use of facile music or from the splitting up of musical elements into fragments of songs and insignificant refrains. We must dare to do what is really simple, to do less in order to mean more.

Instrumental music is necessary in order to approach the reality of an ineffable God whom all concepts have failed to encompass. Through musical instruments, we are allowed to underline the unity of humanity with the creation; thanks to them, humanity is at one with the stars in reflecting the harmony of the cosmos according to the Creator’s design. Moreover, various kinds of instrumental music remain at the service of words, helping them to be meditated upon and to be assimilated.

The diversification suggested applies first of all to the types of instruments used: why not resort more to the guitar, to the violin, to the flute, to percussion instruments? There is no sacred instrument; the organ enjoys no monopoly. This diversification concerns, secondly, the times devoted to musical interludes. How many ritual elements could take on more life thanks to judicious instrumental support (psalm, universal prayer, eucharistic prayer)?

To be open to the gift of the Spirit, this is the road the liturgical reform must follow if it wishes to take on a new lease of life.

Sacramental efficacy comes from the Spirit, not from ritual conformity nor from the authenticity of subjective inclinations. This is how we can avoid false “sacralisation.”

It is the Spirit that bestows its gifts with profusion and produces creativity coupled with fidelity to tradition. This is how we can fight against routine.

It is in the Spirit that the liturgy finds its paschal vitality. It is through the Spirit that celebrating and sharing become the two faces of the same existence faithful to the Gospel.
To deal with the functions of music and song in the liturgy is to imply, first of all, that in response to the Lord's invitation, I am absorbed into an environment echoing with words, tones, and sounds. This environment engulfs and overpowers me. It tears me from myself, from my individual and daily chores, and turns me towards the community of all those who are pursuing together in praise the ways of our Savior and Lord.

To deal with the functions of music and song in the liturgy also implies striving to allot to every one assembled the voice, the supplication, the cry, the subdued murmur, the pulse, the jubilation, the silence, the melody, the harmonizing ingredient that pertains to each strain of the one, complete liturgical score—a score that provides for the greatest and richest variety of sounds that human talents combined can possibly produce in the praise of their Redeemer.

To deal with the functions of music and song in the liturgy also implies allowing all sounds that are to be released—words, tones, silence—to fill the entire space occupied by the worshipping community. It also implies providing all the time necessary for a vibrant, resonant, living, and collective organism to make itself heard, to expand, to take firm hold of our eardrums, surround us, seduce us, jolt us, and caress us in turn.

Music thus has a tri-dimensional function in liturgy: First, it has an ecclesial or unifying dimension; second, it has a ministerial or diversifying dimension; and finally, it has a physical, acoustical, or spatio-temporal dimension. These three dimensions are intimately interde-

The church calls us to worship, whether we are in the right mood or not.

The ecclesial dimension

Whatever the nature of the celebration—Eucharist, Baptism, wedding, funeral, or other; whatever the liturgical time or feast celebrated—Advent, Christmas, Lent, Easter, Pentecost, the parish patron saint, the feasts of our Lady—I, myself, as a member of the community of faithful, enter into a movement of prayer and praise, the components of which I have not chosen. It is the church, through the Spirit of the living Lord, that takes the initiative of calling me to worship, of assembling its own faithful, whether it suits us or not, whether we’re in the mood for celebration or not. In crossing the threshold of the place of worship, I relinquish in a way a part of myself, of my feelings, worries and problems, of my sadnesses as well as my joys, failures as well as successes, in order to plunge into the vast current of love and salvation, side by side with my sisters and brothers in his Spirit. I tune myself to their common wavelength. I strive to harmonize my whole, innermost being with the complete score submitted to me.

The Word proclaimed, the litany of petition, the readings from Scripture, the psalm recited or sung, the triumphant alleluia, the preface and great Eucharistic prayer, meditative hymns and song, jubilant organ and instruments—some or all of these sounds may often jar my momentary spiritual disposition, with my need for prayer or song, or with my urge to keep silent. But that is precisely beside the point. In entering into the framework of a celebration, of something much greater and grander than myself alone, I deliberately acquiesce to the community of all those celebrating: my ears, my capacity to listen, is welded to the ensemble. My voice is integrated to those surrounding me. My silence, my recollection intensifies those of all the others. Under the impulse of the one Spirit that inspires and revitalizes us all, I am thus making a sometimes gigantic step towards the others. Together we open ourselves wide to the mystery of a God whose Love incarnate redeems each of us.

One perhaps extreme example of this may serve to 37
underscore the contradiction of being torn apart in one's allegiance to one's self or to the community when one accepts to play by the rules of every liturgical celebration: I am attending the funeral celebration of a close relative or loved one and, as is more often the case nowadays, the choir or cantor intones an alleluia or song of joy in which the congregation may even be invited to join. I find it physically impossible to utter a single sound. Sobs of grief are swelling from within, almost choking me and rendering it thus almost inhumanly cruel to expect me even to listen to, much less join in, any expression of joy. Nevertheless, deep down in my heart, I am utterly convinced and I believe, with all those around me, that beyond each death stands the Cross of a triumphant, risen Savior. The church is undoubtedly correct in reminding us—through sight and sound—of peace, light, rest, and paradise, of the banquet at the risen Christ’s table. And it reminds me of these at the very moment I am overwhelmed with grief, loss, despair, separation, emptiness, and void. (Of course, I am not speaking here of the occasionally brusque, heartless, and anti-pedagogical manner with which such expressions of joy have been integrated into funeral celebrations, sometimes without due respect to the insufficiently prepared and unwaried faithful who have been hurt and upset. The example chosen purports only to illustrate the contrast that can sometimes arise between my own inner disposition and the musical gestures elicited from me in communal worship.)

But is it not precisely the musical and sound elements that can most efficiently fuse a group of worshipers around the impact, meaning, and direction of a given celebration? Hymns, songs, and instrumental pieces certainly aim at unifying, assembling, and welding together our minds and hearts, at enfolding the prayer and praise of all those present, at tuning all the sound impulses produced by the faithful gathered into one vibrant organism, in unison with the one Spirit—at least for the short period of time a celebration may last.

In other words, the musical ingredients of a celebration are not isolated fragments that are sewn on haphazardly to a foreign body. They are not chosen either at random or according to the preference, whim, and fancy of this or that presider, organist, choir director, soloist, or instrumental ensemble. All of us share the awesome responsibility of deepening our insight into the specific mystery that the Spirit is calling us to celebrate in worship, so that we may organize the various musical elements around the dominant theme to which God's people shall rally. Rather than using entertaining or decorative background music that fills the gaps but in the end distracts, divides our attention, and eventually disappears without leaving a trace, what we need is planning and coordination of music and sound in a way that effects cohesion, that unifies us all into one pulsating and throbbing body of prayer and praise of which each of us, taken individually, is perfectly incapable, so much so that it is the one Spirit that comes to our rescue and puts onto our lips words and sounds we would never dare to dream of.

The ministerial dimension

On the other hand, no more than the liturgy itself can the musical enactment of a worshiping body ever aim at manipulating that body, regimenting it, reducing it to the lowest common musical denominator. It cannot level off all individuals into an anonymous and impersonal aggregate. Quite the contrary: the Christian assembly constitutes in itself a palette of infinitely rich
hues, a colorful mosaic of brilliantly reflecting stones of the most varied degrees of luminosity, a musical score of widely diverse tones, sounds, and rhythms. The assembly is thus not the amorphous, indolent, and listless collectivity that often seems scorned and looked down upon with disdain. It is not something that one drags laboriously and against its will into unconvincing prayer and song, from which one tries to elicit a few meager sounds by whipping one's commandeering directives paternalistically through the microphone.

Each worshiper is a child of the same Father. Each has a chosen place at the banquet feast. From each one the Spirit tries to draw a unique and specific resonance that will simply be missing from the score if it does not manage to make itself heard. What infinite care and attention are required so that the murmur, supplication, cry, and jubilation of each participant may weave its appropriate resonance into the musical fabric of the celebration! What a wealth of musical expression must be carefully prepared and implemented within the framework of an hour-long celebration! How different musically, on the other hand, will be the physiognomy of a mass at 7 o'clock Saturday evening or the next morning at 8. Do we have the right to force onto each Sunday celebration exactly the same musical program much as one would produce "x" copies of the same stencil?

Not of dismissing the musically competent members of our congregations—choirs, scholas, organists, soloists—but, on the contrary, of reaching out to the local community, of searching out and soliciting the entire gamut of available musical talent and craftsmanship. And this also includes nothing less than the exciting discovery, by composers, arrangers, organists, and liturgical committees, of the hitherto unfathomed resources of a new instrument: the singing assembly itself.

Such an unlimited diversity of musical ministries, encompassing the burgeoning amateur right up to the trained professional, manifests itself on a threefold level: a) the manifold musical and sound events that unfold within the confines of a given celebration, b) different types of liturgical celebration, and c) the more important liturgical feasts of the calendar year compared with the "ordinary time" in between.

a) Singing in liturgical worship cannot be one-sidedly reduced to a unique, uniform pattern of unison verses-refrain, the latter whittled down to the shortest, least demanding, and least disturbing length possible, because we think our assemblies are so unskilled, incapable of anything but a minimum effort. . . . Both extremes of having everything in the liturgy sung all of the time, either by a cantor-soloist or by the assembly itself, are of course unacceptable. But to limit the mixed choir
to an occasional offertory or communion motet is an equally ridiculous waste: what about the countless other possibilities available to it for the purpose of sustaining and musically stimulating the assembly’s song and of helping to broaden the latter’s repertoire? How sadly impoverished is the musical program of liturgical worship that confines a talented organist or instrumental group to the simple role of accompanist! On the other hand, it is equally contemptible to allow instrumentalists to withdraw within their frustrated, protective shell of concert-like performances of the classical repertoire, depriving them thus of any access to the exciting task of inspiring rhythm, movement, and harmony in an assembly brimming over with the urge to sing in unison or in parts (canon?) with all its might.

The opening song of any celebration may equally function as the ample, initial presentation of all musical participants, meaning everyone, to one another: congregation, presiding celebrant, choir leader, organist, vocal soloists, instrumentalists, schola, and choir. Why not launch these forces of sound and music in such a way that all participating may from the outset recognize one another in their basically different ministries yet as one in mind and body, establishing real musical complicity among one another, with everyone clearing their throats and gradually tuning their voices and instruments to the integrated sound matrix that the Spirit may then fully energize in opening us deep and wide to Word and Bread?

b) Concerning different types and forms of celebration, the challenge here is to set up a variety of liturgical music teams, each with its own affinity and availability, each interested in, and more inclined to, this or that celebration: weddings, funerals, community celebration of Baptism, liturgies of reconciliation, not to mention the various Sunday masses and Holy Week services. Is it really inevitable that the same overtaxed group of benevolent musicians shall always bear the brunt of animating the whole gamut of celebrations, thus risking running out of steam and repertoire and rapidly becoming discouraged in the process?

c) The third level of diversified musical ministries in the liturgy unfolds in the balance to be created between the greater liturgical feasts and the “ordinary” Sunday Eucharists. Shouldn’t we have the courage to establish priorities here, to map out the series of important times and feasts, first of all assuring their appropriate musical programming above all else and accepting, in consequence, more modest and limited music-making the rest of the time? To reduce everything short-sightedly to the level of the uninspiring “daily” Sunday grind simply amounts to abusing the good will and availability of even the staunchest and most steadfast of assemblies and musicians, all of whom are made to risk the risk of quickly becoming demobilized and apathetic. No chance is provided them to reflect, to take stock, to assess, to deepen their understanding of their profession, to go out, see, and hear what is done in other churches by other assemblies, to explore new repertoire and attend workshops.

In short, the Spirit wills that none of the available and capable musical talents of our local worshiping communities—we all have at least a voice—be lost or neglected, no matter how modest or how competent. It is up to us not to snuff them out but to make them emerge. It is up to us to integrate them all in the service of praise and prayer in such a way that new and old, unheard of and refreshed sounds and song will cement us together into one pulsating organism of otherwise unimaginable and undreamt of music-making.

The spatio-temporal dimension

In the last instance, however, all human musical resources available will be motivated and mobilized in the service of the liturgical celebration only to the extent of our conviction that music and sound making must be truly allowed to exist and expand in themselves, only if we really allow the entire musical program of a given liturgy to fully inhabit and enhance a particular time and space. Perhaps it is simply a question of doing less but doing it in the most satisfying musical manner possible.
To be sure, the acoustics of some of our churches can prove disastrous and do little to enhance the cohesive participation of the assembly. The great organ sitting all by itself in the choir loft may seem much too far away from the nave and sanctuary. The four or five masses scheduled in succession and without much interval on Sunday morning scarcely allow for occasional rehearsals or the prolongation of one or the other celebration. Of course these and other local obstacles have to be tackled and coped with actively and realistically—hopeless and resigned shrugging of shoulders here is unacceptable. But even in churches with the most favorable acoustics imaginable, how much richer and fuller would music, song, sound events, melody, and rhythm be if only they were provided with an appropriate, extensible time-frame, including pauses, rests, and silence. Our petitions, alleluias, songs of praise and meditation, the spoken and commented word, and prayer intentions would thus have the time to reverberate, to get through to us and sink in, to become part of our innermost fabric, to touch the deepest recesses of our believing and 42 worshiping being. Why persist in avoiding silence, in filling up the least pause by rattling off more words and sounds, like radio, television, and muzak feel obliged to do? Rush and haste are devastating to anything musical. For it is only on the backdrop of silence that what is said, sung, played, and proclaimed in the liturgical celebration can be clearly articulated, outlined, nuanced, acquire true meaning, obtain its full impact on us, and reach us there where it is possible for the Spirit to be heard.

Any score that is constantly performed in double fortissimo with all its playing forces in action for its entire length becomes intolerably aggressive and overpowering. It numbs and paralyzes our capacity to listen. Our attention is turned off. Our normal defense mechanisms are turned on in much the same way that we react to the innumerable sounds and noises of our city streets: we withdraw from them. We shut them out.

Why not simply leave each musical event, song, sound, silence, enough time to take a hold of us, to make us vibrate, to be truly music in fact, to enter by all the pores of our body, to enliven us from within? This mainly acoustic factor may in some places require that we sing and play more slowly. And why not prolong the impact of a hymn or song by simply humming it over, by repeating it instrumentally, by spreading its enactment over the entire celebration, all of which are just many different ways of echoing, intensifying, savoring, and assimilating from within the inexhaustible dimensions of the strictly unutterable, of that which words are ultimately powerless to express?

If our only fuss and bother in implementing liturgical worship involves limiting the opening song to one, or, at most, two verses, to rapidly dispatching the penitential rite, to only reciting both the verses and antiphon of the responsorial psalm, to making the homily as short and inoffensive as possible, to hastily unraveling the pre-fabricated intentions of the prayer of the faithful as contained in the missalette, to cutting off the organist’s piece at the offertory in order to get on with the preface, etc.—and all of this because we assume the faithful cannot put up with more than forty-five minutes at the most and then have to be ushered quickly out of the church so that the next mass may begin on time—then I fear we are systematically destroying all music, chasing away all musicians (including the worshiping assembly) who have a minimum of respect for their art and profession, downgrading and eventually abolishing any assembly’s capacity to listen and be receptive and, ultimately, closing the door to the Spirit who wishes to sing and pray through us the praises of our Savior and Lord.

The future of music, of musicians, of everything that is connected with the implementation of the music and sound environment of our liturgical celebrations depends on one basic factor: our capacity and willingness to allow our hands and feet, our lungs and whole being of flesh, blood, and spirit the chance to vibrate in unison with him who will always guide us beyond anything our song and music-making can express in words.
People came to Jesus with God in their pockets, and their pockets sewn tight.

"Master, if only people would pray as the law prescribes!"

And suddenly, they were in the company of two men arriving at the temple to pray. One stood in front, eye to eye with God, the shawl of righteousness around him. His prayer was a textbook of liturgy.

"Thank God, I am not like those," he prayed, following step one and separating himself from the impure, "who creep into the wrong bed, and dip into the wrong purse, and speak with the wrong words. Thank God, I am a smile of many teeth," he prayed, following step two and giving an account, "and tithe every penny and pray the sun up in the morning and down at night, and fast for the pleasure of you, my God."

The man in the back crouched low lest the roof of God fall on him. "Mercy," he prayed, not knowing the form. "Mercy," he prayed, too sorry to worry. "Mercy," he prayed, tears his only tithe.

"Which man has the ear of God?" asked the one who was the word of God.

"The one in front who prayed the way he should?" They all nodded in agreement.

"The one in back, who prayed the only way he could."

The crowd stared hard at Jesus. He was not who at first he seemed. He was a man they would like to push to the edge of a cliff (from Stories of Faith, by John Shea).

If we were talented enough to rewrite this para-
ple for our ministry, I fear that many of us, especially upon coming home from a convention, would have to identify with the first man. Do you know how obnoxious we can be?

"Thank God, we are not like those people in our assemblies, who sit in the back of church or who still call the preparation of gifts the offertory, or who refuse to sing more than two verses of any hymn. Thank God, we are not like those!" Whether we grew up celebrating the liturgy of Vatican II or prayed in pre-Vatican II forms, all of us have been in the place of "those people" at one time or another — we prayed the only way we could.

In the decade following Vatican II we approached liturgical change with a fireman's axe. The pre-Vatican II spirituality somehow had to be gutted, we thought, before the structure could be reshaped into the image and likeness of the reform. In the late sixties when liturgical changes began, we were still in an authoritarian church. The old was ripped out and the new imposed simply from orders on high. When changes were implemented in parishes across the country in this manner, without arduous preparation of both ministers and assembly, the authentic spirituality of individuals and communities was trampled upon.

An authoritarian approach to liturgical change does not fly in the 80's. What we need are tools for understanding the spirituality of a particular worshiping community and how people have come to relate to it. A community may be willing to look at other possibilities if its present spirituality is respected. Each person comes to the assembly as a response to childhood religious practices. The understanding of a religious belief and practice in one's home, the tradition of one's parish church, the decade in which one was born (which determined the religious feelings of parents and how religion was taught); all these things may be decisive in the assessment of one's spirituality.

I think it is incumbent upon us as liturgical ministers in leadership roles in our parishes to look to and listen to our own religious experiences and see how they have shaped our own spirituality and prayer life. It is only from sharing and listening to our own stories that we will be open to listening to our assemblies. Without this conscious reflection, we may in fact be giving double messages. At one level we may be encouraging people to pray communally, while our own unexamined prayer life may be at the "Jesus and me" level. An example: the chief tool of a counselor is self-knowledge. As the counselor comes to terms with his or her life and sees it as his or her own (and therefore limited), the temptation to use that life as a model or reference point, as the counselor listens to another, is diminished. Likewise, the liturgical ministers of a parish can be flawed by thinking that their way is better because of ordination, education, or call to ministry. If liturgical ministers learn to
listen to each other, they can begin to listen to the assembly and to respect its understanding of worship, thus seeing themselves as resources and enablers rather than dictators.

The same process of self-understanding needs to take place in our assemblies. If the assembly has a self-awareness, it can move more consciously toward what it wants to be and can more effectively reflect its spirituality. It is the role of the parish staff to facilitate this development. But without doing this reflection on our own stories, any one of us may be subtly manipulating the assembly into our own image and likeness. But an assembly with some self-awareness of who it is and what it is about in the world has a greater ability to resist manipulation, even if that is by passive resistance. While the assembly may not have the leverage to initiate, it can certainly affirm or deny what is being expected of it. It can dictate with its feet.

We approached liturgical change with a fireman’s axe.

The question here is not what comes first—the spirituality of the assembly or the spirituality of its leadership. The spirituality of each parishioner is influenced by the dominant spirituality of the parish assembly and the dominant spirituality of the parish assembly is in turn influenced by the spirituality of each parishioner. When we as ministers can begin to identify the spirituality of our parish assemblies, we can become more comfortable with the points of departure from our own spirituality.

For many years we have been in the habit of naming our assemblies. Before Vatican II they were named after the most important person at Mass—no, not God, but, of course, the priest. We had Father Dunne’s Mass or Father Majewski’s Mass or at the infamous Veil of Veronica parish we had Father Frank Stagnant’s Mass—otherwise known as the “quickie Mass.”

Then as years went by we moved to naming assemblies by the music performed at each Mass. There was the choir Mass, known to some as the “long” Mass. There was the folk Mass, known to some as the “relevant” Mass; and there was the silent Mass, known to some as the “boring” Mass.

Notice how we named those assemblies by the ministers who functioned at those Masses, not by the people who worshiped there. I think we are moving in a somewhat different direction now. We are starting to name the Mass by the assembly that is gathered. So now we have the children’s Mass, the family Mass, the senior citizen Mass, and so on. While it is true that no Mass belongs to or solely serves any one group, I think it is good that we are noticing, perhaps for the first time, who is the gathered assembly.

So after having listened to all of this, what are the pastoral implications for your parish staffs and assemblies? I ask three key pastoral questions: What is the character of each of your parish’s weekend assemblies? Who are the people that you serve? How can you help them to pray and celebrate more deeply?

And if we find answers to these questions, what are the implications for the ministry of music? Should we sing the same tunes at every Mass? Should we teach a new tune in the same way at each Mass? Are there some Mass assemblies for which less music is really more communal prayer? In regard to liturgy, how are the seasons celebrated in each assembly? Do we often skip doing seasonal rituals in some assemblies because they don’t seem worth our time and effort? If something 45
special is planned for the family Mass, is something different but special planned for other assemblies? If you, who are homilists, preach at more than one Mass a weekend, is your homily altered by your listeners, or could your homily be given to any assembly anywhere? If assemblies differ, then they need to be served differently. If the documents telling us that the assembly is one of the primary symbols of the eucharist are true, then the communal prayer of those people needs to shine forth in the assembly. And if we are servants, it is not enough for us to recognize the true role of the assembly. We must enable them to recognize it. This is not an option for us. It is part of our call to ministry.

One of the problems we have when dealing with our assemblies is that we quote from the documents of Vatican II, telling our assemblies that they are invited to “full, conscious, and active participation in the liturgy.” But then we fail to explore with them the actions of the assembly at Mass. We talk of the liturgy of the word instead of doing the action of listening; We tell them about the introductory rite instead of gathering.

We give them texts when what is needed are actions. As Ralph Keifer says, “Liturgy is action not text.” Our assemblies cannot do text, and when we ask them to try, they feel awkward and self-conscious. But when the assembly knows the actions of the Mass and is able to influence the way that action is accomplished, then it is more likely that the assembly will feel comfortable with those actions. It is in the doing of these actions that the assembly will be freed to celebrate the saving action of the dying and rising of Christ at the heart of each eucharist.

Ralph Keifer also states that liturgy is not only action but a series or pattern of actions that flow from each other. They are not separate actions. Each action builds on the previous action of the assembly. This pattern of rite is given to us by the Roman church. This pattern of action is not adaptable to the whim of a particular community. These actions of the assembly in this order are the Roman rite and our bond with the universal church. We must respect the wisdom and flow of this rite. And so, in our rite, it is not acceptable to share the bread and cup before we have listened to the word of God. It is not acceptable to wait for real gathering to take place until after Mass.

There can be healthy tension here. Liturgical adaptation in any assembly is a creative interplay between sound liturgical principles, liturgical law, and pastoral suitability. We must give due attention to each, but not allow any one of them to completely exclude the others. This approach tries to respect both the universality of the Roman rite as well as the uniqueness of each worshiping assembly.

Now allow me to turn the prism slightly and look at the nature of assemblies from a slightly different viewpoint to see if we can gain any further insights.

In his book Liturgy Today and Tomorrow, Joseph Gelineau describes three kinds of assemblies. The first he calls small group assemblies. These allow for close relationships where individuals can experience a deep sense of belonging and involvement. At the other extreme are what Gelineau calls the festival assemblies attended by large crowds at important times and places. These may be parish festivals such as a parish anniversary or patronal feast or even the Easter Vigil where all the assemblies of a parish are gathered together.

Between the selective small group assembly and the occasional festival assemblies are the relatively stable local assemblies from which most of us come and are called to serve. It is these that we have already spoken about at length.

Now allow me to return to Gelineau’s small group assemblies and sketch for you a few dangers that seem to be popping up, not because these assemblies are bad but precisely because they have been such good experiences for so many people.

The first danger I see is that ministers will try to make the Sunday assembly into a small group assembly. This I think is neither desirable nor possible if there are more than 20 people present at a Sunday liturgy. The closeness, the intimacy, the involvement in each other’s lives, which are needed to maintain the bonding of a small group assembly, are not possible in the average or even above average Sunday assembly and our assemblies know it instinctively. The minute we force them into a gesture, an action, a behavior that is clearly reserved to people who are close to one another, we hear about it and rightly so.

The second danger which follows from trying to make a local Sunday assembly a small group assembly, is that such an assembly can become inbred. Some people obviously “belong” and others do not. You can say all you want in your parish bulletin and announcements
about all being welcome, but people do not feel welcome when such a group has established itself and closed itself off. And in fact, people may feel alienated by such a group. Now, it is easy for group members to say “that’s their problem—we told them our Mass is open to anyone.” But if this assembly is to reflect Christian values, it is incumbent upon all its members to search out others from the parish and not ask them to join their group, but to disperse the group and have them join the assembly. This in-breeding can be clearly exemplified in some parishes through the sign of peace. There are those who run throughout the church offering the warmest sign of peace only to their friends. And then there are those who honestly offer the ritual sign to those around them, but have no close friends at Mass.

The third danger also follows from the first. I fear that commitment to making the Sunday assembly a small group assembly can take precedence over commitment to the Gospel. I find this especially true in parishes who are pleased with themselves and the liturgical and parish renewal they have accomplished in the last 15 years. To the envious eyes of other parishes, this parish seems to have made it. They have built a spirit of community among the parishioners. They have hired staff members to serve their every need. Their liturgies are beautiful, from the music to the vestments. From the liturgical dance to the final blessing, they have made it.

Or have they? St. Paul seemed to have dealings with such a community in Corinth. At Corinth, the eucharist was celebrated as a common meal. But instead of actually putting everything in common for the meal, groups had formed, connected by blood or friendship, who were eating their provisions with no concern for the others, without waiting until all had arrived, without care for those who were poor. Accordingly, some had an abundant feast while others could not even satisfy their hunger.

Such gatherings not governed by the spirit of charity, declares Paul, do more harm than good; for the church of God is mocked in them. To act in this manner is to eat the bread and drink the cup of the Lord unworthily. Whoever offends in that way “will be guilty of the body and blood of the Lord”; that is, the one who acts in this way is responsible for the death of Christ by joining those who crucified him.

Grayson Warren Brown also spoke of these assemblies in his talk at the Regional NPM Convention in Houston when he said, “I was hungry and you put me in your intercessions.” The assembly that is solely directed toward itself is a sacrilege.

And so we return to the local assembly and find that doing the actions of the Roman rite with fidelity while being attentive to the needs of particular local assemblies is not an end in itself. Cardinal Bernardin puts it well in his recent pastoral letter on liturgy when he says, “... participation in liturgy does not exhaust our duties as Christians. We shall be judged for attending to justice and giving witness to the truth, for hungry people fed and prisoners visited. Liturgy itself does not do these things. Yet good liturgy makes us a people whose hearts are set on such deeds. Liturgy is our communion, our strength, our nourishment, our song, our peace, our reminder, our promise.”

Assemblies born in water and the spirit, who take the Gospel message to heart and action, know that the test of a good liturgy is not the “high” or the good feeling that it gives us, but the challenge we experience in being called to give our lives as bits of bread, piece by piece, for the life of the world. Let us eat, drink, and remember our mission.
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Roundelay
BY FRED MOLECK

A while back in 1964, Egeria happened on the Roundelay scene. Remember? She was the pre-Carolingian Spanish nun who traveled to the Holy Land and reported on the liturgical movement at the time. Her observations were the inspiration for this column's pilgrimage to various churches prominent in the contemporary American ecclesial world. The environment and liturgical style were the foci of the American pilgrim.

There was St. Dumpy's by the Sea with its architecture barely pleasing, almost dreadful, and a liturgical style to match. St. Hrothgar's on the Flath intimidated us with the Beowulf Memorial Organ, and who could forget "good old something for everybody" St. Janus's with its multi-ritual schedule. The last stop on this pilgrimage is a visitation to a shrine near the back waters of the Mississippi not too far from the threshold to the West. We shall call it St. Mazda's for convenience rather than its full title, "St. Mazda, the Illuminary."

Why not activate the whole church with relays and computer banks?

The structure is somewhat innocuous, hardly portentous of the massive communication resource harbored in a back chapel of the building. Upon entry into the building one could almost miss a side room. It is in this side room that an extensive relay system is in place, the contents of which are electric vigil lights that shine upon the appropriate impulse, the impulse being money. An electric light is activated by computerized sorcery that can be seen as a successful wedding of technology, piety, expediency, and the honoring of a donation to the shrine. These little twinkling reminders of a prayer sent heavenward augur for many more developments in this technological Mecca. Let's fantasize.

Since the electric vigil lights work so well for pilgrims from both far and near, then why not activate the whole church with relays and computer banks? After the pilgrim has deposited the coinage in the vigil light slot, the pilgrim then proceeds to the kneeling cushion. The kneeling cushion triggers off a relay that switches on a cassette that provides one chorus, two choruses or three choruses, depending on the amount of the coinage. Of Pavarotti singing "Let there be peace on earth" (or "Panis Angelicus" if the coinage is dated before 1963). If a bill is slid into the paper money slot, the steeple to the shrine is illuminated — if the visit is made during the evening. If a day visit is the pilgrim's itinerary, the lights in the shrine are dimmed and a pencil spot focuses on the neon encircled icon of St. Mazda. It is reported, but not documented, that the icon of St. Mazda was smuggled into this country during the great brown-outs of years past. (Don't snicker. You don't hear about any brown-outs anymore, do you?) Should the pilgrim find that there is no money to pump into these killowatted vigil banks, then the sacristan encourages the pilgrim to be on his way or her way.

Sounds a little far-fetched? One would certainly hope so, but it does have a remarkable comparison to the indulgence and retrieval system during the days of Avignon in the 14th century. The system was so tight that each sin was parceled into categories and assigned an appropriate sum. If the sum were paid, then escape was promised from purgatory. At St. Mazda's, the exchange is candle-

... little twinkling reminders of a prayer sent heavenward ...

power for prayer power. St. Mazda's is hardly a breakthrough in religious chicanery, but it does serve as a reminder for all who seek the expedient. Perhaps when the final plug is pulled, the ceremony will include, as the departure hymn, a chorus of "Mazda's in the cold, cold ground."

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Dr. Moleck is Director of Music at St. Joseph Church, South Bend, Ind.
Introducing a Person of Note

It's a happy occasion for a family to be able to boast of one of its own. In a sense James Chepponis has grown up with NPM, which is proud to be part of his continuing formation as a composer, musician, and minister. Jim was educated at St. Fidelis High School and College Seminary in Herman, PA, and earned a degree in music with study in organ and voice through Slippery Rock University. Before continuing his education toward a Master of Divinity and a Master of Arts in Systematic Theology at Mt. St. Mary's Seminary in Emmitsburg, Maryland, he taught religion and served parishes in Pittsburgh as a minister of music. Jim will be ordained a priest for the Diocese of Pittsburgh on May 11, 1985.

As a composer, Chepponis aims to create contemporary music that will bring together varied style sonorities and performing mediums. His work "Blessed Be God, Who Chose You in Christ" won the 1981 Detroit NPM Composition Contest, the first of his many compositions to be published. Commissioned works appear in the new Peoples' Mass Book, the ICEL "Consultation on a Liturgical Psalter" and the forthcoming, third edition of Worship. The 1985 NPM gathering in Cincinnati will unveil some of his newest compositions commissioned for the closing Eucharist.

Chepponis is not convinced that music written today should be music that lasts and stands the test of time, because the church also changes. With all the good music available today, he says that the problem is how to get it into the hands of parish musicians. His hope is for publishers to cooperate in compiling a national hymnal within the next 10 years, and his dream is to be involved in it.

We congratulate Jim as he eagerly anticipates his ordination and beginning parish ministry where he hopes to channel his avocation of music and composition to help his people and the church grow closer to God.

ROBERT STRUSINSKI

Congregational

Magnificat


Not too many years ago the Canticle of Mary (Magnificat) occupied a central place in the official prayer-life of the 50 church and occasionally found a place of honor in the devotional life of the faithful as well. Devotion to Mary was one of the casualties of Vatican II. This setting may help to restore authentic Marian devotion to parish life. The text is a refrain and four verses taken from Chapter 1 of Luke's Gospel. Musically, the refrain is "short and sweet," ideal for congregational use (I cannot imagine a properly prepared congregation turning this "off"). SA or TB voices can alternate the verses, and add a descant to the final refrain. If no flute or oboe is available, the instrumental part can be played by the organist on a soft solo stop. These three pages of easy music ought to be welcomed by any choir director who has to work with limited resources. G.I.A. has, as usual, included permission to photo-duplicate the congregation part. Recommended!

Love One Another


Choir directors can never give up their search for new music, especially new texts and tunes to replace those that have become shopworn because they were "sung to death." Love One Another by James Chepponis could be just what the doctor ordered for those situations where "love" texts have become rather threadbare. The text is based on 1 John 4, turned into five good verses with refrain. Musically, the refrain is very singable and ideal for congregational use. Each of the four verses has been given individual musical expression, opening up all kinds of opportunities for singers — cantors or unison choir, especially with the addition of a descant to each verse. Don't let this one get away. I think that it will do the job you want it to do.

Lenten Proclamation


Here are four pages of music that choir directors ought to put on hold until another Lent comes around. This setting is just what its title indicates: an announcement for the beginning of the Lenten season from the O.T. ("Sound the trumpet in Zion! Proclaim a fast...".) and N.T. ("Now is the acceptable time, now is the day of salvation."). Such a text, sung with conviction by serious sinners, should be very effective early in Lent. The composer intends his music for either three equal or three mixed voices. The first section divides the text between the three union voices; the second half is in canon form, and might well be sung SAB. If you have handbells, use them; if not, why not try a single trumpet (as mentioned in the text). Easy and useful music. Be sure to keep it in mind for next Lent.

ELMER F. PFIEIL
Spirit Come Forth

"Spirit Come Forth" is a new recording of music in a contemporary folk style by Neil Blunt and Cindy Duesing, who draw upon twelve years of music ministry together at Mother of God Church in Covington, Kentucky. This is their first album together and their parish music group performs with them on the recording. Resource Publications has printed the music (melody and guitar chords) in two consecutive issues of Modern Liturgy magazine, March and April, 1984.

"All twelve of the selections are written and performed with faith and sincerity. However, only a few of the songs will hold up as liturgical music. The melodies often reach far below a congregation's range, and many of the texts are too personal and conversion oriented. Blunt's "Faith in Action" is an example. The refrain: "Faith in action, faith in action. To get real satisfaction for Christian interaction, do what you say and say what you mean."

Although Blunt is the more experienced composer, Cindy Duesing has a much better gift for melody, which is displayed in the title song, "Spirit Come Forth," "Lord We Praise You," and "Banks of the Jordan—I Will Come." These songs have less personal texts, and if the melodies were transposed so that they did not go below the staff, they could function for community singing. Duesing's best song on the recording is "I Am Lord," which almost sounds like it has been borrowed from an Amy Grant album.

If you enjoy the contemporary gospel style, this recording would be good listening. An upbeat arrangement of Blunt's "Faith in Action" makes the song pleasant, but his song "The Child In Me" is especially touching and intimate. For liturgical purposes, this collection is a mixed bag, but you will get your best satisfaction from sitting back and listening to the album.

Joseph R. Dalton

Choral

Psalm 100

Scored for mixed choir, organ and three trumpets, Gilbert Martin's setting of "Psalm 100" is an exciting composition for choirs to sing and congregations to hear. The alternating 12/8 and 6/8 meter keeps a strong rhythmic drive throughout the composition. Vocal imitations between the soprano/tenor and alto/bass alternate with homophonic choral sections which would challenge the average parish choir. The organ accompaniment is a challenge to the organist. A free toccata-like accompaniment to the voices adds to the festive nature of the composition. The brass score is available from the publisher. A difficult anthem, "Psalm 100," would challenge the more advanced choir and organist.

Patrick L. Carlin

GLORY TO GOD

1. O Lord, my God, etc...
2. Rejoice, etc...
3. A psalm of David...

Psalm 100


Scored for mixed choir, organ and two trumpets, Gilbert Martin's setting of "Psalm 100" is an exciting composition for choirs to sing and congregations to hear. The alternating 12/8 and 6/8 meter keeps a strong rhythmic drive throughout the composition. Vocal imitations between the soprano/tenor and alto/bass alternate with homophonic choral sections which would challenge the average parish choir. The organ accompaniment is a challenge to the organist. A free toccata-like accompaniment to the voices adds to the festive nature of the composition. The brass score is available from the publisher. A difficult anthem, "Psalm 100," would challenge the more advanced choir and organist.

Patrick L. Carlin

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Listen to Our Prayer

David Ferreira's composition, "Listen to Our Prayer," is written for SATB choir. A very short 36-measure anthem to be sung a capella, "Listen to Our Prayer" could be used as a Prelude or Communion Meditation. The composition is in ABA form with a chorale-like B section. It is a simple anthem well within the ability of a quartet or a small mixed parish choir.

Lord Be the Bread of Life

"Lord, Be the Bread of Life," is a simple SATB anthem usable as a communion meditation. This composition is two pages long in ABA form with the voices moving homophonically. Working out dynamic contrasts and being able to sing it a capella are the biggest challenges of this work. A small parish choir looking for a simple vocal anthem may find this composition to be a useful addition to its repertoire.

Veronica H. Farren

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Recording

Awaken My Heart/The Dawn of Day

"Awaken My Heart/The Dawn of Day" is a collection of liturgical music by Lucien Deiss, C.S.Sp. The contents of the collection are also found in Glory and Praise, Vol. 3.

The collection sets an eschatological tone, or a yearning for the Second Coming, which is appropriate for Advent and many other times throughout the liturgical year.

The antiphon-verse form is found, for the most part, throughout the collection. The texts are scriptural and speak well; indeed, they are the highlight of the collection for this reviewer. Suggestions for use (place in the liturgy and season) are provided for each piece. The accompaniment book provides the organ part, solo instrumental parts, i.e., flute, oboe, synthesizer, and chords for guitars. The instrumental parts are challenging and add much to the songs.

This reviewer has recently used several pieces from the collection and has found that they were well-received by the assembly. The antiphons are more melodic and easier to learn than earlier collections by this composer. Especially striking (and being used often) are "Awaken My Heart" and "At All Times."

As in most collections, the quality is uneven. Some of the pieces seem bland and less tuneful and exciting than others. In addition, the range of some of the songs is too high, these pieces will need to be transposed down.

The choral writing, which adds interest to the collection, will be welcomed by most choirs of average ability. Generally, Deiss's harmonies are not modal but rath-
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Patrick I. Carlin

Books

Book review editors receive many new publications during the course of a year. Unfortunately, space prohibits review of all the texts received—even of all the better publications. This time around we offer a sampling of “books received” to spark your interest and to keep you informed of what’s appearing on the shelves of your local book store.

From Ave Maria Press comes We Pray To The Lord by Richard Mazzotta, C.S.C. (1984; 203pp. $9.95). The subtitle announces, “General Intercessions based on the scriptural readings for Sundays and holy days,” and that’s just what we get, with the bonus of an introductory historical sketch of the Intercessions and some comments on how not to use the book in hand. The Intercessions for each Sunday and holy day follow the form of the Solemn Intercessions on Good Friday: invitation; silence; collect. The intercessions are deeply rooted in the scriptures of the day’s Eucharist. The author warns against unadapled use of these prayers but the spacious layout and plan of the text tempts the buyer to slip the book onto the ambo shelf. Those who heed the author’s caution and use this book as background will have found a valuable resource for preparing Sunday worship.

In 1979 the Sacred Congregation for Catholic Education published an Instruction on Liturgical Formation in Seminaries. The Bishops’ Committees on the Liturgy and on Priestly Formation in the United States has published a commentary on the Instruction, which includes the text of the original document. Readers of Pastoral Music are, for the most part, church musicians and clergy who work together in the ministries of worship; both should find the Committees’ Liturgical Formation in Seminaries: A Commentary to be of interest. This text is not a “real page-turner” by any means, but it does touch on and treat some of the most important topics that come up in the clergy-church musician relationship.

Lyric Psalms: Half a Psalter (Pastoral Press, 1984; 191 pp. $5.95) is Francis 54 Patrick Sullivan’s rendering of 75 psalms. We are proud to note that this book comes from NPM’s publishing division, The Pastoral Press. Sullivan’s work is his response to the invitation “to make poems out of psalms.” This he has done, and done well. All those who pray the scriptures, and composers in particular, will find here a treasury of beauty and understanding. This is a book you must read and pray in order to be nourished by its depth. Sullivan’s poem of Psalm 23 is given here to whet your appetite:

A shepherd and one sheep
my God and I
my field, my well, my soul
alive and full,
my sinless way
through crimes that shadow me
with hills of death
out of a shepherd’s care,
You, my sturdy weapon,
my steady pace
to where You wait on me
as hate looks on,
my balm, my brimming drink
so love will track
my life with loyal steps
right to Your door,
my home, my final days.

(p. 17)

One can quickly develop a hunger for prayer text and lyric of this caliber.

With Lent and Easter upon us, it is time to pull from the shelf A Triduum Sourcebook, edited by Gabe Huck and Mary Ann Simco. LTP’s Triduum has already been favorably reviewed in this column; we draw your attention now to a like publication, edited by Simco.

A Christmas Sourcebook (LTP, 1984; 157 pp.) Like its Paschal predecessor, Christmas is rich in ancient and contemporary texts compiled as sources for prayer and for preparing worship. We owe a great debt to our friends in Chicago for their work on our behalf.

Many are familiar with This Is The Word of the Lord, William Freburger’s arrangement of scripture texts arranged in dialogue form for three readers. The collection has been revised and expanded (from 34 to 50 days of texts) and reissued under the same title, now in a convenient spiral bound edition. Parish worship teams will want to be judicious in using these texts—a steady diet of this form of proclamation could be deadly. Still, Freburger provides a great service, particularly for the Easter Vigil. These texts are arranged from the lections given in the Lectionary. Some material is bracketed, indicating that the omission of the same will provide for a smoother proclamation. No changes in text have been made with regard to non-inclusive biblical language.


Proclamation 3: Lent, Series B, by Pheme Perkins; published by Fortress Press (1984, 63 pp., $3.50): commentary on the scripture readings for Ash Wednesday and the Sundays of Lent, according to Lutheran selection of lessons but with some overlap with other lectionaries.

Austin H. Fleming

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Ms. Dalton is a music student at Catholic University and a member of the NPM national staff.

Ms. Farmer is coordinator of music, Archdiocesan Office for Divine Worship, Omaha, Nebraska.
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Center for Pastoral Liturgy announces 14th annual conference, Sacraments of Initiation Revisited: In the Light of the RCIA. Speakers: Richard McBrien, Mark Searle, Michael Joncas, Kieran Sawyer, SSND. Fred Moleck, Sharlene Czanyi, Camille Martinez, SEC, Don Neumann, others. Write: Eleanor Bernstein, CSI, Center for Pastoral Liturgy, PO Box 81, Notre Dame, IN 46556; (219) 239-5435.

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St. Mary's Cathedral Church in Fargo. North Dakota seeks full time Music Liturgist. Salary is negotiable. Send resume to: St. Mary's Cathedral Church, Box 2943, Fargo, ND 58102. HLP-3380

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Concordia showcase time, Thursday, June 27, 12:30 p.m.
person, preferably a woman, to join two priests to provide spiritual support to our community. Primary duties include liturgy/music planning, counseling and shared pastoral team responsibilities. Campus ministry experience would be helpful. Salary competitive. Opening July 1, 1985. If interested, a job description can be obtained from: The Search Committee, St. Mary Student Chapel, 331 Thompson St., Ann Arbor, MI 48104. HLP-3397

Director of Music. A salarized position is open at Our Lady of the Sacred Heart Parish 417 Boston Road, Springfield, MA 01109. Write or call (413) 782-0997 and a job description will be sent for your consideration and possible application. HLP-3398

Music Director/Liturgy. Full-time, for 1250 family parish. Degree in Music and experience in Liturgy required. Send resume to Holy Spirit Catholic Church, 652 Airport Road, Huntsville, AL 35802. HLP-3390

Director of Music Ministries. Full-time, for large historic 3000 family suburban Detroit parish. Looking for professional both in music and liturgy to work as a member of pastoral team. Want a person of faith, direction, and dedication, who will enthusiastically embrace the challenge of developing the total musical dimension of the worship life of the faithful. Creative, supportive clergy. Salary negotiable; excellent benefits. Position available immediately. Send inquiries, resumes, and references to: Rev. Dennis A. DiPaolo, Shrine of the Little Flower, 2123 Roseland. Royal Oak, MI 48073. HLP-3391

Music Minister/Teacher. Full-time. New parish in south Florida is building a church and school (K-8) for August. We need someone whose talents include teaching music in the school and being in charge of the parish's music and musicians. Must be competent with keyboard instruments and guitar. Local resources include major seminary and state university school of music. In addition to salary we offer free diocesan insurance and pension. Pastor is a life member of the Liturgical Conference and seeks to put together a team for Catholic liturgy as it should be. St. Jude Church, 6763 Villas Dr., Boca Raton, FL 33433. HLP-3392

Director of Music/Liturgy. Needed (June) for 1800 family parish on Florida's West coast. Modern, new church has 40 rank Gress-Miles pipe organ. Music ministry involves adults, children's and folk choirs. Emphasis is on quality pastoral music and applicant preferably should have Masters in Music and Liturgy and be conversant and comfortable with the best in traditional and modern church music. Since this is a ministerial position, applicant must have good public relations skills, be able to motivate volunteers and function as a team member on the parish staff. Salary is negotiable based on education and experience. In order to be considered for this position, please send a tape cassette of work along with resume and references to: Fr. Gene Ryan, St. Thomas More Rectory, 2612 Regatta Drive, Sarasota, FL 33581 HLP-3393

Pastoral Musician: Full-time. Needed for active parish in historic Norfolk, Virginia to continue parish priority of quality worship. Church music experience necessary. Responsibilities: continuing total music ministry together with liturgy committee, directing/accompanying choir, working with contemporary folk group, training song leaders/cantors. Member of parish staff. Additional salary possible for work as music instructor in parish school. Position available 15th April 1985. Send resume to: Music Director, Search Committee, Blessed Sacrament Parish, 70 Painter Street, Norfolk, VA 23505. HLP-3402

Music/Liturgy Director & Organist for a parish of 1300 families. Must be able to work as part of parish team of six and be able to coordinate all music and liturgical ministries. (New Jaecckel Tracker Organ, 27 stops, 36 ranks, 1865 pipes). Send resume c/o Msgr. Antony Leifeld, Cathedral of the Holy Trinity, 605 No. State St., New Ulm, MN 56073. HLP-3403

Director of Music: Full-time. Responsibilities include recruiting and directing adult choir, working with cantors, Worship Commission, guitar group, teaching in school. Position available immediately. For complete job description please send resume to: Music Search Committee, St. James Church, 35 Linden Drive, Wyoming, OH 45215. HLP-3404

Music Director/Organist: Full-time. Responsibilities include adult choir, folk group, cantors, liturgy planning, weddings and funerals. Excellent music facilities including 3 manual pipe organ. Send resume to: Fr. John Pfister, St Jude Church, 2101 Pemberton Drive, Pt. Wayne, IN 46805. (219) 484-6609. HLP-3405

Liturgy/Music Director for a 500 family parish. Seeking a professional in music and liturgy who works well with people. Must have an appreciation of contemporary and traditional church music. Send resume to: Rev. Daniel Colibraro, Our Lady of Fatima Parish, 1401 CY Avenue, Casper, WY 82204. HLP-3406

Music Director. Part-time with possibility of full-time for 1600 family community. Background in liturgy and appreciation of contemporary and traditional Catholic music required. Keyboard proficiency. Work with liturgy director; supervise six music ensembles, adult choir. Send resume: Spirit of Christ Catholic Community, 7400 West 80th Avenue, Arvada, CO 80003. HLP-3411

Pastoral Musician/Music Teacher: Large Upstate New York Parish located in the Finger Lakes Region has opening for a Pastoral Musician/Parochial School Music Teacher. Must be qualified Organist and Choir Director and must be either certified by the State of New York or a graduate of a School of Sacred Music. HLP-3412

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York to teach music at the Elementary School level or be willing to qualify for certification. Salary is negotiable within guidelines established by the Diocesan office of Liturgy and the Diocesan Education Office. Please write to: Rev. George Norton, St Mary’s Church, 95 North Main Street, Canandaigua, NY 14424. HLP-3408

Director of Music and Liturgy: Full-time, for 1600 family parish in St. Paul Park beginning July 1, 1985. Piano, guitar, vocal and choral proficiency and background in liturgy very important. SATB choir, two contemporary ensembles, cantors, liturgical planning a high priority and involvement with parish staff. Tracker action pipe organ and a very active music ministry. 10 member full time parish staff. Liturgical celebration is the center of the parish life. Located in the Archdiocese of St. Paul, MN. Bachelor degree and/or experience. Send resume to: Rev. John Fitzpatrick, Church of St. Thomas Aquinas, 920 Holly Avenue, St. Paul Park, MN 55171. HLP-3386

Pastoral Musician: 1600 family multi-ethnic Roman Catholic parish seeks full-time organist/choir director. Responsibilities include directing adult choir, folk group, children’s choir; funerals, weddings, weekend liturgies and special events. If interested send resume to: Our Lady of Sorrows, 16 Greenwood Avenue, Hartford, CT 06106, or call Fr. Jeffrey Larche or Violette Chan (203) 233-4424 or (203) 233-4425. Position opens after Easter 1985. Salary negotiable. HLP-3387

Minister of Music in Worship: Full-time for 1400 family Catholic parish. This is an established position demanding solid liturgical knowledge and pastoral sensitivity. Responsibilities include: providing staff support to the liturgy committee, overseeing of liturgical ministries and maintaining a full music program. Keyboard skills are essential. The parish owns a newly restored E. M. Skinner pipe organ. Salary based on diocesan personnel policy. Position available July 1, 1985. Send resume to: The Rev. Wm. V. Sullivan, St. Bridge’s Church, 6010 Three Chopp Road, Richmond, VA 23226. HLP-3388

Organist/Director of Music: Active suburban Catholic parish seeking full-time organist/Director of Music to play Shantz 22 manual pipe organ and to coordinate music ministry with an adult 58 choir, bell choir, and others. Salary and benefits. Direct resume to: Msgr. Philip A. Bucher, Immaculate Conception Catholic Church, 3555 S. Fremont, Springfield, MO 65804. HLP-3389

Parish Music Director/Organist: Full-time position to serve as a member of pastoral team for a 1300 family unit parish, located in scenic Adirondack Mountain region of New York. Responsibilities include participation in liturgy planning, ability to direct and coordinate a full music ministry which includes two choirs, and teaching music in parish elementary school. Competence in Catholic liturgy and music of all styles is required. Salary negotiable based on degree and years of experience. Position available July 1985. Job description available. Send resume with references to: Music Committee, St. Bernard’s Parish, 19 St. Bernard Street, Saranac Lake, NY 12983. HLP-3384

Liturgy/Music Coordinator needed in Catholic Parish full-time position. Responsibilities include: liturgy planning, coordination of liturgical ministries, organist, developing cantors, children and youth liturgies, and meeting the needs of seniors. Degree and/or experience in liturgy and liturgical music required. Competitive salary. Send resume to: Search Committee, Holy Spirit Church, 3159 Land Park Drive, Sacramento, CA 95818, or call (916) 442-2281. HLP-3399

Organist: Part-time. Responsibilities: 5 weekend liturgies, holy day liturgies, special liturgies (Holy Week, First Communion, choir rehearsals. Penance service): expected to be available for weddings. Must have a working knowledge of post-Vatican II Catholic liturgy and be familiar with the various styles of Catholic liturgical congregational singing as well as vocal and instrumental soloists. Must be able to work in conjunction with music director, parish staff, and liturgy committee. Salary negotiable depending upon education and experience. Send resume to: Mrs. Jan King, St. Lucy’s Rectory, 909 West Main Road, Middletown, RI 02840. HLP-3400

Music-Liturgy Coordinator: Seven year old 2000 family parish seeks full-time coordinator of liturgy and music. Must have the ability to work as a part of a parish team serving the needs of a young and progressive parish. Salary negotiable and based on knowledge and experience. A degree in Music and Liturgy or the equivalent is required. Send resume to: Nativity of our Lord Parish, 337 Ber-
tolino Drive, Kenner, LA 70065, Attn: Rev. Henry Engelbrecht. HLP-3383

Musicians Available

Parish Music Director with excellent educational background, experience, and credentials seeks full-time position requiring extensive conducting skills in a choral and instrumental setting. Masters of Music in liturgical music from Catholic University with a concentration in choral conducting and a minor in organ. Is pianist, as well. Present responsibilities: adult choir, children’s choir, youth handbell choir, music in school (K-8), school Masses, weekend liturgies, cantors, funerals, weddings, coordination of brass, string, percussion for special liturgies, Member of Diocesan Music Commission. Also interested in teaching choral conducting and music history and theory in a Catholic college setting. Contact: Nance Kawich, 291 E Tallmadge Avenue, Akron, OH 44310. (216) 762-4106 (after work hours). HLM-3333

Parish Director of Music and University faculty member (Adj.) seeks position with college or junior college as teacher, conductor, and possibly music director or some administrative capacity. Master of Music. Experience in administration, liturgical music (12 years), college level teaching, conducting, composition, and organ. Qualified to teach theory, comp., history/lit., and conduct choral/instrumental ensembles for performance and liturgies. Broad enough background that various job scenarios are possible. Willing to combine church and school position. HLM-3379

Church Musician Couple: Masters Degree with excellent United States and European credentials; seeking full-time position in U.S. or Canadian parishes. Must be in or near larger urban area. Over 15 years experience. Resume available upon request. HLM-3407


Church Musician seeks position as Principal Organist/Director of Liturgy and Music in parish that requires the best in liturgical music. College degree in organ performance and choral conducting with more than 20 years experience. Salary expectation: 20K range, negotiable. HLP-3385
Compensation in the Catholic Church

BY MARILYN PERKINS BIERY

... Every diocese and parish should establish policies for hiring and paying living wages to competent musicians. Full-time musicians employed by the Church ought to be on the same salary scale as teachers with similar qualifications and workloads (from the Bishops' Committee on the Liturgy, 1972, "Music in Catholic Worship")

It has been common knowledge among church musicians that Catholic churches pay their musicians poorly, if at all. Pastoral musicians, as they are called, are expected to play, sing and conduct, often in the same mass. They select congregational music, teach congregations to sing, establish choir programs, play for numerous weekly masses and often teach music in the parochial schools. Surely, the workload in a Catholic church can scare away even the hardiest church musician, especially when salary is discussed. It is encouraging news that various dioceses in the country are following the Bishops' suggestion, and are attempting to upgrade the level of compensation for church musicians.

In my effort to obtain representative guidelines, I contacted over a dozen diocesan liturgical commissions throughout the country, as well as the Federation of Diocesan Liturgical Commissions in Washington, D.C. My study covers those guidelines which contain a pay scale, and includes publications from Baltimore, Milwaukee, Detroit, Hartford, Harrisburg and New York. The Cincinnati publication, Employment and Salary Guidelines for Church Musicians, is currently out of print.

The most encouraging publication comes from the Archdiocese of Baltimore. Strong sentences open that report:

We cannot hope to have competent, dedicated musicians unless we can give them some hope of a decent livelihood... To continue to sell out what we profess to believe about the dignity of worship by settling for mediocre music is to delude our congregation.

Baltimore's report includes a diocesan survey of salaries, which are appallingly low and are recognized as such. According to the figures, 68% of the parishes surveyed have music directors of whom 50% are paid. The mean salary for a music director is $4,314.96 a year.

This report also contains job descriptions and classifications in order to completely spell out what the musician in expected to do. Baltimore recognizes that so often the little extras add up to monumental tasks, and hopes to suggest more reasonable expectations from parishes. The classifications range from full time through part time to cantors and instrumentalists.

The section entitled salary justification begins by mentioning various sources of salary scales. Those mentioned include music unions in Baltimore, AGO guidelines and publications from various Protestant denominations. The information from the Protestant denominations is used to point out why so many church musicians shy away from serving in a Catholic church, namely because the salaries in Protestant churches are higher and the workload is less! Congratulations to Baltimore for understanding that the Catholic workload is intimidating.

The initial 1978 report includes a salary update from 1980, which I quote. The salary range begins with Level 1, no formal music training, and continues to Level 4, master's degree in music or equivalent AAGO.

Here are a few examples of their salary suggestions:

<table>
<thead>
<tr>
<th>Position</th>
<th>Range per year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time Organist and Choir Director or Full-time Director of Music, nonorganist</td>
<td>$10,980-$21,350</td>
</tr>
<tr>
<td>Principal Organist</td>
<td>$3,660-$10,500</td>
</tr>
<tr>
<td>Per Service</td>
<td></td>
</tr>
<tr>
<td>Organist – weekend only</td>
<td>$12.50-$43.00</td>
</tr>
<tr>
<td>Weddings</td>
<td>$25.00-$55.00</td>
</tr>
<tr>
<td>Funerals</td>
<td>$18.50-$37.00</td>
</tr>
</tbody>
</table>

The Milwaukee Guidelines were also updated in 1980. With their package is enclosed the salary scale from Baltimore previously quoted. They supplement it with a 59
checklist of responsibilities for the parish musician, a sample contract and a salary scale which involves in detail the expectations and compensation of the part-time musician.

The education levels Milwaukee uses are similar to Baltimore's. Some examples:

<table>
<thead>
<tr>
<th>Role</th>
<th>Responsibilities</th>
<th>Range per month</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral Group Director/</td>
<td>Selection of music, preparation and rehearsal with group, performance</td>
<td>$150-360</td>
</tr>
<tr>
<td>Principal Instrumentalist</td>
<td>with and direction of the group on Sundays, seasonal feasts and other special occasions</td>
<td></td>
</tr>
<tr>
<td>Same title</td>
<td>Same duties with two groups</td>
<td>$255-640</td>
</tr>
<tr>
<td>Organist</td>
<td>Preparation and rehearsal with choral group and cantor, service playing and solo performance</td>
<td>$95-325</td>
</tr>
<tr>
<td>Organist</td>
<td>No choir to accompany</td>
<td>$55-110</td>
</tr>
<tr>
<td>Weddings</td>
<td>Each additional liturgy</td>
<td>$10-25</td>
</tr>
<tr>
<td>Funerals</td>
<td>With soloist or group</td>
<td>$25-50</td>
</tr>
<tr>
<td></td>
<td>With singing</td>
<td>$35-80</td>
</tr>
</tbody>
</table>

Detroit publishes a comprehensive *Handbook for Music in Worship*, revised 1982, which studies many aspects of music in church and includes job descriptions and salary guidelines. Their salary scale is based on a formula, similar to the 1980 AGO publication, *Compensation of the Church and Synagogue Musician*. By using the formula, a full-time position where the musician has a master's degree or equivalent AAGO, whose duties are to play six weekend masses, rehearse and direct three choirs, train soloists and cantors, the yearly compensation should be $17,392. This figure does not include weddings, funerals, extra services or school teaching.

Detroit's individual service fees are only intended for substitutes.

<table>
<thead>
<tr>
<th>Service</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday Mass, organist only</td>
<td>$20.00</td>
</tr>
<tr>
<td>with choir</td>
<td>$30.00</td>
</tr>
<tr>
<td>Weekday masses</td>
<td>$10-15.00</td>
</tr>
<tr>
<td>Funeral, organist/cantor</td>
<td>$25.00</td>
</tr>
<tr>
<td>Wedding, organist only</td>
<td>$30.00</td>
</tr>
<tr>
<td>consultation fee</td>
<td>$15.00</td>
</tr>
</tbody>
</table>

Guidelines from Hartford and Harrisburg are discouraging. Hartford published its guidelines in June of 1983. Basically, their publication is sketchy, especially compared to the others, consisting of three pages, total, of salary scale and explanations.

<table>
<thead>
<tr>
<th>Position</th>
<th>Low</th>
<th>High</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-time Salary</td>
<td>$8,800</td>
<td>$11,021</td>
</tr>
<tr>
<td>Bachelor's in music</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Master's in music</td>
<td>$9,300</td>
<td>$11,521</td>
</tr>
<tr>
<td>(Note that inspiring $500 raise for a masters degree.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-time, per service</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Organist only</td>
<td>$10</td>
<td>$15</td>
</tr>
</tbody>
</table>
Choir Director $10 $15
Combination, one person playing, singing, or directing $15 $20

Harrisburg's Liturgical Music Handbook, 1977, contains guidelines for pastors and church musicians, a diocesan pay scale, sample job descriptions and sample contracts. Their pay scale covers the following positions: I is full-time organist and director, II is full-time director of music, III is full-time organist, and IV and V are part-time positions.

<table>
<thead>
<tr>
<th>CLASS</th>
<th>BA or equiv</th>
<th>MM or AAGO</th>
<th>Doc. or FAGO</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>7,200</td>
<td>7,500</td>
<td>8,500</td>
</tr>
<tr>
<td>II</td>
<td>6,000</td>
<td>6,400</td>
<td>7,500</td>
</tr>
<tr>
<td>III</td>
<td>6,000</td>
<td>6,400</td>
<td>7,500</td>
</tr>
<tr>
<td>IV</td>
<td>5,200</td>
<td>5,500</td>
<td>6,200</td>
</tr>
<tr>
<td>V</td>
<td>4,200</td>
<td>4,600</td>
<td>5,300</td>
</tr>
</tbody>
</table>

Harrisburg does not include a scale of individual fees.

New York's Guidelines of 1982 offer only a starting point for parishes to determine salaries. The following fees are suggested as minimum guidelines:

- Sunday mass without choir $25
- Sunday mass with choir $30
- Other masses $25
- Wedding organ only $35
- Consultation $15
- Funeral organ only $25

There may be other diocesan guidelines, but the Federation of Diocesan Liturgical Commissions was not aware of them, so I assume that these are the available figures. Any diocese with a publication which has not been discussed is encouraged to send it in for reference and study. As there is no set format for compensation guidelines, it is discouraging to find pay scales so low.

is difficult to track them down. A diocesan pay scale could be included in a letter to parishes, or buried in a volume on worship. Various dioceses use Baltimore's or Milwaukee's guidelines, while others leave the salary decisions to each parish. (Also, parishes are not required to use the available guidelines.) Several dioceses responded that guidelines were in progress.

While it is encouraging that Baltimore, Milwaukee and Detroit are making positive efforts to compensate their musicians with living wages, it is discouraging that the Harrisburg and Hartford pay scales are so low. (Perhaps Harrisburg can rationalize their seven-year-old publication as out of date, but Hartford's scale is too current to justify.) It is sad that even Hartford's scale is higher than what some AGO members in that diocese are paid. It is to be hoped that more churches and dioceses will endeavor to upgrade their music programs, by understanding that an important part of a music program is a fair wage for the parish musician.


Archdiocese of Baltimore
Archdiocese of Milwaukee
Archdiocese of Detroit
Handbook for Music in Worship, revised 1982
Archdiocese of Hartford
Guidelines for Compensation of Parish Musicians, June 1983
Diocese of Harrisburg
Liturgical Music Handbook, 1977
Archdiocese of New York
Guidelines for Music in Catholic Worship, 1982
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