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In This Issue...

Repertoire. Music itself. It seems that this should be the most important part of the work of pastoral musicians. But is it? Repertoire involves the composer, the music maker (performer) and the interpreter (director); each controls a significant part of the final experience.

Repertoire or music maker, on what should we concentrate? Every reporter who calls the national office for information is interested in "the latest trends in church music." No one ever asks the equally important question, "What are the latest developments for church musicians?"

Our association is named after the musicians, our magazine after the music. Most organizations dealing with musicians and church repertoire call themselves by their repertoire (e.g., Musica Sacra, The Hymn Society, Reformed Liturgy and Music, The Choral Society, Church Music, Sacred Music, etc.).

Repertoire is how we are experienced by our community. Repertoire is the most changeable element in the Roman Liturgy. With our repertoire, we add spice, variation, and creativity to the worship of the Christian people. Simultaneously, as we know all too well, with our repertoire we contribute to the mundane, to the trite, and to the downright disaster of that same worship.

Repertoire is about text and melody, about arrangement and harmony. Repertoire may also be ignored by the musical inadequacies of the pastoral musician unable to perform it.

Sometimes repertoire is a fantasy solution to a parish problem. I love to describe the situation of a large urban parish in a changing neighborhood. The nouveau riche are returning and moving into an established ethnic neighborhood, each group with its own language of liturgy. At the same time, both the pastor and his associate have been transferred, but only the pastor will be replaced. And the pastoral musician is off in the study thumbing through recent publications, thinking, "If only I can just find the right piece of music, then the congregation will sing."

In instrumental music, we know the composer—Beethoven, Copland, Legrand; in vocal music, we know the performer—Beverly Sills, Bing Crosby, the Beatles. In pastoral music, the repertoire tends to obscure the composer and performer, precisely because repertoire for worship is ritual, i.e., repetitive, impersonal, and striving to lift us to a unique level of consciousness.

It is an interesting commentary on the success of the National Association of Pastoral Musicians, as we enter our tenth year, that this is the first issue of Pastoral Music devoted exclusively to repertoire. It will not be our last.

V.C.F.
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Looking for Help

I am an Australian Marist Brother currently studying at the Irish Institute of Pastoral Liturgy. I am working on a research paper on the use of the piano in liturgical music. I would imagine that in the U.S.A., the piano would be more widely used for liturgical music than it would be in either Australia or Ireland. I am therefore writing to ask if any of your members might be able to help me. I would like to get in touch with:

1. Any people who have written papers or articles on the use of the piano in liturgical music, or articles related to it (e.g., the use of secular instruments in church);
2. Any composers of liturgical music who have written with specifically piano accompaniment in mind;
3. Any people who might be interested in my topic and might be in a position to offer me help or advice.

I will be very grateful for any help you can give me.

Brother Michael Henry
Irish Institute of Pastoral Liturgy
College Street
Carlow, Ireland

NPM would be very happy to help all members exchange information. If you are seeking information or advice and think another NPM member out there somewhere might be able to help you, send a letter to NPM, in care of the editor, describing what you are looking for. We will do our best to print all such letters in either Pastoral Music or Pastoral Music Notebook.

Eastman Has Class!

Rick Erickson and I have discussed the annual Eastman Church Music Workshop in light of the forthcoming NPM Regional Convention this summer in Rochester. In considering the possibility of a conflict with such close scheduling, we feel quite strongly that our constituency is sufficiently different and that our ability to offer a less-expensive, shorter workshop (with inexpensive dormitory accommodations) would guarantee us another successful summer.

Nonetheless, it seems sensible that people who are working for a common goal of good church music should not even be perceived as being in competition with one another. Our aim is to provide an annual forum for the important work of the church musician, and it would certainly appear that this aim is being well-served by NPM during the summer of 1986. Therefore, our next Eastman Church Music Workshop will be in the summer of 1987.

Rick joins me in wishing you and the planners of the convention the best possible success.

Vincent A. Lenti, Director
Community Education Division
Eastman School of Music
Rochester, NY

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Association News

Enrichment Seminar

A number of full-time musicians have indicated the need for "more advanced training" in the field of pastoral music. In response to this need, the Director of Music Ministries Division of the National Association of Pastoral Musicians, Mr. Michael McMahon, chairperson, is sponsoring its first enrichment seminar, *Window on Christology*, March 31-April 4, in Washington, D.C.

The focus of the week-long seminar will be Repertoire. During the week, the liturgical theologian, John Gallen, SJ, will present morning sessions on the varying views of Christology. The material will be drawn from a recent (1985) document on Christology issued by the Pontifical Biblical Institute. In this document, various schools of thought on Christology (12 in all) are presented. The document stresses three items about each school: a brief summary of the school, what the school was striving for by presenting its theological approach, and what possible abuses or exaggerations may arise from the school. Or, more simply put, the central teachings of each school, its strengths and its weaknesses as compared to the material contained in the scripture. For the enrichment seminar, Fr. Gallen, using his own outstanding teaching method, will present, on the three mornings of the seminar, these three elements of Christology. The morning sessions alone would be worth the cost of the seminar.

In the afternoon, the participants will take the current repertoire in use in parish churches, select out the hymns and songs that deal with Christology, and examine them in roundtable format, comparing our sung theology with the schools of theology as presented in the morning session. This experience, adult-based learning, will provide the practicing parish musician with:

1. a learning experience about the current and classical schools of thought about Christology, from Scholastic Christology to Liberation Theology, from Duns Scotus to Hans Küng;
2. an opportunity to examine, with professional peers, the current state of repertoire (in terms of text);
3. a reminder that what we sing is what we believe;
4. an opportunity to present the findings to the NPM membership at large;
5. and best of all, an occasion to rest following Easter by sharing the cultural and artistic riches of Washington, D.C. with one's professional peers.

This is an opportunity that those NPM members who are members (or desire to become members) of DMMD should not miss. For more information, contact *Window on Christology*, DMMD of NPM, 225 Sheridan Street, NW, Washington, DC 20011, (202) 723-5800.

Regional Conventions 1986

Local committees are working very hard in preparation for the 1986 Regional Conventions in Richmond, New Orleans, Rochester, Indianapolis, Sacramento, and Bismarck. These conventions were planned by local core committees, diocesan leaders in music and liturgy, and representatives of NPM chapters. These planning meetings were facilitated by the Rev. Virgil C. Funk, founder and president of NPM.

The complete results of these meetings can be found in the convention advertisements at the center of this magazine. Listed below are the planning committees for Richmond, New Orleans, Rochester, and Bismarck. (Indianapolis and Sacramento planners were listed in the December/January issue.)

**RICHMOND, VIRGINIA**

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*Member discount applies to individual NPM members and to cantors whose parish is an NPM regular member. Advance registration for non-NPM members is $345. Advance registration must be paid three weeks prior to regional school. See dates below. Commuter's tuition is only $195 and does not include room or meals. When registering on-site, please add $25 to above fees.

Regional Schools with a location near you:
Corpus Christi, TX
June 9–13, 1986
Advance registration closes May 16, 1986

Providence, RI
June 23–27, 1986
Advance registration closes May 30, 1986

Portland, OR
July 14–18, 1986
Advance registration closes June 13, 1986

Baltimore, MD
August 4–8, 1986
Advance registration closes July 11, 1986
New Orleans, Louisiana
The Heart of Ministry
June 30-July 3, 1986

Rochester, New York
Hope and Beyond:
The Developing Musician
July 14-17, 1986

Bismarck, North Dakota
Musicians: Servants of the Liturgy
August 4-7, 1986
Planning Committee: Kathy Engelzinger, Jackie Graham, Steve Harmon, Sr. Marie Hunkler, Sr. Rebecca Mayer,

Bismarck Convention Planning Group

National Convention, 1987
Minneapolis, Minnesota has been selected as the site for the 1987 National Convention of the National Association of Pastoral Musicians. Ms. Peggy Lovrien, pastoral musician from Presentation Parish in Maplewood, MN, has been appointed Chairperson of the Core Committee.

Planning meetings for the program are scheduled for January 29th and 30th in the twin cities.

Clown Ministry and the Liturgy
On November 10, 1985, the Bishops' Committee on the Liturgy joined the Congregation for Divine Worship in stating that the ministry of clowns is not appropriate to liturgical worship.

While praising the variety of art forms and styles, the BCL's statement stressed "If an art form is used in liturgy, it must aid and serve the action of the liturgy since liturgy has its own structure, rhythm and pace.

"The sincerity of those involved in clown ministry is not to be questioned, but it must be made clear that they have
no liturgical function. While the clown has a place in the world of entertainment, or may be involved in works of charity such as visiting the sick in hospitals or those confined to nursing homes or as a pedagogic aid in schools or in religious education of children, or even in certain traditions of Christological reflection, the clown as such is not to be understood as a liturgical minister. While special pastoral reasons may sometimes suggest the use of clowns or mimes in certain celebrations for small children, it is not normally appropriate for clowns to function in any way in celebrations of the Mass or in other liturgical rites."

The BCL document goes on to point out that the BCL does not "wish to stifle genuine adaptation and authentic creativity where permitted by liturgical norms."

**New York Salary Guidelines**

The Music Commission of the Archdiocese of New York has published recommendations on the question of compensation for church musicians.

In the introduction to the guidelines, John Michael Caprio, Chairman of the Commission, stresses two important considerations when dealing with compensation:

A. The approach of a conscientious church musician is much like that of a dedicated classroom teacher. Much time is spent preparing, evaluating the success or failure of musical programs, and developing new methods to inspire the congregation to a fuller, more meaningful communal prayer.

B. A competent, fully educated musician will have spent thousands of dollars and years of study in a highly specialized curriculum in order to prepare for his/her vocation in church music. In addition, the musician must continually renew and revitalize his/her craft by ongoing study, practice and research.

The guidelines include what the church has a right to expect of musicians, and what the musicians can expect from the church, some practical considerations, and a salary scale for musicians working 20 hours, 27 hours, and 35 hours, with either a bachelor’s, master’s, or doctorate degrees. For example, for a half-time employee with a bachelor’s degree, $10,000 to $14,000 is the recommended salary; for a full-time employee with a master’s degree, $23,000-$28,000 is recommended. A sample contract is included with the guidelines.

For more information, contact John Michael Caprio, Commission on Church Music, Archdiocese of New York, 1011 First Avenue, New York, NY 10022.

**Tenure for Church Musicians**

The standing committee of the General Synod of the Church of England has been considering a general resolution submitted by the Royal School of Church Music in England for establishing tenure for parish church organists in order to provide security against the rotation of parish clergy.

The resolution has passed various committee revisions and has recently (July, 1985) passed the revision stage unamended. It will be submitted for final approval in February 1986, and then has to come before Parliament and receive the Royal Assent. Even though passage is a year away, it does seem that our fellow musicians in the Anglican Church in England have reached a level of security only dreamed about in the American Catholic Church.

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**ANNOUNCING**

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For more information, contact:

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**Seminar leaders:**

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Rev. John Gallen, SJ

**MARCH 31-APRIL 4, 1986**

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**WASHINGTON, DC**

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Seminar limited to 50 participants.

For more information, contact:

Window On Christology
NPM, 225 Sheridan Street, NW
Washington, DC 20011
(202) 723-5800
LITTLE ROCK Chapter expands; two Branches added: Northwest Arkansas Branch—Director: Cathy Crouch, Coordinator for Planning: Marilyn Curry, Coordinator for Recruiting: Jack Steel. Northeast Arkansas Branch—Director: Sr. Phyllis Enderlin, Coordinator for Planning: Sr. Elizabeth Wenzel, Coordinator for Recruiting, Betty Strattman.

FORT WORTH has been meeting in different locations during the current school year. Each meeting is preceded by a covered dish dinner, and babysitting is also provided at a minimal cost. The February meeting is planned as a "Love Your Clergy" appreciation dinner and the March meeting educational component will focus on musical and scriptural perspectives on the psalms.

CHARLESTON held a diocesan meeting at the end of November to spread the good news about NPM. St. Peter's Church in Columbia was the host, and all segments and areas of the diocese were well represented.

METUCHEN focused on music in children's celebrations during January. They are also sponsoring a "learn to read music" program, and also some short courses for organists, choir directors, guitarists, and cantors during the summer months.

DUBUQUE will feature a presentation by John and Nancy Lease from the faculty of Clarke College. The topic of this presentation will be "choral techniques for parish choir personnel."

PITTSBURGH reprints a short article from a Catholic magazine or newspaper in each of their newsletters. It's proving to be a good way to provide some ongoing education.

ST. LOUIS installed new officers at their January meeting. Sr. Luella Dames: Director, Marie Kramer: Vice President, Sr. Rosel Feder: Treasurer, Ralph Winn: Secretary, and Kathleen Furman: Refreshments.

ORANGE will feature a presentation on The Voice by Hayden Blanchard at their March meeting. This chapter is one of the many that meets every other month.

INDIANAPOLIS is focusing on recruitment during the current academic year. Hosting a regional convention should certainly help their recruitment efforts.

BUFFALO celebrated a memorial Mass for the deceased members of The Church Musicians Guild of Buffalo. The guild is approaching its fortieth anniversary, and therefore the memorial Mass was celebrated in Latin using Gregorian Chant. A schola was formed to sing the propers of the Mass and the congregation sang the ordinary parts. The Church Musicians Guild of Buffalo became a chapter of NPM in the spring of 1983.

Tom Wilson

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Common Responsorial Psalm: Only Second Best?

BY ELIOT KAPITAN AND EDWARD THROM

We all know the responsorial psalm is directly connected to the bible reading it follows. We know it is to be from the Book of Psalms. We also know it is intended to be sung throughout—antiphon and verses. We find this in §36 in the General Instruction to the Roman Missal.

What we all may not know is that in the same paragraph §36 we also find:

Nevertheless, in order that the people may be able to join in the responsorial psalm more readily, some texts of responses and psalms have been chosen, according to the different seasons of the year...for optional use, whenever the psalm is sung, in place of the text corresponding to the reading.

Simply put; we have an option. Is it being used?

Why We Don’t Use Common Psalms

There are some very practical reasons why more parish churches do not use the option of singing common responsorial psalms on Sundays:

1. A most basic reason is missing information: not knowing what a common psalm is, or how they are used, or even where they can be found. [It is an option to the assigned text, used in the same way, and 23 of them can be found at §174-175 in the Lectionary—pages 274-280 in the Catholic Book Pub. Co. edition.]

2. Another can be called the curse of the missalette. The proper psalm is in print. Won’t parishioners be confused by having to sing something else? [Singing by heart may be preferred to learning something new each week. Besides, do we want someone in Chicago or Portland who never prays with us choosing our music?]

3. Still another may be a feeling of pride: “We do a new psalm each week. Isn’t that great?” [But what is the participation like? As good as the Alleluia?]

Up Front Goal

Our goal for the responsorial psalm is to do it well. And do it so well that it helps the assembly reflect on God’s holy word proclaimed in the first reading. Do it so well that it is both beautiful and prayerful. Do it so well that it adds to our public prayer and not hinders it.

Psalms are for singing. Our prayer is enriched when the whole responsorial psalm is sung—antiphon and verses. The intent here is not to lay another burden on already busy liturgy people. But even very busy liturgy people need to keep the ideal in sight and keep moving toward it.

A Case for the Common Psalm

The idea here is to use the same psalm for three-four weeks or for the whole season. But Why do it? What’s the point? Does it really matter? Some benefits to better prayer are:

1. There is increased participation in the Liturgy of the Word when people know their role, their part.

2. People in the pew will sing what they know. Listen to the Memorial Acclamation and the Great Amen. It is sung with gusto because it is not changed from week to week.

3. It allows even volunteer cantors to sing the verses with ease, to sing them prayerfully—because they are familiar. An uneasy musician will not instill in the assembly the confidence to sing.

4. The common antiphon can be one uniting thread that helps tie a season or group of weeks together.
5. That small piece of familiar music just may be a melody that people will carry with them from Mass. It may be an inspiration to pray on the weekdays what they prayed on Sunday.

To sum up, the common psalm is not used because the musicians are lazy. It is used to help liturgical prayer be better prayer because there is better participation.

Some Prudent Cautions

rc#1. Just because a song is in Glory & Praise or any hymnal, does not mean it is automatically appropriate for use between readings. The complete text should be based on a common or a proper psalm. rc#2. Do not settle for junk music. A small repertoire of psalms has room only for music that is worthy of the Christian Assembly. Sing only the good stuff.

Some Help for Starting

Here are the citings of the common psalms for Lent and Easter. Some music titles are suggested as beginning helps. You will find more possibilities in your own worship aids.

HOLY WEEK. Ps. 22:8-9, 17-18, 19-20, 22-24. My God, my God, why have you abandoned me?

Palm Sunday Psalm 22 in the Cantor Book Cycle B [WLP]. Singing this a cappella even though an accompaniment is provided can be dramatic. Lots of “accelerando” in the verses can heighten the text.

Palm Sunday Psalm 22 in Respond and Acclaim p. 27 [OCP]. This is a basic setting. It would be good for beginning cantors and hesitant assemblies.

Easter. Ps 118:1-2, 16-17, 22-23. This is the day the Lord has made, let us rejoice and be glad.

This Is The Day by Michael Joncas, edition 88A1282Y [CM]. Lots of rhythmic drive and interest abound in this challenging work.

A cantor only arrangement is in the new Peoples Mass Book #292 [WLP]. It uses the same refrain as the choral setting above.

Easter Sunday Psalm 118 in Respond and Acclaim 1986 p. 35 [OCP]. This provides a refrain loosely based on “All Creatures of Our God and King” that works well.

Easter. Ps 66:1-3, 4-5, 6-7, 16 & 20. Let all the earth cry out to God with joy.

Lift Up Your Hearts by Roc O’Connor, SJ, in Glory and Praise 3 #214 [NARL]. This is an attractive rhythmic setting of this psalm in a folk style.

ASCENSION. Ps 47:2-3, 6-7, 8-9. God mounts his throne to shouts of joy.

We have no recommendations. Use is limited to Ascension and the Seventh Sunday of Easter.

PENTECOST. Ps 104:1 & 24, 29-30, 31 & 34. Lord, send out your Spirit, and renew the face of the earth.

Lord, Send Out Your Spirit by Joe Zisgray in Glory & Praise 2 #117 [NARL] has become popular in our area.

Publisher addresses:
CM—Cooperative Music, P.O. Box 4463, Washington, DC 20017.
OCP—Oregon Catholic Press, 5536 N.E. Hassalo, Portland, OR 97213.
503-281-1191.
WLP—World Library Pub., Inc., 375 Willow Road, Schiller Park, IL 60176.
Choosing Repertoire: Know Your People

BY CAROLE RILEY

Pastoral musicians need to be committed to spiritual development, for we serve as instruments to assist parishioners in prayer by selecting music conducive to spiritual needs. As pastoral musicians we put words in our parishioners' mouths, we fill their consciousness with sound, evoke memories, spark anticipations, and nudge them toward a fuller experience of union with God.

The pastoral musician has a duty and obligation to systematically monitor the prayer pattern that may evolve from the music selected for eucharistic liturgy. Fr. Adrian van Kaam speaks of the five dimensions of the self (Studies in Formative Spirituality, vol. 1 (Pittsburgh, Pa.: Duquesne University)). These five dimensions, applied to the selection of music by a pastoral musician, lead to a model of prayer that may be ongoing and integral in the lives of both pastoral musician and parishioner.

To prepare for musical selection of Sunday liturgy I propose reflection on five areas that evoke in us the need for meditation and prayerful dialogue. Before preparing any celebration, I believe we must ask ourselves these five questions, addressing the socio-historical, vital, functional, transcendent, and inspirational dimensions of the human.

First, what is the history of this congregation? Who are these people? What kinds of experiences are they having? What do they need in order to nurture their souls, to send their spirits surging to God, to unite themselves to one another? I, as a pastoral musician, must divorce myself somewhat from my "should" system, and temper my enthusiasm over the last meeting and the latest Marty Haugen recording until I reflect again, this week, on the history and psychological background of the people I serve through music.

The second question focuses on the vital emotional level of the parish. What is the emotional tone I feel called to portray in this Sunday's liturgy because I've read and studied the readings? Simultaneously I ask questions about the normal emotional stance of the parish. Do they travel 45-50 minutes with children and feel tired? Have they been isolated by snow and feel lonely, needing the reminder of oneness, unity, love together? Are they aged whose voices long ago lost the high "e" and would feel nurtured by a familiar Latin refrain? Am I as a pastoral musician creative enough to lead them, young and old, from the trite music offadism to the newer experience or to a deeper awareness of the value of the traditional, yet assist the whole person to express himself or herself through song?

Third, how does the congregation perform best? Are they accustomed to listening to the guitar group or choir? Am I training them in singing antiphonal responses like those published by Taizé, Marty Haugen, Lucien Deiss, David Haas? Am I assuring them of participation and variety in style and texture? Am I, as pastor of music minister, assessing their potential?

Fourth, what are some of the deepest aspirations or desires of this worshiping community? Do I know their wants? Have I tried to provide them musical tools with which to communicate with me? Do I truly listen with a non-defensive pastoral ear when they try to tell me that the organ is too loud, the pace too fast, the songs too high, the guitars out of tune? Do I quietly acknowledge their experience and accept their suggestions as prayer material for myself? Am I truly a music mediator, an instrument of their contact with God? Reflecting on their critiques or compliments can serve as a guideline for me in selecting the music. Compliments are sometimes not as easy to detect. I take the humming I hear after liturgy as a clue to a pastorally good choice of music; so too with lingering silence, tears, full singing, gently unconscious tapping or swaying, a look of eagerness on the part of a child expecting to be asked to play the tambourine or bring an instrument—a coffee can will do—for use at the final hymn.

The last question deals with the inspiration of the Holy Spirit. How do I as a pastoral musician continually open myself as a parish vehicle for inspiration? As a praying person I must learn to be silent before God's Word so that it may become alive for me. Silence is both an ascetic necessity and a response. I discipline myself to set aside perhaps an hour weekly to be silent before God, and be confronted by these questions of parish history, emotional needs, abilities, desires, and God's unique presence. The Divine Musician, I believe, speaks silently to the parish musician, and will lead us to creative spiritual music planning. I can then sing with Gerard Manley Hopkins—

Elected silence, sing to me
And beat upon my whored ear,
Pipe me to pastures still and be
The music that I care to hear.

Shape nothing; lips be lovely dumb:
It is the shut, the curfew sent
From where all sentinels come
Which only makes joy eloquent.
Choosing Repertoire
Concede to Silence: Allow God to Speak

BY RANDALL STEERE

Many people speak of theologies of church music, and musicological approaches to music making. Logically enough, these conceptual and rational systems of religious and musical study provide a ready, albeit narrow, foundation from which to build a philosophy of and a practical approach to music in the church. While these approaches are laudable beginnings in the ongoing attempt to harmonize music and worship, I contend that in isolation, they are equivalent to "building a house on the sand." All too often, musicians, music, and theologies are completely washed away by churches, and for good reason.

As musicians, we need to realize that the strongest feelings in worship for many people are not theologically oriented but phenomenologically oriented. Worship and music as a phenomenon of religious experiences, rather than a concept about religious experiences, provides the "rock foundation" for many of our churches This is most easily seen in Evangelical, Pentecostal, and Charismatic worship patterns, but it exists to some extent in practically all worship situations.

We musicians seem to constantly complain that ministers and lay people don't understand us. We complain because congregations don't want to "do" worship and music the way we think it should be "done." However, as is many times the case in situations such as this, it is the musician who does not understand the congregation, which would like to "be" at worship. In simplistic terms, to "do" worship is a theological, musicological, rational, and removed approach. To "be" at worship is a phenomenological, experiential, and immediate approach. Among the congregations that I am concerned with in this article, to "be" at worship is so important it almost excludes "doing" worship. ¹

At this point it is necessary for me to state that I am not condemning either "being" or "doing" worship. My ultimate conclusion is that both of these areas can be combined. However, I feel the phenomenological approach has been so rejected and forgotten that it needs to be studied in isolation. In reality there are yet many more aspects to be considered in any music ministry.

Few musicians, and even fewer lay people, have studied a phenomenological approach to worship. However, our congregations have felt this aspect of the religious experience deeply, and have attempted to describe it in many ways. To many musicians, however, phrases such as "feeling the presence of God," "warming the heart," "touched by God," and many more are turned aside as emotional nonsense. Instead, musicians should be aware of the phenomenological basis and meaning behind these expressions. As we will see, this approach has much to teach the musician, not only about worship, but about music as well.

A phenomenological approach to worship and music is concerned with "numinous" experiences. While there are several points of view towards phenomenological study, the congregations I have in mind would accept Rudolph Otto's view that the experiences of the numinous are at the core of the worship service.² They would also accept Otto's view that this ultimate numinous object (God) is real and exists outside of the human mind. To describe such a numinous experience is very difficult. The numinous is defined as "the wholly other," and thus the numinous experience is an experience with something totally "other" than anything we can completely and rationally define. To quote from Otto.

I shall speak, then, of a unique "numinous" state of mind, which is always found wherever the category is applied. This mental state is perfectly sui generis and irreducible to any other; and therefore, like every absolutely primary and elementary datum, while it admits of being discussed, it cannot be strictly defined. There is only one way to help another to an understanding of it. He must be guided and led on by consideration and discussion of the matter through the ways of his own mind, until he reach the point at which "the numinous" in him perforce begins to stir, to start into life and into consciousness. The reader is invited to direct his mind to a moment of deeply-felt religious experience, as little as possible qualified by other forms of consciousness. Whoever cannot do this, whoever knows no such moments in his experience, is requested to read no farther; for it is not easy to discuss questions of religious psychology with one who can recollect the emotions of his adolescence, the discomforts of indigestion, or, say, social feelings, but cannot recall any intrinsically religious feelings.³

Mr. Steere is minister of music at the First Church of Christ, Congregational in Glastonbury, Ct. This article is reprinted with permission from the February, 1984 issue of The Diapason.

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Thus, I cannot totally describe or define a numinous experience within this article. I would hope that most of us would have some idea of the religious experience I am talking about. If not, however, there are many different kinds of numinous experiences that the reader may more easily be able to relate to, and thus get an idea of what the numinous experience of “the Holy” is.

For example, anyone who has experienced fear of the darkness has had a numinous experience. It is not the darkness we are afraid of, but the unknown “other” that might be in that darkness. We shouldn’t mistake this numinous feeling for the emotion of fear, for there are experienced on a personal basis. In many such churches, one needs this experience for personal salvation. Unfortunately, as with anything else, people tend to universalize their subjective religious experiences without realizing that God touches people in unique ways. Everyone’s religious experiences are different, not because God is different, but because people are different.

Many of us will recall dismissing this phenomenon as religious fanaticism or as a psychological problem. No matter what we think however, phenomenologists will point out that these experiences are very real to our “fanatics,” and historically very important to our faith. We can judge all we want, but if we want to minister, then we must start by relating to what others experience.

What does all of this mean for us as church musicians? Psychologies of music state that the listener of music hears pitch variations, rhythmic patterns, and musical expression (timbre, volume and tempo fluctuations, etc.). Psychologists say that the goal of the listener is to be able to comprehend and enjoy this musical language much like trying to learn a foreign language:

Basically we organize and conceptualize what we hear as musical sound in two ways, tonally and rhythmically. To the degree to which we are able to organize these two elements and conceptualize their interaction, we develop aesthetic response to musical expression. We give meaning to the tonal elements through our aural sense of tonality and to the rhythmic elements through our kinesthetic

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**We must start with what others experience.**

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many things we are afraid of that don’t give us a numinous experience. Sometimes our minds can rationally overcome this numinous feeling, but when the numinous is felt, it is very real.

In the religious numinous experience, God becomes the “wholly other” force with which one comes into contact. This is why some congregations speak of God in such physical, real, and specific terms. Many theological doctrines develop from these experiences, i.e., God is a being that is “wholly other” but that can be felt and ex-
sense of meter. As a general parallel, when we listen to someone speak, we are able to keep in mind what he is saying and to anticipate what he might say by giving meaning to his preceding words which form the basis of continuous thought. If the words used are unfamiliar (or if all we hear is unintelligible noise), we are unable to remember, analyze, and synthesize as we listen, and what we hear has little meaning for us. (italics mine)

This philosophy has been generally accepted by our college and university professors, and as a result, has infiltrated every aspect of music making. But I question whether this educational and musicological approach to the musical experience is really the ultimate goal, or even an important goal, for music listeners. Our educators have ignored for the most part other academically proven aspects of the musical experience. Church musicians, even more than other performers, need to understand what the musical experience entails for the listener who knows nothing about music. Even adequately educated listeners will hear music way beyond their ability to comprehend in the way our psychologists say they should. Would our psychologists conclude that these people can’t have a positive experience because they can’t comprehend the music they hear?

Our uneducated listeners do indeed have musical experiences, and phenomenology is an academic system that is able to describe one effect of listening to seemingly (according to our psychologists) incomprehensible and meaningless sound or noise. This sound is the “wholly other” in a phenomenological approach to music. Many in our congregations listen to music as a numinous experience either because the music is beyond their conceptual ability or because they are not forcing their minds to listen conceptually. Rather than blaming the congregation for this, I believe it is time we musicians realize that conceptualizing music may not be the ultimate goal of the musical experience. Further, I believe it is time we recognize that the phenomenological realm of the musical and religious experience is an appropriate and academically validated aspect of our faith and of people’s lives.

I need to make it clear that this numinous experience need not be limited only to the musically illiterate. Anyone who is aware of and open to the numinous can experience it. In fact, because not all musical performances necessarily provide a positive numinous experience, it is crucial that church musicians constantly consider the phenomenological realm of their music making.

Our congregations can attest to the fact that many musical performances leave them cold and bored (what I call a negative numinous experience, which is considered profane by many congregations). On the other hand, a different performance of the same compositions may leave them with a very positive numinous experience (which they would consider sacred). While one must take into account the listener’s attitudes in receiving the musical experience before making any judgment, there is a definite responsibility for producing the numinous experience on the part of the performer(s).

Unfortunately, there is no formula for producing a positive numinous experience. However, within the musical experience, it is the performer’s production of sound that provides the numinous power. It is the immediate sound of a specific performance which produces the numinous, not the imagined or esoteric sound conveyed on the printed page. Thus, there is a dialectical
tension with current musicological practices of reducing as much as possible the performer's input by dogmatising the printed page into "authentic" performance practices. It is the fresh unique input and interpretation of each performer that makes music come alive. To "be" making music is quite different from "doing" music.

Many times the musician does not understand the congregation.

It is possible to resolve this dialectical tension between musicology and phenomenology. I believe it is just as wrong to play as "authentically" as possible and have the music sound boring, as it is to produce positive numerous sounds that have nothing to do with the printed score. However, in the middle of these two extremes (which few seem to dare to combine lately) is contained plenty of room for give and take. Why is that beautiful verb, "to compromise," so hated among organists lately? It seems that organists are providing nothing but extremes of performance practices merely to prove their brand of musicianship — even though no one in the audience cares.

Churches have every right to demand musical performances that provide positive numerous experiences. While musicians may argue that the musical language alone is capable of revealing God (music for music's sake), churches have known for years that there are also many other ways of leading people to God through music. In fact, "music for music's sake" is a modern concept unknown to what anthropologists call "primitive" societies (this is not a judgmental term). Many in our congregations are still in this "primitive" frame of mind. Phenomenology validates the numerous experience and provides academic theories and terms with which to counter the arguments of theologians and musicologists. No longer need churches or church musicians be timid in adding new criteria to their performance practices.

Now that we have some terminology that allows us to conceptualize about the numerous experience as far as that is possible, let us continue to define the phenomenological use of music in worship. While music is capable of producing numerous experiences, these are not the same experiences as that ultimate direct numerous experience of God. The performer's production of sound is the power behind the numerous musical experience, whereas God is the power behind the greatest numerous experience. God is in his creation, but not in a pantheistic sense. Thus, many numerous experiences can point to God but they all fall short of the direct experience of God. Rudolph Otto describes this in his "Law of the Associations of Feelings." Many times, such as during the silence that follows a musical performance, a deeper (feeling of God's direct presence is felt. Ultimately, musical sound must give in to something greater and more perfect — attained only in silence:

What darkness is to architecture and the pictorial arts, silence is to music and verbal art. "The Lord is in his holy temple; let all the earth keep silence before him." Of course this silence, if it is to express anything, cannot be pure silence. It must begin and end, or, to use the musical term, it must be a rest. Or it must be semibreve, corresponding to semidarkness. It is not the silence of a man who has never spoken, but the falling silent in the presence of the Holy — holding one's breath. For before the wholly other, one stands in silent reverence.

Ministers many times create this same effect with "powerful" sermons. These produce similar numerous experiences but must ultimately concede to silence in order to allow God to speak directly to individuals. How important are these silences between various parts of the service? God can speak through others, but we must allow time for God to speak directly to us as well.

Where does all of this heavy thinking leave us in our practical situations? I will list several practical suggestions that I find helpful when choosing and performing music:

- When choosing music, try to listen to a composition before analyzing or looking at the music. Find someone else to play through the piece for you if possible. Listen as a musical illiterate would. Determine the effect it had on you from that one listening. That effect will be closer to what the congregation will feel during their only chance to hear. Remember, musically illiterate people will not remember pieces from one listening to another the way we are able to — each time will be almost like the first.
- If you must play through the new music yourself, learn to shut off your musical ears. Block out any musicological hearing aids. Don't look at the composer's name, don't look at the music beforehand, and don't look over the words yet — just play the piece and listen. The listening experience is many times different from the performing experience.
- Remember that it is possible to change the numerous aspects of a piece through your interpretation. Learn to separate yourself from the music and determine where the piece, or your performance of it, loses interest. What would make it come alive? Try various tempos and volume changes, etc., till you find the combination that seems right and which provides that positive numerous experience.
- Learn to communicate these ideas to your choir members and students. Many times it takes extra musical ideas, images and concepts. Move beyond "the notes" to "making music." Teach the choir to feel the numerous quality of their performance.
- The quality of the musical composition does not have to be sacrificed to add the numerous aspect to performances. Sound is sound to the musically illiterate, no matter what style the musicians may label it. I find that a
numinous experience from the “most difficult” of music is accepted as readily as from the “worst” popular music. “Difficult listening” is a musicological standard, not a phenomenological one. This is an important point to remember.

- The standards of performance can also remain high. To get “beyond the notes” one should be on top of performance techniques and feel comfortable with the music. Strive for the highest performance standards and then add the numinous expression to the music. However, impeccable technique is a conceptual standard and is not equivalent or a prerequisite to a numinous experience.

We must allow time for God to speak through us.

- All of these suggestions can be applied to all musical performances. I find that it is much more difficult to add the numinous quality to solo performances because it is harder to separate myself from the music. Listening to other organ recitals as a non-musician would is helpful to me.

- Listen to what the congregation is trying to say. Are they using a phenomenologically oriented language? Usually what they say needs to be interpreted. Musical language is not the criterion for salvation.

While all of this material has been necessarily simplified, I hope that it has begun to explain the role of phenomenology and the numinous experience in worship and music. As is true with any simplification, there is a wide variety of details and variations that I have omitted. As one becomes aware of the numinous, one begins to feel its presence in many different areas.

Whether you accept the phenomenon or not, the numinous criteria will be around in our congregations for a long time. I have given specific suggestions that on the surface may seem to contradict current musicological teaching. However, I believe it is time for the musicologists and the organ departments to look outside their tiny spheres of academic inquiry and allow other areas to influence their underlying assumptions. Musicology and phenomenology can be compatible, if we allow them to be.

NOTES

5 Otto, pp. 41-49.
Easy Anthems for Small Mixed Chorus

BY RICHARD PROULX

Aichinger, G.: Where is now Abel? (SAB) GIA-1854
DesPres, J.: Ave verum Corpus (SAB) GIA-1533
Kreutz, R.: Rise, O God (SAB) GIA-2249
Morley, T.: Sound forth the trumpet (SAB) GIA-1867
Obrecht, J.: Parce, Domine (SAB) GIA-1900
Obrecht, J.: O vos omnes (SAB) GIA-2289
del Mel, R.: O Jesu Christe (SAB) GIA-2298
Tomkins, T.: Have mercy on me (SAB) GIA-1899
Lallouette, J.: Christ, the glory (SB, organ) GIA-2288
Gumpelzhaimer, A.: O praise the Lord (SAB) GIA
Tallis, T.: If ye love me (SAB) GIA
Englert, E.: Sing aloud to God our strength GMC-2373
Schein: Sing to the Lord (SAB, organ) Calvary Press
Steffani: Rejoice in the Lord (SAB, organ)
Concordia 98-2217
Gelineau: Psalm 148 (SA[T]B, organ) GIA-2245
Kindermann: Creator Spirit, by whose aid (SB, organ, 2 viol.) Concordia 98-1482
Peloquin: Psalm 132 (2 vc.) GIA-1141
Nelson, R.: Hosanna to the Son of David
Augsburg 1258
Gastoldi: In thee is gladness (SAB) Augsburg 1231
Dirksom: Jubilate Deo (SB, organ) G. Schirmer 894
Harper: Psalm 150 (SB, organ) Oxford 40.030
Maconchy: Nowell, Nowell (SAB) Cambridge
Hymnal, no. 162
Lahmer: It is good to give thanks (SB, organ – 12 tone!
EASY!) WLSM 1499-5
Purcell: Song for St. Cecelia (SB, organ)
Oxford OM-20
Proulx: Christ sends the Spirit (SAB, organ, flute-ad lib) Augsburg 11-1882
Marshall, J.: Alleluia (SAB, brass) SMP-57398
(Lorenz)
Wood, D.: Christ is made the sure foundation (SAB, organ/brass-ad lib) Schmitt 6208
Caldara, A.: Gloria Patri (SAB, 2 violins, organ)
Concordia 98-2365
Jenkins, J.: Mass in Tudor modes (Choral) (SAB, organ) Elkan Vogel 362-03198
Bach, J.S.: Alleluya, O come and praise (2 part, organ) Chorister's Guild A-174

Handel, G.F.: Come Jesus, holy Son of God (2 part, organ), Hammer A-5623
Agazzari-Fink: Gratulamini mihi, Omnes (2 part, organ) Concordia 98-225
Jothen: He is risen (2 part and handbells) Chorister's Guild R-21
Marshall, J.: Whom have I (SAB) Augsburg 11-D677
Cherubini, L.: Like as a father (Lovelace) (SAB, organ) Chorister's Guild A-156
Krapf, G.: O Lamb of God (SAB) Augsburg 11-779
Schein, J.: Praise we our Savior (SAB, organ)
Broude 224-7
Telemann, G.P.: With my spirit, I praise the Lord
C.F. Peters HE39.015
Bales, G.: My trust is in thee (SAB, organ) Waterloo
Felz: Show me thy ways Augsburg 11-0642
Shaw: Hail thee festival day Novello 18595
Wasner: When Jesus in the garden Schirmer 8822
Constantini/McKinney: Pastores Loquebantur
J. Fischer 9659
Johnson: The lone, wild bird Augsburg CS 524
Distler: Maria walks amid the thorn Concordia 98-2306
Wolf: Awake, my soul Concordia 98-1749
Telemann: And the word was made flesh Peters 39-002
Handel: Keep me faithfully in thy paths GIA-2355
Grancini: Lord of life and king of glory GIA-2357
Martini: Word from Above GIA-2356
Amner, J.: O come thou Spirit divinest (SAB)
Schmitt 1407
Butler: Sing aloud to God (SAB) Galaxy 2373
Nelson: Hosanna to the son of David (SAB)
Augsburg 11-1258
Handel, G.F.: Declare his honor (SAB, organ)
Concordia 98-1957
Shaw, G.: Praise God in his holiness (SAB, organ)
Schirmer 8574
Near, G.: Lord, keep us steadfast in thy word (SAB, organ) Augsburg 1557
Orr, R.: Make a joyful noise unto the Lord (SAB, organ) Oxford E 123
Puccini, G.: Requiem (SAB, viola, organ) (motet) Elkan-Vogel 362-03209
 Boughton: The holly and the ivy (SAB) Curwen 8108
Brunetti, D.: Cantemus Domino (SAB, organ)
Schirmer 51634

Mr. Proulx is the director of music at Holy Name Cathedral in Chicago. This compilation is reprinted from The Parish Musician, Diocese of Pittsburgh, February, 1984.
Brandon, G.: Carol of the baptism (SAB) Concordia 98-2138
Kodaly, Z.: Veni, veni Emmanuel (SAB) Boosey 5564
Sowerby, L.: Jesu, bright and morning star (SAB, organ) Oxford A-162
Schaefer, C.: Keep a quiet place apart (SAB, organ) Augsburg 11-1594
Schaefer, C.: Wave him on (SAB, organ) Augsburg 11-1610
DesPres, J.: Ave verum Corpus (SAB) Witmark & Sons 4W970
Williamson, M.: A psalm of praise (unison, organ) Weinberger 312 40718
Shaw, M.: A blessing (SAB, organ) Curwen 109959
Erickson, J.: Out of the depths (SB, organ) Hinshaw 111
Pelz, W.: Come, you have my Father's blessing (SAB, organ) Augsburg 11-1761
Diemente, E.: Alleluia (SAB, electronic tape) Belwin-Mills GCC522
Monteverdi, C.: Deus tuorum militum (SAB, vn, vc, organ) Oxford 41-028
Paget, M.: Adam and the apple (3 part, perc.) Schirmer 11912
Krapf, G.: Sing ye to the Lord Abingdon 527
Boyce, W.: The sorrow of my heart (SA or SB, organ) Concordia 98-1844
Handel, G.F.: Soul adorn thyself with gladness (SAB, organ) Concordia 98-1844
Ford, T.: Almighty God (SAB) Bourne ES244A
Distler, H.: For God so loved the world (SAB) Concordia 98-2239
Pelz, W.: Who shall abide (SAB, flute, guitar) Augsburg 617)
Near, G.: He whom joyous shepherds praised (SAB, organ) Calvary Press
Wood, D.: O praise ye the Lord Flammer D-5222
Wetzler, R.: Look, ye saints, the sight is glorious Augsburg 1534

Buxtehude, D.: In te Domine speravi Arista AE 264
Porter: O thou to whose all-searching light Concordia 98-1946
Buxtehude: Instruments, waken and publish your gladness Concordia 98-1422
Pasquet: Bless the Lord Augsburg 11-0602
King: I will always give thanks Concordia 98-1659
Carissimi: O Felix anima Bourne 3014-3
Da Viadana: Christus resurgens Leeds Music L-441
Erickson: Of the Father's love begotten Choristers Guild A-150
Lovelace: Like as a father Choristers Guild A-156
Brandon: Jesus, lead thou on Concordia 98-2169
Couperin: Come praise the Lord Concordia 98-2164
Lotti: Surely he hath borne our griefs Schirmer 1124
Brandon: Eternal God, whose power upholds Concordia 98-2083
Hahn: And Jesus increased in wisdom Concordia 98-2100
Davis: Let all mortal flesh Mills 64176
Shaw: With a voice of singing Schirmer 10226
Thomas: Sing for joy (collection) Concordia 97-5046
Sowerby: All hail adored Trinity Oxford A 165
Woodgate: Six Carols for Piano and SAB Voices Oxford
McLelland-Young: Bread of the world Novello 29-0376-08

CANONS AND ROUNDS
Tortolano: 19 Liturgical Rounds, Book I GIA-1600
Tortolano: 19 Liturgical Rounds, Book II GIA-1943
Caldara, A.: 6 Canons for the Church Year (3 part) Leeds L-148
Terri, S.: Around the Year in Rounds Lawson-Gould 51746
Buszin (ed.): 32 Canons on Sacred Texts Peters 6616
Bristol: 35 Sacred Rounds and Canons from Four Centuries Canyon 5505

COLLECTION
Thomas, P.: SAB Choir Goes Baroque (10 anthems, authentic SAB!) Concordia 97-5232
The greatest musical resource for Sunday liturgy is the people themselves. We acknowledge the contribution of the many musicians, choirs and leaders of song who have brought to the church a rich tradition of faith and an expression of culture which is communicated through song. The gospel speaks through the generous amount of time freely given in preparing, rehearsing and celebrating God’s saving acts through music. An entire community can be evangelized through song that invites and involves a community in the liturgy. The music in the liturgy can have the same impact on a community as a good homily. The faithful are able to take something home from the liturgy: an affirmation of who they are!

Here are six excellent resources for liturgical music in the Hispanic community.

1. A very well-prepared and professional accompaniment is from Oregon Catholic Press: Canticos de Gracias y Alabanza. It is a collection of 215 songs, with music and guitar chords, in a notebook binder. There
also a missalette-like book with the music and words for the people. Oregon Catholic Press has prepared a cassette to accompany this book. The guitar accompaniments are also available. The music takes into account the varieties and styles of music of the Hispanic culture.

[Oregon Catholic Press, 5536 N.E. Hassalo
Portland, OR 97213 (503) 281-1191]

2. The diocese of Lima, Peru has an excellent music program. The written music and guitar chords are in a hardcover book, Cantos Liturgicos, Peru, (fichas). The book for the congregation is a paperback, Soy Cristiano. There are 235 songs in this collection. The diocese has made available a collection of records or cassettes which accompany all the songs.

[Editorial Apostolado de la Prensa S.A. (EAPSA)
Apartado 1849, Lima, Peru]

3. The Hispanic community in New York has musical accompaniment (written music and guitar chords) for 205 songs: Aleluya. The musical arrangements are in a notebook and there is a small paperback for the congregation. Most of these songs are from Ediciones Musical Pax y Discoteca Pax, Madrid.

[Centro Calasanz Verdad y Vida
431 West 131st St. & Amsterdam Avenue
New York, NY 10027 (212) 600-5525]

4. A very famous source is the Mexican American Cultural Center in San Antonio. MACC offers a collection of popular folk songs and religious liturgical songs. The bookstore at MACC carries some lively and well-written Masses that reflect the “ambiente” of the southwest by composer Carlos Rosas. Highly recommended are “Rosas de Tepeyac,” “Gloria a Dios” and “Misa a La Virgen de San Juan.” The written music, words, and guitar chords along with the records make it very easy to learn and implement in the liturgy. MACC offers the reprint permission at a very reasonable price. Many communities have had great success with the music of Carlos Rosas. Also available are musical accompaniments and tapes for Holy Week and the celebration of the Posadas.

[Mexican American Cultural Center
P.O. Box 28185, San Antonio, TX 78228
(512) 732-2156]

5. The church in Mexico has an excellent resource, Obra de la Buena Prensa. They offer an excellent and varied collection of music with guitar chords and cassettes for Sunday liturgy, fiestas de Maria, Holy Week and funerals. Musical settings for the parts of the Mass are also on a cassette: Lo Musical Liturgico: Cantos del Ordinario de la Misa. All their musical liturgical aids have a cassette accompaniment.

[Obra Nacional de la Buena Prensa A.C.
Donceles 99-A, Apartado M-2181
06000 Mexico, D.F.]

6. The Misioneros Combonianos have a paperback, Recemos Cantando. The collection includes music from all Spanish-speaking countries. It contains the words only for 400 songs.

[Misioneros Combonianos
P. Arriaga, 10-Col Tabacalera
Apartado 32-0333, Mexico 1, D.F.]

The most powerful and creative music comes from the heart and soul of a community. The musicians of the Hispanic community have the talent and the discipline to produce new and exciting music. There is a danger that we depend too much on resources other than our own. Local communities can encourage their musicians to write words and music that express the day-to-day living of the Hispanic community.
Using the Classics in Today's Liturgy

BY STEPHEN BARTON

"...The faithful carry out their proper liturgical function by offering their complete, conscious and active participation.... The faithful are also taught that they should try to raise their mind to God through interior participation as they listen to the singing of ministers and choir...." (Musicam Sacram, Section 2, No. 15).

The involvement of our people as active and passive participants in liturgy provides creative challenges to pastoral musicians. The challenge of active participation is a continuing, well-documented topic of discussion. Interior participation, however, is a subject that has received less than adequate attention in our understanding of liturgical music since Vatican II. The use of baroque passion music provides interesting possibilities toward enhancing this aspect of liturgical celebrations.

The liturgy of the word holds a rightful place of great import in our celebrations. Classical church music, passion music in particular, has traditionally been a powerful source for teaching the word. Great church composers almost invariably drew, either directly or in adapted form, from scripture for their sacred masterpieces. In the case of baroque passion music, our Palm Sunday and Good Friday gospel readings have been set in either dramatic/narrative or oratorio forms. A consideration of the historical and practical challenges of these forms will provide an understanding of how to enhance “interior participation” in Catholic liturgical celebrations.

Historical Considerations

The baroque era encompassed a creative period in which the separation of Catholics and Protestants was in its infancy. It was also a time when the dramatic, declamatory style of the Florentine school had superseded polyphony as the artistically and socially accepted musical language, a position it continues to hold into the twentieth century. In fact, all “contemporary” musical genres used in Catholic worship today are direct descendants of the Florentine style. (For an excellent explanation and discussion of the Florentine style, see Basil Smallman’s The Background of Passion Music, SCM Press, Ltd., London, 1957.) The Council of Trent, in reaction to the musical developments of this time, decreed the style of Palestrina (polyphony) to be the only current musical style acceptable for Catholic worship and the musical schism between Catholics and Protestants was complete. Protestant composers during the baroque period and over the course of the next three centuries took the liturgical/scriptural traditions of Catholicism and fashioned them into dramatic, declamatory compositions fit for their new liturgical uses. This outstanding body of church music was, however, unusable for Catholic liturgical celebrations... until Vatican II.

The most important musical consequence of Vatican II was that it changed the aesthetic of musical appropriateness for Catholic worship. Folk, classical, and other musical forms including baroque passion music that are direct descendants of the Florentine style formerly inappropriate, are now totally appropriate. The use of more “popular” forms of music immediately after Vatican II was understandable because Catholic parish music ministries were simply not equipped to claim the vast body of “Protestant” sacred masterwork that were available. Since Vatican II, many parishes have developed these capabilities.

The people have both an active and passive role in worship.

In baroque passion music, we have music composed specifically to be used in a liturgical setting. What follows are discussions of possible Catholic liturgical uses of baroque passion music by two Protestant composers: Heinrich Schütz and Johann Sebastian Bach.

Practical Challenges

Although baroque passion music falls into for generic categories, we will discuss those genres that have the greatest potential for our liturgy today: the dramatic passion (setting of a passion text without interpolated text) and the oratorio passion (setting of a passion text with interpolated text).

The gospel reading for Palm Sunday is the passion according to St. Matthew. The most musically effective
liturgically useful setting of this text is the *St. Matthew Passion* of Heinrich Schütz (1585-1672). This is a dramatic passion with several advantageous possibilities for liturgical use. First of all, being a dramatic passion, it can be presented in uninterrupted fashion as the gospel reading of the day. It is a chamber work best presented by a group of no more than sixteen singers. It is a cappella throughout but not of great technical difficulty. The narrative chant melodies (dorian on G) are inspired by the melodic tendencies of Gregorian chant, but the
According to St. John, Johann Sebastian Bach (1685-1750) has set this text in his *St. John Passion*. This work is an example of an oratorio passion; a genre that requires adaptation for use in Catholic liturgy.

Bach was a Lutheran church musician who wrote passion music that was logistically and liturgically correct for a Lutheran setting. A Lutheran Good Friday celebration at St. Thomas's, Leipzig, would include the first half of the passion, the sermon, and then the second half of the passion. Bach met the need for congregational participation by including hymns in his compositions. These hymns give structural-musical cohesiveness to the passion and in so doing give a sense of flow to worship. The abundant drama of the music and numerous "operatic" arias with interpolated texts found in the work indicate to what extent the Florentine style was accepted in the Lutheran church of Bach's day.

The *St. John Passion* contains fourteen dramatic choruses that set all action by two or more persons (crowd scenes, two false witnesses, scribes, and pharisees, etc.) The use of a lector to read the narrative, a priest or deacon to read the part of Jesus while the choir sings and the congregation speaks the dialogue section could be adapted in the following manner:

Chorus No. 3 — Choir (sung)
No. 5 — Congregation (spoken)
No. 17 — Choir
No. 23 — Congregation
No. 25 — Choir
No. 29 — Congregation
No. 34 — Choir
No. 36 — Congregation
No. 38 — Congregation
No. 42 — Congregation
No. 44 — Congregation
No. 46 — Choir
No. 50 — Choir
No. 54 — Congregation

If you study this adaptation carefully you will find that it eliminates singing of duplicate choruses and gives the congregation the dialogue of the Jews in their demand for Jesus's crucifixion. This dramatic use of classical music gives the congregation an active and passive role while giving the dramatic sense this reading demands. This passion, also in German, is available in a fine English translation from G. Schirmer, Inc.

As pastoral musicians, we must love the sound of singing congregation above any other musical sound yet we need to realize that the only historically proved way to accomplish this goal is to give our people the best music available for their active and passive consumption in worship. Music is too great an art to be restrained by our lack of understanding of its vast potential in liturgy. It is time for professional Catholic musicians to take bold, creative steps toward sharing with our people the rich musical heritage that has so touched and molded our own lives.
Hymnal Bibliography, 1986

A Benedictine Book of Song
The Liturgical Press
Collegeville, MN 56321

Book of Sacred Song
Liturgical Press
Collegeville, MN 56321

Book of Catholic Worship
The Liturgical Conference
810 Rhode Island Avenue, NE
Washington, DC 20017

Catholic Book of Worship II
Gordon V. Thompson, Ltd.
29 Birch Avenue
Toronto, Ontario, Canada M4V 1E2

The Catholic Liturgy Book
Helicon Press
1120 North Calvert Street
Baltimore, MD 21202

Cry Hosanna!
Hope Publishing Company
380 South Main Street
Carol Stream, IL 60187

Gather to Remember
G.I.A.
7404 South Mason Avenue
Chicago, IL 60638

Glory and Praise Parish Music Program
North American Liturgy Resources
10802 North 23rd Avenue
Phoenix, AZ 85029

Hymns, Psalms, and Spiritual Canticles
Boston Archdiocesan Choir School
Publishing Co.
P.O. Box 167
Belmont, MA 02178

ICEL Resource Collection of Hymns and Service Music
G.I.A.
7404 South Mason Avenue
Chicago, IL 60638

The Johannine Hymnal
American Catholic Press
1223 Rossel Avenue
Oak Park, IL 60302

St. John the Baptist Book for Catholic Worship
St. John the Baptist Publishing
P.O. Box 9109
Canton, OH 44711

Lutheran Book of Worship
Augsburg Publishing House
426 South Fifth Street
Minneapolis, MN 55440

Peoples Mass Book (new)
World Library Publications

3759 Willow Road
Schiller Park, IL 60176

Pray Together
Sunday Missal Service
1012 Vermont Street
Quincy, IL 62301

Songs of Praise – Combined edition
Servant Publications
P.O. Box 8617
Ann Arbor, MI 48107

Swayed Pines Song Book
The Liturgical Press
Collegeville, MN 56321

Today’s Missal
Oregon Catholic Press

5536 N.E. Hassalo
Portland, OR 97213

We Celebrate With Song
J.S. Paluch
World Library Publications
3759 Willow Road
Schiller Park, IL 60176

Worship II (or Worship-Third Edition)
G.I.A.
7404 South Mason Avenue
Chicago, IL 60638

St. Louis Jesuit Songbook
North American Liturgy Resources
10802 North 23rd Avenue
Phoenix, AZ 85029
Sung Eucharistic Prayer: A Growing Repertoire

All lists run the risk of not including every possible entry and of being out-of-date. We acknowledge both limitations and offer the list as the most inclusive one we’ve been able to compile as of May 1, 1985.


- --. Table Prayer from We The Living. North American Liturgy Resources, 1980.


Publishers

AMP
Arundel Cathedral House
Arundel, West Sussex, England

BACS Publishing Company
P.O. Box 167
Belmont, MS 32178

Canadian Conference of Catholic Bishops
National Liturgy Office
90 Parent Avenue
Ottawa, Ontario K1N 7B1

Chiswick Music
Matlins Cottage
Matlins Hill, Peldon
Colchester, Essex, England

Clifton Publications
8 Hope Square
Clifton, Bristol BS44 6LX England

Cooperative Ministries
P.O. Box 14629
Phoenix, AR 85063

GIA Publications, Inc.
7404 S. Mason
Chicago, IL 60638

ICEL
1275 K Street, Suite 1202
Washington, DC 20005

Jabulani Music Ltd.
Nigel Fowler Wright Books Ltd.
Burgess Street
Leominster, Herefordshire, England

Magnificat Music
St. Thomas More Center for Pastoral Liturgy
9 Henry Road
London N42L1H England

North American Liturgy Resources
10802 N. 23rd Avenue
Phoenix, AR 85029

NPM Publications
225 Sheridan St., NW
Washington, DC 20011

USCC
Office of Publishing Services
1312 Massachusetts Avenue NW
Washington, DC 20005

World Library Publications
3815 N. Willow
P.O. Box 2701
Schiller Park, IL 60176

Reprinted from the appendix to The Eucharistic Prayer: Praise of the Whole Assembly, by Joseph Gelineau, SJ

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Disaster was already at the door when seven Oregon priests gathered around a rector’s table in Portland on a cold November night in 1922. Sacred liturgy, safely preserved in a rigid post-Tridentine matrix, was not their concern. At issue was the very survival of the Catholic Church in Oregon and the public esteem of its embattled institutions and members.

Across the state, burning crosses were poisoning the atmosphere with a virulent anti-Catholicism. Ku Klux Klan rallies in cities and villages and Klan publications were caricaturing Catholic religious beliefs and practices, exposing “papist plots,” slandering Catholic institutions and impugning the patriotism of all Catholics. The press—with a few notable exceptions—was intimidated, much of the business community cowed or sympathetic. The political process was largely under Klan domination. Worse, the Klan, teaming with Scottish Rite Masons, had just waged a successful initiative campaign to require that all Oregon elementary-age students attend public schools. The law effectively would close all private schools, but Catholic schools unmistakably and unabashedly were the intended target. (A temporary injunction kept the schools open pending an appeal by the Portland Archdiocese to the U.S. Supreme Court. Three years later, in a landmark decision, the justices unanimously declared the compulsory school law unconstitutional.)

How to protect the church, its institutions, and individual Catholics from vilification, bigotry, and discrimination was the priests’ immediate problem. Their solution that night was to found the “not for profit, patriotic, educational, altruistic and religious” Catholic Truth Society of Oregon to confront falsehood with fact. (Half a century later the society would develop into the Oregon Catholic Press, and service to liturgy would become one of its foremost concerns.)

Strongly encouraged, if not actually directed by Archbishop Alexander Christie, members of the fledgling society recruited additional priests and appointed a 12-member lay advisory board, the beginning of a close lay-clerical collaboration that continues today.

To inform non-Catholics—then more than 92 percent of the state’s population—as to “what the Catholic Church is and is not,” the society immediately sponsored lectures on the faith in schools and halls across the state, arranged radio broadcasts, prepared articles for newspapers, and wrote and printed a series of pamphlets on various aspects of the church, its practices and beliefs.

The pamphlets were an immediate success and were distributed nationwide.

By the end of the 1920s, Klan influence in Oregon had dissipated, but Catholic Truth Society radio broadcasts explaining the teachings of the church continued into the ’30s; the printing of pamphlets—nearly a million a year at the peak—continued into the 1940s. Today all are long out of print.

The Catholic Truth Society, however, was not alone in its struggle to neutralize the Klan attacks and misinformation. The Catholic Sentinel, the lay-owned and edited official newspaper of the archdiocese of Portland, had been a reliable source of religious news since 1870 and a stalwart ally of the society against the Klan. But in 1928 the newspaper was on the brink of bankruptcy, and to rescue the publication the society assumed ownership of the Sentinel together with its unpaid bills.

Thus began what has been a source of pride and a continuing struggle and agonizing over editorial scope and quality, circulation and advertising, and, not least, costs. The problems, and the pride, continue today.

Six years later, the society took the initial step that eventually would lead into a different publishing field and a then

Fritz Meagher is the chairman of the board and former publisher of the Oregon Catholic Press.
Undreamed of apostolate: service to liturgy.

In 1934, with a new printing plant in operation, the society began introducing what were described in the corporation minute book as "various missals." Among these, and probably the first, was the monthly My Sunday Missal, a 3½×5¼ inch, 64-page missalette that included the Ordinary of the Mass, Sunday and daily propers, Sunday readings, a daily Mass for the departed, and a few familiar hymns. Missalettes for burial and marriage services followed shortly.

Musicians were asking for fresh, melodic music.

On the death of Msgr. Charles Smith, the energetic, resourceful, and peppy executive secretary who had administered the affairs of the Catholic Truth Society since its founding, the society in 1960 was entrusted to lay management. It was an interesting time. Sweeping changes in the church's liturgy in the '60s were restoring congregational participation to the Mass, and the demand for participation aids soared.

To keep pace with the changes in liturgy, in 1974 My Sunday-Missal was revised, its format enlarged and its frequency changed from monthly to nine seasonal issues a year. More significantly, its music section was expanded and its name was changed to Today's Missal.

The restoration of congregational participation in the 1960s and '70s and the unfettering of liturgical music from earlier conventions posed new problems for publishers of participation aids. The church's rich treasury of music and the traditional hymns were available to all publishers, but pastoral musicians were asking for fresh, melodic music with scripturally based texts readily adaptable to congregational singing. Talented new composers were emerging, but the supply of the popular new music was thin and equal sharing was not universal among publishers.

To cope with the changing times, the society's managers replaced part-time editors of the missalette with a full-time experienced pastoral musician with a professional background in liturgy.

The society's board of directors too recognized Today's Missal's expanded role and formally added service to liturgy as one of its two primary objectives.

Sensitive to the criticism that missalettes tend to limit a parish's choice of music for liturgical celebrations, Today's Missal's editors initiated a searching review of their music program.

The missalette, the editors agreed, did provide a basic, sometimes generous, repertoire of music sufficient for most parishes. What was lacking was encouragement for parishes to consider the missalette as a building block in their music program. This the editors set out to do.

To improve the basic repertoire, the editors compiled a broad selection of the church's traditional music. To this they added a sampling of the best of the new music from cooperating publishing houses and information and suggestions on sources of additional music. This, the editors hoped, would encourage parishes to expand, not limit, their musical programs.

The expectations apparently have been realized. A 1983 survey of Today's Missal subscribers showed most were purchasing additional music from publishers whose music appeared in the missalette.

To increase the number and diversity of selections offered, Today's Missal in 1977 introduced its annual Music issue, a collection of contemporary and traditional hymns, acclamations, psalms, and Mass settings, to its basic missalette program. By placing the music suitable for use throughout the year in the softcover, annual hymnal, music sections in the other issues of the missalette could be devoted to selections appropriate to the particular liturgical season.

In 1978 Today's Missal took its first step in music publishing, a four-page edition of the Heritage Mass by Owen Altstott, then Today's Missal editor, now Oregon Catholic Press publisher. This was followed shortly by a small collection of choral octavos for Advent/Christmas by Randall DeBruyn, then music editor, now editor of Today's Missal.

The Choir Book, a collection of 154 favorite hymns arranged particularly for volunteer choirs, also was published that year.

A totally new publishing venture, a Spanish language insert for Today's Missal, also was offered to bilingual parishes in 1978. Five years later this was made a separate publication, Missal del Dia.

By 1980 it had become apparent that while the mission of the society—educating the public about the truths of the Catholic Church and service to liturgy—were unchanged, the organization had evolved in significant ways. Four laymen now served on the twelve member board of directors, the society was managed by a layman, and both the newspaper and missalette sections were staffed by professionals.

To reflect these changes, the society was reorganized as Oregon Catholic Press (OCP), a not-for-profit, religious, educational, and charitable society. While the archbishop of Portland remained statutory president of the corporation, the governing board of directors would elect its own members and officers, and a publisher appointed by the archbishop with advice of the directors would manage the affairs of OCP.

Heeding the suggestions of pastors and liturgists who felt strongly that the Word should be heard, not read, by the con-

Received enthusiastically by some pastors, Breaking Bread has not met with the universal approval predicted by liturgists. Acceptance, however, has been growing steadily.

Identifying needs among the worshiping communities has led the editors onto other innovative publishing paths.

Shortly after introducing Misal del Día, the Spanish language insert to Today’s Missal, it became apparent that more Spanish music was needed than could be included in the missalette. To remedy this, the editors collected some 200 hymns, Mass ordinaries, antiphons, and acclamations into a 128-page paperbound booklet. This became Canticos de Gracias y Alabanza, which was introduced in 1982 together with a guitar accompaniment edition and a four-cassette demonstration recording. But it was a path strewn with unanticipated difficulties.

After selecting the hymns from a variety of song books used in bilingual parishes, the editors began routine verification of copyright status. No complications were expected here as most of the titles were accepted as traditional to Mexico or the American Southwest and in the public domain. As the project progressed, however, it became apparent that while the popular hymns had undergone mutations and alterations, many if not most had their origins—and still valid copyrights—in Spain.

After nearly four years of research and restoration and two visits to Madrid, permission to reprint the music in its original, copyrighted form was negotiated, and Oregon Catholic Press was designated North American representative for the three major liturgical publishing houses in Madrid.

Traditionally and by choice, Oregon Catholic Press publishing activities have been confined largely to religious newspapers and missalettes. But in recent years Oregon Catholic Press has made other limited ventures into music publishing to fill a need not otherwise being met, where composers of merit for their own reasons seek out Oregon Catholic Press to publish their works, or to ensure that new music will be available to all publishers serving the

church. Recent publications include collections by Robert Kreutz, Tom Conry, Bernard Huijbers, and Bob Hurd.

The 1980s have been years of gratifying growth for Oregon Catholic Press. Its newspaper continues to earn awards for excellence while increasing in circulation; the number of parishes subscribing to Today’s Missal has grown steadily; the burial service missal was expanded and reissued in a new format; and workshops demonstrating the music in the missalettes now are offered nationwide.

As the rapid growth has challenged OCP’s ability to maintain the prompt, personal service that has become its tradition and pride, the number of employees has grown to 64, with three customer service representatives assigned full-time to assisting subscribers.

To provide needed space for mechanical departments (to ensure quality control and to contain costs, the organization from its earliest years has operated its own printing plant and bindery) and administrative staff, Oregon Catholic Press recently moved from its cramped quarters in the jointly owned archdiocesan chancery building to a larger building nearby. This will permit further improvements in the quality of OCP publications and, even more important, in customer service.

Future directions Oregon Catholic Press may take will be determined by how it can best serve parishes in their striving for liturgy that will touch the hearts and change the lives of their congregations. This may mean revised and improved missalettes—perhaps eventually no missalettes at all; it certainly will mean more and even better music; it may mean innovations yet undreamed of. Lacking the constraints of a profit motive—income not needed to pay expenses is used to expand and improve products and service—OCP is free to follow its perceptions of where the needs lie. These perceptions will continue to be formed by continuing research, pronouncements by the Bishops’ Committee on the Liturgy, consultations with liturgists, and, most importantly, by listening to pastors, directors of liturgy, and pastoral musicians who telephone and write from parishes across the nation. Our paths and priorities will be determined by their needs.

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New Australian Worship Book

In September a new major worship book, the Catholic Worship Book, appeared in Melbourne, Australia—the first time such a volume containing both the outlines of all the rites and a comprehensive music resource has been published in that country. The contents of the book were selected by a group of musicians and liturgists convened by the Rev. William Jordan of the Melbourne archdiocese.

The last time a major Australian hymnal appeared was in the late sixties (Hymnal of St. Pius X and the Living Parish Hymnal). The nineteen seventies saw the revision of the various rites one by one and the emergence of contemporary idioms. Local diocesan music committees preferred to let these changes settle down a little before contemplating a new hymnal. Despite a special edition with a Catholic supplement, the important ecumenical Australian Hymn Book (1978) was not taken up by Catholic parishes in Australia because it lacked music for the lectionary, the Ordinary of the Mass, and the many acclamations or antiphons attached to the various rites.

Hence the impatiently awaited and long overdue CWB will fill the musical needs of many Australian parishes. The book contains 264 hymns, 240 responsorial psalm settings, 8 mass settings, and several items from the ICEL music collections.

It is evident that the editors of the book have benefited from the appearance of such equivalent collections as Worship II and the Canadian Book of Catholic Worship II and the ICEL collections. There are thirty Australian names in the index of composers, including Christopher Willcock, SJ, Richard Connolly, Roger Heagney, Noel Ancell, Sr. Kathleen Boscetti, MSC, and their New Zealand next-door neighbor, Douglas Mews. The international music of Joseph Gelineau and Lucien Deiss is also represented. In the more contemporary style, non-Australian items outnumber local compositions—suggesting that this area of liturgical music writing in Australia is still in the process of becoming more sophisticated.

In this day of overhead projectors and throw-away song sheets, the publisher, William Collins (England), has shown faith in the viability of an attractive printed, hard-bound people’s book. It also says something about the small scale of church music publications in Australia that only a large overseas firm had the resources and expertise needed to prepare the book for final printing in Australia. Fr. John Walsh, chairman of the Sydney liturgical commission, has described the publication of the CWB as a milestone in the liturgical movement in Australia.

(Numbers: page 702 pages; full music book: 1120 pages. Distributor: E.J. Dwyer Pty. Ltd., P.O. Box 492, Darlinghurst N.S.W. 2010, Australia.)

New Reformed Hymnal

The Reformed Church in America, in cooperation with the WM. Eerdmans Publishing Company, has produced a new hymnal—Rejoice in the Lord: A Hymnal Companion to the Scriptures.

In preparation since 1980 and edited by the late Erik Routley, Rejoice in the Lord seeks to be “biblical in design, reformed in its theological orientation, and catholic in its scope” (from the preface).

For more information on Rejoice in the Lord (640 pages, $12.95), write to the WM. Eerdmans Publishing Company, 255 Jefferson Avenue, S.E., Grand Rapids, MI 49503.

New Methodist Service Book

The United Methodist Church has published The Book of Services, containing the new services adopted into the official ritual by the 1984 United Methodist General Conference.

The Book of Services is designed to be used by congregations in the pews, but it will also be useful to ministers and others who plan and lead worship.

The services in it were developed over a period of fourteen years and underwent the most extensive process of testing in the history of United Methodist worship.

Included are several orders of Sunday worship, with and without Holy Communion. These take into account the great variation in United Methodist local churches regarding such matters as formality or informality and length or brevity of service desired. A still greater range of choice is provided by a collection of additional prayers and other acts of worship for these services.

For more information, contact Hoyt L. Hickman, Secretary on Worship, General Board of Discipleship, P.O. Box 840, Nashville, TN 37202.

CHURCH begins publication

Church, a new quarterly magazine for parish professional staff members, is being published by the National Pastoral Life Center.

Edited by Philip J. Murnion, the Center director, Church covers parish life from the perspectives of theology, scripture, history, management, and organization.

For further information, contact the National Pastoral Life Center, 299 Elizabeth Street, New York, NY 10012.

Spoleto Festival

The Spoleto Festival, held every year in Charleston, S.C., has chosen a new general manager as it gets ready for its tenth season.

The new general manager is Nigel A. Reddon, who is currently the director of the dance program at the National Endowment for the Arts in Washington, D.C.

This year’s Spoleto Festival will be held May 23-June 8. It will feature Gian Carlo Menotti’s opera “The Saint of Bleecker Street,” the United States debut of the Scottish Ballet, and a tenth anniversary gala, which will also celebrate Mr. Menotti’s 75th birthday.

For program information, write to the Spoleto Festival, P.O. Box 704, Charleston, SC 29402, (803) 722-2764.
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Review Rondeau

Gregorian Chants
Monastic Choir of St. Peter's Abbey, Solesmes.
Directed by Dom Jean Claire.
Paraclete Press.
Record or Cassette $8.98.

Gregorian Chants
Choir of the Vienna Hofburgkapelle.
Directed by Josef Schabasser.
VOX/BOX CBX 5206.
Credence Cassettes. $19.95.

A twinge of sadness strikes me as I'm forced to realize that we're at a time when the median age group of American Catholics has had little or no experience of Gregorian chant in worship, even the common chants (Iubilate Deo).

Working in liturgical music at a Catholic liberal arts college rivets the gap even more when I realize that music majors (and even my own post Vatican II choir-boomers!) would be hard-pressed to distinguish between Rorate Coeli and Veni Creator Spiritus or hum Pange Lingua or an Ave Verum. Now I am not opening up the chant question for opportunities for debate or bereavement. (For a beginning discussion cf. Chant: From Gueranger to Geirnaus, a capsule historical essay by Norita Lanners, O.S.B. published by NPM's Pastoral Press.) What I am offering is a chance to keep a significant amount of this repertoire at the tips of your favorite audio device for whatever reason.

It has been over 50 years since the release of the first recordings of chant sung at the Monastery of St. Peter of Solesmes. In 1953 Decca issued a new series. And now Paraclete Press has the unique option of distributing the latest music from Solesmes with the advantages of Dolby stereo and a new distillation of scholarship resulting in perhaps even more moving performances. The current result is eight collections entitled: St. Benedict, Christmas, Easter, Mass for the Dead, Feasts of Our Lady, Vespers and Compline, Eastertide, and Apostles and Martyrs. The recordings are accompanied by detailed liner notes that include translations, notated examples, and valuable research commentary on form, theory, history, aesthetics, and theology. Chant lover or not, you won't be disappointed. The caring preservation of the work of this community, which has been singing the spirit of the church for a century and a half, is indeed a cause to celebrate.

National Catholic Reporter's Credence Cassettes distributes a new 3-cassette package of the propers for Christmas and Easter sung by the choir of the Vienna Hofburgkapelle. The scope of this project is far less intense and musically less satisfying than the Solesmes. The vocal quality of Solesmes takes some getting used to because of the "flat"/horizontal vowel production, but the blend, phrasing, and nuance are far superior to the Viennese whose bright, at times heroic sound is inconsistent and distinctive of personality. A curious note from the cassette package claims the former Vienna choirboys are "eminent singers and musicians, and feel very strongly about the performance of the ancient Gregorian Chant. Because of this dedication, they avoid singing in the detached and spiritual manner of a monastery choir, and thus present to us today a wonder-
fully alive and expressive program of Gregorian Chants.” I’ll take the “detached” spiritual manner of monks, albeit less eminent singers, any day.

ROBERT STRUSINSKI

Children

Keep in Mind
Hymns for unison voices and instruments with related prayers and meditations by Betty Ann and Rudy Ramsest. Augsburg 11-2291, 95c.

Keep in Mind catches the Catholic eye from the familiar Deiss tune embedded early on. Ten hymn tunes, most less familiar, are written to expand both hymn appreciation and imagination. Each one is prefaced with a related prayer or meditation, which further strengthens understanding of the hymn. Each also contains performance suggestions for verses such as speech choir, canon, solo voice and incorporating guitar, Orff, and other percussion instruments. A good resource for children and hymnody for stimulating creativity in hymn singing in general.

Now the Green Blade Rises
Arranged by David S. Walker for two part with Orff instruments. Augsburg 11-2215, 80c.

This descriptive metaphor set to an old French carol immediately catches ear and imagination in this resurrection anthem. The simple and spirited melody is easily learned in its AABA form and should be enjoyed with the simple two-part canon on verse three. The extra benefit of this piece is the Orff arrangement utilizing the basic ostinato sparked with writing which lights Orff choirs’ eyes such as grace notes and glissandos. Recorder (or flute) and 2 violins can also be used if available. Highly recommended for this Easter season.

I Believe In Springtime
by John Rutter. Unison children’s choir; optional mixed voices and piano.

Hinshaw Music HMC-768, 90c.

As the title may suggest, the text is a bit syrupy with almost every phrase beginning with “I believe . . . .” In spite of the flowery words this piece is a relief to review on a Minnesota winter day since it covers the springtime gamut of melting snow, flowing rivers, sprouting seeds, etc. Musically the catchy vocal line is filled with lots of show tune sound upward leaps. The nice “Rutterish” arpeggiated accompaniment and optional SATB support make this worth considering for your Easter needs.

DANIEL COPHER

Organ

Psalm 25 — Fantasie

Psalm 94 — Prelude and Chorale
Psalm 96 — Prelude and Chorale

Psalm 105
Psalm 21 — Koraalvoorspel “O Heer, de Koning is verkeugd”
Psalm 134 — Trio and Chorale
Gezang 91 — Aria

June 21 thru 29, 1986

Youth Sing Praise is a program sponsored by the National Shrine of Our Lady of the Snows in association with the National Pastoral Musicians. This program gathers together high school age students from around the country who exhibit serious musical talent and who have put these talents at the service of the Church. The purpose of Youth Sing Praise is to take these talented high school students and 1) improve their musical skills; 2) improve their music minister skills; and 3) encourage them to be willing to continue to place their talents in the service of the Church especially at worship. The vehicle for this program is the preparation of a musical which is performed at the conclusion of the week. Please contact Frank Karl, Director of Youth Ministry, at the Shrine for more information.
Psalm 33
Psalm 56
Psalm 75


All of these sets of pieces composed by 20th century Dutch organists are written in a tonal idiom. Their forms seem somewhat odd and unusual. While there may be variations on the cantus firmus, or a fugue, or simply a chorale prelude, many include an unadorned but usually more than four voice harmonization of the chorale.

The pieces by van Vliet are more difficult than the others. This is partly due to the notation which uses only two staves even when there are active pedal parts. A number of the pieces by Zwart and Mulder can almost be sight read. If these pieces can be prepared in a short amount of time, they may be of use to the organist. None of these pieces is worth any extensive practice time. There is other Dutch organ music that is more interesting.

JAMES CALLAHAN

Choral

Great is the Lord
Edward Elgar. Text from Psalm 48, King James Version. Arranged for SATB and organ or orchestra.
Novello, 1912. 0704611 10. $5.95.

Elgar’s setting of Psalm 48 was composed in the composer’s maturity, which would place it sometime after “The Enigma Variations.” Though it was first performed in Westminster Abbey as “an anthem for the foundation or commemoration of a church,” it apparently was not commissioned as an anniversary celebration of the Abbey itself. It displays, nonetheless, a festive character, especially in the climactic section: “For this God is our God for ever and ever; He will be our guide even unto death.”

Like William Byrd, Elgar was a Catholic all his life, but comfortable in moving between the high liturgies of both Anglican and Roman communions. It is worth observing that with both composers, one an Elizabethan and the other a Victorian-Edwardian, we find Catholics who handle their native English in the liturgical settings as well as it has ever been treated before or since.

A three measure leitmotiv straight out of Bayreuth opens the psalm, though by this year of 1912 Verdi and Bruckner were employing the Wagnerian device in their sacred choral pieces as well. Elgar’s use of it binds together the disparate human stances before God with a cumulative and pointed urgency. The larger segments of the psalm move from maestoso to allegro, and from andante to andantino and back to maestoso.

Elgar’s psalm setting suggests a fairly large chorus, but the accompaniment can be tailored to suit smaller resources.

Dies Irae

A strangely evocative setting of Arvo Pärt’s Finnish poem “It Was Christmas Day” resulted in Sallinen’s Dies Irae. This setting was commissioned by the ensemble of the Hungarian People’s Army for a Budapest performance in 1979. Though Finnish is the original language of the poem, a workable English translation underlays this edition of the score. The English version was sung first by the Three Choirs Festival Chorus and BBC Orchestra for Worcester Cathedral in the summer of 1981. The cantata lasts approximately sixteen minutes, is major in its scope, and would best be performed with orchestra. There is a quite suitable keyboard score, however, if an orchestra is not available.

How does a Christmas poem come to be associated with the Dies Irae? According to the poet’s place and time, the nuclear holocaust occurs on Christmas Day. “Just imagine, just imagine,” the poet mechanically reiterates, that a visitor some time later comes from Venus or Sagittarius or some farther star. Earth is silent. Then you are to imagine this: “What if the waves upon the shoreline were to wash up to him from a Christmas tree tinsel, say a golden angel—made of tinsel paper on which there might be written: peace on earth, good will to men? Can you say what he will do then?”

We are pulled headlong into this work by profound yet simple storytelling, which has been well underscored by its

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Also by Robert Fabing, S.J.: Song of the Lamb; LP or Cassette - $7.98; Music Book - $4.50.

Available at your local religious goods store or directly from NALR, 10882 N. 23rd Ave., Phoenix, Arizona 85029.
Finnish composer. The English works exceedingly well through the proper inflection of choral lines and the blend of support as well as independent accompaniment. This piece, unique in contemporary choral literature, is well deserving of consideration by choral directors who seek challenge, originality, and extremely effective writing. It bears importance, too, in its short history, for its promotion of East-West exchange.

J. Kevin Waters

**Congregational**

**Psalms for the Cantor; Volume I, Common Responsorial Psalms**


This new edition of Psalms for the Cantor is a collection of responsorial psalms from the common or seasonal psalter. It was compiled as a compatible supplement for many of the psalms in the *New Peoples Mass Book*. Each psalm, while still retaining the original refrain as published in the hymnal, casts the verses of the psalm in new and fresh lyrical settings as an alternative to the present psalm-tone setting. It represents the work of some twenty settings by a host of composers in varying styles. Each psalm is set for congregation, cantor with organ or piano accompaniment as well as chord symbols for possible guitar or improvised accompaniment. Of particular interest are: Psalm 25 (Advent) by Robert Kreutz; Psalm 91 (Lent) by James Chepponis; Psalm 118 (Easter) by Michael Joncas; Psalm 104 (Pentecost) by Richard Proulx; Psalm 103 (Ordinary Time) by Donald Reagan and Psalm 122 (Last week in Ordinary Time) by Eugene Englert.

**The Word in Song**


*The Word in Song* is an extended hymn selection guide compiled to be used compatibly with the *New Peoples Mass Book*. This very handy and useful resource for music preparation provides the user with a thorough guide for using the book. The hymn selection chapter contains the title and number of each hymn appropriate for a given liturgical celebration along with scriptural references for the appointed readings and possible themes from these readings. Represented are the Sundays throughout the three-year lectionary cycle, feasts and solemnities, commons, ritual masses, masses for various occasions, and votive masses. Completing the book is an index of psalm responses and an extended topical index section. This is a most valuable and worthwhile publication to have even for those parishes who do not use the *New Peoples Mass Book*.

**Anthony J. DiCello**

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**Books**

**Celebrating Liturgy 1986: the book for lectors and gospel readers**

by Fred A. Baumer with Stephen Wrobleski. $6.95, 158 pages.

**Celebrating Liturgy Supplement 1986: the book for planners and presiders**

by Peter Scagnelli. $3.00, 56 pages.

**At Home With the Word 1986: Sunday scriptures and reflections**

by Gabe Huck and Peter Mazar. $2.25, 149 pages.

The annual and happy refrain: Liturgy Training Publications (LTP) has done it again! Three solid resources come our way from Chicago’s LTP and the offerings for the new Year of Grace 1986 have several new features that recommend them above and beyond the now-to-be-expected high standard of quality.

The 1986 edition of *The book for lectors and gospel readers* adopts an approach that stands in contrast to its predecessors. Those who have used the previous editions and format may be, at first, suspicious but will soon be grateful for the changes and additions. (Not to mention that Dr. Baumer cites Fr. Bill Burke’s ’83 edition of Cycle B materials as a chief resource.)

For each Sunday, for the Triduum, and for the six Holy Days we are given the *New American Bible* translation of the scriptures assigned for the day’s eucharist. Beginning with the 1986 edition, the scripture texts are supplemented with markings for emphasis, “sound units,” pauses, and the texts are paraphrased according to sense, ideas, and attitude shifts. All of this, and more,
is well explained in a Key at the beginning, with pertinent points repeated from the Key in footnote style through the whole book. These features alone are well worth the price of the publication. If your community enjoys a situation where a skilled communicator is able to meet and rehearse weekly with lectors and gospel readers, then you may not need this book; all others should rush to order copies as soon as possible.

The inside covers present a pronunciation guide to help the lector through those mysterious names of persons and places that abound in the scriptures. Closer to the actual texts are marginal notes that indicate why certain words are emphasized, references to other biblical texts where similar ideas can be found, and occasional recommendations for language options that do not exclude women. These suggestions are always very simple, appropriate, and do not suggest any changes in language referring to God.

All of this—and we still have not addressed the commentary on the texts. The commentary is brief but to the point. The reader will find here some background information on the passage at hand; helpful suggestions on proclaiming texts, which include quotations, quotations within quotations, and dialogue between characters; indication of mood shifts and attitude changes: in short, the reader will find hints after helpful hints aimed at the fullest possible proclamation of God's word. Between the text, the marginal notes, and the commentary there is ample room for the reader's own notations and reminders.

As the Introduction says, this is not a book for use at the ambo. It is a text used for preparation, for helping the reader to make one's own the text to be proclaimed. As helpful as this book is, it is not a shortcut to better reading. Rather, it will be most valuable in the hands of readers who are ready and willing to work at their ministry.

In The book for planners and presiders, Peter Scagnelli gives us another year's worth of clear, insightful, creative commentary on our liturgical life. This year's new additions include: "An Advent Festival of Lessons and Music" (drawn from the Episcopal Church's Book of Occasional Services); a sample schedule of prayer for Holy Week; and a special vigil for Pentecost (drawn from the Easter Vigil and Evening Prayer). A special addition is found in Scagnelli's unofficial translation of a number of Opening Prayers found in the new (1983) Italian Sacramentary. These collects were composed to complement the three-year cycle of scripture readings for Sundays.

All of this is added to helpful commentary on almost all Sundays of the year. Wisely, the author lays down his pen when there is little to add. Do not miss the very fine notes for Palm Sunday and the Triduum (pp. 28-31), and the Ordinary Time Overview (pp. 43-46). Musicians will be happy to find musical settings/translations for the Epiphany Proclamation, and the Easter and Pentecost sequences.

Homilists, ministers, and the entire assembly will find a rich resource in At Home With the Word. Gabe Huck and Peter Mazur have compiled the scripture texts for the Sundays and Holy Days of the coming year and for each day a "Reflection," and suggested "Practice of Faith." The "reflections" are simple, colorful, varied, and interesting. They do not tell you what to think but rather are designed to get us thinking, to open our imaginations in the presence of the Lord's word. The images and references are drawn from a variety of sources. Any American will feel "at home with the word" in what is offered. In very much the same way, the suggested "practices" of our faith are not so much instructions of "what to do this week" as much as they are starters or openers. The authors are obviously aware that their audience includes the young and old, the mobile and the shut-in, the northerner and the southerner, the east and west coasts, the wealthy and the poor. The suggestions here are simple enough to appeal to all, basic enough to draw us closer to the truth of things, and broad enough to appeal to all the members of a church as diverse as our own. Well done!

Parish communities will be happy to learn that in addition to special rates for bulk orders, reprint licenses are available for the commentaries for insertion in parish bulletins and publications.

All three publications are available at discount rates when ordering in bulk. LTP is doing its best to provide quality materials at reasonable prices. Well done!

AUSTIN H. FLEMING

Books Received

I Asked for Wonder: A spiritual an-
CHORAL
Group Techniques for Building Choral Sound
FRAUKE HAASEMANN
(two identical sections offered)
June 20-27 and June 30-July 4
Choral Technique, Style and Tone
HOWARD SWAN
June 30-July 4
Intermediate Choral Conducting
ALLEN CROWELL
July 2-11
Advanced Choral Conducting
JOSEPH FLUMMERFEILD
July 14-18
Five Perspectives on Choral Conducting
DALE WARDEN • MARGARET HAWKINS
DONALD NEUEN • WESTON NOBLE
HUGH SANDERS
Allen Crowell, Coordinator
July 14-18
Sacred Choral Repertoire
for the Church Year
PHILIP BRUNELLE
July 14-18
Beginning Choral Arranging:
Listening, Singing and Writing
July 14-18
Advanced Choral Writing
July 21-25
ALICE PARKER
Renaissance Choral Music:
Performance and Repertoire Practices
JAMESON MARVIN
July 21-25
English Church Music:
Tudor through 20th Century
SIR DAVID WILLCOCKS
July 21-25
Robert Shaw Workshop
ROBERT SHAW
Joseph Flummerfelt, Associate Conductor
Charles Schissler, Coordinator
Nancianne Parrella, Accompanist
July 20-August 2
Beginning Choral Conducting
July 21-25
Intermediate Choral Conducting
July 21-25
Piano
Piano Jazz Improvisation
TONY CARAMIA
June 30-July 4
Piano Pedagogy and Repertoire
Including Technique and Musical Expression
PHILLIS LEHRER with INGRID CLARFIELD
July 7-11
The Pianist's Art:
Literature, Style and Performance
JEROME ROSE • HAROLD ZABRACK
PHILLIS LEHRER • EDA BRONSTEIN
INGRID CLARFIELD
July 14-18
New Dimensions in Piano Teaching
FRANCES CLARK • LOUISE GOSS
SAMUEL HOLLAND • ELYNNA PEARCE
(WSMSEU School for Music Study)
July 28-August 1
ORGAN
The Church Organist: Repertoire,
Conducting from the Console
and anthem Accompaniment
PHILIP BRUNELLE
July 7-11
The Church Organist: Hymns, Improvisation
and Service Playing
GERRE HANCOCK • JOAN LIPPINCOTT
EUGENE ROGAN
July 14-18
CHURCH MUSIC
Training Youth Choirs in the Church
MICHAEL KEMP
June 30-July 4
Children's Choirs in the Church
HELEN KEMP
July 7-11
Church Music Administration/
Training the Adult Church Choir
JOHN KEMP
July 7-11
Catholic Liturgy and Music:
the Challenge of the Future
ROBERT BATTAGLIA • ROBERT RAMBACH
RICHARD FRAGOMENI • THEODORE MARIER
CARLA DE SOUZA • ROBERT HODGSON
KARL LAIRD • GERARD FARRELL
Stephen Pinel, Coordinator
July 7-11
Orff-Schulwerk for Children's Choirs
SUE ELLEN PAGE
July 7-11
Gregorian Chant
FATHER GERARD FARRELL
July 14-18
Beginning Handbells:
Organization, Techniques
WILLIAM PAYN • ROBERT IVEY
July 7-11
Advanced Handbells: Skilled Ringing
Methods for the Experienced Director
DONALD ALLURED
July 14-18
Advanced Handbells:
Repetoire and Performance
ROBERT IVEY
July 21-25
VOICE
Vocal Pedagogy: The Mechanism and Its Use
DANIEL PRATT
June 30-July 4
Master Teachers of Voice
MARGARET HARSHA • BEVERLY WOLFF
DALE MOORE • JO ESTILL • LESLIE GUINN
Marvin Keenz, Coordinator
July 7-11
The Vocal Art:
Literature, Style and Performance
PHILLIS BRYN-JULSON • RICHARD WOITACH
DANIEL PRATT • THOMAS GRUBB
MARGO GARRETT
Thomas Faracco, Coordinator
July 14-18
Teaching the Beginning Voice Student
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Teaching the Intermediate Voice Student
July 28-August 1
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NPM School for Cantors, Faculty: Jim Hansen, Tom Conry, Ted Frison, Barbara Irvin, Ruth Dobson, and Tom Blaylock. For details, write to NPM School for Cantors, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

July 7-11
Master Cantor Institute. For information write NPM Master Cantor Institute, 225 Sheridan St., NW, Washington, DC 20011, or call (202) 723-5800.

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NPM Regional Convention: "The Heart of Ministry," with Richard Fragomeni, James Hansen, Patricia Sanchez, and David Power. See ad in this magazine for details.
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Music Director. Experienced Music Director needed for College Seminary program serving the Cleveland Diocese, Washington Archdiocese, and Capuchin Province of St. Augustine. Duties include choir direction, organization of weekly community practices and administration of the school’s liturgical music program. Now accepting applications for the 1986-87 academic year. Please send resume and three recent letters of reference to: Rev. John Petrikovic, O.F.M. Cap., Borromeo College of Ohio, 28700 Euclid Avenue, Wickliffe, OH 44092. Or call (216) 585-5900. HLP-3493

Director of Music Ministry. Suburban parish in the Archdiocese of Louisville seeks to employ a musician. Responsibilities include planning, directing, and performing liturgical music. Vocal competency required. Instrumental helpful. Liturgical Music Certification preferred. Send resume to: Liturgy Committee, St. Polycarp Parish, 7718 Columbine Drive, Louisville, KY 40258. For more information call (502) 935-4578. HLP-3494

Organist/Musician: Needed to join a 5 person pastoral team serving 1,200 family suburban parish south of Milwaukee. We desire a person degreed in liturgy, as well as a competent musician. Send resume to: Rev. Martin M. Simon, 800 Marquette Avenue, South Milwaukee, WI 53172. HLP-3495

Minister of Music. Full-time for parish of 1,800 families in suburban Houston, Texas. Responsibilities include: oversee music ministry of entire parish, assist in planning music for all liturgies, train all cantors, direct choir, and ensure that quality music is provided for all liturgies. Will be a member of parish staff and participate in parish liturgy committee. Send inquiries/resume to: Rev. Msgr. Vincent M. Rizzato, St. Cecelia’s Church, 11730 Denis, Houston, TX 77024, or call (713) 465-3414. HLP-3496

Minister of Music and Liturgy. Full-time position. Available starting summer, 1986. Large 1,800 household, new suburban parish with reputation for spirited Vatican II liturgy and creative collegial staff. Beautiful new church and new seven foot grand piano. Seeking knowledgeable, proficient person responsible for choirs and other musicians, ongoing liturgical development, planning music. Responsibilities include weekend liturgies, funerals, and other parish celebrations. Must have keyboard and choral skills. Salary commensurate with experience and training. Send resume to Rev. Vincent Minelli, St. Leo Catholic Church, 1920 North 102nd Street, Omaha, NE 68114. HLP-3498

Director of the Office of Worship, Music and Art. Full-time position for the Diocese of Fort Worth, Texas. Prefer applicants with M.A. in liturgy or other related field. Familiarity with Hispanic ministry expected. Diocese includes 28 counties with many small rural parishes, as well as large urban parishes, necessitating travel and adaptability. To apply, send name and description of credentials to: Rev. Lawrence Breedlove, 2909 Photo Avenue, Fort Worth, TX 76107. HLP-3497

Music Minister: A full-time position is available beginning in the summer of 1986 in a 2,300 family northern Texas suburban parish. Parish has good liturgical history but feels the need for a stronger musical influence. Responsibilities would include organist, adult choir, training of song leaders, teaching music in large parish school and coordinate contemporary music group. Organist would be responsible for 4 out of 6 weekend Masses, weddings and funerals. In addition to technical competency, it is essential that the applicant have pastoral sensitivity and ability to work as a team member with large parish staff. Full benefits; salary based on abilities and experience. Send resume and a tape of organ and if possible choral music to: Rev. Joseph McCarthy, St. Christopher’s Rectory, 1050 Littleton Road, Parsippany, NJ 07054. HLP-3499

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The Holy Thursday service at my parish this past year was a real eye-opener for me. The service itself was richly symbolic and original. It was during the singing of the “hymn” that I came to recognize what might very well be the dilemma of contemporary liturgical music. The choir was attempting to lead the assembled community in a song that only a few years previously had been very popular. They sounded tired to me. Those sitting around me looked extremely weary. Very few in the congregation were singing.

Larry Folk is a liturgical musician at St. Bartholomew Parish in Agincourt, Ontario, Canada.

I was perplexed. This song seemed to meet all the necessary criteria to be considered a “good” piece for liturgy: it was singable, fairly predictable, and employed a scripture-based text. Turning these things over in my head, I suddenly felt an overwhelming sense that we, the “composers” of liturgical music, had collectively missed the boat. That in our attempts to make our musical worship accessible to our communities, we had sacrificed the art of composing and, subsequently, any hope of producing music of lasting quality.

There’s no denying that liturgical music has progressed by leaps and bounds over the last twenty years. Growth has been particularly evident in those liturgies that were guitar-oriented—commonly referred to as
“folk Masses.” To be sure, we can look forward to more change in the future. But it is precisely the direction that this change will take that concerns me, particularly in light of recent trends in liturgical music.

One of the most revealing is the current practice of calling anyone who writes music for liturgy a “composer.” At first glance, this may well appear to be a trivial point, but it reflects a greater misunderstanding of the word, and its confused application in reference to the writers of pastoral music.

A composer is one who has invested considerable time in learning the craft of composition. A composer has a working knowledge of theory, harmony, and all the other “tools” required to create logical and well-crafted compositions. (Even avant garde and atonal music is logical, it being consistent to the style in which it was written.) In contrast, a songwriter is a person who has a talent for creating sensitive, appealing, and memorable melodies, and is usually able to accompany these with chord progressions. It is quite possible for a songwriter to create exceptional songs with a limited understanding of the technical side of writing music. These songs are also “logical” due to the natural gifts of the writer. Indeed, the natural gifts of the songwriter are capable of creating melodies that may surpass any that the composer might create, despite the composer’s technical prowess. (Like songwriters, not all composers are good ones.) The greatest difference is that the composer has the ability to compose, as well as to write songs. The songwriter, on the other hand, does not. (I don’t offer this observation in order to trivialize the importance of the songwriter—the church needs them—but rather to point out the distinguishing factors that separate composers and songwriters.) The problem is that the majority of the music we are currently using in our churches has been written by songwriters. Besides the obvious effect this has had on the shaping of the “sound” of our worship, it has also had a direct, though subtle effect on the way that music is published. It reflects the lack of musical training in so many songwriters.

A few years back, it was recognized that a majority of our church musicians were volunteers, and not necessarily trained in the field of music. “Performance notes” were included in printed music and offered as a guide to help clarify musical terms and suggest performance tips. Unfortunately, this practice has ballooned to the point that the actual music itself is being altered to meet the “needs” of untrained musicians. Accepted notation standards are being disregarded in order to “create” new ways of musical notation that are especially directed to the incompetency of some liturgical musicians.

I can’t help but feel this is a major mistake. Undoubtedly, some pastoral musicians need guidance. The very existence of organizations such as the National Association of Pastoral Musicians reflects the need to educate, encourage, and unite liturgical musicians by means of workshops, publications, and conventions. Developing substandards in published music only makes the task of such organizations that much more difficult. Besides insulting the intelligence of the qualified musicians (by providing incorrect chord symbols and/or writing chord progressions that aren’t compatible with keyboard parts, though they are intended to be played simultaneously, and by writing vocal and instrumental parts without adhering to accepted music publishing standards), we are failing to encourage the untrained musician to learn the craft of musical performance and notation. More important, we are inadvertently encouraging less than acceptable standards in the quality of our worship. I can’t think of a better example with which to demonstrate the direction we should be going than the high school music program, where students are given music that meets established standards of notation from their first day in class, regardless of their musical abilities.

There are a few very good composers and songwriters supplying the Christian community with quality music. There are a great many more who are successfully producing music that has little value beyond its immediate appeal. Unfortunately, this music simply has little chance of longevity. How else do we explain the urge to continually introduce new music to our liturgies, to the frustration of the worshiping community? Rather than striving to create new songs of enduring quality, we have concentrated on producing songs that are “easy to learn” and “predictable.”

We, the writers of pastoral music, need to reassess the criteria by which we determine what a “good” liturgical song is. Choir directors and song leaders need to select the music they use at community worship with more discrimination. Most important, potential composers of pastoral music need to be convinced of their calling, and be willing to devote the time necessary to nurture the musical gifts they were entrusted with, through education. The ability to write a pretty tune and add chords to it is simply not enough. And yet, this should not be taken as a plea to write music that is too intricate and, therefore, difficult to play. Our primary goal is to encourage our communities to participate. Essentially, what is required is a solid understanding of music theory and notation.

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