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In This Issue...

We present the second of a two part commentary on the Notre Dame Study of Catholic Parish. Life—specifically, Report #5, "The Celebration of Liturgy in the Parishes," written by Mark Searle and David C. Lege.

Our last issue (June/July) looked at the report’s findings on "Liturgy in the Parish," and included commentary by noted liturgists. In this issue, we zero in on the section of the study that is of the greatest concern to pastoral musicians—that of "Music and Song"—and we have asked several practicing pastoral musicians for their comments.

This issue, like the report it is commenting on, is divided into six sections: overall results (Joncas), worship aids (Freund), leadership (Cymbala), choirs (Nestor), cantors (Hansen) and repertory selection (Proulx). The issue concludes with a commentary by Mark 2. Searle, who was very active in both the design and reporting of the research. We felt it was important to give Searle the opportunity to comment on our musicians' comments.

This report on the state of music is, at best, challenging. The conclusions drawn by the authors of the Notre Dame study indicate that music generates deep concern and dissatisfaction among parishioners—more so than do the readings and prayers, as Searle himself indicates. In short, the study says that the American parish has a problem with music: "A clearer indication of the weakness of congregational singing is the fact that in only 12% of all masses did the overwhelming majority of the people join in the hymn singing; in another 18% at least two thirds joined in."

What is the reaction of pastoral musicians to the negative findings in this study? Surprise that things are this bad in the American parish? Disbelief and denial, because things are not this bad in their parish? Anger that our world is being attacked? I don’t think so. I believe that our basic reaction should be one of hope. Hope that it is finally clear that good music is made by good musicians and that, without good musicians, it is unlikely that there will be good music. Hope that someone, the pastor, the bishop, the parish council, will again realize that what musicians do is critically important to the life of the parish and that, without them, the parishioners assembled in worship will be denied the opportunity to express their praise and thanksgiving fully. Maybe, just maybe, others in the church will join with us in our efforts to improve the musical celebrations in every parish.

The life, the energy, the enthusiasm that exist in the regional gatherings of our association this summer clearly indicate that within the world of pastoral musicians there exists the kernel of hope that has the potential to blossom into a Roman Catholic church that worships its God through the beauty of music.

V.C.F.
Contents

Letters  4   Association News  7   NPM Chapters  9

Parishes Are Singing!
BY MICHAEL JONCAS  11

Worship Aids: Do They Help or Hinder?
BY NICK FREUND  14

Money Isn't Everything: Pastoral Leadership Is
BY MICHAEL CYMBALA  17

Choral Music and Choirs: Special Gifts and Special Needs
BY LEO NESTOR  20

The Cantor, After All, Is a Member of a Team
BY JAMES HANSEN  23

How Good Is Our Current Repertoire?
BY RICHARD PROULX  25

Commentary
Not the Final Word
BY MARK SEARLE  44

Roundelay  31
Reviews  33

Calendar  41
Hotline  42
Composing vs Songwriting: Other Views

I would like to respond to Mr. Folk's commentary on the writing of pastoral music, which appeared in the February-March edition of Pastorale Music.

Whereas I agree that the study of composition and the honing of compositional skills is important in the creation of new hymns, it is by no means always essential. A great deal of hymnody that I enjoy was not created by compositional genius of the ilk of J.S. Bach, W.A. Mozart, Beethoven, or Franz Schubert. Many of these hymns were anonymously penned by simple people of great faith whose compositional skills were nowhere near the academic standards of a Bach or Mozart. Yet their hymns of faith such as "Were You There," "Lonesome Valley," and "Amazing Grace" stand on their own merit equally with such classical hymns as "Now Thank We All Our God," and "Alleluia, Sing to Jesus." One must first contend with the type of composer that creates "Amazing Grace" before leveling a blanket condemnation against the "songwriter/composer" of today. They are one and the same.

Another element that should be considered before we relegate the hymn to long-term oblivion is to examine why that hymn, once so popular with the congregation, is now being sung with great tiredness. How often has it been sung? Beating a hymn into the ground by over-singing will make any hymn, be it "On Eagle's Wings" or "To Jesus Christ Our Sovereign King" sound very tired, very fast. Overfamiliarity can breed contempt.

One last factor that should be examined is the faith life of the congregation. To quote a Tom Conry maxim from Vigil: Christmas, "People sing who have something to sing about." If they have made a serious decision about what their faith in Jesus is, and what the gospel life asks of them as believers, with all its consequences good and bad, then they will overcome all musical obstacles to express their faith in song. As Conry points out in the same source, the converse, sadly, is true, too. No amount of money, excellent musicianship, the finest instruments, exceptional musical aids, or outstanding sound system will move a complacent congregation, stagnant in their Christian faith, to sing.

In conclusion, I feel one must examine all of this before making an indictment against the modern hymn composer. The complacency may not be rooted in the composer, or the hymn, but in ourselves.

Bob Wagner, SGO
Music-Liturgical Coordinator
St. Hubert's Parish
Chanhassen, MN

Mr. Folk's commentary challenged me into some reflection. He makes a few good points in his contribution to the issue "Choosing Repertoire," but I felt insulted by his general tone, disturbed by the implications of some of his statements, and moved to reply.

As for the unnamed "popular hymn" his congregation found tiring, any number of problems could be the cause (it could simply have been a terrible piece of music from the start).

Regardless of how good a piece of music is, if a director insists on using it every other week, or if the accompanist is too slow or fast, people will certainly get bored.

Mr. Folk misses the boat when he discusses "contemporary liturgical music." His definitions of "composer" and "songwriter" are technically accurate, but pastorally meaningless. Our rich tradition of chant shows that a "songwriter" does not even need chords to produce music of lasting quality.

One might consider well our use of ethnic folk melodies for hymns; these countless tunes were being sung and prayed by worshipping Christians long before the SATB/organ/flute obligato editions were published.

Before organists and guitarists point fingers at the others' deficiencies (pianists at the organ who don't play pedals or guitarists who can't decipher F#m7-5), we should put the blame for a lack of musical training where it belongs: with pastors, finance committees, and the parish communities who don't find musical competence a priority.

Regarding contemporary composers, let's remember that liturgical reform is only a few decades old. It takes time to build tradition. We've gone through much music when we needed something to get people praying and singing. It will be no different now; creative talents will continue to come forth, and the people in the pews will ultimately decide which experiences of song will inspire and move them to God and which ones they no longer find fruitful. As pastoral musicians, it is our duty to provide excellence in music and text. The people of God will discern (in their own time) what is a "classic."

Todd Flowerday
Rochester, NY

A National Hymnal?

The recent NALR — Oregon Catholic Press flap over copyright leasing is but another sad reminder of the long-overdue need for a national hymnal and book of worship. If such a book had been available ten years ago, the by-now-notorious FEL — Chicago copyright case would never have developed.

While many fine books are available (the new Peoples Mass Book is really impressive), there is, nonetheless, only one book that can be truly said to fill the bill as a resource for national adoption. I refer to Hymns, Psalms, and Spiritual Canticles, prepared and published by the Boston Archdiocesan Choir School, Cambridge, Massachusetts. While this is not inexpensive, the costs involved in its procurement will be repaid many times over in the course of the years of congregational and choral development and participation which will surely devolve from its implementation.

One further observation: Folk-type music is, for all practical intents and purposes, dead, as far as its use in a liturgical medium is concerned. We
would all be well advised to recognize this fact, give the trash a decent burial (which is more than it deserves), and carry on with the business of the true and proper implementation of the decrees of the Second Vatican Council and the subsequent directives (from Rome, not Washington) on liturgy and music, so that the Holy Sacrifice of the Mass may once again be celebrated in a manner that is truly in keeping with the dignity of the sacred temple.

Joseph A. Lindquist
Organist-Choirmaster
Church of the Holy Name of Jesus
Brooklyn, New York

Let's pay a little more attention to some of the loving voices of creation in our ministry, like Marty Haugen. Marty doesn't seem to have much difficulty creating songs with both organ and guitar, bongos and bells, children and adults. This is a music minister who speaks, loves, and composes with tolerance.

God’s ways indeed are not our ways. Ask not for silence from any sector of our worshipping ministry. If even the “stones” can “cry out,” then why not those who wish to worship God in ways we do not feel warm and fuzzy with. Let the lions of music ministry lie with the lambs. There is enough room in worship for praising God in many ways.

G.W. Hardin
Corvallis, OR

Stop Complaining
What is this Babel of elitism and provincialism I hear creeping into your magazine in letters to the editor? I am appalled at the slur aimed at songleaders who strum guitars in the ministry of worshiping God. The reason we have mediocre music in some of our churches is because we have mediocre attitudes in those same churches. Mediocre playing of Beethoven on organ is no less offensive than mediocre playing of St. Louis Jesuits on guitar. Mediocre budgets for liturgy and worship in wanting parishes produce mediocre aids for worship, mediocre training of music ministers, and mediocre efforts by burned out volunteers.

Those of you who are complaining about the fiasco between OCP and NALR are just as responsible as the publishers. It is you they depend on. It is your mediocre response to the fiasco that has let it go as far as it has gone. Remember when FEL was king of the hill in liturgical music? Where are they now? Your buying habits determine their future, and they know it. What you as a worshiping people want, you get. Their financial lives depend on it. So get off your duffs. Speak out. Say what you need. And quit complaining about what you don’t have. You don’t have it because you have not asked loud enough collectively to get it.

Are we not here to serve God in worship, as music ministers? So, “can” your personal biases! Listen to the people whom you are supposed to serve. Quit foisting “masterful” music down their throats if they can’t relate to it. Let them worship God in song the best way they can, not the best way you think they should.

NPM welcomes letters to the editor. All views expressed in these letters are the opinions of the letter writers, and do not necessarily reflect the opinions of the National Association of Pastoral Musicians. Letters may be edited and abridged to conform to space requirements.

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Association News

Staff Announcements

Tom Hlas, NPM marketing director since March, 1983, has resigned to take the position of direct mail manager at The Taft Group in Washington, D.C. We are sorry to lose him and we wish him all the best.

At the same time, we are proud and excited to announce the addition of two outstanding persons to the NPM national staff. Lani Williams has accepted the position of NPM membership/marketing director, and Lawrence J. Johnson has become the first full-time director of The Pastoral Press.

Lani Williams, a pastoral musician since her college days in the 1970's, already has a long history of service and dedication to NPM. She served as a volunteer at the 1980 NPM regional convention in Olympia, WA, and the 1984 convention in Orange, CA, and was a member of the core committee for the 1982 regional in Santa Cruz. She was also local chairperson for the 1984 and 1986 NPM Cantor Schools in Portland, OR, as well as for the 1986 Choir Director's Institute and Master Cantor Institute. She has also been the chairperson of the music commission of the Archdiocese of Portland, and a member of the archdiocesan liturgical commission.

Larry Johnson also brings solid credentials to his new position with The Pastoral Press—a B.A. in liturgical music from DePaul University in Chicago, an M.A. in liturgical studies from The Catholic University of America, and an M.A. in sacramental theology from the Institut Catholique in Paris. For eight years he was the director of the office of liturgy for the Diocese of Wilmington, DE. For the last three years he has served as executive secretary of the Federation of Diocesan Liturgical Commissions. His latest book, The Word & Eucharist Handbook, was published this year by Resource Publications, but NPM members probably know him best for The Mystery of Faith: The Ministers of Music (The Pastoral Press, 1983).

NPM has always been fortunate in attracting first-rate, talented, committed people to both its national and local, paid and volunteer staff positions. Lani Williams and Larry Johnson continue that tradition of excellence, and we hope all pastoral musicians will join in bidding them welcome.

Worship, Third Edition

At a gathering in Chicago, June 1, 1986, GIA presented the first copies of Worship, Third Edition to the persons responsible for developing that four-year-long hymnal project.

The working team consisted of Robert Batastini, General Editor, Richard Proulx, Music Editor, Rev. Robert Oldershaw, Liturgical Editor, and Fred Moleck, Text Editor. Others who contributed to the project include Gabe Hucks, who prepared the introductions to the rites, recast the rubrics, and compiled a prayer section at the end of the book. The beautiful inside design was done by Michael Tapia and typeset by Hornsheft Company of Hyattsville, Maryland; the outside cover was designed by Rev. John Buscemi and printed by Kingsport Press.

Additional persons recognized at the gathering included Michael Cymbala, permissions editor, and consultants Tom Smith and Paul Westermeyer of The Hymn Society, Rev. Ron Lewinski, of the Chicago Office of Divine Worship, and Rev. Ron Krisman, of the Bishops' Committee on the Liturgy.

The National Association of Pastoral Musicians salutes GIA and its president, Ed Harris, for taking so much time to carefully prepare for the American church a hymnal truly national in scope, beautiful in design and craftsmanship, thorough in its approach to the liturgy and remarkably eclectic in its musical selections. Parishes who choose to use this book will profit from doing so.

Consultation on Mass Revision

In 1982, ICEL (International Commission on English in the Liturgy) began a process of reviewing the first round of translations following the Council. As a result of consultation, ICEL has begun a retranslation of the presidential prayers, which is nearing completion.

A second phase consists of a review of the current translation of the order of mass, the nine eucharistic prayers, with the prefaces. A workbook has been published for consultation and sent to diocesan liturgy offices and bishops. A few additional copies are available from the Bishops' Committee on the Liturgy, 1312 Massachusetts Avenue, NW, Washington, DC 20005. Responses should be sent no later than January 1, 1987.

The African American Catholic Hymnal

Lead Me, Guide Me has been chosen as the title of the African American Catholic Hymnal, developed under the direction of Bishop James Lyke and to be published by GIA publications. The hymnal is to be dedicated to Father Clarence Joseph Rivers.

The hymnal will contain music by Rawn Harbor, Grayson Warren Brown, and Leon Roberts, all well known to NPM members. The project has been sponsored by the National Black Catholic Clergy Caucus and supported by the National Office of Black Catholics and the Black Liturgy Subcommittee of the Bishops’ Committee on the Liturgy, chaired by Bishop Wilton Gregory of Chicago.

Association of Lutheran Musicians Formed

A national movement to organize musicians who work in Lutheran parishes has begun. The primary focus is toward professional musicians. A constituting convention is planned and Larry Christensen of Des Moines, Iowa, has been named president. For further information, contact ALCM, 5101 Sixteenth Street, NW, Washington, DC 20011.

FDLC Board Meeting

At the October 1985 national meeting of the FDLC, a resolution of importance to pastoral musicians was passed:

Whereas the work of liturgical planners could be simplified and the just compensation of both composers and publishers could be assured, the delegates to the 1985 National Meeting of Diocesan Liturgical Commissions are resolved that the establishment of a central clearinghouse for facilitating copyright permissions and payments is a matter of significant and immediate concern to them.

Liturgical Chant Newsletter

The first issue of the Liturgical Chant Newsletter, edited by Peter Jeffery, appeared in Winter of 1985/6. Its purpose is to collect and evaluate the research and publication in chant studies. It calls attention to new publications and recordings, and publishes reviews and reports of forthcoming meetings. It stresses monophonic liturgical singing from every religion and in every language that draws inspiration from the biblical psalms or ancient translations of them.

For more information: contact Peter Jeffery, Music Department, University of Delaware, Newark, DE 19716.

Clergy Report in Liturgy

Focus, an excellent, brief, well-written newsletter for clergy, is published monthly by the New York Archdiocesan Liturgical Commission through the Office of Parish Councils. It is written by Fr. William Belford. For more information contact Focus, 1011 First Avenue, New York, NY 10022.

La Liturgia en la parroquia

The Institute of Hispanic Liturgy is hosting its III Conference of Hispanic Liturgy, October 23-26 in Chicago, Illinois. With the title, La Liturgia en la parroquia, Liturgical Celebrations in the Parish, this Conference aims at exploring four major areas of concern from the perspective of the Hispanic world view. Bishop Ricardo Ramirez, of Las Cruces, New Mexico, will be the keynote speaker on the Rite of Christian Initiation of Adults. Father Domingo Rodriguez, of Cleveland, Ohio, will guide the assembly in a reflection about the role of liturgical ministries at prayer. Father Jaime Lara, of Brooklyn, New York, will provide the assembly with the resources to consider worship space as an integral element of spirituality. And Sister Dominga Zapata, of Notre Dame, Indiana, will lead the participants to consider liturgy and social justice as essential components of the life of the church.

In the spirit of last year’s III Encuentro, the Conference will provide a process through which participants will be able to share their own expertise, resources, and experiences. After the major presentation on the given theme of the day, the same participants, divided by interest groups, will then be able to evaluate these experiences in the light of church doctrine, theology, and liturgical style.

A special session on the upcoming Hispanic texts for the United States will be provided on Saturday afternoon.

For more information on the development of this conference, on its contents, and on the possible participation of all interested parties, please contact: Instituto de Liturgia Hispana, Instituto Conference, PO Box 23210, Chicago, IL 60623-0210.
WHEELING-CHARLESTON — The third issue of the Chapter Newsletter, “Appalachian Canticum,” was published this Spring. The 28 page booklet contained articles on Holy Week and Easter, beginning improvisation for organists, liturgies with children, a music supplement, and more. Congratulations to the editor, Robert Ellis, and all contributors for a fine publication.

GRAND RAPIDS — The Chapter will be co-sponsoring the appearance of the Notre Dame Choir in the Fall, along with two parishes and possibly a local college. A special workshop for choirs will be part of the event.

LITTLE ROCK, NORTHWEST BRANCH — Attendance at meetings is averaging 25, with 4-6 parishes represented. Recent topics at meetings include: Piano as a Liturgical Instrument, Music with School Children, and The Closing Hymn.

LAKE CHARLES — Congratulations! The Chapter received its first Permanent Charter during the Regional Convention in New Orleans.

PIITTSBURGH — The Chapter’s May meeting was devoted to an exploration of the use of various instruments for familiar hymns, acclamations, etc. Composing and arranging was also touched upon. The Chapter also held an all-day seminar on “communications” prior to the May meeting. What an excellent idea for developing necessary non-musical skills.

HARTFORD — The second annual Choir Festival was held in May at the Hartford Seminary. A reception followed. Each attending choir performed two or three selections, and all combined at the end for Hal Hopson’s arrangement of Canon in D by Pachelbel entitled “Canon of Praise.”

KALAMAZOO — The Chapter’s May meeting was devoted to Acclamations and Psalms for guitar, organ, and congregation. The gathering took place at St. Mary Visitation in New Salem.

ROCHESTER — Besides preparing for a Regional Convention in July, this Chapter has also been holding regular meetings. The topic in January was how choirs and folk groups can work together. March was devoted to children’s choir techniques and repertoire. In May the presentation was on the wedding liturgy and music.

METUCHEN — The annual meeting was held in June. New officers were elected and a special tribute was paid to Rev. Florian Gall, Vicar for Pastoral Life, on the occasion of his 25th anniversary of ordination. A Hymn Sing was also part of the program and utilized the new organ at St. Mary’s in Bound Brook.

Tom Wilson
Parishes Are Singing!

BY MICHAEL JONCAS

Music and Song

There has been a stream of official church documents, beginning with Pius X’s Motu Proprio of 1903, seeking to encourage sung liturgies and enhance the standards of liturgical music, but it is the general reputation of Catholics, not least in the United States, that they have no tradition of liturgical singing in parish churches. Theoretically, music and song are intrinsic to good liturgy, so it is worth asking how American parishes, as represented in our sample, are doing. The bare statistics are as follows. Almost nine out of every ten masses observed had some singing, ranging from 70% of Saturday evening masses to well over 90% of Sunday masses. This undoubtedly a major change from preconciliar practice, where most masses were “low masses” introducing music is one thing, however, and getting Catholics to join in en masse is another.

For a fair picture of the state of sung liturgy in the sampled parishes, some discrimination has to be made between congregational participation at different points in the mass. When that is done, we find that full participation in the singing of the people’s parts of the eucharistic prayer was registered in slightly more than one in four masses, about the same proportion of masses, these parts were simply recited. The proportion of people engaging in the responsorial psalm was slightly stronger: the great majority of the congregation joined in at nearly 60% of all masses, but the responsorial psalm was recited more than half the time and we know that spoken participation is generally greater than sung participation. A clearer indication of the weakness of congregational singing is the fact that in only 12% of all masses did the overwhelming majority of the people join in hymn singing; in another 18% at

I have been asked to comment on this section of the Notre Dame Study of Catholic Parish Life from three perspectives: 1) What are my experiences of the subject? 2) What does theology/liturgical history tell us about this subject? What should those in parish music ministry change, keep, or improve in the light of this data? I’ll take the first two questions in order, and make suggestions on the third throughout.

Most of my pastoral experiences have been with worshipping communities where the majority of the assembly sings during public prayer. I believe this is due to a number of factors: 1) All of the communities in which I have served (as lay liturgy-music coordinator, as transitional deacon, or as presbyter) are urban or suburban. 2) These communities have demonstrated both budgetary and personnel commitment to vibrant musical worship (instruments are maintained, the sound system is adequate, music ministers are given ongoing formation, etc.). 3) Substantial participation aids are provided for the assembly (hymnals, seasonal or weekly printed programs, overhead projections of texts and music). 4) There is a strong tradition of music-making in both church and secular life (i.e., strong German and Scandinavian ethnic heritage, prized music programs in the educational system, good ecumenical relations especially with a hymn-singing Lutheran tradition). 5) A short (2-3 minute) rehearsal precedes most worship experiences (but the services always begin precisely on time). The ministerial leadership (presiders, homilists, lectors, acolytes, eucharistic ministers, etc.) all join in the singing. 7) The area is beginning to develop a common repertoire shared by most of the parishes (classic hymnody from Worship II or the Peoples Mass Book; “folk” repertoire from the St. Louis Jesuits, David Haas, Marty Haugen, and myself. (There may be an advantage to having a liturgical composer on the parish staff.).

But I believe it is most important that the music programs be planned seasonally and for the entire assembly. Seasonal music planning means that the same musical choices occur for responsorial psalm, gospel acclamation, holy, holy, memorial acclamation, great Amen, and fraction rite week after week throughout a liturgical season. Often the gathering, communion, and exiting music is likewise invariable throughout the season. If there is weekly variety it is in a “Hymn of the Day” correlated with the given scriptural readings and homily, or in “meditation music” offered by the music ministry without vocal participation by the assembly, or in prelude and/or postlude music. While such seasonal planning may limit the overall repertoire (especially losing the beauty of the responsorial psalm texts that highlight a given set of readings), repetition throughout a season allows the assembly to move beyond concentrating on the mechanics of text and melody and to enter into sung ritual prayer. When this process is continued year after year, the church’s liturgical year is marked as clearly for the assembly as the earlier Roman Catholic experience of prescribed Proper chants for each Sunday.

One slight disadvantage to seasonal planning is that the community may be “stuck” with a less-than-adequate musical choice for four to eight weeks, but usually communities are willing to “suffer” it, if it is clear to them that their reaction to the piece will be considered when planning next year’s seasonal repertoire.

This seasonal repertoire is used by the entire community with a variety of accompaniment styles; there is no need to plan an entirely different repertoire for each sub-group within the community. Thus the distinctions in parish masses are between organ at one liturgy and piano and guitars at another, cantor at one liturgy, choir or “folk” ensemble at

Fr. Joncas is education coordinator/campus minister at the University of Minnesota Newman Center in Minneapolis.
another, rather than between "charismatic" songs at one liturgy and classic hymns at another, children's catechetical songs at one liturgy and Taizé at another.

This pattern may be frustrating for the musical leadership. The repertoire must be "middle-of-the-road," adaptable to both "classical" and "folk" sonorities rather than clearly idiomatic. For example the Haugen Mass of Creation service music is equally effective whether performed by organ, brass, and SATB choir, or piano, guitars, bass, and folk ensemble. No folk ensemble I know would tackle Peloquin's Lyric Liturgy; likewise no classical choir with organ accompaniment would venture the Repp Mass for Young Americans or Scholles' Misa Bossa Nova. In addition the music ministry may become bored with the repertoire just at the time when the assembly as a whole begins to catch on to it; this strikes me as part of the asceticism of present-day music ministry.

Recognizing these difficulties I still believe a stable common repertoire for the entire community is preferable to splintered repertoire based on "folk," "cantor," "choir," or "organ" mass divisions; idiomatic music-making can still be done in the "hymn of the day," anthems and meditation pieces, preludes and postludes as mentioned above.

What insights do theology and liturgical history have to offer on this topic? First, a recognition that every liturgical service is grounded in the Paschal Mystery will keep us from a search for a "theme" for every liturgy. The central reality celebrated in every liturgy is the dying and rising of Jesus. Every liturgy comprises the sacrificial worship offered to the Abba-God by the whole Christ, Head and members, the sanctification of believers by the power of Word and Spirit, the transformation of human history in the sacramental manifestation of the gracious reign of God. Therefore a common repertoire of sung texts of praise, thanksgiving, intercession, and petition for the assembly seems highly appropriate; whenever we gather as Christians our prayer includes "Alleluia," "Amen," "Lord, have mercy," and "Grant us peace." Rather than the last thing considered in musical planning, these common texts have highest priority in developing our assembly's prayer.

Second, a recognition that what we do in liturgy is ritual will keep us from the trendy, the trite, and the faddish. Liturgy is not a "happening," performance art, spectator sport, or dramatic entertainment. The music and texts employed by the liturgy challenge and reform, celebrate and transform us; they point to a reality that stands in tension with the cultural presuppositions of our world. We submit to the power of the rite to mold us, rather than bidly molding the rite to suit our passing preferences. There is wisdom in a repertoire that does not primarily entertain the faithful with pious thoughts, sentimental melodies, or nostalgic escapism, but enables them to enter into the power of the rite unselfconsciously; such a repertoire will not change frequently, but will reflect the long wisdom of Christian worship and spirituality. Rather than simply edifying or aesthetically intriguing the believers, music in this repertoire will be primarily functional, assisting them to perform the ritual actions.

Finally, a glance at liturgical history may be helpful. Scholars analyzing the development of the Liturgy of the Hours have made a helpful distinction between "cathedral" or popular liturgy and "monastic" liturgy. The cathedral forms tend toward invariable texts for the assembly (repeated short refrains and acclamations rather than through-composed hymnody), differentiation of liturgical roles (presider, reader, cantor, assistants, etc.), and developed ceremonial (incense, candles, bowing, prostrations, processions); the rite is vigorous and participatory. The monastic forms, however, are marked by variety of texts, egalitarian liturgical roles, and reticence about ceremonial; these rites are more "meditation in common." (The distinction in forms can be seen by comparing the Stations of the Cross with Byzantine Vespers.) I do not set up these models to suggest that one is "right" or "better" than the other; both are genuine developments in Christian prayer. The invariability of sung assembly texts and ritual behavior in the cathedral model facilitates the widest popular participation; the variability and complexity of the monastic model responds to the needs of the religious "professional" to combat boredom and focus attention. When we choose the "latest Joncas hit" or "the Mass that the choir's been working on all Fall," whose needs are we serving—the praying people in the pews or our own?
Worship Aids: Do They Help or Hinder?

BY NICK FREUND

One factor that should make a difference is the kind of material people have in their hands at mass. We classified the wide range of worship aids into four categories: hymn books, missalettes, song books, and parish collections. Of these, missalettes are most widely in use, appearing at three out of every four masses. Slightly less than half the parishes had hymn books, such as Worship II, while about 40% had song books, such as Glory and Praise. Parish collections, almost all of the "contemporary folk" genre, were found in 10% of all parishes. Moreover, the distribution of these materials is interesting: Hymnals, missalettes and song books were each used in just over half the suburban parishes; small-town parishes rely heavily on missalettes (used at 93% of all masses, as compared with hymnals found at only about half); urban parishes use missalettes (59%) and song books (45%), but few hymnals or parish collections; rural parishes use missalettes (89%) almost exclusively.

There are indications that different types of materials can be linked to different kinds of liturgical celebration. We have already discussed the anomaly in sung and spoken participation as the result of publishers and users' practices. The data speak most kindly of those hymn books that come nearest to integrating the entire mass — sung and spoken parts, and hymns. But the very presence of such resources in the pew suggests that parish leadership places a premium on congregational participation in the sung mass and will devote financial and personnel resources to it. The missalettes, as a class, do not come off well in our data and perhaps attest lack of resources, understanding, or commit-

I love to attend the liturgies and showcases at NPM and FDLC conventions. There the participation in the music leaves little to be desired. Everyone present believes in the participation message. Hymns are sung with gusto and in four parts (there's even a good supply of tenors), descants tend to flow naturally. Often I can take back to my parish, with its 16-voice choir, one or two ideas that can practically apply to my situations with my resources. Maybe, by the next convention, participation in my parish will have improved because I found some music that the people like and want to sing.

But there remains a group of people, young and old, who will not sing because they just don't sing or they don't want to get involved. That group will still be there. They are a constant reminder that there is a large area of unfinished business in the development of liturgical music.

Before commenting on the section from the Notre Dame study that deals with the kind of material people have in their hands at mass, three important and basic general findings from the study should be brought up:

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1. American parishes have radically transformed the practice of liturgy since the Council.
2. President tend to dominate the liturgy in over half the masses offered.
3. Missalettes appear at three out of four masses.

The first job is to change attitudes, not worship aids.

One of the "soft areas" where, according to the study, "the spirit of liturgical renewal has not taken hold" is the general issue of "music and singing." "The general level of congregational participation is far from impressive." Since presiders and missalettes tend to be dominant factors in all masses, the immediate conclusion is both to credit them with the successes and to blame them for the failures of music participation at mass. I think that the analysis of the situation is much more complex.

There has been a wide divergence of music and sung experience in various congregations over the past twenty-five years. The process started with congregations that were used to being spectators and audiences where music at mass was concerned. The decision to participate by speaking out in the vernacular was made quite early and easily, thanks to the availability of current texts in the missalettes. The missalettes allowed for quick and thorough spread of the Council's liturgical changes to a massive group of millions of worshipers throughout the country. These changes in texts and manner of worship preceded, in many cases, the catechetical and theological teachings needed to motivate the people to participate. That this catechesis has not been carried out, even to the present time, is a real factor in the problem of participation in general.

Participation through music is a special problem. It is my experience as a choir director, song leader, and cantor that most people listen to music, but do not participate. They believe or have been told that they can't sing or that they have no musical talent. Others believe that it's better to have no music rather than bad music. These viewpoints existed before the Council and they exist today. It takes a great deal of education and training for the congregation to understand the spiritual dynamics that result from active participation. It has to be experienced. This experience can occur when a well-known hymn is sung and most everyone can join in. The challenge is taking it from there.

I believe that it makes little difference what participation aids are used. The attitude of the people using them is important. If they don't want to sing or think they can't sing, then they won't sing, whether they're holding a hymnal, a songbook, a leaflet handout, or a missalette. The first job of the music director is to change attitudes and not worship aids.

Over the years, I've used all the various types of worship aids. None of them has completely satisfied my needs: all of them have provided me with enough resources to involve the people with the choir or song leader in the music. I found it important to be careful not to develop the congregational repertoire too quickly. The congregation can easily revert back to a passive "audience syndrome."

The music publishers have made a dedicated effort to help the liturgical movement. Because of the constantly changing music scene and the abuse of copyright laws, it has not been an easy task. Missalettes, hymnals, and songbooks tend to survive if they can cope with changing and developing music and textual styles. The use of inclusive language has put publishers in the position of constantly revising editions to match contemporary demands. I believe that in spite of the groans and moans of some, it's no wonder that a missalette together with a songbook/hymnal is a popular solution to today's problem of changing times. It remains a practical way to cope with a scene that's going to continue for some time.

I remember using the People's Hymnal back in the 1950's in the crypt of the National Shrine in Washington, D.C. It was exciting to participate with even a little English at a Latin Mass. The whole history of the Peoples Mass Book has been geared toward the goal of giving the untrained and previously unsinging congregation something that could be learned easily and sung often. Perhaps that is why more than two million copies have been printed over the years. Recently, the revised editions of all the hymnals in the Catholic market have become more sophisticated. Again, the publishers are helping parishes grow in music participation.
The music in the missalettes is similar. They contain a combination of traditional hymns and contemporary songs that are available from various publishers. I have found that there is a selection of music that can be used to create an effective music program for the liturgy. There is an increasing improvement in the repertoire. I don’t believe it can be said that a parish places more of a premium on sung congregational participation if they use a hymnal or a missalette or a song book. Financial resources will dictate not only the type of aids used but also the number of full time paid musicians required to implement the program. I know of an urban parish that recently purchased 1200 Peoples Mass Book and 1200 Glory and Praise hymnals. They also have an excellent, trained, and salaried musical staff. They apparently also have the resources to change within five years so as to deal with new developments in liturgical music.

The study suggests that, where missalettes are used, the selection of music is less likely to be influenced by the texts of the mass of the day. As an editor, I know that a great deal of time is spent finding the right music for each issue of the missalettes to reflect the texts for the celebrations. It’s very important to remember that few congregations can learn a new hymn every Sunday that is based on the scriptures of the day. This theory is noble but impractical for many parishes.

The best participation is found in those parts of the mass in which the texts (and melodies) are repeated and are, therefore, more familiar. Most congregations, in my experience, can cope with no more than 25 general hymns and 25 seasonal hymns in one year. This is with a well-trained musical staff. Any more than this tends to result in a cantor, choir, or a group standing up in front or in back doing solo/concert liturgies. Apart from short refrains, new music for the assembly has to be introduced gradually and thoroughly with much repetition.

We need to inspire the assembly to love music as much as we do.

The assertion that missalettes make for less rapport between celebrants and congregations, and affect the homily, is questionable. Of course, an insensitive presider and an unaware or overbearing liturgical committee can cause disaster at any celebration no matter what worship aid is used.

The study asserts that presiders tend to dominate the majority of celebrations. All will agree that they set the tone for the celebration. If they are enthusiastic and sing along, the congregation will be encouraged by their leadership. Leadership includes strong support for the music program from the pulpit.

I tend to be encouraged by the progress I have seen over the years since the Council. We’ve come a long way, considering the non-singing background of the Catholic congregation in the United States. All the years of dedicated work by liturgists, musicians, and publishers, all the workshops, conventions, and courses have shown the importance of the task and the willingness to work for the goals given us by the Council.

What we need to do, I think, is more of the same. The first twenty-five years have seen a lot of development and changes. I hope the next twenty-five will continue that trend. I believe the journey toward a completely involved and singing people of God will never end. It is our privilege to be part of this. We need to continue to educate and inspire the congregation to love music as much as we do. Especially, we need to pray, to be humble, and to thank God for the gift of music. Last, but surely not least, we need to constantly reflect on the meaning of our ministerial roles so that we never lose sight of why we minister and to whom we minister.
Money Isn’t Everything; Pastoral Leadership Is

BY MICHAEL A. CYMBALA

This portion of the Notre Dame study begins by describing “musical leadership” as a “very significant element” for congregational singing and continues by giving examples of the various elements of musical leadership found among the parishes included in the report.

Musical leadership is a very significant element in how well a congregation sings, but it is also one which is heavily dependent upon the personnel and financial resources of a parish. (This is also related to the matter of liturgical planning, which we will take up in our next report.)

We found that an organist played at 60% of the masses and is especially relied on in our urban parishes. There was a choir singing at 60% of masses, a cantor led the singing at 40%, a guitarist played at about a third of all masses and other musicians were employed at about a quarter of all celebrations. Apart from the guitarist, who was equally likely to play at Saturday and Sunday masses, the others were more frequently found at Sunday masses, which correspond to the higher frequency of sung liturgies on Sundays. The cantor is almost a hallmark of suburban liturgies, appearing at four out of every five suburban masses. Suburban parishes also make more use than others of the services of a guitarist. Folk groups lead the singing at a third of small-town parishes, more than any other. Rural parishes rely on an organist and/or cantor, but it is in rural parishes, too, that the congregation does most of the singing itself.

Musical leadership is described as heavily dependent on the personnel and financial resources of the parish. My own experience confirms that having money helps. But I have also found that how these parish funds are spent, the attitude of the musical and pastoral staff, and the priority placed on congregational singing are even more important.

I speak from the experience of working in two parishes that have almost identical weekly incomes and expenses. Both support parish schools of approximately three hundred students; both built new, very much needed parish centers within the same year for a nearly identical sum of money, and both are in the process of paying off the building debt. Until recently, my former parish relied on four very dedicated but volunteer musicians. With the exception of a limited amount of parish funds, musical needs were, for the most part, paid for by those volunteers. Each musician was solely responsible for his or her own mass and it was not until the last five years of the fourteen spent there that any communication existed between musicians or pastoral staff. Since all musicians were volunteers, there was no real “leader” among them. From time to time, a certain number of celebrations did achieve the goal of active participation by the assembly. But obviously, from a financial standpoint, and a pastoral standpoint as well, music held little priority in the parish’s life, resulting in a very uneven degree of success.

I am happy to report that new pastoral leadership has, this very year, changed this situation dramatically. The parish has hired a full-time musician and now has a chance to develop its musical potential.

I am currently employed by a parish where a priority for music was firmly established by the pastor some 30 years ago and has been faithfully continued and developed by the two succeeding pastors. The priority has been set, and the results include six part-time paid musicians, an adequate budget for materials, and—best of all—nearly two hundred choir members involved in four different parish choirs, a choir at every funeral, a cantor at every parish wake. This is not a wealthy parish, but this is a parish that has made its worship a real priority and has backed up the commitment by channeling its available resources in that direction.

The point is, although both of these parishes have nearly identical incomes, (with the latter being actually somewhat smaller), the parish that has set musical liturgy as a top priority has achieved the success we all seek. I believe it was Robert Hovda who said that the parish budget is the ritualization of the parish priorities. This statement may be hard to swallow, but I believe it’s very true.

I must also add that the parish with good musical results worships in a space free of carpeting, sound-absorbing ceiling tiles, or any other building materials designed to muffle sound (which Catholics seem to be plagued with everywhere). The acoustics of the room are such that the gathered assembly’s role of active participation is in no way dampened by the space. Just the opposite is true of the unsuccessful parish’s worship space and I’m convinced this has contributed to their participational failure.

I found it disappointing that the Notre Dame study, at least in this report,

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neglected to take the acoustical environment of the studied parishes into account. Acoustical problems seem epidemic in Catholic churches. I plan to work for the canonization of the person(s) who can some day make architects, building committees, and pastors realize what the musicians are trying to tell them about sound.

With 60% of the selected celebrations using an organ, we can assume that this time-honored instrument is still relied upon as the basic musical resource in parish worship. By the same token, having made its appearance a mere twenty-odd years ago, the presence of a guitar at one-third of the celebrations is most significant. The guitar has obviously proven itself worthwhile and has established itself as having a permanent place in the prayer life of Catholics. Although the study does indicate that our assemblies seem to respond better with organ, I believe the guitar may prove itself equal in its effects as its use develops. Let’s remember, guitars have really been with us a very short period of time. Also, the musical ability of the player is the key here, not the instrument.

A choir singing at 60% of the studied masses is a most welcome bit of information. Likewise, the presence of a cantor at 40% of the masses is also encouraging. I think it’s very fair to say that at pre-Vatican II Sunday celebrations, sung prayer was never so completely a part of what was taking place. Those of us who have struggled through the last twenty-odd years can take heart in these figures. We must be doing something right!

We have much to learn from other Christian churches.

The use of the word “Cantor” in this study is rather unspecific. I’m afraid that “Cantor” is perhaps the most misused among the titles of various ministries. So often the cantor is really a ‘leader of song’ or even worse, a soloist. We find here an area where the musical leadership of a parish has much work to do. Do our cantors function as the ministers who proclaim verses of the psalms and Gospel Acclamation, the general intercessions, and verses of hymns with refrains for the assembly, or do they merely attempt to sing along on everything? When will Catholics learn that song leaders during congregational hymns only distract from the leadership role the organ or instrumental ensemble alone so rightly deserve?

We have much to learn from other Christian churches in this regard. We’ve all experienced the vitality with which these congregations commonly sing hymns and yet one never sees a person at a microphone while the hymn is sung. Doesn’t this tell us something?

Although 40% of the studied masses are making use of cantors, we should by no means be satisfied with this total. One only has to read the General Instruction of the Roman Missal to find that the cantor is very much a part of our rituals, someone most definitely “taken for granted” as a minister within the celebration. Whether organ or guitar is used as the primary instrument, we must work for the day when the cantor becomes a regular minister in our celebrations.

While realizing the tremendous amount of information this study provides, I can’t help but wish that the
“other musicians” category had been more specific. I must confess I was very guilty of a weekly “guitar only” mass for many years immediately following the renewal. I gradually came to the realization that a bass was most definitely a requirement with guitar and the use of various melody instruments also a necessity. While the organ performs as an “ensemble” of its own, playable by one person, the necessary sounds required to lead a significant number of people in song are seldom realized by the guitar alone. Since the report informs us that the guitar is used in a significant number of celebrations, I can’t help but wonder how many of my fellow “guitar mass” musicians have grown these last twenty years as I have. With “other musicians” more frequently found on Sunday and a higher frequency of sung liturgies on Sunday, we can assume these people are making a welcome difference. We all know that pianos have become standard in many situations and it would be interesting to know whether or not this (as well as other instruments) is helping assemblies to respond.

Having spent my entire life in the metropolitan area of Chicago, and having vacationed often in a small Michigan town, I’ve experienced liturgies urban, suburban, and rural. The musical trends found in these various types of communities are interesting. Due to the fact that they are usually large communities, the suburbs have more people available to take on the cantor, as well as the guitarist, role. Likewise, since rural communities are smaller, they would tend to have fewer choir singers available, resulting in their congregations doing most of the singing. I would suspect that both musical and liturgical training is more readily available in urban areas; therefore it’s encouraging to find that liturgical music is alive and well in rural and small town locations. The report seems to be telling us how much influence the sociological makeup of a given community has on how Catholics make music.

These two paragraphs from the Notre Dame study offer a volume of information. Along with the entire report, pastoral musicians now have a carefully developed tool with which to evaluate our ministry. Those of us involved in leadership roles have been named as the “significant element” affecting how well the people of God offer sung praise and thanks. We are faced with an awesome responsibility!
Choral Music and Choirs: Special Gifts and Special Needs

BY LEO NESTOR

While I applaud the Notre Dame study in its several areas of more substantive "empirical research," I find that choral music was not an area significantly described by the sociologist-liturgist teams of observers. The word choir appears eleven times in the study, once as an adjective to anthem. This is noteworthy when juxtaposed to the numbered occurrences of other ministerial participants. It is interesting that most of the liturgist-observers are Catholic priests or sisters who might be presumed to have had some musical exposure, both in their formation and current worship experience, and hence the ability to describe choral activity. Although "there was a choir singing at 60% of the masses," we find little in the text that sheds light on choral praxis.

What is choral music for the American Roman Catholic Church today? If it is music performed in several polyphony in which sacred text was more clearly wedged to music. The Protestant reform churches contributed the noble forms of hymn (from the Lied), created the various forms of cantata, and the Calvinist polyphonic psalm motet, to name but a few. In the ensuing epochs, the Roman church maintained its plainsong foundation while making its perduring gift in the forms of mass and motet. Contemporary music-liturgical practice has at its disposal the complete spectrum of Christian choral art.

We know through conciliar documents, from the few but enlightened writings of the American episcopacy, and from an ever-increasing mountain of secondary and professional literatures, that the chorus has a special munus, a task or gift. Its task is distinct from that of the entire assembly, and from that of the cantor.

Without attempting to chart a musical roadmap, which are the places within Eucharist in which the presence of the choir is indicated? The Notre Dame study cites the frequent lack of thematically oriented preludial music. We are accustomed to the organ in this place, but the choir can assist the coming-to-pray assembly in this time of preparation with more specificity than the organ. Whereas the former may call to mind, for example, the processional hymn rendered as chorale prelude (in a more absolute manner), the chorus can render text — and "the seed is the word of God."

The presence, liturgical necessity, and preeminence of the choir has its apologia in liturgical and musical history. The growing complexity of plainsong produced cantiors, our early liturgical choirs. Compositional development throughout the two millennia of Christian corporate worship occasioned the formal and stylistic modifications through which choirs became the ensembles we are accustomed to hearing in our day. The relatively infrequent legislative interventions of the church were directed toward compositional modification, not choral reform. Composers responded to Trent with a

The chorus has a special gift.

Vocal parts by an ensemble (which rehearses regularly), then the presence of choral music in the church today is a great one. It embraces the spectrum of ethnic popular choral traditions with which the American church is increasingly enriched; it includes the contemporary-popular music movement with its growing reliance on choral settings; it finds its richest base in the copious patrimony of choral literature that has existed since organum and which continues to grow in our day. By an earlier definition, we include plainsong sung in choir. The corpus of literature is massive.

The presence, liturgical necessity, and preeminence of the choir has its apologia in liturgical and musical history. The growing complexity of plainsong produced cantiors, our early liturgical choirs. Compositional development throughout the two millennia of Christian corporate worship occasioned the formal and stylistic modifications through which choirs became the ensembles we are accustomed to hearing in our day. The relatively infrequent legislative interventions of the church were directed toward compositional modification, not choral reform. Composers responded to Trent with a


20

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of the office. We still maintain proper antiphons with their psalms (cf. Graduale Romanum, Graduale simplex), and the chanting of these antiphons and psalms in English provides a textually pointed alternative during the entrance, offertory, and communion processions. Simple settings of these antiphons are within the capability of the assembly, assisted by the choir.

In the introductory rite, Kyrie and Gloria may be sung by the choir alone, and on days of greatest solemnity in which the assembly is already singing both more, and more familiar, musical materials, festival choral settings of the ordinary can enhance the solemnity far more so than can a simpler setting for unison congregation or cantor-choir-congregation. Bear in mind the study's observation of the people's fatigue when most every musical option was in the domain of the congregation. In the Easter season, the Sundays following the great feast might be accompanied by settings that include both congregation and chorus.

Music during the beginning of the liturgy of the eucharist has long posed a problem for musicians. Is this a liturgical no-person's land? Hardly, we think. The order of events can include (1) preparation of the table, (2) procession with the gifts, (3) priest's offering of gifts and private prayers, (4) incensation of the gifts, table, ministers, and assembly, and (5) the washing of hands. The solemnity of the day and the time and ceremonial involved in these actions are the first indicators for the kind and length of musicmaking. It is proper for the choir to sing alone at this point; proper antiphons for this time exist in plainsong and in countless choral settings.

It is appropriate for the choir alone to sing the texts accompanying the rite of fraction and, finally, the communion music, but not the optional song of praise. In this context, we are reminded that the vogue for "meditation music" or "song of thanksgiving" is without liturgical documentation.

The seed is the word of God.

In the usage of these elements that may be exclusively choral, sound judgment and the planning that accompanies every good liturgical celebration must be the guides. Variety that responds to seasons and feasts prevents reliance on formulas.

Appropriateness of choral repertoire is directly proportional to the size of the repertoire, and thus to the knowledge of the musician. Size of repertoire need not be restricted by equating enormity with complexity. Knowledge is key.

Is this great treasury of the choral repertoire employed in the American church? If so, where?

Does the cathedral church accept its responsibility to be a model and mother to the local church? Without embarrassing those who are models by calling attention to their gift, or summoning to task those who do not exercise gentle leadership, I believe the answer is a general and optimistic yes. Acquaintance with music personnel and knowledge of the repertoire in the programs of a significant number of American cathedrals have given me a renewed confidence in the musical health of choirs in 1986 America.

But for each cathedral there exist hundreds of parishes, and it is therein that much of the best musicmaking occurs. Few parishes can claim an unbroken tradition of choral excellence, but some do. Others cite the development of choir programs as a source of liturgical growth and parish pride. The archdiocesan choral festival has returned with a new vigor, whose purpose is most frequently
the enrichment of the parish, not merely the performance of larger works inaccessible to smaller choirs.

Organizations such as AGO, NPM, and university announcements of positions have facilitated many marriages between parish and musician. Colleges and universities offering curricula and degree programs in liturgical music have provided a new kind of musician for the church. Although a critical appreciation and evaluation of these places of study would be appropriate at this time, it appears that, in general, better prepared musicians are now available.

The person who makes choral music must have a well-rounded musical education, fortified by several specialized skills: a working knowledge of the human voice, its development, its use in ensemble, techniques for ensemble unification and a thorough knowledge of the choral repertoire. The interpersonal skills required for both conducting and ministry lie beyond the parameters of this small appreciation, but *verbum sapientis sat.* We are wise to approach both conducting and ministry with respect and humility. Fortunately for us all, we live in a time in which opportunities for continuing education in our art and ministry are plentiful; I refer not to how-to manuals, but to study, *studium* in its first sense: zeal. We can learn from great teachers, from the best and from the worst in our respective fields. Openness to growth is fundamental to our art and faith. We are called to the constant pursuit of individual excellence.

Progressing in our observation of the chorister's functions at eucharist, we see that the chorus is not limited in its use to those elements that belong exclusively to it. The chorus joins the assembly in its hymnody and may strengthen it, embellish it with descants, alternate harmonizations, even entire verses in free-composed and concerted settings. It may support the cantor and congregation in psalmody and acclamation.

It is particularly in the form of acclamations that organ, chorus, and instruments may amplify the voice of the people. Have I long wondered if the bulk of our post-Vatican II acclamations are even remotely related to the clamar from which they take their name. Is it not much more convincing to accept these words and phrases (*Amen. Alleluia. Christ has died. Christ is risen. Christ will come again. Praise to you, Lord Jesus Christ. King of endless glory.* ) as "shouts" from a textual rather than from a musical viewpoint? Although the question is posed more from a compositional than performance perspective, the further development of the form cannot but serve sacred liturgy, which should itself be served by this spectrum of forms available to the contemporary composer.

A worshipper should intuitively react to and differentiate among hymn, psalm, antiphon, song/lauda, acclamation/clamar, litanic, and mantric forms at liturgy. A different kind of participation flows from the hearing of choral mass movements, motet and anthem. These are the riches that time and the creative spirit have given to the church. In order to further develop existing forms, might not the difficulty faced in dealing with music to accompany the procession to receive holy eucharist be alleviated by congregation-cantor-choir interaction in worthy texts employing these litanic and mantric forms?

From the knowledge and appreciation of the existing choral repertoire, it is logical to speak for the continuation and development of both that body and its forms. I noted in a previous article ("Choral Music in the American Roman Catholic Church," *The Hymn,* Vol. 37, No. 1, January, 1986) the absence of pivotal (read major) composers in music for the church: we know of Stravinsky, Duruflé, Poulenc, Persichetti, but where is the sacred output of Samuel Barber, of Elliott Carter? (Musicians everywhere would like to wrestle with that!) Would not the music of Glass, Smith, and cohorts make a handsome whirring presence in worship? We are anxious to augment the treasury, to realize in sound the thoughts of today's composer, works defined not necessarily by their complexity or difficulty, but by their ability to persuade as testaments to faith graced by art.

A concluding comment relates to the materials employed in worship. The range of worship aids was classified by the Notre Dame study into four categories: hymn books, missalettes, song books, and parish collections. In addition to any of these, perhaps in conjunction with several, many parishes are printing a weekly worship leaflet. Such a companion can open doors to the communication of thematic elements: it can specify the connection between organ literature and the day; it clarifies already well-declared choral and cantorial texts. When the leaflet contains the entire order of worship, it facilitates the flow of elements. In those steadily increasing places "where the church's ideal of a sung liturgy with full and active participation appears most often to be realized," the use of this companion is growing. It is worthy of consideration.
The Cantor, After All, is a Member of a Team

BY JAMES HANSEN

For students of musical liturgy, (all of us), the timing of this study is excellent. While almost everything about this project recommends, it is the timing that seems to lend such grace to the findings. Some of the renewal began for musicians more than thirty years ago with the restoration of certain aspects of Holy Week. And we are marking twenty-odd years since the major documents on liturgy. That means that senior musicians among us who made those first fearless assaults (advances) into a strange frontier have a unique perspective with which to observe our present state. It means that those in midlife, who were taught by their example, and who learned also from early miscalculation, are now equipped to deal with the findings in another way.

The role of the cantor seems to bear out this point as well. At first glance our data indicate that the leadership of a cantor is not particularly effective; but this picture changes when we take into account how much of the singing the cantor usually does. Where the cantor sings less than 70% of the music, congregational participation rises sharply above that attained with any other kind of musical leadership. A similar phenomenon was observed with congregational singing itself. The congregation is much more likely to sing wholeheartedly if it is neither left to do all the singing nor virtually excluded by choir, folk group, cantor, or other musicians. In other words, a sharing of the singing among different elements in the assembly would seem to be the most effective way of enhancing sung participation.


Mr. Hansen is the coordinator/ animator for the NPM School for Cantors.
concentrate on one problem at a time, there is now a multiple choice of concerns to deal with at once. For each of these groups and for all those in between, this project has much to offer for years to come. It is a way to help us look into the past while charting the future.

The measurement of this activity, for which so many of us have given so much, presents some difficulties, however. The report is not without its hard sayings. One problem comes from our own isolation. Unless the situation is unusual, we work at our prayer craft every Sunday with, perhaps, two or three weeks off. What happens in our parish is known to us, as is, usually, what happens in the next two or three parishes, but the national scene, or even the regional picture, is far from being clear. So to read that some parishes continue in directions we long ago discarded, especially if we appear to be in the minority, is disturbing. There seems also to be a problem in percentages. How can such figures be accurate in a large worship setting during which so many people are observed for so short a time. Is it really 25% or is it really closer to 37%? But these are small difficulties indeed when compared with the problem many will have with mis-reading. When reading about the characteristics of urban, suburban, and rural/small-town worship patterns, there is a dangerous tendency to forget that these are symptoms. These are not problems or solutions to problems. Throughout the study, the notion of gathered community, and the ability of people to identify as community are focused. Worship patterns are symptomatic of an assembly's self-identification. That is fairly obvious when one is a part of an assembly that considers itself a gathered community, a family of church.

There are a few items in the study that point to the use of the cantor in worship. They indicate that assembly participation has a better chance when a) the cantor sings less than 70% of the time, b) when the assembly does not have to sing alone, and c) when the choir or other musical forces do not overwhelm the assembly. Thus, the assembly is best served when a sharing of leadership occurs between different available musical resources: cantor, choir, instrumentalists. While this is no great revelation, it could stand some review and expansion. If an assembly knows itself to be the gathered body of Christ, assembly knows, itself, when to be an instrument of praise and acclaim.

It is not surprising, then, if a cantor or other minister attempts to dominate space or sound, that the assembly will react with retreat—"I guess they don't really need me." The cantor after all is a member of a team. There are specific moments at which her or his presence is required to lead prayer. At other times the cantor is a member of the assembly being animated by other ministers. When we all understand and participate as givers and receivers of this action, the balance is set. What we are seeking is found.

The study is a valuable tool for us all. It will tell us more as the months pass and we study it more carefully. It brings a signal to us. It says that we have not moved as far as we would have hoped, that there are islands where the practice seems to be more successful or more ideal. But that it is still not a bad situation as long as we keep on moving. The Spirit is, indeed, moving where it wills.
How Good is Our Repertoire?

BY RICHARD PROULX

In a nation of nearly 53 million Roman Catholics gathered into 187 dioceses, any attempt at accurate information about the scope of music used in worship must contain some guesswork. The American church is vast, diverse, and multi-cultured, unlike Germany and Austria, for example, where it is possible and mandatory to maintain exact data of church music performance, for purposes of copyright, royalty payment, and performance rights. Our American "common" repertoire must be gleaned from publishers' lists, repeated contents of hymnals and missallettes, service-bulletins at diocesan events, and a wide range of contacts across the country. In this connection, discussions with the Conference of Roman Catholic Cathedral Musicians have been helpful in learning the various diocesan, cross-country favorites.

There can be no doubt that our usual musical resource remains the missalette and that most of what has been learned over the past twenty years, good or bad, has come to us via missallettes. The tragedy of this situation has been well documented by others; suffice it for comment here that the biggest tragedy has been in lost opportunities—not only for teaching music of some substance and durability, of course, but also for liturgical catechesis itself. The desire for more permanent hymnals/prayerbooks is gaining ground fast, but the little "manuals of mediocrity" remain in wide use, largely because of convenience and disposability.

I find it curious that, twenty years after reform, most Catholics still need permission to sing in church. Most Catholics still need permission to sing in church.

allowances need to be made for differences in liturgical practice between city and suburban parishes, motivation seems the strongest dynamic anywhere. When urged on and moved by a particular occasion or, when conscious choices have been made to attend non-obligatory services, such as at Thanksgiving, our community singing can be splendid.

Many people are gradually becoming more comfortable about singing together. And even though the "fringes" are always with us—arriving late, leaving early, participating in nothing—there may be considerable hope in the vast numbers entering the church from other traditions through RCIA programs. The experience and love of congregational song that these new members bring to us is a gift that we would do well to cultivate and encourage.

Some informal studies of the situation tell us that only 30% of Roman Catholics are willing to even pick up hymnals, service-bulletins, and missallettes, and are willing to make any effort at singing multi-stanza hymns. We are told that this increases to perhaps 55% when no special efforts are required, such as for memorized pieces of service music (Holy, Holy, Lamb of God) or for strict dialogue-style pieces, "lined out" by a cantor.

This has led some to reject all strophic hymns and to promote the increased exploration of solely responsorial forms. Indeed, there are many moments in the liturgical cycle when responsorial "instant music," skillfully written and carefully cued, is invaluable and effective, and some excellent examples exist from thoughtful composers. We have come to expect this dialogue style in our

Mr. Proulx is director of music at the Cathedral of the Holy Name, Chicago.
of music in celebrations held on Sundays, in suburbs, and dominated by families. Inappropriate music was most commonly found on Saturday evenings, where the congregation is mostly over fifty, and in small-town parishes.

The appropriateness or inappropriateness of the music chosen clearly relates to the overall quality of the celebration and to people’s satisfaction with the liturgy. The negative side of this can be stated quite bluntly: inappropriate music is worse than no music at all. For example, where there is no music, 56% of parishes had most people joining in the common parts of the mass; but this figure drops to 8% where the music bore little relationship to the mass of the day! Conversely, where the music is carefully chosen, people are much more likely to join in the singing and they are much less likely to follow along the prayers of the mass in books or missalettes. They are also much more likely to declare themselves happy that congregational singing is now part of the mass.

In summary, the church’s ideal of a sung liturgy with full and active congregational participation appears most often to be realized in those parishes which provide hymnals rather than missalettes, which make careful selection of the music to be sung, and which judiciously deploy the music between choir or group, cantor, and congregation.


leading – an exacting art that can usually be learned only from Lutheran and Presbyterian traditions, where the art has been perfected over four hundred years. Nor have our organists been provided with instruments designed for congregational singing – elegantly designed, rhythmically conceived, clearly voiced, well placed on the central building axis. Electronic, synthesized, imitation devices simply cannot do the job of leading; only “acoustic” instruments (real pipe organs, real pianos, real orchestral instruments) can lead singing on any large scale. It is sad that many clergy have not been convinced that strophic hymns serve any purpose other than “walking music”; too many have never read hymn texts to discover possible homiletic and scriptural relationships. Too many still refuse to even carry books and sing in procession as sign and model. Saddest of all, we continue to seek bargains on every level of liturgical music-making – afraid to challenge and afraid of art and authenticity.

Yet, somehow, we have developed a basic repertoire of congregational ser-

![Figure 1. Common Settings of Service Music](image-url)

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<td>Peloquin (Mass of the Bells)</td>
<td>Gregorian (la-la-ti-la-so)</td>
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*added by the editor
service music over the years through a fairly natural sifting process. The Notre Dame Report is unable to tell us the musical traditions and practice of the parishes involved. However, based on the experience of what could be sung by a cathedral full of tourists from many places, it is possible to conjecture our common settings of service music.

(See Figure 1)

Beyond this very basic list, most local churches have favorites that are growing in use and familiarity, as well as a certain amount of home-grown settings which, because of their excellence, will eventually find wider acceptance. There is great affection for selected settings by Hughes, Isele, Peloquin, Lee, Inwood, Walker, and Rutter, which will certainly find their way into the common repertoire.

Happily for parishes, there is now more cooperation between publishers, even to the extent of exchanging some copyright holdings on a license basis. For the first time, this presents possibilities for future collections of common repertoire. The ICRL Resource Collection of public domain hymnody has also been a major breakthrough in defining much about our cumulative hymnic experience, pointing the way toward material still needed to adequately service the lectionary. In addition, for those involved in producing varied yet selective liturgy, reprint licenses for congregational parts available from GIA, World Library, Hope, and NALR, properly used, are a great service.

The Notre Dame Report tells of minimal use of Gregorian Chant in parishes and there is no reason to contest that finding. Unfortunately, chant was rarely sung beautifully in this country before reform and the performance practice is probably worse now. But there is a growing revival of interest and research in this most ancient liturgical music, especially from the young, it deserves another, more serious look from all of us, since it is our uniquely Catholic music and it is timeless art. Does the past still have something to teach us? I believe that some of the early music can provide us with much that we need right now, even as we continue to search for exciting, new, contemporary expression.

From long experience, I also believe that much plainsong can be sung in English without damage to the neumatic structures. While English is preferable in most instances, congregations seem to appreciate occasional opportunities to sing in Greek or Latin. Twenty years after reform, we should be mature enough to do that without threatening anyone. However, the critical element in realizing the emotional and mystical potential of Gregorian Chant remains beauty of performance practice. This is inescapable and requires highly skilled musicianship. Well prepared, congregations will join in singing Gregorian Chant, often without organ. Only a small number of pieces from the chant repertoire remain in our consciousness: Gloria from Mass VIII, Sanctus and Agnus from Mass XVIII, two alleluias and a few hymns – Adoro Te, Attendendo Domine, Creator Alme, Jesu Dulcis, O Fili, Pange Lingua, Parce Domine, Sitve Regina, Veni Creator, Veni Emmanuel.

With some local variation, this is the remaining chant repertoire in this country. Unfortunately, nothing of this list is taught in Catholic schools, CCD pro-
grams, or generally even in seminaries, so the only teaching exposure is in the liturgy itself. Twenty years after reform, in this age of super-communication, we are still immensely parochial when it comes to music in church. Many of us need to become less iconoclastic and puritanical, less afraid of the sheer power of music.

Putting aside all that has been said about core-repertoire of service music, hymns, and chant, there can be no doubt in anyone’s mind that an overwhelming number of American parishes use pseudo-pop music exclusively. It is foolish to pretend otherwise. This very profitable enterprise consists largely of leftover 1960’s folk music, Christian soft-rock, and watered-down “Gospel” elements. It has recently become somewhat more sophisticated in performance requirement and difficulty, often resulting in mixed or declining participation. All this tends to put our participation right back where we were twenty years ago; and now, as so often before, the element of art has been removed. Often containing pietistic “me”-oriented poetry and self-serving variations in official texts, the sounds are soothing, slick, designed for “easy listening.” It is often music without artistic principle that becomes simply pleasant, muzak-like noise; our culture is now steeped in these sounds and we have unknowingly allowed them to become our sonic drug. That we should encourage such sounds to take over our worship may say much about the future of the liturgical arts. Of course, it is not always necessary to scale the heights of Bach, Mozart, or Durufle to find artistic integrity; indeed, authentic artistic value can be found from verbal rhythms, are required to measure up against consistent use. This is a continual challenge for first-rate composers, since it seems easier to compose a symphony than to write a good hymn tune.

Where are the models to be found? About half of our cathedral churches now have enterprising, professionally managed music programs, a larger number than one might have imagined. Such established programs take their diocesan “model” responsibilities seriously.

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The musicians are now busily doing good...

It is mid-summer and by now the round of regional conventions of pastoral musicians will have spent itself. All conventioners have returned to their pew-ridden duchies grasping their convention booklets to their chests while being entombed by three tons of publishers' freebies. The musicians are now busily doing good with staff meetings, pre-nuptial interviews, and a parish picnic or two thrown in. If you had read the last two Roundelays you would know that old Johann Sebastian Bach was cast into this world of the pastoral musician when we spied upon him as he attended a staff meeting at Thomaskirche in Leipzig followed by a pre-nuptial music planning session with the two grinning Baroque Lutharians fresh back from Catholic Vienna. Let's continue the fantasy.

It was early summer in 1740 and Herr Bach was on his way to the annual gathering of the League of Lutheran Cantors. The organization was founded thirty years earlier in an effort to establish orthodoxy in chorale texts. The agenda rapidly grew to include a forum for discovering who had the most generous duke or prince and what did it take to get that job. There would also be the mandatory gossip about this cantor or that cantor who had landed a really sweet job with barely minimal keyboard skills. I mean, really, just how do they do it?

This year the meeting would be in Minsk, the fourteenth choice of the national office. It seemed that the Gasthause rates in north German cities were impossibly high and no cantor could ever afford the rates as well as the registration fees the LLC had to charge. So, after Leipzig was disqualified as a possible site (“Thank Gott!” sighed Herr Bach) as well as thirteen other lesser cities, the convention contract went to Minsk. The national committee reasoned that the Baroque would now have a chance in eastern Europe with so many musicians of quality coming into town. It would be good for them.

Herr Bach felt compelled to go to the convention this year since his son, Karl Phillip Emmanuel, would be keynoting the gathering with his topical subject “The Empfindsamkeit: A threat or a promise.”

His registration was lost in the mails...

After a torturing stagecoach rumble of spleen-damaging proportions, Herr Bach arrived in the dank provincial capital only to discover that his registration was lost in the mails and no one on the Minsk local committee ever heard of him. Luckily, he had his latest issue of Evangelische Kirchenmusik with his article on “Canons and Cantatas” and was immediately cheered up the matter when Herr Bach squeezed a half-thaler in her hand. But not without complications. Instead of staying at the convention’s nerve center hotel, the “Gesternespisenkarussel Gasthaus,” Herr Bach was relegated to a room in the university’s dormitory where the cossack dance troupe was quartered. The group agreed to perform at the convention’s closing liturgy. It is interesting to note that they raised the money for the trip by selling subscriptions to Pravda and running countless Borscht Banquets. Francine assured Herr Bach that his room would be clean and quiet and would be near the bath. What she failed to tell Herr Bach was that the bath would be four streets down from the dormitory at the Godolsky family’s house.

While he perused the convention booklet of two and one-half pages, (eighteenth century paper was very expensive), he was amused to see that young Karl-Phillip would be giving a break-out session on the construction of melodic sighing and its effect on the chorale tune. It was a toss-up in going to that session or the simultaneous session on the use of the lute at folk cantatas and vespers. "Nuts," says Bach, "I'll blow it off and hang around the Rathskeller and see who comes in." He was just barely into his third schnapps when Countess von Händler dive-bombed in completely exhausted after traveling to twenty-three cantor schools, forty-five clavecin workshops and eighty-nine ground breakings for Institutes for the Junior Cantor. After a rapid fire volley of inquiries of health and happiness, the two mellow out and smile over the new faces at this year’s convention, the success of the new chorale books with lute tablature over the polyphonic lines, and how well the League is doing in Norway. Only one question remained unsolved — did the local ordinary know about that cossack troupe at tomorrow’s closing liturgy?

Dr. Moleck is minister of music at St. Bridget Church, Richmond, VA.

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Reviews

Choral

Hodie Christus Natus Est
Giovan Gabrieli (1557-1612). Arranged for double mixed chorus, a cappella.

A splendid piece written with the acoustics and the double choir galleries of St. Mark's, Venice, in mind, this double choir motet is a wonderful example of the festival music of the late renaissance, pre-baroque period. Except for a few indications for possible pitch alterations, the edition of this Christmas motet is clean and free of editorial suggestions. The engraving only includes the choral parts written on eight staves without a keyboard reduction; however, except for a few polyphonic phrases, the piece is primarily a homophonic work, making open score reading at the keyboard somewhat more manageable. All the voice parts lie in fairly good ranges and the work includes the usual meter changes of 2/2 to 3/4 found in most all of Gabrieli's music.

Unfortunately the performance of the double chorus repertoire is often neglected by many choral ensembles. Because this piece is of only moderate difficulty, here are two possible performance suggestions for consideration: (1) As an a cappella performance — any choir of 35-40 good singers could easily divide into two choirs with approximately four voices on a part; (2) since instruments in this musical period were often used to accompany or replace vocal lines, the work could be effectively performed by a choir of voices and organ (choir I) and a brass quartet of two trumpets and two trombones (choir II). This is great music and a thrill to sing.

This work is a choral setting of the German Christmas hymn “Lobet Gott, ihr Christen” as found in the Lutheran Book of Worship. Each of the seven stanzas (compatible text with the LBW) is set in various vocal combinations with contrasting musical language and key relationships and is of moderate difficulty.

Preceding the first stanza is a short fanfare for two trumpets (B-flat trumpet parts are included in the score) or optional organ incorporating the opening line of the hymn-tune. Stanza 1 (SATB) is a straight-forward setting of the chorale in unison with a simple four-part division in the last two measures; the key is F major. Stanza 2 (SA) is bright and rhythmic writing. Stanza 3 (TB) is contrasted in color with some chromaticism and changing meter. It begins in the key of D minor but returns to F major. Stanza 4 (SATB) again begins in D minor but concludes in D major. The harmonic language is simple but effective. There is some division for the altos. Stanza 5 (SATB) returns to the original key of F major and is much broader and pompous in character. Stanza 6 (SA) seems to be the most challenging rhythmically. It is charac-

terized by its changing meters of 4/4 and 7/8 and some shifting accents. Stanza 7 (SATB) is a repetition of the opening brass fanfare and chorale setting in the first stanza.

The composer suggests four possible performance options with this work: (1) as written, including the instrumental fanfare; (2) selected stanzas sung in alternation with congregational singing of the hymn; (3) selected stanzas in response to congregational singing of the same stanza; (4) selected stanzas sung in alternation with organ stanzas. The variety of performance possibilities with this work could make this hymn-tune setting a very useful piece.

Thanks Be To God

A short anthem with an original text, this piece seems to be quite suitable for children's voices. It is characterized by lilting yet flowing lines. The vocal line encompasses the notes of one octave; the key is F major with an occasional e-flat and d-flat and the delightful organ part generally supports the vocal line throughout. This well-written little piece has much good training material in it for young voices and would be a treat to sing.

Anthony DiCello

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Scholarship Availability:

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National Association of Pastoral Musicians
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*Application deadline: February 1, 1987
Song of Creation
Wilbur Held. Augsburg. Full score: $1.75; instrumental parts: $4.00.
I. "The Cosmic Order": 11-2324; 90c.
II. "The Earth and All Its Creatures": 11-2326; 80c.
III. "The People of God": 11-2325; 80c.
IV. "Doxology": 11-2327; 90c.

"Song of Creation" is a commissioned work comprised of four anthems of praise using texts from the Book of Common Prayer. Part I, "The Cosmic Order" calls on a full spectrum of driving rhythms, multiple time changes, and interesting yet very singable musical motifs. This challenging anthem is well orchestrated for organ, harp (piano), 2 trumpets, and 2 trombones. The very nature-oriented text of "The Cosmic Order" is written for SATB and soprano soloist and provides much unison and doubling throughout adding to the strength of both text and orchestration. Part II, "The Earth and Its Creatures," is set for treble (preferably children's) voices and accompanied with piano, organ, or harp. Held carefully sets text with musical line while providing a rhythm which keeps both singer and listener interested. Part III, "The People of God," is an SATB anthem with or without keyboard. The independence of each choral part plus some divisi parts in this short piece makes this the most difficult of the collection. Part IV, "Doxology," is thematically connected to Part I with fragments that can be found in the other parts. This anthem calls on the full organ, harp (piano), and brass resources, SATB choir, and a very small but exciting children's part. The overall "Song of Creation" could be used as a festive concert work, incorporated into various parts of a single liturgy, or individual parts learned as exciting solo anthems.

Daniel Copfer

Prayer for Christian Unity

In the present stage of the life of the church there is probably no text more relevant than the words of this ancient prayer: "May the walls, which prejudice raises between us, crumble..." (Joseph Roff does not indicate the source of his fine text.) Choirs throughout the country should be grateful for this reasonably attractive musical setting which can make its own little contribution toward removing the scandal of a divided Christianity from the face of the earth.

Roff's setting has all the ingredients needed to get this ecumenical prayer across to worshipers. There are only three pages of moderately easy music, ideal ranges for average parish choirs, plus nice movement towards high points of the text. Measure 13 contains a printing error in the male voices; the accompaniment has the correct e flat. Recommended.

Song of Peace

Here's a good text and a good musical setting. That should not surprise us since
New Books for 1986
Your Ministry and Worship Deserve the Best!

Catechesis for Liturgy:
A Program for Parish Involvement
Gilbert Ostdiek (With an Introduction by Thomas Groome)
Adult religious education in the area of liturgy using the educational
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Choir Prayers
Jeanne Hunt
Prayers that reflect the seasons and workings of the choir year.
Ideal for prayer during your choir rehearsals. $5.95

Circling the Sun:
Meditations On Christ in Liturgy and Time
Robert Pelton
Weaves together the seasons of nature, rhythm of ritual, and the
church year into a personal spiritual journey. $11.95

Medieval Liturgy: An Introduction to the Sources
Cyrille Vogel (Translation by William Storey and Niels Rasmussen)
New translation and update of classic text. Most comprehensive
bibliographic resource book on medieval liturgy. $24.95

Neighborhood Ministry Basics:
A No-nonsense Guide
Paul Cook and Judith Zeiler
Step-by-step program to renew your parish and welcome
the return of members. $7.95

The Pastoral Press
225 Sheridan Street, NW • Washington, DC 20011 • (202) 723-5800
Mr. Kreutz knows from practical experience the needs as well as the limited resources of many parishes throughout the country. The setting ends up as a prayerful and beautiful musical benediction over a worshipping community, but other uses will suggest themselves to alert choir directors.

Written in a very traditional style, Kreutz's setting moves along so gracefully that it might remind some musicians of the plainsong they sang a few decades ago. Choirs should have no problems with these four pages of music. And there's good organ support with a flute descant as an added bonus. The text alone, however, makes Kreutz's composition worth serious consideration. Recommended.

Love Song

It is not unusual to base a text on the First Letter of John, but it is very unusual to call a song that speaks of the love among Christians as a “love song.” And yet, isn't it about time? Omer Westendorf has done his usually fine job in putting together a good text, and Robert Kreutz has responded with a fine musical setting. There are three verses and a refrain—invoking choir, cantor, and congregation—opening up various possibilities for worship situations. Incidentally, the song can be found in the 1984 edition of the Peuples Mass Book.

In this composition Kreutz uses traditional elements, but does so in a fresh (contemporary?) way. Guitar symbols are included for the parish guitarist. Ingenious choir directors will find a spot for Love Song. Rather easy, and easy to recommend.

Elmer F. Pfeif

Children

It's a Happy Day
Share a Little Bit of Your Love
What a Wonderful World!

NEW!
Dale Warland Singers record . . .
ON CHRISTMAS NIGHT

Outstanding collection of Christmas music featuring two David Willcocks’ carols as well as arrangements by Stephen Paulus, Jeffrey Van, Cary John Franklin, Steve Barnett, and Dale Warland. Seven of the selections from the record are available in octavo form as listed below.

Stereo record 23-1686 8.98
Cassette 23-1687 8.98

Away in a Manger, J. Van SATB, guitar 11-0596 .70
Fum, Fum, Fum, Barnett SATB, opt guitar 11-0597 .90
How Far Is It to Bethlehem, Paulus SATB, harp & oboe, sop & ten solos 11-0598 .80
Joy to the World, Paulus SATB, sop solo 11-0599 .70
Lullay, Dear Jesus, Franklin SATB, oboe or violin 11-4500 .70
Oh, Come, All Ye Faithful, Paulus SATB, sop solo 11-4501 .90
Wexford Carol, Warland SATB, flute 11-4502 .90

These three songbooks are collections of many single, fun tunes for children, several of which have appeared and been enjoyed through the Augsburg Vacation Bible School packets. The diverse collection of songs in each book provide good tools for teaching rhythm, intervals, and good vocal production while being short, quick to learn, and interesting. What a Wonderful World! is a collection for preschool/Kindergarten with plenty of action texts such as “Open, Shut Them,” some old classics such as “Eensy Weensy Spider,” and introduces hymnody such as “All Through the Night.” It's a Happy Day! is directed more for lower elementary with fun songs such as “A Place in the Choir,” well-known songs such as “Kum ba yah” and “Down in My Heart,” and introduces round singing with “Come Lord Jesus” and “Come, Let Us Gather; Share a Little Bit of Your Love provides good basic repertoire for upper elementary students with a variety of styles including such well-known favorites as “Every Time I Feel the Spirit” and “Let Us Break Bread Together.” These collections provide a wide assortment of repertoire to spark interest in a children's choir program or in religious education classrooms. As no editor is given, it is assumed that these books are the result of concern for quality children's repertoire and shown through the combined effort of the professional Augsburg staff.

Daniel Copher

Organ

Reflections on Six Hymn Tunes

The six hymn tunes that form the basis of this collection are: Aurelia, O Perfect Love, Laudis Anima, Dominus Regit Me, Pange Lingua, and Gressor Gott. Aurelia is quite lovely. The figuration of the interludes between the harmonized phrases of the tune in Laudis Anima are only mildly interesting. Pange Lingua is especially nice. But Gressor Gott is problematical. There are certain traditional pieces that do not work well with updated harmonizations. Gressor Gott is one of them. Any congregation that loves this tune will object to all the “wrong” notes in this harmonization. In addition, there is the inexplicable introduction which is played da capo and which does not seem to
Introducing a Person of Note

Among the familiar faces of NPM, Jim Hansen stands out as one who has, from its beginnings, shaped its course. His involvement as cantor at national conventions was preceded by his lofty presence as official cantor at the 41st International Eucharistic Congress and his prestigious posts as cantor and choir-master of the National Shrine of the Immaculate Conception.

A Michigan native, Jim’s future in music was seminary spawned, nurtured at St. Joseph College in Rensselaer, IN, and formally concluded at Northern Michigan University with graduate degrees in vocal/choral music. His performance credits as baritone soloist or conductor, and including several premieres, show an impressive repertoire from Palestrina to Britten. His teaching experience spans elementary through college.

The heart of Jim’s work, however, lies in his powerful charge to teach and model responsibility for ministry. As ministries coordinator for Sacred Heart parish in Michigan’s Upper Peninsula Jim immersed himself far beyond the liturgy, into the total life of the parish. He feels cantors need to be touched by this breadth of experiencing people’s lives in order to reach the depth of communicative spirit and to touch others. Jim’s vision and stories will soon be available in his latest publication, Carried by the Ark, a handbook for cantors.

Jim’s life as educator, pastoral minister, workshop presenter, writer, and composer mold the image of a man as complete artist. And, as an artist suffers to nourish his creative spirit, Jim identifies with the unique pain of being an artist in and for the church. This vision – as healer and leveler of injustice – has branded and attracted hundreds of cantor school followers to discipleship. His gentle, moving, passionate prodding style and dramatic charge create a personality that has become synonymous with the NPM Cantor School. As the fourth summer of a successful dynasty of twenty-two sessions draws to a close, its many voices both formidable and puny, and spirits audacious and timid, congratulate Jim and thank him for the warmth and depth of his humor, care, and love.

ROBERT STRUSINSKI

HYMN RESOURCES
for CHILDREN’S CHOIRS
from CHORISTERS GUILD

“OUR HERITAGE OF HYMNS”

An extensive plan for teaching eight well known hymns.

OUR HERITAGE OF HYMNS Leaders Guide by Mary Nelson Keithahn (CGBK-43)
EXPLORING THE HYMNAL book by Mary Nelson Keithahn and Mary Louise Van Dyke (CGBK-44)
INTRADAS AND OBBLIGATOS FOR EIGHT HYMNS by John Yarrington (CGA-372)
AS WITH GLADNESS MEN OF OLD anthem by Robert Leaf (CGA-373)

Concertato on CHRIST THE LORD IS RISEN TODAY by Hal H. Hopson (CGA-374)
FRANCIS: THE POOR LITTLE MAN OF GOD Chancel music drama by Douglas and Sandra Wagner (CGCA-375)
ALL CREATURES OF OUR GOD AND KING Handbell music by Barbara B. Kinyon (CGB-85)
COME THOU LONG EXPECTED JESUS Handbell music by Martha Lynn Thompson (CGB-86)
SIMPLIFIED PIANO ACCOMPANIMENTS FOR EIGHT HYMNS Collection by John D. Horman (CGC-14)
SIMPLIFIED ORGAN ACCOMPANIMENTS FOR EIGHT HYMNS Collection by John T. Burke (CGC-15)
ALL CREATURES OF OUR GOD AND KING Instrumental ensemble arrangement by James Basta (CGC-16)
EIGHT HYMNS FOR OUR HERITAGE OF HYMNS Cassette tape by Sue Ellen Page (CGCT-14)

Available August 1, 1986 from CHORISTERS GUILD
Distributed by The Lorenz Corporation
501 E. Third Street, P.O.Box 802
Dayton, Ohio 45401 (513/282-6110)
relate to anything. As one can expect with any collection of pieces, some pieces are more successful than others. This collection is no exception.

Organ Music for Funerals and Memorial Services, Book I
Arranged by Wilber Held.
Augsburg, 1986. 11-7624; $5.00.

This collection of pieces contains a broad range of music from J.S. Bach to Mendelssohn to Negro spirituals. Given this broad range, everyone should find something that is useful and appropriate.

The arrangements are excellent in that they are idiomatic to the organ and can generally be prepared in a minimum amount of practice time.

Some of the editing, however, is problematic. Not everyone can be expected to keep up on the latest research in performance practices. Editions such as this can be helpful to the average church organist.

The editor is somewhat inconsistent with this help. In Handel’s “Larghetto” some of the ornaments are written out instead of using the common symbols for such decorations. But the common practice of altering the rhythm, such as double dotting, is not written out. The limited editorial marks in the first variation of Bach’s “O Gott du frommer Gott” seems to be either not enough or too much.

The editor does not provide any pedaling or fingering.

Interpretations, based on
Hymn-tunes, Book II and V
David Cherwien. Book II by Art Masters Studios, 1981; OR-3; $5.25.
Book V by Summa Productions, 1985; SP-102; $5.25.

The twenty pieces found in these two books generally fall into two categories: those that are like a traditional choral prelude with some figuration surrounding the chorale tune, and those with a harmonized version of the chorale tune preceded by an introduction and followed by a coda.

While the composer has used his skills well in the economy with which he uses his materials, the materials themselves, excluding the tunes, of course, fail to maintain their interest. Then there are technical problems. A good double pedal technique is needed in “He is Arisen! Glorious Word!” There is some extremely awkward writing for the left hand in “What Child is This?” In “The Church’s One Foundation,” unless one possesses a very large hand it will not be possible to successfully play measure seven. Such writing, however, works well on the piano. Having mentioned the piano, it might be well to point out that a good piano technique would be almost essential to play many of these pieces.

A number of the more successful pieces are “O Come, All Ye Faithful” in Book II, “Lamb of God Most Holy,” and “Hallelujah! Jesus Lives!” in Book V.

JAMES CALLAHAN

Earth and All Stars
David N. Johnson. Augsburg Publishing. 11-5746; $3.00.

“Earth and All Stars” is a fairly easy chorale prelude based on the Johnson tune as it appears in the Lutheran Book of Worship. The first verse sticks fairly close to the harmonies of the hymn tune and calls for the melody to be carried on top with a solo stop. After a short interlude, a broad half-time setting of the tune is further developed. While not a terribly demanding or memorable organ piece, this work would provide a good addition for introducing or embellishing this hymn’s introduction to a parish community. One should also be aware of the fine SATB + brass setting of this text and tune also published by Augsburg. Text and tune are now among the favorites of my parish.

DANIEL COPHER

Review Rondeau

Merry Christmas
“Christmas Around the World With the Martins”
DMM Records.

An attractive, distinct folk charm makes this unpretentiously produced, versatile collection an item that families could find useful for sharing and building their own traditions. Medleys are sung in Polish, French, Spanish, German, Czech, and English, simply accompanied by keyboards, guitar, violins, and concertina. The homemade appeal of the collection should not cast a doubt about the precise and appealing musicianship of the Martin family team. The weaving narration, while adding to its “folk” character, tends to break the flow of the enjoyable performances.

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memories of snow-covered St. John’s Abbey in mid-Minnesota.” Contributors to the 32 carols include The St. John’s Boys Choir, Abbey Schola, University Men’s Chorus, SJU/College of St. Benedict Chamber Choir and soloists. The vocal work throughout is light, freely produced and consistently pleasing. Axel Theimer’s fine baritone voice, frequently featured, is a distinctive example of quality technique and expressiveness. You’ll be sure to enjoy these 80 minutes of splendid music-making from Christmas to Christmas.

Christmas in the Monastery:
A Story with Music from St. John’s Abbey
Alfred Deutsch, O.S.B., Liturgical Press, 1958. $8.95 record or cassette.

For a most unusual look at Christmas the ‘intimate narratives from Fr. Deutsch’s 53 years at the Abbey, woven around superbly sung Latin chants and German carols, are sure to warm your heart. I have a feeling this project was inspired by an innate need to keep the stories and sound of this family community alive and growing. It’s reassuring to hear a resurgence of the rich tradition of chant and polyphony sung with precision, warmth, and expressiveness.

Vigil: Christmas

If your idea of contemporary Christmas music is variations on English carols or new lilting ditties about the Baby of Bethlehem, then I’d suggest you skip over Vigil and head for the nearest shopping center. On the other hand if your congregation can tackle the challenge of a new dimension in “folk” music with texts that bound, chide, seduce, unravel, and image reality and destiny with tuneful inspiration, then let Vigil play on. This collection of “ballads,” “songs,” “rounds,” “canticles,” and “psalms” is characteristic of the style of hammering rhythms, stark harmonies, and provocative texts which Huib Oosterhuis and Conry share. Huub Oosterhuis and Conry himself are responsible for most of the poetic content. Their persistent themes of peace and justice and graphic depictions of society ancient and modern give Vigil a unique and fitting Christmas message. Simple, limpid musical ideas carry the texts well and the pulsating rhythms keep the tunes buoyed from monotony. Conry’s few offerings tend toward verbose protest songs, almost relentless in their imagery and intent. Huijbors/Oosterhuis manage more economical and successful statements in such pieces as the simple carol-like “Hold Me In Life” and the bold, strong round “One Who Gives.” “In Deepest Night” makes crafty use of the hymn tune “Rendez a Dieu” and is one example of rich vibrant chorale texture piqued with an edge of vocal roughness. Technically some

songs suffer from over-production and use of synthesizer, but mention should be made of the fine, cutting use of the pipe organ and the always “right on,” tasteful keyboard complements of the talented Patrick Loomis.

O Come All Ye Faithful
King’s College Cambridge, Decca Record Co., 1984. Argo 414 042 22H.
Available in record, cassette and digital compact disc. Stephen Cleobury, Director, David Briggs, Organ.

All said and done I’ve made one choice for my 1986 Christmas listening pleasure and inspiration: The King’s College Choir, renowned for their live broadcast of Lessons and Carols and their impeccable choral reputation, can be yours outside Christmas Eve. (Their carols even sound great in summer!) The compact disc makes the 32’ vibrate as if it’s in your living room, and to have the choir there too, what more could you ask? Sheer perfection.

Robert Strusinski

About Reviewers
Dr. Callahan is professor of music at the College of St. Thomas, St. Paul, MN.
Mr. DiCello is a member of the faculty of the Athenaeum of Ohio and director of music at Mt. St. Mary’s Seminary, Cincinnati, Ohio.
Mr. Corner is director of liturgy and music for the Church of St. Patrick, Edina, MN.
Rev. Preil is the former music director for the Archdiocese of Milwaukee, and St. Francis Seminary.

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La Liturgia en la Parroquia Conferencistas. Speakers include Monsenor Ricardo Ramirez, CSB (El Rito de Iniciacion Cristiana), Padre Domingo Rodriguez (Los Ministerios Liturgicos), Padre Jaime Lara (Arte y Ambiente en la Liturgia), Hermana Dominga Zapata (Liturgia y Justicia Social). Sponsored by Instituto de Liturgia Hispana of the Diocese of Davenport and III Conferencia Nacional. Place: Ramada O'Hare Hotel, Manheim & Higgins, Rosemont, Illinois 60018. Registration fee: $40.00 (after Aug. 15, $100.00). Write: Instituto de Liturgia Hispana, PO Box 23210, Chicago, IL 60623-0210.

INDIANA

FT. WAYNE
March 14
Twenty-eighth National Organ Playing Competition, sponsored by First Presbyterian Church, Ft. Wayne, IN. Organists who have not reached their 35th birthday by March 14th are eligible to compete. Tape to be submitted not later than Jan. 25, 1987. Required works to be submitted on tape include J.S. Bach's Trio Sonaten in B Flat Major, BWV 525, a work by a composer born between 1750 and 1902, and a work by a composer born no earlier than 1903. For complete details and entry blank, write: National Organ Playing Competition, First Presbyterian Church, 300 West Wayne St., Ft. Wayne, IN 46802.

MICHIGAN

DETROIT
August 18-21

GRAND RAPIDS
August 4-6

MINNESOTA

SARTELL
October 12
FERGUS FALLS
October 26

NEW YORK

BUFFALO
November 14-16
Michael Joncas in concert, Nov. 14, 8 p.m., St. Joseph Cathedral. Cantor/choral music workshop, Nov. 15, 9 a.m., Michael Joncas, presenter. Place to be announced. Festival Eucharist and Banquet celebrating 40th Anniversary of Church Musicians Guild of Buffalo, NPM Chapter, at St. Joseph Cathedral and Buffalo Hilton Hotel. Mass at 4:30 p.m., Banquet at 6:00 p.m. Write: Ethel Grabenstatter, 287 Leroy Ave., Buffalo, NY 14214.

OHIO

PARMA
November 13-15

Please send Calendar information to: Rev. Lawrence Heiman, C.PP.S, Rensselaer Program of Church Music and Liturgy, St. Joseph's College, P.O. Box 815, Rensselaer, IN 47978
Position Available

Director of Music. Full-time organist, pianist, vocalist, for 2600 family Catholic parish. Established choral, cantors, handbell choir, brass ensemble, folk group, and music library. Please send resume to: Search Committee, c/o Rev. Thomas Dragga, St. Leo the Great Church, 4940 Broadview Road, Cleveland, Ohio 44109. Job description available upon request. HLP-3571

Liturgist/Music Director, full-time for a parish of 1000 families in the Archdiocese of Milwaukee, Wisconsin, seeking to continue developing a choir program for children through adult as well as training of songleaders/cantors to facilitate better congregational participation. Director/Organist would be responsible for all Sunday/Saturday evening Masses as well as holydays, weddings, funerals, and children’s liturgies. Liturgist/Director to develop liturgy program. Salary is negotiable. Send resume to: Dennis Dirks, 1619 Washington Street, Grafton, Wisconsin 53024, or phone (414) 377-0227. HLP-3572

Minister of Music. Full-time for 1100 family Catholic parish. Requires experienced organist to direct adult and children’s choirs; consultant to folk choir, school (K-8) and CCD. Position available immediately. For complete job description, send resume to: Music Search Committee, St. Patrick’s Church, 231 South Beaver Street, York, Pennsylvania 17403. HLP-3573

Liturgical Musician. The Archdiocese of Miami (encompassing Broward, Dade and Monroe counties) is now accepting resumes of liturgical musicians on behalf of the 100+ parishes. Resumes are made available to pastors/search committees of any parish with an opening for a minister of music. Send to: Mary Beth Kunde, Office of Worship and Spiritual Life, 9401 Biscayne Blvd., Miami, Florida 33138. HLP-3574

Part-time Organist/Pianist for nonstudents university community in Princeton, N.J. Required: eclectic tastes (Worship II, chant, Taizé, contemporary), good planning skills. Payment is by the liturgy (minimum two each Sunday). Write: Thomas Baker, 350 North Post Road, Princeton Junction, N.J. 08550. HLP-3575

Minister of Music. Full-time person to serve as organist and director of liturgical music for large suburban parish. Responsibilities would include selecting, preparing, and teaching music to the congregation, as well as providing appropriate music for weddings and funerals and other liturgical celebrations, directing of the Adult Choir and the Folk Group, teaching general music in the parish elementary school — grades 1 through 8. Please send references, resume and salary requirements to: Rev. Thomas R. Staff, Our Mother of Sorrows Church, 5000 Mt. Reed Blvd., Rochester, NY 14612 (716) 663-5432. HLP-3557

Associate Liturgical Co-ordinator. Part-time. We are an active parish of 2200 families looking for someone enthusiastic about current liturgical music, and sensitive to the variety of possibilities offered by the liturgical structure. Duties include directing an adult choir of 25 voices, training and scheduling of cantors, musical input into parish liturgy planning, focusing on the Sunday assembly. Must be able to work well with a developed program and a committee structure. Position available after July 1. Contact: Rev. John H. Burton, St. Rose of Lima Church, Kings Highway at Fourth Avenue, Haddon Heights, New Jersey 08035. HLP-3558

Music Director/Organist. Full-time position for large suburban parish. Background in Catholic liturgy essential. Music degree and/or experience required. Responsibilities include weekday and weekend liturgies, funerals, weddings, and other parish celebrations, adult choir and folk group, and 2½ days general music in parochial school. Send resume to: Rev. Thomas Wehinger, St. Joseph’s Church, 104 W. Broadway, Maumee, OH 43537. HLP-3559


knowledge and experience. Send resume to: Holy Cross R. C. Church, 17 Van Duyne Avenue, Wayne, New Jersey 07470, (201) 690-1065. HLP-3562

Liturgy Coordinator and Pastoral Minister. Full-time position with 12 month contract in a 700 family parish. Responsibilities include keyboard, working with adult choir, folk choir(s), (guitar skills are desirable), possible children and youth choir, coordination and training liturgical ministers, some work with school liturgies (K-6), ability to work with a team and relate well with people. Knowledge of liturgy is desirable to enable work with RCIA or other areas of pastoral ministry as talents and time allow. Salary and benefits are negotiable. Contact: Rev. Vincent P. Lieser, Church of St. Joseph, 113 6th Avenue, No., Waite Park, MN 56387, (612) 251-5233. HLP-3563

Director of Office of Worship. Diocese of Belleville in Southern Illinois seeking person of faith and prayer with liturgical expertise and vision to continue our diocesan liturgical ministry. Diocese has 150 parishes. M.A. in Liturgy preferred. Salary negotiable. Contact: Fr. Joseph Schwaegel, Chancery Office, 222 South Third Street, Belleville, IL 62220, (618) 277-8181. HLP-3564

Director of Music Ministry. Full-time position in parish of 1600 families. Must have the ability to work as part of parish team serving the needs of young and progressive parish. Responsibilities include: direct choir, supervise two additional music ensembles and songleaders. Competence in Catholic liturgy and music of all styles is required. Position available July 1, 1986. For application contact: Music Search Committee, Church of St. Mary, 1347 East 49th Place, Tulsa, OK 74105, (918) 749-1423. HLP-3565

Music Minister. Small (450 family) faith community seeks creative individual with extensive liturgical/musical background to fill half-time position. Must have strong leadership qualities and ability to work well with established music group and congregation which recognizes good liturgy is at the heart of a vibrant parish. Familiarity with wide range of musical repertoires and keyboard skills essential. Send resume and 3 letters of recommendation to: St. Francis Church, 330 S. E. 11th, Portland, Oregon 97214 or call (503) 232-5880. HLP-3566

Minister of Liturgy and Music needed for parish of 550-600 families with history of good liturgy. Full-time job in warm friendly community. Work with all liturgical ministries (including environment), with small parish staff and worship committee. Music responsibilities include training cantors, directing small choir, playing (piano/organ) for two-three Masses, and arranging and/or transposing music for instrumental group and rehearsing them. Please send resume and reference to: Rev. Publius Xuereb, St. Peter the Apostle Church, 1201 South Cherry Lane, Fort Worth, TX 76108. HLP-3567

Organist. Responsibilities include: planning all parish liturgies with the Music Director, playing the organ for Sunday and holy day masses, funerals, weddings, children's liturgies, choir rehearsal and occasional devotions (e.g., Stations of the Cross, vespers, etc.). A working knowledge of post-Vatican II Catholic liturgy is important. Church equipped with Worship II hymnals and a 12 rank Organ pipe organ. Benefits include health and pension plans, two weeks paid vacation. Salary is negotiable. Send resume to: Msgr. Robert J. Shuda, 305 Second Street, Immaculate Conception Church, Irwin, Pennsylvania 15642. HLP-3568

Organist/Choir Director for a black Catholic parish in Boston. Knowledge of Catholic worship and black liturgical music very important. Salary negotiable. Call Fr. Daily (617) 442-1431. HLP-3579

Minister of Music. Responsibilities include planning and direction for all weekend liturgies, cantor training, children's choir, and contemporary group as well as weddings and funerals. Will also work closely with religious education program, especially for sacraments. Background in Catholic liturgy, music degree and/or experience and pastoral sensitivity a must. Ideal candidate would be a proficient organist, although the right person without organ (but with piano or other musical proficiency) will be considered. Salary commensurate with experience. Send resume/inquiries to: Search Committee, Our Lady of Perpetual Help, One Cross Road, Ardsley, NY 10502. HLP-3580

Organist/Choir Director. Part-time for large active parish in twin cities with adult choir. Need to be competent in high quality organ and choral repertoire, and coordinate with liturgy planner. Resume and references required. Sacred Heart Church, 940 East 6th Street, St. Paul, MN 55106. HLP-3581

Director of Liturgical Music. Full- or Part-time. Responsible for coordination of total parish liturgical music program. Degree preferred and/or experience. Position available August 1, 1986. Send resume and references to: Rev. Fred Method, Resurrection Church, Box 586, Eveleth, Minnesota 55734, or call (218) 744-3277. HLP-3582

Liturgy/Music Coordinator. College of St. Teresa is seeking an individual to become a member of the Pastoral Affairs Team. A woman with a sense of prayer and celebration is needed to coordinate liturgical planning, music, drama, and ministry training. A degree in liturgy or experience in liturgical ministry with a strong musical background is required. Contact: College of St. Teresa, Winona, Minnesota 55987. HLP-3583

Minister of Music. Full-time position, available late summer, 1986, for Catholic parish of 2400 families in suburban Buffalo, New York. Responsibilities include: oversee music ministry of entire parish, assist in planning music for all liturgies, direct choir, accompany and lead congregational singing at 6 weekend masses, weddings, and funerals. Should be familiar with and use both traditional and contemporary church music. Will be a member of parish staff and participate in parish liturgy committee. Salary negotiable. Send inquiries/resume to: Rev. Donald Schranz, St. Barnabas R. C. Church, 2049 George Urban Blvd., Depew, New York 14043. HLP-3555

Liturgy Coordinator, part-time with later possibility of full-time in parish near university with excellent graduate music program. Keyboard and vocal abilities needed for 3 weekend liturgies. Salary negotiable. Send resume to: Search Committee, St. Elizabeth's Catholic Church, Boone, North Carolina 28607. HLP-3569

For Sale

Three-manual Kilgan pipe organ, pneumatic action. Accepting bids. An information sheet with bid procedures and Kilgan specifications is available by calling Diane Miller, Minister of Music at (501) 454-5699 or Susan Haeb, parish secretary at (502) 456-6394. HLS-3570
Commentary

Not the Final Word

BY MARK SEARLE

Those of us who were chiefly responsible for designing and executing the Notre Dame Study of Catholic Parish Life are indebted to Pastoral Music for bringing our findings to the attention of a constituency as broad and as influential as NPM. The format adopted in this issue of Pastoral Music, which not merely reports but discusses the data, is precisely the kind of thing we hoped might happen. Our study has carefully collected and analyzed the data: it is for the church to test and evaluate the findings and to decide on future pastoral strategies. It is very much to be hoped that the discussions begun in these pages might continue, not least at the parochial level. It is in the hope of furthering such discussions that the following remarks are made.

First, it is important to recognize the limitations of the study. It was not a survey of liturgical music, nor even of the liturgy. It was a study of American Catholics in the context of their parishes. Since the liturgy is where the parish becomes parish, one might say, and where parishioners become conscious of themselves as parishioners and not just as Catholics, the liturgical practices of the parishes we visited became a major focus of the study. This meant that the musical dimensions of the parish mass had to be noted, but it also meant that a great number of questions about liturgical music simply could not be asked.

Another limitation derives from the ambiguity we discovered in the use of certain common terms in our vocabulary. "Cantor," "choir," "liturgical coordinator"—all are terms whose meaning varies somewhat with the speaker. The most elusive of them all, of course, is "liturgical planning." Though something like 72% of the 1100 parishes who responded to our original survey claimed to have "liturgical planning," a close look at what this term meant in the second phase of the study showed that it could mean anything from highly orchestrated efforts by a number of people on a weekly, monthly or seasonal basis, to the pastor picking the hymns (or the organist picking the hymns) before mass. The range of meanings attached to the term "liturgical planning" in the 36 parishes we studied in detail made it impossible to tabulate our findings on this question in any meaningful way. There is probably a moral hidden there somewhere.

Despite these limitations, we believe that the figures we have published are valid and that the sample of 36 parishes, chosen on a data-base drawn from 1100 U.S. parishes, is broadly representative of non-Hispanic Catholicism. We are certainly confident that, while the findings obviously deserve to be compared to what all of us know from experience, they are also more reliable indicators of the present state of affairs than are personal impressions and "guesstimates." It is always to be borne in mind, for example, that the overall quality of the liturgies experienced by most readers of Pastoral Music is probably much higher than the quality of the average American parish, either because of the efforts of the pastoral musicians or because the kind of parish that hires a pastoral musician is already above average. Thus we would expect to paint a less rosy picture in our study than most readers of this magazine are accustomed to.

There are a number of findings relating to liturgical music and singing that deserve particular attention, I think. First, there is the attitude of practicing Catholics (77% of our respondents attend mass every week) towards congregational singing. In Report #6, it is shown that, compared with other elements of the mass, music and singing are the subject of widespread dissatisfaction among regular mass-goers. Only 63% are satisfied with the music used and only 60% are happy with the quality of congregational singing in their parish, compared with a satisfaction rate of 85% for the prayers and the readings and 82% for ritual. But the

Dr. Searle is associate professor in the Graduate Program in Liturgical Studies, University of Notre Dame. He is also the co-author of the Notre Dame Study #5, on The Celebration of Liturgy in the Parishes.
The good news is that these figures are not the result of a large, cranky minority holding out for a return to the old ways: only 4% of all those questioned would like to see an end to congregational singing at the liturgy.

The problem is not Catholic unwillingness to sing.

Thus, whatever it is that is amiss with liturgical music and singing to produce such dissatisfaction, it cannot be laid at the door of Catholic unwillingness to sing.

Also worth noting is that, while no single factor can guarantee “good liturgy,” people are in fact much more likely to join in the singing when the music has some clear connection with the liturgy. Conversely, we conclude, music chosen simply for its musical qualities or for its “singability” will not usually succeed in engaging a congregation. Perhaps there is a congregational instinct here that prompts people to want to sing the liturgy and resists their being coerced into singing pieces chosen at whim. This, in turn, might prompt reflection on how music and song are used: do they constitute “sung liturgy,” or are they floating around the edges of the rite, moving in to fill up “dead time?” Here we move into what must become a major topic of reflection in the time to come: namely, whether, despite all a priori claims that music and song are integral to the liturgy, they are not in fact experienced as peripheral. If this is so, why is it? If this is not so, what prevents it from being so?

Neither music nor musicians can stand alone.

A related consideration prompted by the findings of the study is that there is more to liturgy than music, indeed more to liturgy than liturgy. We all have hunches about what makes for “good liturgy”—packed churches, churches in the round, lively preaching, attention to the quality of music as art, etc. However, with all the data we have and with all the comparisons and connections we can run with the help of computers, we have found that single element so elusive as to be forced to conclude that it does not exist. When we examine what, in terms of parishioner satisfaction, are identified as “good liturgies,” we find no single element that can be identified as the cause of “good liturgy.” It is rather a combination of a number of elements, some of which (e.g., the relationship of pastor to people, high parish morale) have no direct bearing on the rite. So, while we find that ill-chosen music is worse than no music at all, we also find that good music alone cannot save a liturgy.

Liturgy has its context in the total life of the community, which makes it all the more disturbing that, of all members of a parish staff, the liturgist-musician is the one least likely to be involved in the larger life of the community. Music does not stand alone; nor can musicians stand alone.

For the future, the study needs to be followed up in several ways. Further scientific surveys are needed, for example, to confirm, correct, or expand the findings we have presented. Local studies, based on the Notre Dame data, will produce findings more useful for local and diocesan planning. But if there is one thing all of us can do—and without the technical expertise and the enormous costs associated with a study like this one—it is to reflect seriously together on what we mean by “participation.” The slipperiness of the term is evident in the several different ways in which it is used in this issue of Pastoral Music. Indeed, one could usefully begin by highlighting the word every time it is used and then assigning each use of it to a particular sense according to context. This would bring home to us the ambiguity of the term and make it clear that, simply because we all use the same term, we do not necessarily all mean the same thing. For all of us it is a norm, a goal, an ideal; but a careful study of usage will show that some forms of participation are ends in themselves and others are means to an end. Joining in the singing of a hymn, for example, is a form of participation greatly to be desired. But is it desired as an end in itself, or as a means to a further end? And if the latter is the case, how does the further form of participation determine the modality of the first form?

Exercises like the Notre Dame study are concerned only to measure the empirical: “participation” is understood quantitatively, as a volume of sound, for example. As liturgical ministers we often tend to speak, perhaps even to think, in the same terms. Yet as liturgical ministers our responsibility is not to the music or to the rite, but to the participation in the life of God (before the Father, in Christ, by the power of the Holy Spirit) of which the singing is a “sacrament.” What we need to ponder together is whether music and song are integral to the rite in principle, whether they are always found to be so in practice; and not whether musical participation is desirable, but whether and how it is related (again in practice) to the ultimate participation-in-the-Spirit, which is what liturgy is finally about. What is it about music and song, we may ask, that makes them capable of introducing us into the life of God? Are all kinds of music equally good at achieving that end? What criteria can be derived from the nature and the finality of the liturgy that can guide us in the search for adequate musical forms and in the proper performance of the ritual music?

Such questions cannot be answered by the Notre Dame study, but they are prompted by it. Liturgical research will look for answers and future sociological studies will tell us how well we have done in finding them. That is how it goes.
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